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The Hegelian Theory Via Hatred in Literature

with Reference to Linda Woolverton's *Maleficent* and John William Polidori's *Vampyre*

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Keywords: Hatred Literature Protagonist Antagonist Malignantism	Abstract The moral concept of hatred is a feeling, thinking and misjudging in response to notifications of loathing and feud. Generally, has different versions: one of these forms is the hate for unbelief, wickedness and rebellion against the norms of ethics and virtuous moral standards, which is the walk of righteousness. It is the right, wise and the deep understanding of a capacity for a sound judgment manner for the benefit of humanity, in contrast, hatred of humanity for the benefit of malicious minority is the second version of aversion. That foists harm to humanity and at the same time it exculpates the perpetrators of that evil action, as a hair is taken from dough, also for the benefit of the same minority. People who do such things with disposed inclinations, have no consciences and they should not be considered human beings any longer. This work will study the second kind of hatred with its forms in literature, as the latter is a reflection of life. It will also study and survey the descending of using these effigies in literature from being antagonists until they become the protagonist in the work of art, this ideology raises the readers' sympathy towards these effigies, with reference to the work of Linda Woolverton's <i>Maleficent</i> (2014) and John William Polidori's <i>Vampyre</i> (1819). This era has witnessed a new movement of
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Available online	writing literature, that reverberates the axiom and truism throughout fictions. It could be called the Malignantism. This paper attempts to invite the contemporaries to face their own failure to maintain the old system of morality throughout working, writing and selecting what prove to be benevolence in novels, critical essays, researches and symposiums, marked by doing good and disposed to good, kind and generous things for humanity (the Benevolentism). This work will use the Hegelian theory and considerations of the detective work elements to unfold the real denouement of the fraudulent works of Woolverton's <i>Maleficent</i> and John William Polidori's <i>Vampyre</i> (1819). The conclusion will include the result of this study.
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النظرية الهيجلية عن الكراهية في الأدب:

(ماليفيسنت) لليندا وولفيرتون و(مصاصي الدماء) لجون ويليام بوليدوري

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<p>الخلاصة: المفهوم الأخلاقي للكراهية هو شعور وتفكير وسوء تقدير استجابة لإخطارات الكراهية والعداء. بشكل عام، لها صيغ مختلفة: أحد هذه الأشكال هو كره الكفر، والشر، والتمرد على قواعد الأخلاق والمعايير الأخلاقية الفاضلة، وهي مسيرة الاستقامة. إنه الفهم الصحيح والحكيم والعميق للقدر على إصدار حكم سليم لصالح البشرية، في المقابل، فإن كراهية الإنسانية لصالح الأقلية الخبيثة هي النسخة الثانية من النفور. هذا يضر بالبشرية وفي نفس الوقت يبرئ مرتكبي هذا العمل الشرير، كما تتم عملية أخذ شعرة من العجين، وكذلك لصالح الأقلية نفسها. الأشخاص الذين يفعلون مثل هذه الأشياء بميول نائية ليس لديهم ضمائر ولا ينبغي اعتبارهم بشرًا بعد الآن. يدرس هذا العمل النوع الثاني من الكراهية بأشكاله في الأدب، فالأخير هو انعكاس للحياة. كما سيقوم بدراسة ومسح تنازلي لاستخدام هذه الدمى في الأدب من كونه خصوصًا حتى يصبحوا البطل في العمل الفني، هذه الأيديولوجية تنير تعاطف القراء تجاه هذه التماثيل، فيما يتعلق بعمل ليندا وولفيرتون ماليفيسنت (2014) وجون ويليام بوليدوري فامبير (1819). شهد هذا العصر حركة جديدة في كتابة الأدب، تردد أصداء البيديهية والبيديهية في جميع أنحاء الخيال. يمكن أن يسمى خبيث. تحاول هذه الورقة دعوة المعاصرين لمواجهة فشلهم في الحفاظ على النظام الأخلاقي القديم من خلال العمل والكتابة واختيار ما يثبت أنه إحسان في الروايات</p>	<p>الكلمات الدالة: - الكراهية الأدب بطل الرواية الخصم الخبيثة</p> <p>معلومات البحث تاريخ البحث: الاستلام: ٢٠٢١-٤-١ القبول: ٢٠٢١-٦-١٧ التوفر على النت</p>
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والمقالات النقدية والبحوث والندوات ، التي تميزت بفعل الخير والميل إلى الخير والطيبة والطيبة . الأشياء السخية للبشرية (الإحسان) . سيستخدم هذا العمل النظرية الهيجلية واعتبارات عناصر العمل البوليسي للكشف عن الخاتمة الحقيقية للأعمال الاحتمالية التي قام بها وولفيرتون مالفيسنت وجون ويليام بوليدوري فامبير (1819) . وسيتضمن الاستنتاج نتيجة هذه الدراسة .

I. Introduction: Hatred and its Forms:

Human beings are difficult creatures to understand, apprehend or decode, unless their animus and intent are recognized, deciphered and perceived. The latter will be the epitome of original human nature. The major factors, which prompt the perpetrators are motives and behaviours, primarily is doing harm. Nature and conscience of literature inform and are informed by the response to the offensive, disfavour or the favour shade of the writers. Litterateurs, according to the researcher's view point, are either decent or indecent, they are reflecting their worlds and their inner feelings as well as their intentions by the messages they are giving to the people. Both kinds are exploited by the invisible enemies of humanities either directly or indirectly for agitations i.e., making wars. The consequences are overwhelmingly devastating.

Genocides were and are made for power by tyrannies who dominate for money; the last for egoism and vanity of the diabolical characters in this world. The properties of malefactors are yearning to power and money. Hence, wars, destruction, havoc and immolations are their outrages. Stopping at nothing to please themselves. Tumult, disorder and distress are ignited with the feeling of hatred. The aversion, the distaste, disrelish, odium, antipathy and hate are feelings of dislike which appeared in a complex reality that is presented in man everyday experiences and behaviors although its existence is usually denied most of the time. Hence it is not an easy task to talk about the concept of hatred, which is the feeling of animosity toward something for reasons could be defined and explained from the view point of the hater, or could be explored and studied by the issue of detection, investigations and interpretation. Aversion is derived from numerous causes, reasons and effects until it becomes a fanatic hostility for vulpine, the pestiferous creatures.

To write about hatred and its existence means that we should talk about the existence of human beings. As it is one of the worst human attributes; in addition, hatred is easier for those who are not bigwigs in minds, souls and spirits. Hatred is a part of series of emotions that to many people are considered as part of human nature. It is easily developed because of rage, to become and take the forms of the following terms: Xenophobia (hatred of stranger), misanthropy (hatred of humankind), misogyny (hatred of women), and self-hate (Merriam Webster). This negative way of thinking and feeling toward others is catastrophically increased to reach its peak by spreading Islamophobia. Almost all of these feelings are fabricated and simulated purposefully.

II. The Systematic Body of the Concept Hatred

The ideology of hatred is derived from selfishness and egocentric; thus, the concept of hatred is seen through the brutal backlashes of the imperious. Hatred has taken the form of human harm doing and committing atrocities have been the outcome consequences of human failures correlating human nature all together with racial biases. It is believed by

some scholars that racism is an institution in addition to its ideology. Its origins lie in capitalism and slave trade. The reason was economic, not racial. Those who insisted on racial division are political, as capitalism created racism and cannot function without it (Taylor (2002): 8). This can be done through the exploitation of the natural resources and indigenous populations, importation of slaves and transportation of convicts and violating the people.

To know the psychoanalytical study of the hatred was established by Freud. All the issue of hatred and selfishness are related to the unconscious mind, as the ID is a part of the unconscious mind (the source of psychic energy derived from the instinctual needs and drives), there lie the fears, traumatic experiences, immoral urges, selfish needs, irrational wishes, violent motives, shameful experiences, unacceptable sexual desires. Here lie the processes that are the real cause of most behaviours (McLeod, :3). A medical study for hatred in the brains found out that areas in the medial frontal gyrus, right putamen, premotor cortex and medial insula activated. Parts of this so-called "hate circuit," the researchers noted, are also involved in initiating aggressive behavior, but feelings of aggression itself, anger, danger and fear show different patterns in the brain than hatred does. Certainly loathing can spring from positive feelings, such as romantic love. But love seems to deactivate areas traditionally associated with judgment, whereas hatred activates areas in the frontal cortex that may be involved in evaluating another person and predicting their behavior (Harmon: 1).

Racism is a belief that systemically occurs, due to policies, conditions and practices that affect a broad group of people; because of, a particular race or ethnicity is inferior or superior to others. Racial discrimination involves any act where a person is treated unfavorably because of their race, nationality, colour, descent or ethnic origin (Racism: 1). Although human beings are not born racists, the society transmits racist assumptions in an almost imperceptible way. However, everyone who belongs to a certain group (the group in power) ends up benefitting from this situation, believing that they deserve more than others. Because racism allows people to legitimize the inequalities among people, racists' justifications are social classification, hierarchy, power and privilege.

Validating hatred in this world was and is done for the sake of the interests of some dreadful figures. hatred in the form of the unfavorable treatment of people, based on their colour, religion, nationality, has goals behind this maltreatment. The foremost one is the benefit from this situation. It is used to support the growing colonial expansion and justify the unjustifiable evil of slavery. Benedict Anderson argues that communities are created or constructed culturally, it is an imaginative, in the case of a nation identity, it fosters the deep comradeship crossing all boundaries (Eaglestone & Field: 122). For that reason, the identity is imagined by cultural ideas and images. Thus, the imagined culture created the identity. Culture is the process of learning and development, works of literature and the word that sums up the following: images, objects, pictures, team histories, traditions (Ibid.: 123). Homi Bhabah (1949) argues that cultural identity is objective and subjective as it creates identity and identity creates it. Yet, it is a hybridism, there is not really any single culture that one inhabits. It is a multicultural society. Whether it is oriental or occidental diaspora the identity and literature shape people educationally and politically (Bhabah: 3-18).

Hatred is used as a weapon for the interest of the evildoers. Numerous historical events have taken place that allowed minorities of people to legitimize racism for their own benefit, hence greediness and tyranny legitimize hatred, which is absolutely the resemblance of the ascending of diabolical figures as heroes. To widen the knowledge about racism and discrimination, some nations and figures were and are blackguarded and abased, as hatred has eclipsed terms intentionally for the benefits of the evildoers;

henceforth, they are ethnic slurs. That action is known in the cognition of the origins of some words, which had meant something different from what they were converted to be or mean. The etymology of the English word (philistine) is related to people of ancient Philistine cities, while it is converted to use as an adjective that represents discrimination, as its meaning is guided by materialism and the scoundrels, being disdainful of intellectual or artistic values of humanities. It is found in Chaucer's work *The Canterbury Tales* (Ackroyd: 163 & 354). These words clarifying the meaning of distinction and its foundations. This word according to *Merriam Webster* is first known in use during 1578, although it boosted the meaning of racism, yet it was an accurate date refers to the mendacity and fabrication. Another form of fraud and identity theft of words, place, and actions is the converted use of the name of the Brazilian hero Zumbi dos Palmares (1655 - 1694) known as one of the great historic leaders of Brazil, being one of the pioneers of resistance to slavery, who refused to surrender to Portuguese authority (Araujo: 97-111). *Thus, instead of celebrating that hero and his good deeds, his name is changed intentionally to undervalue and to underestimate his courage and heroism in his resistance to slavery, to make it the sample of horrific and evil figures in movies, cartoons and electronic games. These two examples exemplify the transposal of the meanings of words to make all the differences in senses, feelings and concepts toward the same words.*

To eliminate inequality or discrimination can be done by education. Discrimination (hatred) is utilized by educated people in their works to focus on its harm. Literature on discrimination abounds with assertions that prejudice breeds discrimination, to combat prejudices, which have entered so deeply the structure of society and the attitudes of men, knowledge and reason are not enough (Tomashevski: 1-4). Literature as a piece of work from orient or occident, can be considered as politics in both attitudes, extrinsic and intrinsic. The extrinsic attitude in Literature is canonical according to certain features of authenticity and authorization by the authorized people. Intrinsic attitude in literature also involve some spheres of what people do, believe and where they are. Although colonialism is the latest justification of racism, there started the complex process of post colonialism, self-imposed colonialism, the post colonialism is the continuation of colonialism in the sense that the colonies get freedom only from political rule. (Dr. Datta G. Sawant: 3) Although global mongrelization or metissage of cultural forms creates complex identities and interrelated, all the identities are but hybridizes. (Albany:4-5)

The legend of power and domination was not born from nothing; it belongs to Cain son of Adam and Eve, when he slew his brother to be the dominant man. From the very beginning of history the cruelest and brutal hordes were the dominant ones. It is easier for a camel to go through the eye of a needle, than for most politicians to choose the right path, nor for the politicizing religion to be creditable faith, as both steamroller the commoners and the laymen. Thus, the savages and vandals are coming back again under different names and titles. Because of power and domination, the most wicked and the hard-hearted men who are able to hate would be the strongest. Men in power, who have the authority and the power to command thought or behaviour, which is the dream of evil-doers around the world. To handle this, means to turn from good to bad, although this idea is shunned by the majority of the wise men, the intellectuals, the thinkers, and the philosophers, who believe and support that notion. Socrates (469-399 B.C.), mistrusted and disliked democracy, oligarchy, hereditary aristocracy and tyranny. Only a philosopher-king, he thought, could serve the purpose of the state. Recommended only the rule of the wise: ethics and politics are closely connected with each other. Without politics, ethics, carries little value, and without ethics politics becomes harmful. Justice was the root of all the laws. If a law lacks any justice, it is an illegal law. The purpose of the ruler should not be to acquire pleasure or to satisfy personal capricious and wishes, but

to ensure the welfare of the common people on one hand. (Tanwar: 1-5) In contrast *The Prince*, a book had been distributed in 1513, is an extended analysis of how to acquire and maintain political power (opposite to Socrates) to become harmful, politics without ethics, by the political theorist Niccolò Machiavelli. According to his ideas, the politicians should have the character and behaviour of the prince: the ruler can easily prevent further revolt by harshly punishing the rebels and decimating his opposition (Machiavelli: 38). To be feared (cruel) is better than to be loved (merciful) by his people, a prince may occasionally employ evil to achieve his virtuous goal. So long as a prince appears virtuous and is successful in running the state, he will be regarded as truly virtuous. The princes must avoid making themselves hated and despised; the goodwill of the people is a better defense than any fortress, this indication is done by undertaking great projects to enhance their reputation (Ibid. :121-126).

The illustration of the feeling that is connected with politics is hatred toward everything except for their (politicians') own benefits. This unfavourable treatment is justified by the benefits that come from the power the politician would get. Hate propaganda is used for political purposes by implying that the enemies fully intend to do the people wrong, to allow the people to justify the behaviour of self-defence as a righteous punishment. Meanwhile, implying that enemy by nature is destructive (Taylor:13). Discrimination spreads in this universe to start a combat. It is not a battle or a fight for survival, as all of the creatures have their places and the functions they are created for, but it is for domination. The satirist of the French Enlightenment writer, historian and philosopher, Voltaire (1694 – 1778), is not out of place in modern England. As long as the clergy maintain that their rule in the past was a benefit to civilization, and therefore its decay may be a menace to civilization, Voltaire was bound to tell the ugly truth in regard to the past. That conduct does not mean he is against religion, however, he is against the communion. His most famous remark on slavery is found in *Candide*, as a noble savage who is a victim of European imperialism (Kjørholt: 71). He was against discrimination and racism. Concerning Baruch Spinoza (1632-1677) he wrote in his *Ethic* that virtue and power understand the same thing. That is the virtue of a man is his very essence or nature insofar, as it gives him the power to do things that are purely upshots of his nature. By 'good', man can understand what he certainly knows to be useful to humanity. By 'bad' he can understand what human certainly knows to prevent man from being master of some good (Spinoza:86). Hence goodness, according to Spinoza, is the upshot of human nature, regardless of the behaviour of some religious men, as the intriguers among those rabbis have premeditated and thrashed out the equation. These maleficence and obscenity were the reasons behind upheavals of all intellectual wise men. The same situation to Leo Tolstoy (1828-1910) emerged as the greatest champion of nonviolence after a prolonged and painful inner turmoil. According to him, Christianity is fundamentally a creed of Non-violence; however, the intrigues of the State and Church converted it, as he has turned his attention to what was done in the name of religion, he has been horrified and very nearly repudiated Orthodox. Human being may be redeemed only through the revival of real non-violent teachings of Christ. Only a healthy and balanced mix of vision, morality and power may result in a workable and effective political set-up (Sobia: 347-348). All of them had chosen the right, wise and deep understanding of a capacity for a sound judgment manner for the benefit of humanity.

William Guy Carr (1895-1959), a Canadian naval officer and an author, is best remembered today as a conspiracy theorist who said "the most influential source in creating the American Illuminati demonology." He clarified that the Zionists were behind all the demolitions that had happened on this earth, that they conjoin the Nihilists, the Atheists just to destroy all the governments and religions by making endless racist,

economic and political trials and disorders (William: 1-4). Their aim is supported by the Darwinian theory of evolution, the survival for the fittest, increases the necessity of domination with all its means, the end justifies the means. Friedrich Nietzsche (1844–1900) was a German philosopher and cultural critic who advanced a “hermeneutics of suspicion” against traditional values, criticisms of traditional European moral commitments, together with their foundations in Christianity. The closest Nietzsche comes to organizing his value claims systematically is his insistence on the importance of power, especially if this is taken together with related ideas about strength, health, and “life” (Encyclopedia of Philosophy “Nietzsche”). The antithesis of value came at his hand when mercy is considered weakness. All these ideas support the domination of power. The utopian city for Nietzsche kills all those who are weak and powerless, what is more, life is made for the strongest (superman). He is against all religions, believing man who makes his fate. This legend of survival is exaggerated by the criminals to make people believe in the diabolical and to follow their path. The Philosophy of power and the survival for the fittest existed in life, yet it is not the real structure of this life. It is just like catching an elephant from its tail by a blind man, believing that the tail is the whole giant animal. Still there are other important parts, which are the focus of life, and the conscience of the pure soul. To love to pray and live from the heart, not to pretend these things hypocritically (sanctimonious). The panaceas for the humanity problems is feelings and affections for others. which is the brand of Mahatma Gandhi “Retaliation is counter-poison and poison breeds more poison. The nectar of Love alone can destroy the poison of hate.”

III. Hatred in Literature

The flowery discourses by way of deception are not the new methods and technique that is used by criminals to let other naïve people follow them under the pretext of piety and devotion. Eloquently written, or spoken texts have layers of meaning employed in them. The eloquent uses his talent to indicate and denote extra contents and tenors, to twist a feeling, mind, sentiment and verdict of the commoners to a disbelief, that reflect the animus and intent of the doer. To fight with words has always been tangled up with war makers, as its results reflect the intentions behind. This technique had been used from the dawn of history. It is used as two-edge weapon. It is a mean of exploitation, proclamations or propaganda for making tumults and disorder almost all the time. With words, the eloquent can convince the listeners that he knows what he speaks of, exploiting the fickleness in them. Many general claims have been made in relation to literature and its power to evoke sympathy and the ideas of empathy and ideas of goodness (Sophie:225). Consequently, the fruit will tell about its tree, like solving the puzzle and mystery of detective fiction by logic, clues, analyzing and gathering data and knowing the intuition to produce a celebrated denouement (Joseph: 78). Therefore, the ideas of sympathy and empathy need to be put under scrutiny. It was the reason behind Plato’s (428-348 BC) opinion in Book X of *The Republic* about the poet. Concerning inspiration and how it functions, deducing that although the poets are imitators of the world and far from the truth, thrice removed from reality, they are not spreading facts and reason, they are corrupting youth and inciting passions. He hated evildoers and liars and he loved truth and honesty (S. Buttner: 111-113). Aristotle (384–322 BC) also investigated these areas of philosophy in empirical, practical, and commonsensical methods, and holds his point to the world. The imitation, is not of men, but of action and of life, and life consists of action, through pity and fear effecting the proper purgation [*catharsis*] of these emotions. Aristotle explains that there are conditions which should be found in the character to get that Catharsis. The Character should be good, courageous, true to life and he is consistent (Butcher: 1-4). By his conditions and explanation Aristotle excludes the corruption and the incitements for evildoers. Because it is through literature, the mind is educated more

effectively than history or philosophy according to Phillip Sidney (1554-1586), literature teaches with the hand of delight (Robert & Jonathan:141).

Literature is a mean of education of divine love and idealism. For Percy Bysshe Shelley (1792 – 1822) begins solidifying his metaphysical beliefs by creating a compromise between strict materialism and idealism. Shelley describes poetry's function; Divinity is disguised beneath the mortal coverings of earthly objects, and the poet's job is to reveal this hidden divinity to humanity. He did not want to trust in a world totally constructed by the senses, but his abhorrence of tyranny did not lend itself to idealism either (Starner:3-5). For Adam Smith, being attentive spectator of any action of other and from resulting in the development of judgments, our moral lesson is derived, then applied to our own conduct (Sophie: 9).

Offering a fascinating portrait of Socrates considering the tragic dialectic German philosopher G. W. F. Hegel (1770-1831) clarified the most restrictive and critical aspects of the literary works that could be exploited for or transformed for other things. i.e. to exploit love to spread hatred. For Hegel tragedy is the conflict of two substantive positions, each of which is justified, yet each of which is wrong to the extent that it fails either to recognize the validity of the other position or to grant it its moment of truth; the conflict can be resolved only with the fall of the hero. His paradoxical formulation by focusing on the core structure of tragedy, as he not only sees value on each side, he goes so far as to claim that the tragic heroes embrace conflicting positions that are equally justified. Because the tragic hero acts both for and against the good, the hero is both innocent and guilty, as a result, the hero seeks not sympathy or pity but recognition of the substance of the action, including its consequences (MARK:11-19). The sympathy should be understood as an emotional state and at the same time it is a cognitive position achieved through processing judgments of emotional state, because sympathy or empathy does promote altruistic behaviour (Keen: 38). The most vexing and devastating Hegel legend is that everything is thought in "thesis, antithesis, and synthesis." His greatness is as indisputable as his obscurity. The dialectic means that any notion that the form of historical movement, process or progress, is the result of conflicting opposites (Gustav: 2).

The novelist and the philosopher Fyodor Dostoevsky (1821-1881), wanted to maintain the old system of morality, far away from hatred and avenge. He says that a man's environment is not the necessary cause of suffering, man cannot eradicate suffering through reformation of the environment, economically or politically. Because man is not exclusively rational; the endless passions and moods that a man experiences each day make it impossible, who suffers at the hand of others, certainly tug on the heartstrings of the reader; the cerebral sufferers also capture the readers' sympathies, the criminals of their work are more like the readers than the readers might initially want to think. Thus, mistakenly advised that society should change to eradicate that suffering. The fact that man will experience suffering as a condition of living life is irrefutable, but Dostoevsky gave existence priority over suffering. Dostoevsky's moral in this case is thus: man must suffer in life, but man has life, and that is paramount (Elizabeth J. :42-45).

The shape and structure of any matter is distinguished from its material. Therefore, hatred has forms in any work of art. Either it is embellished to look prime and kind or it would reveal the mischievous fact of a subject. Insofar, the essential nature of any work can be marked by its matter. The themes, contents, motives and subjects are the artistic representation of any text. Although hatred forms in literature derive from human envy, greed, lust sectarianism, and racialism, all are considered as offence against Allah. Man who is seeking truth and righteousness espouses ferreting out the secrets behind the goals of these vile works. Despite the fact that these discourses are entertaining in all ways they are produced. Syntheses, are the breaking down of the concepts and ideas of the body of

the work into its important parts to draw a useful conclusion, summarizing and linking different sources to review literature topic, synthesis writing is more difficult than it might at first appear because this combining must be done in a meaningful way and the final essay must generally be thesis-driven, as it is combining different pieces into a whole (Sandra: 1). Authors use synthesis to produce works and within these texts there are recommendations in forms of themes and organized materials. Synthesis can also help the reader through analysis to know both the thesis and antithesis, which are produced in a text.

The major and minor themes of any work of art are the first keys to know the intention of the authors. To start chronologically, Horace was the outstanding Roman Poet and literary critic (65- 8B.C). His style reflects how sensitive and affectionate he was, as it provides a glimpse of the peace maker after years of civil war in the Roman Empire. Showing the tender of peace loving rhetorician, he had become too polished to accept violence on the stage. Any violence must be reported by a messenger and not shoved under the noses of the audience. The most frequent themes of his *Odes* and verse *Epistles* are love, friendship, philosophy, and the art of poetry(Vernon Hall: 14). In the heroic epic *Beowulf*, composed during the eighth century, hatred is represented by Grendel the descendent of Cain (was cured in the Bible for murdering Abel his brother), thus all the descendants of Cain carry his curse by hating people who live in hope, light and camaraderie (Holt & et al:11-14). According to all the Greek philosophers any rhetoric must be bombastic till he can transcend the sublime. In *Don Quixote*, Cervantes (1547-1616) attacks the conventional notion that aristocrats are automatically respectable and noble, self-motivated desires are the basic understanding of morality. Human imagination informs the action to make human beings able to change and be real human (Delia Demian:2). Dante's *Divine Comedy* is primarily a religious poem, discussing sin, virtue, and theology, also suggests the moral theme of serious writings. Boccaccio's most focal theme is love. The characters, accordingly, are protagonists and antagonists. William Blake (1757-1827) expressed how hatred would grow to become a deadly poison in his poem "The Poisoning Tree", moreover, he protested against war and tyranny of the politics and ill-treatment of the people of the colonies in his collection *Poetical Sketches* (1783). George Orwell (1903-1950) believed that in the present a writer may well choose to aid the coming of the new age from the hatred implanted in them by politics, his fiction has elements of the world around him, of the wars and struggles that he witnessed, of the terrible and rotten nature of politics, and the terrible toll that totalitarianism takes on the human spirit (Arthur: 13). W. H. Auden (1907-1973) Ironically describes in his poem "Musee des Beaux Arts", how the suffering takes place, while others are careless, either eating or walking or doing something else. He is well known for the political, moral, love, and religious themes (Maurice: 13).

III. i. Villains as Antagonists

Denying Hatred:

As Literature was considered to be the preacher in the old ages, there must be poetic justice, despite the fact that the villains might win at the beginning they must be punished in the end of the work. The father of English literature Geoffrey Chaucer (1343 –1400) utilized his widespread knowledge to reflect the themes of love and hatred, in the form of words and descriptions of his characters in his masterpiece *The Canterbury Tales*. Although he represents the greedy intrigues in the Church as the root of evil represented in the "Pardoner's Tale", as he was selling pardons to people, they pay to escape Hell fire. And the "Prologue of the Prioress" shows how the Prioress should be devoted to Christ, she is more concerned with worldly matters, and although her coral rosary that says "Love conquers all" serves as a decorative piece, it reflects the love relation between human

beings and all creatures but not piety. Chaucer adds the theme of love and hatred in "The Prioress's Tale". Hatred is a way of evil thinking among diabolical rabbis. Hatred gives the right to the wicked people to kill and slay innocents. The boy is "little," "young," "tender" etc. The villains are "cursed," "a wasp's nest of Satan" who "conspires" to murder the little boy (F: Murphy-Canterbury prithme-pdf:3). Furthermore, the diabolical figures are punished in the end of the tale. In the Middle Ages, it was held that Jews kidnapped Christian children, sacrificed them, and then used their blood in unleavened bread at Passover. This ritual represents Jesus crucifixion as well. Moreover, the motive of Ritual Murder of Christians by Jews is almost certainly hate. It is in fact the same motive that Disraeli admitted to be the cause of revolutionary activities against gentile governments. It has been the primary cause for Jewish expulsions (Arnold:1-6). It also reproduces the crimes done by the villains (Zionists) by usurping a small place and trying to kill its real denizen, for no reason and no logic. Those figures appear in almost all of the English Literature. *The Merchant of Venice* is one of the main works of William Shakespeare (1564–1616). He is considered as the greatest playwright and poet that has ever lived, on which the usurer is punished severely for his ignoble action, as he intended to kill for the sake of money. Charles Dickens (1812-1870), the reformer of abuses founded in his society, poetic justice was his goal, thus the treacherous Jewish villain Fagin is castigated at the end. He concludes that kindness and love are the redemption. The symbolic work of the American Novelist F. Scott Fitzgerald portrays hatred for the corruption of the North, in contrast to the agricultural South, the underlying meanings cannot be comprehended unless they are deciphered. His hatred is found in *The Ice Palace* (1920), when Sally Carol loses her way, she becomes lonely, that symbolized the death of her spirit that wants her in the North, and the inability to be absorbed in the empty endless winter of the North (Sklar: 66).

III. ii. Villains as Heroes (Protagonists)

Gainsaying Hatred:

Macbeth (1606) is the last of Shakespeare's four great tragedies. On the level of human evil is about Macbeth's bloody rise to power. Lady Macbeth's (the typical Machiavellian character) ambition for power leads her into being dehumanized by her insanity and her suicide (Gale: 3). *Dr. Faustus*, by Christopher Marlowe (1564-1593) is also a villainous protagonist, yet he is punished at the end of the play for his pact with the devil via abjuration of the Holy Book. Emily Bronte (1818-1848) creates Heathcliff, who possesses the qualities of hero as a villain in her amazing novel *Wuthering Heights* (1847). Her powerful depiction of relationship structure as a novel of manner in the Victorian era. Heathcliff's actions before and after the tragedy could let some readers be sympathetic with him as he is mistreated to be a villainous hero (Richard E. :5-9). Villains are made by the ideology of hatred. They have always apotheosized their vagaries, whims and politics; because the connivance is always their choice. Everything is done for the benefit of the bosses and the latter choose the fanatics and the benighted to complete their despotic projects. Thomas Hardy (1840 – 1928) the Victorian realist novelist and poet, has shown this in his "The Man He Killed." Criticizing the irrationality of wars, when the soldiers can be friends in the inn but as the battlefields make them foes, they shoot each other (Edward:3). Ignoring the teaching of Christ, the politics engaged in the destruction of the nations to gain power and strength. To mourn the corruption made by the policies and to show the fault of this age, Hardy criticizes the Great Social Evil, prostitution phenomenon. His hatred of the disintegration and desolation in human behavior for worldly things, he reveals in "The Ruined Maid" the essence of some civilized people, who are supposed to be praised, but in reality they are blamed. The loss of innocence seems to be an easier way

to survive. Although at first it seems to be that the bad figure is the winning hero, it is criticized and disreputable (Boris: 7-13). Arthur Miller (1915-2005) produces his protagonist as a criminal, as he believed that theater can change the society by making the people understand their fellowship. He admonished his sodality of hazardous social problems. *All my Sons* tacks the people on the poetic justice. The criminal must be punished afterwards (E.R.: vii-ix). The job of the eggheads and highbrows is to eliminate the lowbrows, by showing them a panoptic view of their lives to help them be free for rebirth and refute hatred culture.

III. III. Villains as Effective Valiant Heroes (Protagonists) Avowing Hatred:

The compound of fact, fiction, authentic, unoriginal, honest in the intent of both fanatic and nonmilitant, all are the experiences to be produced in a sharp-witted way but not truthful in details and fragments, so as not to abandon morality altogether via the Hegelian dialectic. Hegel used the term dialectics of any sort is a mean of trying to resolve a paradox in human thought to develop in a way characterized by dialect triad: Thesis, a statement or theory that is put forward as a premise to be maintained or proved. Antithesis, the negation or contradiction of the thesis. And the Synthesis, the resolution of the conflict between thesis and antithesis. Such a thesis will often produce opposition, because it will probably be of limited value and will have its weak spots. The solution, for the struggle between the thesis and antithesis, trying to preserve the merits and to avoid the limitations of both, is called synthesis (Von:2). Thesis stands for a proposition or theory that is widely believed in. Antithesis is a negation of refutation of this theory. Synthesis is a new theory that reconciles these two opposing viewpoints. Henceforth, the new era of creditability has spread in the modern and contemporary world intentionally. By confounding little truth with many falsehoods to manipulate people ideologies and believes.

As "The criminal is the creative artist; the detective only the critic" (Gilbert:3). It is the appearance of diabolical characters, (in realty) who are rewarded by triumph over the good ones. This ideology has found its way easier through persuading the readers that after all it is a matter of winning or losing. Ali has presented a research acknowledging villains on which there are elements and aspects a writer should follow while writing about villains as heroes under the title *Anti-Heroes and Villains: What's the Difference (And How Do You Write Them Well)?* First, it luminously lurks to make some or all the children like and prefer the diabolical and tyrannical characters for the brand of evil as they upstage the good ones in the works in a cartoon produced by Disney and Hollywood. Then, it rushes through some literary works to let many readers and viewers sympathize with diabolical characters. Video games make the player not only feel, but practice the bad actions to win over the weak ones. J. K. Rowling's works *Harry Potter* have publicly supported this ideology throughout her school of magic.

Since villains are made by the ideology of hatred, they have always apotheosized their vagaries, whims and politics. In the literary works the authors use certain traits to make the readers or viewers sympathized with their diabolical protagonists. First, the villains are made as the main heroes or heroines. Second, flaws are a necessary part of a sympathetic character, since perfect characters are not sympathetic. Third, they are made to be victims for trivial matters, could be done because of inner conflicts in this ill figures. Paradoxical features of their characteristic are to make the readers change their attitudes and be amenable towards the behaviours of the effigies, as taken defiant stand on the issue.

The presumption of the vampirism is a folklore taken from the historical figure, Bram Stoker's *Dracula*, the Romanian prince (1431-1476), is improper, as *Dracula* was viewed not as a blood-drinking sadist but as a national hero who defended his empire from the Ottoman Turks (Benjamin:1). *Vampyre* the work of John William Polidori, presents Ruthven, who feeds on vital force, the blood of his victims, while he is rewarded by staying

alive and all his sufferers die, the last fatality is the sister of his old pale, “The guardians hastened to protect Miss Aubrey; but when they arrived, it was too late. Lord Ruthven had disappeared, and Aubrey’s sister had glutted the thirst of a VAMPYRE!” (John:31). The culprits are just like the ritual murder of the Zionists, in which human blood is drunk from the body of a still-living victim. Josef Kastein, in his *History of the Jew* gives the reason for their outrageous act “According to the primeval Jewish view, the blood was the seat of the soul” (Willie:1). For them all non-Jews are animals, anything is permitted against them. Thus the Jew may lie, cheat and steal from them. Jews may rape and murder them (Ibid. :5). According to Rabbi Moshe the Mohel must suck the wound and baby penis after removing the foreskin with the mouth. This blood is a delicacy amongst the rabbis, or else it would be heresy. To disguise themselves in sanctimony and to hide reality was done by the Wandering Jew, “a character doomed to live until the end of the world because he taunted Jesus on the way to the Crucifixion. A reference in John 18:20–22 to an officer who struck Jesus at his arraignment before Annas... He had struck Jesus on his way to Calvary, urging him to go faster. Jesus replied, “I go, and you will wait till I return. The Jew was later baptized by Joseph and lived piously among Christian clergy, hoping in the end to be saved” (Britannica “Wandering Jew”). He is condemned to move from nation to nation without a home and sheds his skin just like a snake, which is associated with deceit in Genesis and literary texts, it is noted for being vengeful and vindictive, as it delivers as venomous blow to a victim without giving any warnings (Williams: 1). The snake-like with its fangs is the shape of the protagonist of Woolverton’s *Maleficent*. Without fail, villains were redesigned to give them a more heroic look.

In the case of *Maleficent*, by Linda Woolverton (1952-) graduated in 1979 with Masters in Theater Arts from California State University, Fullerton. Her adult novel *Star Wind* was published in 1986, by Houghton Mifflin. In 1987 she was hired by Jeffrey Katzenbry to write adaptations of the *Fairy Tales* (Marks: Interview). Under the pretext of presenting strong female characters and in a shrewd contrive style, based on Disney's *Sleeping Beauty*, she made an entire work with *Maleficent* as the protagonist instead of Aurora. Although she starts her novella, just before the blank page, with the quote of Edmund Burke “The only thing necessary for the triumph of evil for good men is to do nothing,” as he was insisting on moral stability and good for the state. That does not mean it is the slogan to be indicated in this work, and the contrary is true. It is tackled in luminous and delusive techniques to misguide the commoners and simple people that the loss of *Maleficent* at the beginning of the novel, because she remains silent while confronting her lover (to make the reader sympathetic with her). Regarding Stefan, her lover, burns off her wings so that he can stop her doing evil or harm and simultaneously he would ascend the throne of the human kingdom. This plot contains instigations of malicious goals. The innocent icons of this fairy tale are exploited to be the tool, just like the alchemist’s stone, which will turn everything into gold, the work will be changed into virtue and to worthiness. Although Linda’s parents did not put limits on her in terms of gender, she claimed that she had not been going to be consigned to the Kitchen... she wanted to fight for the new woman that she wanted to see in the world(Ibid.). Her speech refuted her actions, as she produces new female malefactor. She has changed the nature of the victim heroines. It is the most harmful use of pedagogical methods to demagogue the readers and the viewers. To let the devil, “the lean with high cheek bones, a sharp chin and pointed ears... with her LARGE WINGS like wild” (Ibid. :5). the full description of the devil, wins and be credited by all. Forgetting about gorgeous face and golden hair of the fairy tale heroine, she appeared to be a straightforward villain and lives in grey area Love and true love conquers all is only within her diabolical characters, to let them be sympathized

by the readers. However, love is presented in her works as the vague and elusive real-world concept of amorous sentiments.

Conclusion:

Hatred has different meanings and forms is manifested in its reflections through the immorality and mostly through destruction and devastation. It is almost made by evildoers mainly for the gain of money and power by using fanatic people exploiting the fickleness and fluctuating societies. The flowery discourses by way of deception are the first material for establishing their evil projects. Eloquent people, who make a pact with the devil for mortal things, use contrive-deluded techniques for instigations and agitation for elusive goals. Presenting works of arts with evil themes and messages. Traumatic events in *Maleficent* could drive a supervillain to dedicate themselves to justice and a superhero to descend into vengeance. The moral ambiguity of *Maleficent* as a work of art is much more effective when the villain in this book is opposed to a hero, making this Maleficent look like a heroine. It is the arrival of the (good villain) according to the authors of such works, as the bad guys deserve some credit too. Maleficent does some serious damage. In fact, it is disapproved by the connoisseurs of cultivation and enlightenment.

The evil characters of these works are often called “protagonist” and “antagonist” instead of “hero” and “villain” because these are a bit more emotionally neutral and describe a function within the story rather than a type of character, according to those writers. Those authors use the pedagogical methods to demagogue the readers and viewers. Vampirism is the conversion of good, courageous and kind heroes into the wicked and horrific villains. All humanity is in need for that lift of knowledge concerning the new powerful and malignant influence of hateful people on the new generations. The villains, hero and heroines, are produced to be the main characters operate synthesis as the main source **and** act of making a phenomenon appear deceptively attractive or favorable, and different from its real origin. The window dressing can be done throughout the Hegelian procedures. The sophistication and distortion come when making the Thesis into Anti-Thesis.

Although there are many beneficial movements for human beings and the Universe, to save children, women, nations, the poor, the environment and the climatic conditions. This era has the catastrophic appearance of a new literary movement that reverberates the axiom and truism throughout fictions. It is the malignance, or it could be called the Malignantism: is a range of literary and political movements, have the same ideology and share the same goal: to make the villain and evil doers as the dominant heroes over the congenial and good ones. This movement has made humanity lose much of its momentum and consensus buildings and progressing, by making conflicts and ethnic divisions among the communities and destroying the nations with hatred though the matters, motives, contents and topics. Starting from literature to apply it in the real world, the evildoers create antithesis with synthesis they produce thesis, to make more wars to occupy the lands and get more money and power. That their army is called offensive rather than defensive. Their ultimate goal is domination over nations. According to the study of causes and effects, the empirical analyses provide that the beneficial is the real criminal and doer of all these subversions. “It is deal of the Century.” All the tyrannies gain footholds because people of conscience remain silent. The necessity of the triumph of evil is to make the good man busy with various subjects to be silent, the beginning of *Maleficent*, it emphasizes the fact that evil characters are ornamented in way to make them beloved by the readers. When the wicked damaging satanic figure (Maleficent) wins, by hatred that leads to wars, let a side how beneficial are these wars for the tyrannies.

Ultimately, man is indeed in need for an illuminating discovery, realization, or disclosure to perception of the essential nature or meaning of the malignantism. The

enlightened scholars can manifest this fact to the benighted ones. It is the time to stop the blight and repulse the malignant movement by Benevolence, as the job of the eggheads and highbrows is to eliminate the lowbrows, by showing them a panoptic view of their lives to help them be free for rebirth and refute hatred culture. Thus, their reaction against evil doors to maintain the old system of morality could be done throughout working, writing and selecting what prove to be benevolence in novels, critical essays, studies, work, action and symposiums, marked by doing good and disposed to good, kind and generous things for humanity. As Malignantism, in *Maleficent*, and *Vampyre* have used pedagogy for demagoguery, integration for segregations, to instigate the credulous ones as means for their ambitions. They segregate the nations with fabricated notions of hatred among them to make their ambitious for power and dominations come true. Moral passions can lead to social changes against what threatens the existence and identity of human beings. The moral code will reward and punish. It will evolve understanding human viciousness and offering solutions to the problems. The favored dichotomous features are discipline and pardon and not the utopian belief, cruelty breeds cruelty in response, which is a recalcitrant sentiment.

Eventually, this Universe is created on the basis justice, although there were, are and will always combat between good and bad, evil and righteous, there must be a kind of poetic justice and there must be an outcome to reward the virtue and punish the vice, an appropriate manner in this life. Not only trust in the post mortem justice of Heaven and Hell. "And say Truth has come and falsehood has vanished. Surely falsehood is ever bound to vanish." Good men must not be bystanders and they must without hesitation reprobate such defective ideologies. The worse is survivable. The goal is not to think that the bad things are unfolded, otherwise, the wicked will dominate by their writings and movement. Hence, readers and critics must be cautious and aware of the evident tragic disorder of literary works like *Maleficent & Vampyre* as they are doomed from the outset. Because the themes and contents of these works will be damaging to morality gently before real life can do it violently. They will make the followers, readers and viewers corrupt and faulty minds and spirits. Let authors and critics stick in the traditional system of morality as an anchor in this storm. Let them under no circumstances incur the wrath of Allah.

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