

**PULPIT AND MINBAR FROM MEDIEVAL TO CONTEMPORARY:
ANARCHISM OR SOLEMNITY
(THE CANTERBURY TALES, THE PROPHET, HEAVEN'S GATES,
HELL'S FLAMES AND
MAUSOLEUM INTO EVITERINITY AS CRITICAL CASE STUDIES)**

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We are on the cusp of anger

and revenge matrices;

it is all decollo for expansion;

Decollo for tripudium!

(Mausoleum into Eveternity)

The altar is open to all who want to come.

(Heaven's Gates, Hell's Flames)

You are my brother and I love you. I love you when you prostrate
yourself in your mosque, and kneel in your church and pray in your
synagogue. You and I are sons of one faith—the Spirit.

The Prophet .Gibran Khalil Gibran

Keywords: hermeneutic circle, minpul, liminality within liminality, retronym, descriptive relativism, tale within tale, pleonasm.

Abstract

Without reservations, both the pulpit and the minbar lay the foundations of globality and marketability as such sapience founts exert themselves to cultivate man ; from the medieval age to the seventeenth century the pulpit endeavours to dominate people and cajole them into being in church; the mystery plays flourish in such circumstances, then only then the span of time between the Eighteenth century to the moment the altar calls nothing and none but the morality play to preach man decorum, mannerism and some modern sophisticated vents to survive. However cultures ramify into various colours and isles as does religion; in Islam the minbar pertains to virtue and everything righteous that is why the pulpit and the minbar run equal to human philanthropy, with the process of time the pulpit tends to be instrumental in suppressing and dominating: the puritans desire to usurp whatever they could devour at the expense of faith, in *The Crucible* are there events delineating the way man takes to have gratification. By the same token, the minbar surpasses certain events and fights being derailed from its divine mission to change , guide and preach at all costs , but the human carnal desire to possess and efface resuscitates its venom , yet the infallibles minbar never flinches or cringes at the face of despots and abomination.

The salient locus, here, rampages through the fact that the pulpit or the minbar takes shape and soul of literature; poetry, drama and fiction: it transpires its ideology, decorum, ethics and principles to the congregations through certain pages and appeals to the time development and technology expansion. As such a littérateur sterns the prow of attention from brickwork to paperwork in pursuit of more influentiality , so there is a great moment to the reader to contemplate what he traces; no way to fall under the spell of equivocation , Machiavellianism or the like, it is a moment to scrutinize and ponder over words the litterateur finds himself urged to trigger in the precise spot of time and place; the " minpul ", as a coinage designating both the minbar and the pulpit principles , could be observed or fathomed in modern literary texts and need be probed by both mind and mind's eye to settle what a course of life or a decision a specific reader plunges into.

The Canterbury Tales lends much controversial issues to the academic orbits and runs as a cynosure of principlism and religion; Geoffrey Chaucer, the father of the English poetry, certifies a fact that different colours, different cultures and different desires could bask in the heart of one faith: one creator. As such it grows more doctrinal than literary chefs d'oeuvre in light of relativism. Yet it is a chore for Gibran Khalil Gibran in *The Prophet* to bear testimony to the fact that faith is a pathway into life and incumbent upon all to cull at all costs : here religion gives solidarity to man encompassed with hollow dreams and promises ,then in *Heaven's Gates, Hell's Flames* are there some events deviating from the usual course of human mindset; some regard it as redundant and exotic , some as suspicious or perfidious and some as a tocsin to warn man that there is a saviour to emulate , yet the *Mausoleum into Eivernity* is a modern minpul to cast

humanitarianism at the face of atrocities and carnage, man has to be man though under duress of terrorism , graft and corruption .

Quantum Leap

Chronologically accounting , the mystery plays inaugurate from the thirteen century to the fourteen century as a vignette of divinity, the day of judgment, resurrection and the like, then the morality plays exhort people to the virtuous details in life , all in all they endeavour to drag man into church , it is a kind of monopoly man finds himself urged to adhere a line and might cringe or wallow into a " golden stair"; each religion portrays its golden stair to heaven and the churchmen stimulate others to set step in the path of such a golden stair, so the morality plays fight no more being in the welter of modernity; the span of time between the eighteenth century to the present is a span of fiction; such gives rise and nurture to soft and hard secularism . In this regard, James Wood declares that fiction is the natural enemy of superstition and the slayer of religions, that is why the advent of secularism takes delight in the modern age as there are many psychological , philosophical and scientific theories rocking the human mind, all the more so because man loses hope in the previous centuries ; religion tends to usurp not to nourish the human mind and ushers in a propensity for nihilism and nothingness in modern literature, none could stay the course and change what should be ; man left behind and starts tilting the windmills : religion takes hold of populism to solidify its pillars ; to dominate more and more : man feels nihilistic , no stamina launches into life.

In sequels and the frame tale Geoffrey Chaucer weaves his lines and the concatenation of the events: the pivotal focus falls on the characters as he describes them in light of relativism stipulating objectivity and logics in depicting realityⁱ, that is why such tales resist desuetude:

I shall bewail in form that's tragical

The harm of them who stood in high degree

And fall, who had no remedy at all

To bring the moot of their adversity,

For surely when Fortune may choose to flee,...ⁱⁱ

These lines expose the linear structure of the whole tales , narratology : narrative is the cornerstone of the major viewpoints , no despot could last forever, there should be a moment of nemesis or perdition ; the toppled despots run equal to the leitmotif , here Chaucer gives floodgate to his satirical intimations ,orientations and fervour to reform and change ; the foot pilgrimage from London to the Canterbury is a sort of liminalityⁱⁱⁱ , people here derail from the tedious daily mannerisms ; the agility serves applying the tenets of liminality ; all the characters have nothing but tripping from one nest to another : the *Monk's Tales* itself is a liminal experience or rather liminality within liminality^{iv} as the persona reconnoitres all the despots chronologically to delineate their ultimate fate –death, so it takes vents in tackling religion .

However devotion and gritty determination in light of the creator come quite evident in **The Second Nun's Tale** ; a wife desires to shield her virginity forever and implores her bridegroom never to consummate the marriage, so it is wooden iron to utter a line of mundanity in such tales fraught with doctrines and norms .

Nothing could alter the corollary of morality in literature ; man takes charge of being in the welter of social issues , wallows into the angles of success and never pays a sod to the casuistry or equivocation: Chaucer manipulates the acts of pleonasm^v ; the pleonastic semantic expressions strike deep roots in the abovementioned excerpt : bewail/ tragical and moot/ adversity to highlight the Adam and Eve tale , the technique of tale within tale sets the interlocutors tantalized to scrutinize all the event in pursuit of the denouement of the pivotal tale : the eponymy tale characters .In so doing the poet reverts into the fissures of relativism or rather the descriptive relativism to cull the sense of solemnity ; to cast trust and faith in the heart of the readership as there is a golden stair to felicity .

**In the depth of your hopes and desires lies your silent knowledge of the beyond;
And like seeds dreaming beneath the snow your heart dreams of spring.
Trust the dreams, for in them is hidden the gate to eternity.
Your fear of death is but the trembling of the shepherd when he stands before the king
whose hand is to be laid upon him in honour.
Is the shepherd not joyful beneath his trembling, that he shall wear the mark of the king?
Yet is he not more mindful of his trembling?**

**For what is it to die but to stand naked in the wind and to melt into the sun?
And what is it to cease breathing, but to free the breath from its restless tides, that it may
rise and expand and seek God unencumbered?
Only when you drink from the river of silence shall you indeed sing.
And when you have reached the mountain top, then you shall begin to climb.
And when the earth shall claim your limbs, then shall you truly dance.^{vi}**

In the recesses of depth , both moderation and neutrality bask in such tales in light of the minpul whose perspectives target nothing but truth void of prejudice , Chaucer exerts himself to be a truth seeker and regards all people as brothers in creation or brethren in religion as found in Islam^{vii} : Gibran Khalil Gibran does in his poem ,since we are from dust to dust and we do return. However , the portrait of the minpul is quite traceable in The Canterbury Tales as the creator takes hold of humanity and morality ; the tales run equal to the wisdom literature to edify the human mind :

**Also I pray you to forgive it me
All have I nat folk in hir degree
Here in this tale , as that they should stonde
My wit is short, ye may wel understonde.^{viii}**

On the contrary Gibran Khalil Gibran , without any trace of jingoism or chauvinism , deems that man should ensconce himself in the heart of humanity to transpire his sonorous shout of existence :

You are my brother and I love you. I love you when you prostrate yourself in your mosque, and kneel in your church and pray in your synagogue. You and I are sons of one faith—the Spirit.^{ixx}

Such interfaith orientation emanates from his root ; the depth of orientalism and reverts , in prose poetry , into descriptive relativism as he depicts , in the abovementioned excerpt, the state of determination the interlocutors could decide that the meant ideas are nothing but aphoristic and never be self-refuting ideas as found in *The Canterbury Tales* : " when reaching the mountain top " could be rhetorical tautology to certify that there is a day each waits for and averts being in the orbit of blame : it is a marvel to the interlocutors expecting that the stick punishment and the carrot reward delve into the ambience of the poem ,but the acts of traumatization fade into nothingness . However ,the enjambment highlights the flow of the ideas and keeps the eye running to the next line and takes hold of the fact that no decadence to the human values as man ensconces himself in knowledge, doctrines and science shades. It is no wonder to find the aphoristic and parabolic lines in his poetry as he is regarded as a paragon and moderator :

**Yet the timeless in you is aware of life's timelessness,
And knows that yesterday is but today's memory and tomorrow is today's dream.
And that that which sings and contemplates in you is still dwelling within the bounds of
that first moment which scattered the stars into space.
Who among you does not feel that his power to love is boundless?^{xi}**

' Yesterday is but today's memory and tomorrow is today's dream" alludes to *Prufrock and Other Observations* to fathom the concept of time : the past is past, the present is just the moment to pass and the future does not come yet , the parabolic expression here certifies the importance and fervour of the present time ; one has to cull the moment, there is no carpediem theme here , but as a moderator he preaches that it is not to start to end and never to stay rigid or timid as does Prufrock , the golden stair at the beck of you need be scrutinized and fathomed :

I have measured out my life with coffee spoons;

I know the voices dying with a dying fall

Beneath the music from a farther room.

So how should I presume?^{xii}

More profoundly, the minpul portrait surges higher and higher in the gambits of his lines as he praises all acts of interfaith bonds and multiculturalist viewpoints to be a rapport to solemnity and philanthropy :

You are good when you are one with yourself.

Yet when you are not one with yourself you are not evil.

For a divided house is not a den of thieves; it is only a divided house.

And a ship without rudder may wander aimlessly among perilous isles yet sink not to the bottom.^{xiii}

Into more experimental facts the iterative viewpoints and themes of disruption, lost rural beauty find existence and prominence in the **Mausoleums into Eternity** whose resonance fights being eroded or etiolated and pinpoints the savage atrocities committed in Speicker Base in Tikirit ; Speicker decollo is the pain unabated, everlasting , evergreen in the scruples , celestial and redolent of Cane and Abel, redolent of abomination and carnage never seen ever before on earth in modern age : a tussle over filthy lucre .

There is no casus belli to what happened in Speicher as a human crime or as a drama , the littérateur employs pleonasm to expose such a carnage :

Oh the infallibles!

Tongues and words!

Spoors and feats!

Never match,

There is many a slip twixt cup and lip.

Perdition of arrows, swords ,stones and Enola Gay

Enola grow gruesome in the shimmering desert

violet purple wilderness that echoes ...^{xiv}

For surety the semantic pleonasm gives force to the ambience of having Imam Al-Hussein as a saviour : all the abovementioned expressions could convey one idea ; people summons the imam and then they betray him , yet the syntactic pleonasm broaches something quite different :

a river white , tacit knowledge for us to be blue ...

moguls did

to be carmine in one minute time more...

one tear more..

one shout higher..

one groaning soul more lachrymose

a bullet in the head attires all the river red !

blood-clad river

martyrs river.... greet and salute to the embryos....^{xv}

" for us" , " one tear" , " one shout" and " one groaning soul" run in line with one entity and one colour of despondency to drag the reader into the main tenets of the hermeneutic circle , reader, text and context^{xvi} and being a part of the drama; an eyewitness , an evidence to the coming generations for the crime of the modern age : it will pass year by year without any

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retronym^{xvii} ; Speicher is Speicher , it had happened and it goes ineffaceable ; man grows cognizant of the road to solemnity . Provided that the acts of liminality rises to the bait as the interlocutors shuttle to the past and then revert into the preset ; to the ancient rubble and then to modern conspiracy ; yet they never lose themselves in the midstream as much as the descriptive relativism dominates the pivotal portrait of the events ; the past and the present juxtapose hand by hand ; different times, different people , on the same land , in the same river people and science shot through with tears and sweat drown to demise : it is wooden iron or casuistry to utter a word void of the right of man to protest barbarism and the tributaries irrigating its very own trenches.

Here comes the quantum leap as the pulpit and the minbar seep from brick work to paper work ; from the pew seats into literature , into drama in particular, some endeavour to camouflage , some run the gauntlet : *Heaven's Gates , Hell's Flames* derails from some scriptural and canonical facts ; the Satan in the events takes so huge a role in determining the fate and the future of people in time it is He who decree and forgive , one tends to say that the soft secularism prevails little in the details of the drama .However it is quite convenient to fathom the goal the events to invite man into church, there is an amalgam between every day life and the crucifixion, on the stage there are people on drugs , drunk drivers and labours, dysfunctional family affairs and so forth, each vignette could be an emotional wallop to a critic who sets a comparison between the biblical references and the HG&HF; man cringes as he finds no mercy but eternal torture and perceives that nothing could save him but a Midas touch: the atmosphere is rather a medieval one , living so strong !

God never torture man forever ; there are plans of love , mercy and justice for Him, man is traumatized and vexed out of complacency. On the stage there is no allegory, each character exudes his empathy to cast his message into the human mind; it is a paper work pulpit warning the congregation that man has to emulate the paths of Jesus Christ, otherwise he is perished. The entrepreneur , at the very outset , whets the instinctual endowment of man, challenge : "we challenge you to determine your best " and then stirs a nodal question : " where will you spend eternity ? It is of dramaturgy to adhere certain models or doctrines ; the mere viewpoints emerge silhouetted against the drama itself are as engraved in the text :

For we must all appear before the judgment seat of Christ , so that each one may receive what is due us for the things done while in the body , whether good or bad.^{xviii}

More ostensibly in the second salient signpost : " For it is appointed unto men once to die, but after this the judgment"^{xix}, here the readership and the audience as well have nothing to mull over as there is something canonical , beyond justification and inference : the eye chases what may happen after crucifixion , people are bifurcated into two beves;

paradise and hell . the more the play proceeds the more the characters derail from the scriptural facts , Satan takes dominance over people and tortures them eternally yet he himself is the habitant of the hell , but never ever be the master of the flames. All at the sudden the director flung at the stage and inviting people to take Christ to their home in time they are thoroughly traumatized .Then only then ,the drama proceeds unscriptural : a boy perished for the sin his father committed ,or a girl whose mother cast into the abyss of hell for eternity keeps smiling after all .

Worse is to come as the drama casts a gruesome net of skepticism and apocalypse to entrap man as passive and paralyzed and infringes the canonical facts and the main prominent manifestos of the minpul principles; the ambience grows redolent of horror and menace, none could utter a word of reality at the face of the extreme intimidation and avert being petrified to the nth power of carnage. However it is of convenience in literature to teach and please, but, here, under the fast lighting, shout, cries, groans and death scenes man stays in rigor mortis, tends to be more traumatized and finds no way but to be in the heart of the altar promising himself never to attend such religious plays.

Hermeneutically reckoning, the potential crux of the drama could traumatize man and drag him into a line he finds his heart obliged to, sometimes he feels disorientated and lost between two extremes; anarchism and solemnity, tumult and quietitude: one who never comes to the altar is punished for eternity, there is no canonical creator emulating a pathway for the welfare sake, man in loss, money accumulates, men decay:

-You know well, this is called money, money; M..O..N..E..Y! Cash! Leisure! It is money!

-Money!

-A little part..

-(Interruptingly) Money can not speak!^{xx}

The moment the final curtain barges in on the audience as traumatized, the moment the pastor instigates people into extreme jeopardy; to live or to die, and flings himself into:

Are you going to accept Jesus Christ into your life, as did some of the people in the play had done before they died, or are you going to ignore His Calls and end up going down the wrong road, towards Hell and Eternal Death and suffering? My dear friends, the decision is yours tonight, and it is probably going to be THE most important decision you'll EVER make in your life. The altar is open to all who want to come.^{xxi}

More evidently the semantic pleonasm does serve the noncanonical intent of the dramatist, there is a twist in the scriptural facts; the more the readership sets step into the details, the more he flings himself into the Biblical facts, the more blasphemy and sacrilege occur: he deviates from solemnity to be in the abyss of anarchism: the religious drama itself incurs the acts of derailment by having the amalgam of both faith and secularism. Thus the repertoire of James Wood dominates and comes true: fiction is the slayer of religion.

Yet the *Mausoleum into Eternity* reconnoitres all ages, all atrocities committed on earth through the prism of history and literature and iterates what Robert Grave in **Babylon** divulges; Mesopotamian man revives, whose relic revives at all cost and price, it is the land of phoenix knowing no demise: the sack of Baghdad occurred in 1358 and the Mogul invades the land and all the founts of knowledge are vandalized, then only then it revives, now it suffers and groans under the duress of the most devious machination on earth and it is reviving, it is a land worth mentioning and venerating ad infinitum. The fulcrum of the drama rotates around two people; the fiancé and the fiancée, each cuddles each, nothing could come between them but death, the dramatist Haider Al-Moosawi exploits the cusp of the allegory; freakish creatures and hoodlums perpetrate the most gruesome sin on earth the fiancé in the Speicher base in Tikirit, <https://www.jsrd-humanities.com>

the fiancée in the college studying harder and harder to keep the promise of success to him ; the cannibals creep to perish the buds of life , in the city his parents prepare themselves to meet him again, simultaneously the fiancé caught , shot dead and jettisoned in Euphrates, the fiancée in the college lobby holds a cup of watersips little and jettisons the cup : she feels his blood meandering from Tikirit to Hilla , it is a tale narrated on the anvil of allegorical devices, in time man is man in all that struggle ; evil vanishes, yet virtue lingers ; the gambit of the drama iterates the speech of lady Zeinab :

Verily do thy chicanery

Verily do thy resolve

Verily do thy puissance

By Allah!

Neither thou trounce our mention

Nor deprive us of our doctrines,

Nor dost its ignominy abandon thee,

For thy view is nothing but refutation

Thy days are nothing but limitation

Thy throng is nothing but emaciation,

In a day the herald shouts !

on the despots is His curse .^{xxii}

Truly and surely none could efface or obliterate the mention of the virtuous and the righteous ; the owner of the land , the dream of tomorrow; votaries and adherents grow momentum year by year , myriad of colours , doctrines and norms revive on the sacred land , no casuistry with words , no syllogism with gossamer allusion , no rationale behind truth could resist solemnity on the ground or provide evidence of the acts of valour as tacit ; it is a colour scheme one never misses what he should grip : innovative road to the golden stair :

Dreamers grow limp and soon swoon ...by head ! by collar ,they are caught and shot in the bull's eye , they never slip his prowess ; ya Hussein , ya John the Baptist ;

(creeping to the audience with a whimpering voice)

It is more poignant than just poignant

Violet purple decollo on earth

Violet purple (shivering)

In rivers

It may happen, by errors or chimeras ,

A land as many a land...crucido (faintly)

Tigris as Euphrates !

A land as a many land ; violet purple ; crucido violet purple !

It is all decollo for cruor ...for tripodium ..for....crucido ! (faintly)

(squatting despondently in the centre of the brush shape ,to the audience)

In the college lobby the innamorata despondently sipping water and taking delight ,as he (to portrait 2) is sipping the same water .^{xxiii}

The dramatist, Al-Moosawi, as per usual, takes hold of prominent techniques in portraying his characters and keeps in parallel with the minpul tenets and portrays the atrocities perpetrated in Iraq ; the minpul orientation , here, tends to inform the congregations that vice and evil vanish ,though despotic , and man as a palm tree revives though forlorn, it is the human tale from time immemorial Allah create earth for those who praised Him and do good and justice to all regardless skin, tongue and mind; doing benevolence is the mutual language on the globe :

Rabid hungry scelesstuses tamp the dreamers on parade in pits

Perdition flees!

Hell shuts her gates !

They are seeds of Him !

..rabid !

Rabid psoglav on Mesopotamian land !

Enola on Mesopotamian land !^{xxiv}

Hurdling from one artwork to another it is quite evident that the minpul drama or poetry brings the hermeneutic circle levels into ground ; the reader responds to these artworks as he finds existence and erudition in their wisdom ramifications. Consequently , the acts of liminality dovetailed in the drama could be the source of both admiration and inspiration to the coming generations to plunge into martyrdom , sacrifice and quixoticism , the equanimity of the religious paragon, Grand Ayatollah Seid. Sistani, urges man to shield his land , no egoism , it is the land of all, of Mesopotamia : solemnity of the pivotal character escalates the tempo of the drama and surpasses theatre into life , votaries and adherents as readership .

Doctrinal Literature and canonical *littérateurs*

Techniques , as a corollary, take so paramount parameters in determining the content of an artwork ; in the hermeneutic circle orbit the discrepancy between readership, text and context could find evidence as per to four levels of the text itself : word sounds that stipulate a state of harmonious ambience in the text to guide the context into the meant and desired content:

**Of doubt, worsted was his semi-cope,
That rounded upward like a molded bell,
He lisped a little ,wantonly and well,
To make his words the sweeter on his tongue,
And in his harping ,after he had sung,
Deep in his head his eyes would twinkle bright,
As do the starts upon a frosty night,
Hubert this begging friar was called by name.^{xxv}**

The kinetic images , in **The Friar's Tale**, works in tandem with the kinaesthetic ones as the excerpt thrives with certain onomatopoeic utterances ; "harping, sung, twinkle, ..." such gives impetus for the interpreter to fathom ,speculate and guess the potential content ; the salient mission of the hermeneutic circle manifests itself more profoundly in the acts of decoding a text or dissecting a poem into its mere content . Provided that there should be a nexus between the individual parts and the whole of the context, as such the second level, meaning units, urges the mind's eye of the reader to explicate the text part by part to cull the cornerstones of the whole : However it is hierarchy one reverts into another:

**But let not him who longs much say to him who longs little, "Wherefore are you slow and halting?"
For the truly good ask not the naked, "Where is your garment?" nor the houseless, "What has befallen your house?"^{xxvi}**

Theses lines expose the meaning units between the parts and the whole Gibran Khalil Gibran divulges his agony and human passions of the people groaning under dire and sordid circumstances ; poverty is a part of the poem and runs in line with the wisdom literature . What is to the point is that the hermeneutic circle erects a perpetual rapport between the text, context and the reader , that is why the reader need not ponder over the text itself regardless of history , culture and literature : HG &HF is a philosophical literature and derails from the canonical knowledge for certain reasons , in doing so the third level, the dominant perspective , has nothing to do but to traumatize : the Satan holds scepter to cast people, innocent or guilty , into perdition, so the part here does not stand the whole ; drama could not be a wisdom literature as found in ***Mausoleums into Eviternity*** whose characters meet the requirements of the paramount objectives : valour, sacrifice and fidelity to the land :

Be forevermore !

A freedom fighter ;

Heads on spears

Heads on tour

Heads on tapes to intimidate the intimidated.

A head in the Arabian desert , in Al-Sham , Egypt and another in Recife , they are all on tour to intimidate the intimidated ..ah..ah.ah

Hearken to me , Multitudes !

We are on the cusp of anger and revenge matrices ; it is all decollo for expansion ;

Decollo for tripodium !^{xxvii}

The fiancé falls martyr for the sake of principlism and emulates his paragon in life : the dramatist resorts into history to trace the martyrs trench marks : the past could be the present and the present could be a part of tomorrow.

In time the hermeneutic circle gives much shrifts to the fourth level , the represented objectives orbit manifesting the context more ostensibly and casting the reader into a state of "gooey sentimentality "^{xxviii} a reader finds himself shackled to flee or swerve, *The Second Nun's Tales* ushers the human insight into a mundane desire one believes in ; there are certain folklore gambits facilitating the whole and dissecting the individual parts into more transparent delineation. Precisely into the pig's eye Gibran Khalil Gibran manipulates all the four levels of the hermeneutic circle to accrue the heart of the interlocutors; the presented objectives measure high and noble in *On Religion* manifesting the rapport between the creature and the creator :

And to whom worshipping is a window, to open but also to

Shut , has not yet visited the house of his soul whose windows

Are from dawn to dawn.

Your daily life is your temple and your religion.^{xxix}

It is of true objectivity as the interlocutor takes liberty in explicating the text regardless of any epistemic orientations , the poet grants , here, the context a sense of candor and fidelity ; the exterior manifest the interior , Gibran engraves and praises man for the sake of man :

I am not a politician, nor do I wish to become one" and "Spare me the political events and power struggles, as the whole earth is my homeland and all men are my fellow countrymen.^{xxx}

For the sake of man Gibran conveys so vehement a message to all , for the sake of literature neutrality could reap the heart of the congregations , it is a quite convenient minpul to germinate the seed of love, peace and equality . In direct contradiction to what have been tackled , the *Heaven's Gates and Hell's Flamers* broaches no facts or truth ; it objectively runs counter to the

Bible and the human logics : Satan and money accumulate and man, innocent and naïve, tends to be prone to perdition or despondency; whose orientations fall on deaf ears . More to the point of the presented objectives *Mausoleum into Eternity* prospects the human mindset for egalitarianism , solidarity and justice ; the dramatist harangues the world for the most gruesome, the most macabre , the grisliest crime ever found before on earth of humans !

...ah...ah..ah..ah..

a river white , tacit knowledge for us to be blue ...

moguls did

to be carmine in one minute time more...

one tear more..

one shout higher..

one groaning soul more lachrymose

a bullet in the head attires all the river red !

blood-clad river

martyrs river.... Thai greet and salute to the embryos.^{xxxi}

The excerpt , here, traces truth beyond fabrication or twisted equivocation ; the young or the bloom of life or the candles of the patents or the future of the paupers find no shelter in the heart of the land , the mother land and tend to be stripped , murdered, decapitated ,dismembered , chopped , gouged , nailed , burnt. That is why there is no a moment to pleonasm in such an artwork as the trench marks of objectivity strikes deep roots in the heart of solemnity.

Into the sinew of the main locus ,the doctrinal drama heaves into sound with certain manifestos : in the Husseinist theatre theory, as a ground theory in fostering many veins of the pageantry vignettes , the major tenets emanate from principlism and the human passions of valour , altruism and philanthropy ; literature is a way of living and letting other live ; the *Mausoleum into Eternity* reverts into such a theory as it juxtaposes and works in tandem with human adrenal of the land solemnity , loyalty and faith, whose felthearted promise to be pure and chaste to the last , thereby there are two isles of littérateurs , the first as canonical and the second as noncanonical , the former bears the brunt to heal wounds and agonies under the shades of some dramatic techniques , as tackled in the current study, yet the latter is to pique dignity and traumatize man and intimidate him into unconditional surrender void of consent as happened in the *Heave's Gates and Hell's Flames*.

Conclusion

The four dissected artworks exert themselves to accrue solemnity; the readership. On the scale of the quantum leap, the minpul, the pulpit and the minbar, takes shape of paperwork to run in line with the requirements of modernity: some revert into liminality as the interlocutor could truck truth and nourish his mind with what one desires to have in terms of erudition and edification. Moreover Chaucer, Gibran Khalil Gibran and Haider Al-Moosawi take hold of the descriptive relativism to be more realistic, yet the *Heaven's Gates and the Hell's Flames* violates the biblical facts and the scriptural tales to traumatize man and oblige him to be shackled to the altar. Therefore the hermeneutic circle; readership, text and context with its four levels , could be well brought into *The Canterbury Tales*, *The Prophet* and *Mausoleum into Eivernity*, with exception of *Heaven's Gates and the Hell's Flames* for not meeting the requirements of the four levels; word sounds, meaning units, dominant perspectives and represented objectivity, that is why it runs counter to the minpul; solemnity and grips anarchism to the last.

As there are certain scriptural and canonical litterateurs , there are some dramatists casting soft or hard secularism ; to drag man into an orbit or to entice him into an ideology, a principle or a tenet ; in *HG&HF* are there some intents to traumatize man and dominate his mind; no way to be punished for something he did not commit as happened with the child who is buried in perdition because of his father , the sacrilege floats into the stage as secular and mundane: Satan granted scepter and mace ,wich is the rigmarole of anarchism .

Yet the canonical tenets of the littérateurs find existence in the three artworks ; *The Canterbury Tales*, *The Prophet* and *Mausoleum into Eivernity* ; as there is a pillar to emulate ; a paragon to believe in light of humanity : the gambit of lady Zeinab prevails throughout the fiancé valour and altruism ; man falls victim to his colour and denomination and never utters or appeals to the cannibals as a slave , whose blood sprouts to propagate many buds, youths, running the gauntlet and fighting to the last .However ,the hermeneutic devices serve to winnow each product and prospect these texts in pursuit of artistic values and human principlism; the minpul could bestow upon man tolerance and sapience , not horrendous and malignant unknotted tales of dissention .

Notes

ⁱ Noel Carroll. Anglo-American Aesthetics and Contemporary Criticism: Intention and the Hermeneutics of Suspicion,” in *Beyond Aesthetics*, p.180–189,2015, available at <http://www.criticism> (retrieved on June 8,2017)

ⁱⁱ *Kahlil Gibran . " Monk`s Tale " 1995* , available at <http://www.rawa.org> (retrieved on March 4,2017)

- ⁱⁱⁱ Bjørn Thomassen. *The Uses and Meanings of Liminality* (International Political Anthropology 2009) p. 51, available at <http://www.wikipedia> (retrieved on March 4,2017)
- ^{iv} Agnes Horvath, Bjørn Thomassen, and Harald Wydra, *Introduction: Liminality and Cultures of Change* (International Political Anthropology 2009,p.22, available at <http://www.wikipedia> (retrieved on March 4,2017)
- ^v Eric Partridge(1995). *Usage and Abusage: A Guide to Good English*. W. W. Norton & Company. [ISBN 0-393-03761-4](https://doi.org/10.1080/0393037614), available at [http://www. language methods .](http://www.language methods .) (retrieved on March 4,2017)
- ^{vi} **Gibran Khalil . " OnDeath"** , available at <http://www.jstor.org>. (retrieved on March 4,2017)
- ^{vii} Holy Al-` Abbas Shrine. *Al-`Ameed*, Quarterly Adjudicated Journal. Karbala : Dar Al-Kafeel, fourth volume, 15 edition, p.26, 2015.
- ^{viii} Andrew Sanders. *The Short Oxford History of English Literature* , Second Edition: Oxford. Oxford University Press , p.60,1980.
- ^{ix} Alexandre Najjar, *Kahlil Gibran*, a biography, Saqi, 2008, p.150.
- ^{xi} *Orientalist Poets* , available at <http://www.literature .org> (retrieved on March 4,2017)
- ^{xii} Michael Meyer . *The Bedford Introduction to Literature*. Boston: Saint Martin`s , p.1102, 2005.
- ^{xiii} **Gibran Khalil . " on good and evil "** , available at <http://www.jstor.org>. (retrieved on March 4,2017)

^{xiv} Haider Al-Moosawi *I am that I am in all Rigours* . Karbala : Dar Al-Kafeel, p.99, 2017.

^{xv} Ibid,p.101.

^{xvi} Terry Eagleton. *How to Read Literature* .New Haven: CT: Yale University Press, p.10 , 2013.

^{xvii} [William](#) Safire (January 7, 2007). "[Retronym](#)". New York Times Magazine. Retrieved 2015-08-01, available at <http://www.terms.org> The Merriam lexies, always strong on etymology, cite the earliest usage they can find of retronym in this column in 1980, which credited Frank Mankiewicz, then president of National Public Radio, as the coiner. He was especially intrigued by the usage hardcover book, which was originally a plain book until softcover books came along, which were originally called paperback and now have spawned a version the size of a hardcover but with a soft cover trade-named with the retronym trade paperback.

^{xviii} Bible . Corinthaus 5:10 NIV.

^{xix} Bible . Hebrews 9:27 KJV.

^{xx} Heavn`s Gates ,Hell`s Flames , available at <http://www.religious drama .org>. (retrieved on April 7,2017)

^{xxi} Ibid, p.12.

^{xxii} Haider Al-Moosawi *I am that I am in all Rigours* . Karbala : Dar Al-Kafeel, p.103, 2017.

^{xxiii} Ibid,p.103.

^{xxiv} Ibid,p. 104.

^{xxv} Paul McCormick, *Adventures in English Literature*, London, Harcourt, Brace and World Inc,p.50 ,1968.

^{xxvi} **Gibran Khalil . " on good and evil "** , available at <http://www.jstor.org>. (retrieved on March 4,2017)

^{xxvii} Haider Al-Moosawi **.I am that I am in all Rigours** . Karbala : Dar Al-Kafeel, p.100, 2017.

^{xxviii} Patricia Waugh. **Literary Theory and Criticism**. Oxford: University Press, p. 85-6,2010.

^{xxix} **Gibran Khalil . " OnReligion "** , available at <http://www.jstor.org>. (retrieved on February 9,2017)

^{xxx} **Gibran Khalil .Essays** , available at <http://www.jstor.org>. (retrieved on March 4,2017)

^{xxxi} Haider Al-Moosawi **.I am that I am in all Rigours** . Karbala : Dar Al-Kafeel, p.100, 2017.

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