



## OUR FATHER, FRIDAY SALAT: INDOCTRINATION OR ORIENTATION INTO SALVATION?

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<p><b>Received:</b> 6<sup>th</sup> August 2022 <b>Accepted:</b> 6<sup>th</sup> September 2022 <b>Published:</b> 8<sup>th</sup> October 2022</p>	<p>Believe or not, all religions on earth plunge into effulgence and interactivity to serve man ,to mould his hectic days and to guide him to piety ; peace and passivity , forgiveness . It is no way to subvert , in time , one intends to be highly engrossed in doing benevolence: it is a human propensity for candour and truth. The mere objectives of the study lie in the fact that Islam and Christianity cuddle many mutual and concomitant lines of consensus; people in these two religions exert themselves to attend the mosque and the church and fathom the importance beyond the ritual meetings to nourish the mind.</p> <p>One of the main procedures of the study is to explicate <i>Eviternity Ash, The Dying Christian to His Soul</i> and <i>The Trumpet-Call</i> in the light of physiognomy, the language of onomatopoeia , the language of lights and lighting and mimicry that transpire emotionality and sensibility more profoundly than the textual performance . the study culls certain results : candour and transparency need not be written but be conveyed , a rapport or communion between the actor and the audience, between the text and the reader, could be the language itself.</p>

**Keywords:** Tertiary Reading, Theatre Of Cruelty, Ceremonial

### INDOCTRINATION AND ORIENTATION INTO SALVATION

Man in a jungle , in a moonlit balcony , in a hollow cave , reverts into Him : life grows more and more sophisticated and macabre ; blood for lucre , blood for expansion , blood for dominance and blood for blood float into horror , man gets scattered and entangled with crestive ordeals; he loses hope in his friends and society. "What to do?" and "What to be ?" could be his salvation , it is a moment to mull his mind over and over for a niche he never regrets having :

**O, creature!**

**Obey me thou art to be as me**

**Creating things as do I.<sup>1</sup>**

The *Eviternity Ash* as a modern drama endeavours to cast a character in the rigmarole of mundanity; man hankers after his lures and averts anything or anyone pertinent to truth and justice; Zeid Bin Ali the martyr, the protagonist , born of a dream to change , falls victim to specific machinations to usurp both throne and scepter . The dramatist Ridha Al-Khafaji, deploys litmus test device on the stage; rhetorical questions, humanitarian issues to hold and archetypal characters to emulate: the reader is to decide, to settle his confusion and to resolve his ordeal. Such devices function to drag the mind and heart of the readership into having a voice , a pathway , a view in the events of the ultimate destiny of the protagonist .Just imagine you are in a bus station or a café or a market bustling with commotion observing someone on the verge of jeopardy : the litmus test device dominates the plot structure whose subplots, sometimes, serve as one of these devices to manifest the structural trinity , equilibrium, disequilibrium and re-equilibrium of principlism<sup>2</sup> :

**In such circumstances**

**Nothing could set oppression defunct but oppression itself**

<sup>1</sup> Wikipedia . Hadeeth , availbe at <http://cocepts religionandfiction> ( retrieved on March 4,2017)

<sup>2</sup> Jonathan Culpeper, Mick Short and Peter Verdonk . **Exploring the Language of Drama** , From Text to Context. London: Routledge , P.87, 1998 .

**The ancient saying says in evil safety as philanthropy salvages thee <sup>3</sup>.**

For technical reasons, the protagonist meanders as the confrontation seeps into existence, some buttress him, some breathe no word or move no muscle, some plunge into succoring him but in vain. From profound scrutiny, *Eviternity Ash* and *Dying Christian to His Soul* sprout from one fount and one doctrinal faith; the undertone and overtone in the former surge into surface as faith; the martyr Zeid Bin Ali never thinks of confrontation and sacrifice unless there is doctrinality and faith in what he holds: as a man and a guardian, none could betray his adherents on the scale of reality, none could fail a promise finding its way into the heart of the congregations:

Impoliteness strategy floats into light in these lines as the wali thinks of feasibility to drive a bargain with the imam, that is why the martyr grasps pristine candour impertinent to pregnant shades of interpretation<sup>4</sup> in the lifetime of the intimidated<sup>5</sup>. The Biblical allusion, here, serves the sense of authenticity:

**Lend, lend your wings ! I mount ! I fly!  
O Grave! Where is thy Victory?  
O Death! Where is thy Sting? <sup>6</sup>**

In the excerpt are there certain contextual hints to faith and how man confronts death, there is no fear but excitement in fathoming death moments. Explicating the sonnet of Hadrian there surges a salvo of change into being, Hadrian ponders over a way to defeat death and gain eviternity: for him monuments, statues and mausoleums run equal to life and eviternity itself. As more vehemently the indoctrination acts surge into the soul, man could surely orientate other people into Divinity, into salvation with self-abnegation not "asceticism"<sup>7</sup>. So it is a concatenation launching from the self-indoctrination through orientation to salvation.

**Theatre of Authenticity or Cruelty**

The theatre of cruelty stipulates certain manifestos to heave into horizons of literature: first, the emotional propensity for truth should be quite evident; physiognomy as the cornerstone of truth on stage should be summoned, second, the language of sounds is to juxtapose the action, third, mimicry should be eliminated as truth is to float on stage, fourth, the litterateur should broach something inventive and innovative to subvert the logics and thoughts of the readership as he believes to change their life to the best for the best. By the same token, the theatre of authenticity, regardless of its feminist interferences<sup>8</sup>, takes hold of reality and truth as one tenet pertinent to ideology and doctrines in light of globality: man could believe in or pay respect to a doctrine as it never piques his dignity as a man. In this regard, Alexander Pope ponders over and over one tenet man should acquire: truth or faith seeps into the ambience of the poem, thus one traces such a target in reading:

**Hark! they whisper, angels say,  
Sister spirit, come away;  
Tell me, my soul, can this be death?<sup>9</sup>**

Yet the persona in *The Trumpet-Call* endeavours to solidify the fragile hearts and urges them to do good to the last; Alfred Noyes runs equal to the theatre of cruelty manifestos as there are certain kinetic words; "thunders, fall, sound and ring" solidifying the onomatopoeic impact on the heart of the reader and stimulating him into being a part of the meant ambience, that is why the poet transpires his overtone and undertone more evidently than one expects, realistic aspects come in line with what man confronts and groans from and could stimulate man into being more human and having a golden stair as the trumpeter image functions as a meandering refrain:

**Stand thou firm for a dead Man's sake,  
Firm where the ranks reel down to their doom,  
Stand thou firm in the midst of the thunders,  
Stand where the steeds and the riders fall,  
Set the bronze to thy lips and sound  
A rally to ring the whole world round.<sup>10</sup>**

*The Dying Christian to His Soul* thrives in imitation and satirical aspects to convey that death is nothing as it is pertinent to faith; man endeavours to erect a golden stair of faith with the Creator though life lures him with all sources of pleasure and riches, ephemeral and transient:

**Hark! they whisper, angels say,  
Sister spirit, come away;  
What is this absorbs me quite!**

<sup>3</sup> Ridha Al-Khafaji. *Eviternity Ash*. Karbala: Dar Al-Warh, p.24, 2014.

<sup>4</sup> Holy Al-'Abbas Shrine. *Al-'Ameed*, Quarterly Adjudicated Journal. Karbala: Dar Al-Kafeel, fifth volume, 17 edition, p.24, 2016.

<sup>5</sup> Jonathan Culpeper, Mick Short and Peter Verdonk. *Exploring the Language of Drama*, From Text to Context. London: Routledge, P.83-5, 1998.

<sup>6</sup> Wikipedia. pope, available at <http://cocepts dying christain> (retrieved on June 4, 2017)

<sup>7</sup> Harold Bloom. *Novelists and Novels*. Philadelphia. Chelser House, p.252, 2005.

<sup>8</sup> Sara Mills. *Feminist Stylistics*. London: Routledge, p.43, 1995.

<sup>9</sup> Wikipedia. pope, available at <http://cocepts dying christain> (retrieved on June 4, 2017)

<sup>10</sup> Wikipedia Trumpet-Call, available at <http://cocepts Alfred Noyes>, an article, 14-20 pages (retrieved on June 4, 2017)

**Steals my senses, shuts my sight,  
Drowns my spirits, draws my breath,  
Tell me, my soul, can this be death?**<sup>11</sup>

The faithful never pay shrifts to fate , the persona plunges into the moment of death ; he ascends to the bliss of him , that is why there are no pains in death, it is a state of complete surrender to the volition of Him : the wisdom poetry , as per usual, tends to be silhouetted against a diversity of imagery and kinetic devices :

**The world recedes, it disappears,  
Heaven opens on my eyes, my ears  
With sounds seraphic ring--  
Lend, lend your wings, I mount, I fly,  
O grave, where is thy victory!  
O death, where is thy sting!**<sup>12</sup>

To the chore, Alfred Noyes stirs a locus of importance that holding faith higher and higher could save man from the rigmaroles in life. Marvelous is to float in structure of the poem as the word " trumpeter " iterated at the very outset of each stanza to clarify the notion of eminence and solemnity .In time , the penultimate line , : trumpeter , rally us, rally us, rally us " also iterated to complete the image of solemnity and veneration to the doomsday , Noyes keeps shifting from one image to another : such ramified ideas of diverse landscapes propel the leitmotif of the trumpet itself as there is concomitance between the images ; palilogy serves to trace such a stratification of imagery , the language of the poem lays the foundations of the pylon poetry ; many modern and technological terms employed in the poem :

**For the thousand chariots of God again,  
With the Ironsides, equal to life and death,  
The steel, the steel of their ancient faith.  
Trumpeter, rally us, rally us, rally us!  
Sound for the sun-lit heights.**<sup>13</sup>

The metal images find much existence in the poem "steel, gold and bronze" and stern the heed of the interlocutors to modernity as inventive and innovative; it is a kind of interactivity between the mindset of the poet himself and the reader. However, it is crystal clear enough to deem that both Friday Salat and Our Father exert themselves to preach or teach man how to respond to his Creator , how to surrender to His word and gospels, thus there should be some traits , scars ,trench marks and land marks left on the ground : Friday salat teachings Imam Zeid Bin Ali takes hold of to stimulate and invigorate man to be himself and to pursue his dreams of being , yet **The Dying Christian to His Soul** casts horror into the heart of the interlocutors , man , here, finds no way but to do his religious duties ; Our Father is a golden stair to extenuate the horror of dearth . **The Trumpet-Call** shuns being a word in the wilderness and endeavours to warn one who floats into different beaches and to hold him up to contemplate and reimburse the days and the fragrance of bless man misses . To the heart of truth, **Eviternity Ash** is an epitome of challenge and pride and considers the Friday salat as a fount to spew the adrenal of principlism, that is why it is quite traceable to take hold of the authenticity aspects as there are many psychological buttresses one could elicit in time of frustration and despondency. For a state of perfect application the drama adheres the historical events and facts, yet the characters endeavour to transpire truth, so it grows evident that the emotive words, poeticism and narrativity nip the doubt in the bud :

**Thy stance never predicts a fair remedy  
Thy policy fathoms nothing but blood!  
But the malignant and treacherous sword!  
We never seek peace henceforth .**<sup>14</sup>

In the **Eviternity Ash** Zeid Bin Ali adheres one liner of sacrifice to be a trumpet and a trumpeter to his nation whether breathing or crucified on a palm tree for years: in tongue presence he exerts himself to strike a note of revolution at the expense of his life , his being and his glory as a fighter and as a reformer; the dramatist does his best to convey the portrayal of the breathing or tongue trumpeter and the crucified trumpeter , people imbibe knowledge and sapience from him in life and in crucifixion phase though they run into reticence and intimidation, none dare utter a word of change or revolution or insurrection :

**In shards I am now  
Bleeding from my heart and veins  
It is insanity what my eyes behold  
Doves nest in a skull  
imams from an immaculate pedigree to seal the grace in its machination** <sup>15</sup>.

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<sup>11</sup> Wikipedia . pope , availbe at <http://cocepts dying christain>, an article ,7- 22 pages ( retrieved on June 4,2017)

<sup>12</sup> Ibid,p.7-22.

<sup>13</sup> Wikipedia Trumpet-Call, availbe at <http://cocepts Alfred Noyes>, an article ,14-20 pages ( retrieved on June 4,2017)

<sup>14</sup> Ridha Al-Khafaji. **Eviternity Ash**. Karbala: Dar Al-Warh, p.17, 2014.

<sup>15</sup> Ibid. p.21.

The abovementioned excerpt manifests the main traits of the stranger who acts as a social, moral and doctrinal scruple in the play ; Al-Khafaji , here, exploits such a folklore character plunging into the scene with great perception of religion and humanity to be a clarion sound to people and rocks mind into thinking and rethinking, why not burying the crucified Zeid? Isn't it of Islam to bury a dead one ? Isn't he pertinent to the abode of the infallibility ? All these issues find existence in the structural trinity , equilibrium, disequilibrium and re-equilibrium of principlism to regain virtue at the face of despotism and exploit the prose-verse technique , menippeanism , employed in the drama , that is why the polysyndron serves to cast some scruples into the human mind; " and, or, then and as " strives to yoke the mind of the readership altogether with the rationale of the play : being crucified or burnt measures evergreen revolution in the human soul to change and to reform; the stranger instigates the faith stamina in people and ensconces the seed of Zeid the martyr in the hearts of the free and the revolutionaries palpitating with life and eviternity : " one who fears death perishes "<sup>16</sup>.

### CONCLUSION

" being free or adamant might cost him his breath ! "

Man complies with His decrees to be more self-indoctrinated then he could orientate himself and others into salvation, who could trip such ordeals ? Some people could: literature exploits such figures to be paragons to other people ; the theatre of authenticity and cruelty endeavour to strike a beam of sunlight on certain angles : on the scale of tale structure **Our father** or **Friday Salat** or any ritual man reverts into could be a rapport to indoctrination and orientation for the sake of the ultimate salvation: clergymen do it in certain spots of time and place ; literature exploits the essence of them to drag man into virtue and philanthropy , **The Dying Christian to His Soul** manipulates the Hadrian tale to confront death with felicity , **The Trumpet Call** urges man to do good and justice to all at all costs and **Eviternity Ash** whose knight fathoms life and death at one moment and resolves that his death be a pathway to his fellow human creatures . On the scale of technicality , physiognomy, the language of onomatopoeia , the language of lights and lighting and mimicry transpire emotionality and sensibility more profoundly than the textual performance ,that is why the litterateurs take hold of both the theater of authenticity, "truth" and cruelty , as implied in the current study, for nothing but truth, for instance, the stage stipulates specific tenets **Eviternity Ash** implements to breach great issues and figures to stimulate the human mind into pondering over and over his petards, **The Dying Christian to His Soul** runs into the heart of both intersexuality and biblical allusions to dominate and guide man into salvation, and **The Trumpet Call** with palilogy and doomsday images tends to be a tocsin to humankind .

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<sup>16</sup> Ibid. p.26.

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