

## Hossein Ibn Mansur Hallaj in the Mirror of the Dramatic Literature

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**Abstract:** This article studied the recognition of the Hossein Ibn Mansur Hallaj's figure in the field of dramatic literature and it analyzed the figures presented of him with the documentation and real historical reports to clarify the relationship between his real image and what has been reflected in the dramatic literature and to determine the reproductive amount of Hallaj's character in the field of dramatic literature. In this study, four plays, Three Persian and one Arabic works- have been analyzed.

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### 1. Introduction

Possibly, it is exaggerated to say that some researchers believed that mysticism is the highest manifestation of the human religious life; however, it can be regarded as the most daring desirable completion and the highest religious enthusiasm in the religious life. In its different perspectives, the psychology of those who have tried in the boundary of the normal life to find their ways to the widespread horizons, which are not included in the region of experience and objective perception, can be searched. A direct relationship with the above-mentioned is inevitably based on a special perception beyond the formal perception among the people, and Islamic mysticism, and Christian mysticism is undoubtedly its most complete form. Anyway, in theoretical perspective, the perceptive discovery is mysterious and it often frees the human from its boundary as its followers believe, and gives the connection chance to the existence which is beyond the self-boundary. Furthermore, in the practical perspective, mysticism tries to achieve the stages of development and purification. The belief in the possibility of this stage, both theoretically and practically makes the phrase of *Ana al Hagh [I'm the Truth]*, in what it has been quoted from Hallaj, justifiable, and these and similar words are regarded as the symbols of spiritual drunkenness, and its way is considered as "drunkenness" and Bayazid and Hallaj are the pioneers, against which is the "awareness" followers, and Junayd is the pioneer. Among the drunkenness mystics, one can refer to Hossein Ibn Mansur Hallaj, who is an appealing and controversial character. Hallaj, who was later called as the paramount follower of the monotheist, and was granted the title of "SM Al-Movahedin [*SM Monotheists*]" by the Sofia, could win the attentions and make friends and enemies for himself. His friends, since from his age until today, have praised him with their various

literary works in the Persian and Arabic poetry and have introduced his life as the unique sample of a divine mystic and have considered him as a good paradigm for the future followers. From the report text of Hamd, his son, to Attar's "Tadhkerat al-Awlīya", all the writers tried to present a mystic image of the executed Hallaj and visualized his mystic experience interestingly. In this research, regarding the significance of Hallaj in the field of Islamic mysticism, and due to his effective role in the field of literature, especially Persian literature, this study tried to present a real image of the Hallaj's life and then analyze the four plays which are written about Hallaj's character.

#### 1.1. Hallaj's Brief Biography

"Abu Abdollah Hossein Ibn Mansur Hallaj" was born in 234 AH (858 AD) in the village of Tour, in the Northern angle of "Beyza" seven miles away from Shiraz. His main nickname is written as "Abu al-Mogheis," but the nicknames of "Abu Amareh," "Abu Mohammad," and "Abu Masoud" has been also mentioned (MOHAMMAD IKRAM CHAGHATAI, 2008). He is called as "Mansur Hallaj" by mistake since it is his father's name, and his real name is Hossein. When he was a child, Hallaj moved to Vaset with his father, and grew up in there. The people of Vaset spoke in Arabic; therefore Hossein spoke in Arabic and forgot Persian gradually. The people of Vaset were Sunni, and Hambali. There was a memorizing house in Vaset, where Mansur went until he was twelve years old and learned Quran, and memorized according to some quotation. Hallaj was sixteen years old when he learned the mysticism and religious way with Sahl al-Tustari. Sahl taught the elementary points to Hossein, and practiced "Arba'een Interlocutor." The term of Hallaj's service with Sahl, is nearly two years, then Hallaj quit him and went to "Amr Ibn 'Uthman al-Makki." In 886 AD, Hallaj abandoned Sahl, and travelled to

Baghdad, and as Amr suggested, he secluded himself, repented, and shaved his hair in the normal way, and wore the Sufi cloak (Sabar Afiq .2005). Hossein married to "Um Hossein" "Abu Yaghoob Aghta's daughter" after a while, and had three sons, named: Soleyman, Mansur, Hamd, and one daughter, and had only this wife until the end of his life and when he went on a travel, his wife's brother was responsible for his family (Mason Herbert W. 1995). This marriage did not satisfy the master, and as some interpreters believe, this issue caused Hallaj to be separated from Amr al-Makki at the end, because Amr al-Makki and Hossein's father-in-law always argued, and Hallaj tried to tolerate the situation according to Junayd's suggestion, so that he finally was impatient and went to Mekka, and separated from his old master. However, Zarrinkoob, believes that the dissatisfaction reason of Amr al-Makki, and Abu Yaghoob Aghta, is the popular reception and a lot of disciples who gathered around Hallaj (Mason Herbert W. 1995). Anyway, after separation from Amr, in 888 AD, Hallaj, joined to Junayd Baghdadi, and participated his meeting until twenty years. At such meetings, he met some popular faces of Sufia, including Abulhossein Noori, Shebli, and Ibn Atta. Hallaj went to Mecca to carry out Hajj in 270 AH (894 AD), at the age of twenty-six, for the first time. For the second time, Hallaj, went to Mecca in 282 AH (906 AD), and stayed there for one year, and then returned Baghdad. However, after a while, Hossein separated from Junayd, the reason of which, was inside Hallaj's divulging job, and he states the issues that either should be revealed, or he did not understand them completely, and therefore, people like his master, accused him of ignorance, or nonsense expressions. The separation of Hallaj from Junayd can be regarded as his separation from the official Sufis of that time, so he abandoned Baghdad and moved to Shooshtar in 284 AH (908 AD). Hamd, Hallaj's son, writes about his father's separation from Junayd: when my father went back from Mecca, came to Baghdad, and met Junayd. He asked him a question, but received no answer. My father was annoyed and came back to Tustar with my mother. He was there for two years. He was welcomed. The contemporaneous Sufis were jealous of him. Amr al-Macci, wrote some letters continuously about him to the people of Khozestan, and accused him of significant sins. My father took off his Sufi cloak, and wore a sleeved-robe, and a cassock, and joined non-religious people, and went to trips. For five years, he went to Khorasan, Transoxiana, and the Oxus River to Taleqan, from there he went to Sajestan, and Kerman and invited people to worship God, and wrote many books for the people of Fars, and learned a lot from the religious people

(Massignon, 2004: 59). After five years, he went to Fars from Ahwaz, and then went to Baghdad, and stayed there with his family and relatives, and spoke in public. Then, he travelled to Basra, and in 291AH (915 AD), he went to Mecca from Basra, for the second time in accompany with four hundred disciples. In 294 AH (918 AD), Hallaj went to Mecca, for the third time, and when he returned Baghdad, built a small Kabe in his house. He was praying God in the cemetery at nights, and spoke in the streets in the days, and cried in Bazars: O' Muslims, Give my Right from God, because, he neither leaves me with existence to be attached to, nor he separates me from self to be free from that, it is the coquetry, which I cannot eliminate (Van Cleef, Jabez L. (2008).).

Most of the historians believe that the first man, who gave the sentence to kill Hallaj, was "Mohammad Ibn Davood," the founder of Zahiriyah sect, which was among the formal jurisprudence of the Sunnite. However, as some have mentioned correctly, the Ibn Davood's sentence, who passed away twelve years before Hallaj, was not the factor to arrest and murder Hallaj. It is quoted that at the time of Ghazi Ibn Sorayj, the Shafi'i jurist did not accept Ibn Davood's sentence and rejected the legal judgement against Sufis. For this reason, and the private plaintiff's lack of power, Hallaj escaped the perilous situation; however, after a while, the leaders of the Nahvi School of Basra, who were against him, published the story of his statement "Ana Al-Hagh [*I'm the Truth*]." Hallaj said I'm the Truth and it made both the Shiite and Sunni's scholars angry with him. At the same time, a riot took place against the governors that did not have any results, though Ibn Furat Ghali achieved the ministry post. He was looking for "Hossein Ibn Hamdan" due to riot, and ran into "Hossein Ibn Mansur Hallaj" the Ibn Hamdan's consultant. Therefore, considered him as well, but at last, Hallaj escaped from Ibn Hamdan's followers and went to Ahwaz. At the meanwhile, four of his disciples were arrested. For three years, he escaped from one city to another city and finally inhabited in Shush, and was arrested there. On Rabi' al-Awwal 25<sup>th</sup>, 301 AH (August, 7<sup>th</sup>, 921 AD), he was ridden on a camel, and took to Baghdad with his servant and wife's brother, and locked up. When he was entering Baghdad, the harbinger was crying that he was one of the Qarmatians' agents. Come and know him. When Hallaj was interrogated, his beard was shaved, and he was bitten with the width of the sword. Then his servant and he were crucified alive in the Eastern and Western sides of the river. He was therefore sometime, and then he was untied, and transferred to the jail. In 303 AH (927 AD), the Caliphate suffered from a severe fever, and Hallaj

healed him. In 305 AH (929 AD), he revived the Omani parrot of the prince Razi Ibn Jafar Al-Moghtader. At the same time, he started writing his new book "Kitab al-Tawasin," and Ibn Atta achieved it in 309 AH (933 AD), and kept it with him. In 306 AH (930 AD), a dispute took place between Hamed Vazir (the Minister), and Ibn Issa, on the issues related to the levy, which caused that Hamed to arise the Hallaj's story again to weaken Ibn Issa, the minister's deputy and Nasr Ghoshoori, the head of the government doormen (both of whom were Hallaj's fans). In the meanwhile, one of Hallaj's manuscripts was found, which was written "raze the Kabe." Therefore, he was regarded as the Qarmatians, and gives the sentence to kill him. Most of the interpreters of Hallaj's thoughts from the Sufia's ancients to such orientalist as Massignon, interpreted this sentence as "raze the Kaba of body's idols," however, during the history, the Sunni and Shiite jurists, among the modern researchers, only Mir-Fetros, has interpreted this sentence as the destroying the Kaba, situated in Mecca. Abu Omar, and Abdullah Ibn Makram, could issue his killing sentence with accompanying other jurists and Shariah scholars. Among them, only Ibn Atta defended Hallaj. Among the interrogations and inquiries, Nasr Ghoshoori and the Caliphate's mother could transfer Hallaj to the prison of Dar Al-Sultan but in the meanwhile, a man was stopped in the province of Dinavr in Kermenshah carrying a letter from Hallaj, at the top of which it was written "From the merciful, the Compassionate, to X son of X." The letter was sent to Baghdad, and Hallaj was asked to identify his handwriting. He confirmed that he had written the letter. He was asked: "do you claim divine omnipotence?" he answered "No, but it is the thing, which is named as *Ayn Al-Jam*, the essential union," and many Sufis believe in it, and when he was asked if the other agreed you, he introduced Ibn Ata, Abu Muhammad Jozairi, and Abu Bakr Shibli (Massignon Louis.1983). To confirm Hallaj's idea, Jozairi and Shibli were questioned on this issue, and those two tried not to enter into this issue; however, at last they were forced to answer. Jozairi called Hallaj, a pagan, and issued a verdict on his murder; however, Shibli called him only a deviant, and did not say anything about his murder. At the same time, Hamed went to Caliphate who was patient, and informed him of the danger of probable riot, and asked him to murder Hallaj as soon as possible. Caliphate issued his murder command.

On the night before the murder, Hallaj said his prayer, and complained God because of his fate, then when he found and accepted that "these are the souls, the witness of the event, travel from this world..." and shed tears in front of God and said: "I

cry in front of you, be mournful!, for these hearts, which have been full from these manifestation clouds, where the oceans of wisdom are accumulated..." (Massignon Louis.1983). Finally, on Dhu al-Hijjah, 24<sup>th</sup>, 309 AH, (March, 26<sup>th</sup>, 922 AD), around 301 (Solar year, Iranian Calendar), Hallaj was taken among people, while he was wearing a hat on his head. First he was whipped, and then his hands and feet were cut off, and then he was executed. The day after that, his head was cut off, and burnt his body, and poured his ash from the top of the minarets to Tigris.

Then, his head was sent to Khorasan. However, many of the people did not believe his death, and some claimed that they had seen him after his death.

After his death, many stories and Forgeries were made about him by his friends and enemies about his imprisonment, and execution.

The historians have mentioned his works. The most important of his works have been listed by Ibn Nadim, in his famous book, *Al-Fihrist* (Muhammad ibn Ishāq Ibn al-Nadīm.1929). However, except Ibn Nadim's list, some more works including a book about magic and two Diwans, which are not written by him, as well as a work named....(Sabar Afiage .2005).

## 2.1. Studying Hallaj's Figure in Dramatic Literature

In this part, the researcher is going to study and introduce four plays, which are written about Hallaj. The way to introduce each work is as the following: first, the title, the dramatist name (the translator's name, if any exists), and then the storied plan of the play are mentioned and the characters are identified and introduced.

### 3.1. First Play

#### 1.3.1. The title: Hallaj's Threnode

**The Dramatist: Bagher Moeen**

**The Storied plan: the play is designed in five scenes.**

In the first scene, three male passers, preacher, farmer, and a merchant, face with the scene of executing one old man –Hallaj. A group of people, especially Sufis, have mourned around the corpse. Their curiosity makes them investigate about this old man. At the same time, the preacher, identifies Shibli Sufi, and decide to follow him to execute the murderer of the old man. In the second scene, during a return to the past of Shibli with Hallaj, talks about his recent words, and suddenly Ebrahim Ibn Fatik arrives and informs Hallaj, of the sensitivity of the government about his relationship with the rebels. In the third scene, we see the same three passers, who talk about Hallaj before his arrest with the people of the street including one lazar, one lame, and three

Sufis about Hallaj's words and sermons. In the meanwhile, three patrolmen arrive and arrest Hallaj under the accusation of the heterodox, and took with them. In the fourth scene, we see Hallaj in accompanied with two prisoners, and one guard. Hallaj affects the two prisoners during a conversation, and causes him not to escape when there is a chance to do that. Here, due to the resistance and magnanimity that Hallaj shows, makes the prison guard apologize. The fifth scene takes place in the court to issue the verdict about Hallaj. Three judges, Abu Umar, Ibn Soleyman, and Ibn Surayj, discuss together before bringing Hallaj to the court, in terms of legal and judicial issues. Abu Umar, and Ibn Sulayman know him guilty in advance, and Ibn Surayj believes that any comment and verdict about Hallaj and his faith are beyond the court's jurisdiction and every other human generally. After a long discussion, Hallaj is brought in. The trial starts. Hallaj does not defend himself, and explains his thoughts only because of Ibn Surayj's insist. However, on the contrary, Abu Umar, and Ibn Sulayman know Hallaj, pagan and recognize him as the trigger of people's uprisings against the government. At this time, an emissary arrives at the court carrying a letter. In that letter, Hallaj has been pardoned despite the issue that he encouraged people to riot. The court believes that this pardon is subject to the Sultan's right and continues trialing around God's right. Therefore Ibn Surayj and those two judges start arguing and he abdicates the judgement. At the end, the court calls on Shibli and questions him about Hallaj and his thoughts. Although Shibli does not decide to reply the questions, he is forced to speak at the end, and confirms what Hallaj believes vaguely, but he does not defend him. Then the judges ask people who were out to come in and ask them about Hallaj. People know his pagan. Then, people are asked to issue a verdict for Hallaj, they all say: murder. Therefore, the judges blame people for his murder and they accept and finally Abu Umar orders to kill him.

### 2.3.1. Studying the Work

The context of this play is correct according to the sequence of taking place the events in terms of historical literature left, but fake characters and some events are added to the story, which do not have any historical basis. The dramatist has described the scenes and has observed the temporal issues, very well. This play, is written based on the modern style with a look at the Aristotelian classic way. Characterization has done correctly dramatically in this play. The story starts intelligently with the mediator of a preacher, a merchant, and a farmer as the three unaware and ignorant men of the issue and Hallaj's position. Three people who start talking

about a man who is executed to know the truth. By choosing the three characters that are identified and introduced through their jobs, from three different social classes, he indicates the psychology of the characteristic of people in facing with Hallaj's issue after his death. The Hallaj's image in this play is different from his original historical image. As we know, two readings are presented from Hallaj's character. One reading that believes Hallaj, was a man with divine claims whether or not people accept him, and the second reading identifies him as a political character from Omani, whose divine claims have covered his political activities. In this play, Hallaj's image was a combination of the both readings, and it caused personality conflict for him. On one hand, Hallaj is a divine character who talks about politics inside him:

Do I speak with my friends and tell them that they are the governors of the nation's heart, and the nation reformation depends on his reformation. If you achieve a position, do not forget to drink the wine of power in the cup of justice. May be the statesmen are angry with me because I paid attention to my people who are all on the way of the hereafter.

The Hallaj's image in this play does not depict a mystic, who is related to God, but it depicts a confused, weakened, and relative oriented man. It is not clear that how such a picture of the man who believes that it is not allowed to fight with anybody, because everyone has been committed a sin, is compatible with the revolutionary figure of Hallaj, which is presented before in this play. When he says with relativism:

*Who are the oppressed ones? Where are the cruel ones?*

*And then explains his relativism as the following:  
Has any of the oppressed ones, oppressed his neighbor, child, servant, or bondwoman? Have any of them oppressed God?*

*At the end, he confesses that:*

*I shed tears because of inability. I sigh deeply because of bewilderment in thoughts and misdirection in notion*

*Of course, it was not so far from mind, due to the first Hallaj's doubt:*

*O' Shibli, don't fill my soul full of tears.*

This play can be regarded as a clever effort, which of course has some mistakes especially in facing with the real historical events and the characterizations as well. The story starts with the narration of three passers-by, which stops in front of Hallaj's corpse, and the narration refers to the returning the past of the story of his arrest, trial, and Hallaj's execution, correctly. The general theme of the work is political-social, and the mystical and Hallaj's special claims have been considered less. Even, the character of



Hallaj, is mostly a revolutionary figure rather than a mystical one, that although does not express explicitly and does not accept, the main goal is rebelling against the available government, and overthrowing his time oppressors. The government knows the Hallaj's story political, the significant historical point, in this work is the exculpation of the government from Hallaj's death and attributing him to the judges and the jurisprudence of that time. When at the end of the play, despite of the arrival of the minister the Caliphate's verdict about the Hallaj's exculpation, the judge talks about the God's right, and then through the support of people, issue his murder verdict. The theme of the story is highly dark and disappointing. Except Hallaj, the other characters are sinful, who either do not understand God and justice, or they do not do anything practically. All the characters-even Ibn Suraj- engages in their daily routine lives, which's the only concern, is to provide those ans their families. All of them suffer from self-delusion, and other-delusion. All of them are uninformed, unaware, and foolish, of course there are few people, if any, like Shibli, who are not like them, and do not dare to call for stability for God, for the tyrants' oppressions, and destroy the tyranny and oppression. In this world full of hypocrisy and deception, Hallaj appears lonely, like a myth, suffers, is charged, and executed. Therefore, a Jesus-like image is pictured from Hallaj, which follows the way of union with God, and stands against his opponents, and keeps silence against everything people are doing with him, and smile satisfactorily.

#### 4.1. The Second Play

**1.4.1. The Title:** the Esecution of Hossein Ibn Mansur Hallaj

**The dramatist:** Siavash Tahmoores

**The Story Plan:** the story starts with the regretful cry of people, who did not support Hallaj when he was about to be executed, and now they are regretful. The story starts with returning past, and the conversation among Hossein, Ibrahim Ibn Fatik, and Shibli, talks about the events before the trial. In this conversation, Hossein and Shibli, talks about Hallaj's claims, and Ebrahim informs Hallaj about the government suspicion to him. In the next scene, we see Hallaj with two prisoners and guards who are talking about Hallaj's claims, and Hossein influences on both the prisoners, and it causes one of the prisoners to prefer the prison to escape, and the other one, through being affected by Hallaj, after being released from the prison, when Hossein is taken to the gallows, go to help with some other people, who face with the suppression of the patrolmen. The next scene is the court, where the trial starts in the presence of Abu Umar, Ibn Sulayman, and Ibn Surayj, who were talking together about Hallaj's words and claims

before his arrival to the court, do not know exactly what to do with him. Finally Hallaj is sentenced to death.

#### 2.4.1. Studying the Work

First, it should be mentioned that this play is the free adoption of the play "Hallaj's Threnode," some parts of the original text have been eliminated and some parts have been added, and some dialogues have been changed. Analyzing the text of the play, with the historical documentations indicate that in this historical play, some parts of the historical facts have been distorted. The issue that shows some people's regret after Hallaj's death is not mentioned in any of the historical sources after him, as well as the references to the regret of such a character as Shibli, when he says: "I'm Shibli, your murderer, your murderer." And then the other say together, who is Hallaj's murderer. The words that are quoted by Hallaj, are sometimes based on the historical texts and sometimes based on the personal interpretation of the dramatist, which does not have any compatibility with the real Hallaj's opinions, and Sufi's interpreters. The main theme of this play, is completely political, even more than the "Hallaj's Threnode." Therefore, there is no place left for the Hallaj's monotheistic claims, which are his main words. The dramatist, due to lack of understanding Hallaj's words and thoughts and the main nature of the threnode, which has a humanist approach, has presented a new and humanist interpretation of the Hallaj's story. For an example: Hossein says: the sunrise and the sunset are the same for the lover and selfless martyr. To live, to die, and to be killed are the same for me. I left my existence to love. I go on my carol on the altar of love and perception. Then the dramatist, use the second prisoner to present his modern interpretations of Hallaj's words, and talks in a way, that the Shakespeare characters are not even able to say such things. Why do you suppress any scientific and human thought under the accusation of the heterodox? What do you want from him and human thoughts? Here the dramatist did not understand that Hallaj's thoughts are not related at all to the science to be called scientific thoughts, and they are not related to the human. Because, if Hallaj's thoughts are humanistic, the issue that he is mystic goes under the question, and therefore the Hallaj's character does not have special specifications to be separated from other people. This work should be considered as a less successful effort to picture a humanistic-political picture of Hallaj that tries to dim the mystical figure of Hallaj, following the original context of the "threnode," and instead it tries to present a revolutionary picture of Hallaj, which is not the main focus of the historical contexts at all, and

then introduces this picture as something, which has been current in time forever.

### 5.1. The Third Play

**1.5.1. The Title:** and said you see today ... and you see tomorrow ... and the day after tomorrow

**The Dramatist:** Nima Dehqani

**The Story Plan:** this story starts with the narration of Hallaj's wife, woman 1, who narrates the story of Hallaj's arrest for her imaginary child. During the play, she talks with different historical characters, including Ibn Fatik, Ibn Ata, Shibli, Sahl, Hamed Vazir, Ghazi Kalan, and other secondary characters and the people. Furthermore, another woman, woman 2, as the woman 1 conscience, talks with Hallaj's wife occasionally, and shouts at her, to know Hallaj's position and does not let his final fate be anything except execution, because he would not be persistent.

#### 2.5.1. Study of the Work:

The narration of this play, as the writer has written, is imaginary and therefore, one cannot claim any historical value for it. In his interpretation of Hallaj's mysticism, the writer is not faithful to the Hallaj's main ideas. The context is highly full of Humanism, feminism and Iranian nationalism approaches. On the page 17, when the woman 1, Hallaj's wife, describes the father for her child, says: "his eyes were full of questions like these two small Galaxies. Now, it should be asked that Hallaj, who has been the God in the belief of mystics and the writer of course, or at least he has been travelled in the highest stages of monotheism, how was full of questions? Can God be full of questions on the religious monotheism issues according to the definitions that are attributed Hallaj to Islam? And if we believe that it is true and he is full of questions, one should ask that what these questions have been, and where and in what historical quotations they have been stated? And if it is stated that it was Hallaj's wife about him, it can be asked that when his wife describes him in this way, how it can be expected that the others describe him better than this? On page 37, the writer uses the woman 2 to refer to the other Hallajs, who did not become Hallaj because of attachment to this world. There were other Hallajs, who said "I'm the truth, but they were dependent on the ground and they were not executed, although I'm sure they were innocent. Now, it is not clear that who has cried "I'm the truth? Could they dependent on the ground? On pages 38 and 40, there is a reference to Babak Khorramdin that shows the writer's nationalist thoughts. On the page 38, the writer quotes from the woman 2, and says: "or nobody cut off Hallaj's hand, It was Babak Khorramdin, who made his face red with his blood so that it does not look pale. This story will be written on Hallaj, He will not be set on fire.

Moreover he writes on the page 40: Mansur, or Babak. The writer ties Hallaj to an Iranian citizen without regarding him as a Muslim mystic and presents an image which is under his consideration.

Woman 1, is the Hallaj's wife, tries hard to exculpate his husband from all the accusations with a humanistic-feminist approach and the only thing the wife does not consider is the accuracy of his husband's words, which are observable in all his work. For example, on the page 49, the writer refers to the Hallaj's witchcraft, according to the historical contexts; Hallaj learned the witchcraft. However, the wife claims that Hallaj's wizard and strange affairs are not jugglery, to entertain his friends. Or as another example, on page 47, he talks about some accusations about Hallaj. He is the student of heterodox school, and he is confederate with them to overthrow this religion, but the wife does not accept anything. On the pages 56, and 57, the wife calls herself Sudabeh without any special reason, and talks about the story of Siavash and Sudabeh, which is another witness to the nationalist approach of the writer. In addition to the issue that, there is no similarity between the story of Siavash and Hallaj, there are many differences between these two stories. The wife's figure in the play has an antithetical character. In the "fifth section of Basra beggars" on page 43, she says to the woman 2, "do you think I missed a flirting?"..."no."

When the writer, allots one complete part under the title of "the seventh, the trial, the flirting" talks about the wife's imaginary flirting with Hallaj in the form of a dialogue and in the form of a practical flirting with Hallaj's mask, and has presented a pornographic image of the relationship of a monotheistic mystic. During the work, as he has mentioned in the introduction, he has tried to study the story of Hossein Ibn Mansur Hallaj from the perspective of a female mentality, and states her female thoughts and notions. Therefore, it is called a feminist work.

Generally, this play has written weakly historically and technically, and therefore, the image presented from Hallaj, and the other related characters such as his wife, who has the main role in this work, are the imaginary and non-mystical, which have happened due to the special reading of the dramatist from the event and the application of the modern format of the drama.

### 6.1. The Fourth Play:

**1.6.1. Title:** Mansur Halaj's meeting

**The writer:** anonymous

**The Story Plan:** The story starts with the Hallaj's sentence "I'm the Truth" and the reply of a character named "Moteshare." He rejects such a claim, and Hallaj states his claim in the reply, and in order to kill

him, Moteshare travels to Mullah Rumi. Then the Mullah orders to bring Hallaj to kill him. Mansur accepts death satisfactorily, and then Moteshare asks the Mullah to ask a question from Hallaj about his religion. Then Mansur introduces his religion, not Islam, but the “religion of truth,” and therefore, the Mullah issues his death sentence in the form of execution.

Therefore, after the discussions that takes place between Mansur, Mullah, and Moteshare, finally Mansur is executed. But after his death, Mansur’s blood form on the ground in the form of “I’m the truth” and the Mullah understands that he has made a big mistake. Therefore, he collects his blood, pours it in a bottle, and takes with him to his house, and tell his family that it is the poison and no one should even touch it. The Mullah has a blind, deaf, and mad daughter who is not cured. On the day of Eid, when all the family members go out of the house, the daughter is left alone at home. The daughter gets angry and tries to commit suicide; therefore, she picks up the bottle of poison and drinks it, and she is healed at the moment. At the same time, the Mullah’s wife arrives and when she sees her daughter, gets surprised, and when she tells Mullah about this event, Mullah gets astonished and says that God does not forgive us, who killed him in the Doomsday. In furtherance, the daughter tells his mother that she is pregnant. When the mother tells the father that their daughter is pregnant, the Mullah orders to hide this issue and to keep it as a secret. The child is born and her child is nobody, except “Shams Tabrizi.” The daughter’s parents know the story of this birth similar to the story of Jesus, and surprise at the formal beauty of this baby. Shams starts talking with his grandfather, Mullah, about the internal knowledge (Elm-e-Haal), and says to the Mullah Rumi, to leave the external knowledge and seek the divine science. Mullah asks Shams to tell him the difference: then Shams takes a book and throws it into the water, and brings it dried out of the water. This event causes Mullah to be interested in him, and he asks Shams to tell him more about this special kind of science. Shams gives some amount of money to Mullah, and asks him to buy some wine from a Jewish wine sale. Mullah goes and buys some wine from the Jewish person. When people see this scene attacks Mullah and during the fight, the wine bottles are broken, Shams arrives and change the wine to *Golab* (the rose water) in the bottle, with a miracle, and the Moteshareh (versed in law man) confirms Shams’s words this during a trial. Then Shams and Mullah Rumi, go to a restaurant, and tells the cook that they were beggars and hungry, and asked the cook to give some food to them, when the cook does not give them any food, in front of their eyes, Shams

orders the dead and cooked chickens to fly and they start flying. It makes people pay attention to them, and they rush toward them, so that they are about to die under their feet. This time, Shams, starts urinating in the public to distance people. People call them insane and leave them alone. Finally, Mullah asks Shams to help him during his mystical journey, and Shams teaches him the recitation of “Ya Ali,” which believes that is a great recitation. Mullah replies that this recitation will lead him nowhere, and Shams replies that it is due to lack of knowing the fact of Ali, because you, Mullah, has not even known Shams, so how do you want to know Ali?

### 2.6.1. Studying the Work

Narrating this play, is not correct at all historically, because the real way of events and the chronological order of the causal relationships have disassembled, and the writer sewed some parts of the history deliberately, which do not have any logical and real relationship. At the beginning, it seems necessary to know that the text of “Manosur Hallaj’s meeting” is not regarded as mourning at all, contrary to the notions of the reagents of the play; however, it should be regarded as a type of religious play, because, mourning is undoubtedly for the condolence and mourning ceremonies, but this text cannot be regarded as “Tragedy” in terms of the literary type, because in tragedy, the hero dies at the end, and does not succeed, but in this work, death has a meaning except its tragic meaning and it is the beginning of the hero’s new life. In this article, Hallaj’s characteristic, is presented in the form of two men. The first man is Hallaj himself, and the second man is Shams Tabrizi- the second Hallaj, who is in fact Hallaj after his first bodily death. The story starts with the Mansur’s dialogue, who is explaining his famous sentence “I’m the Truth.” He believes that it is an unconscious mood, of which he is also unaware.

*Who is this hidden, in my body and soul  
Who is talking with my tongue?*

Who is this one, who is telling the secrets away with my lips?

Look for the owner of this sound (Mason Herbert W. 1995). Then, when he is faced with the harsh criticism of the Moteshare, starts discussing about the two different kinds of knowledge (divine, and discussion):

*You studied the external knowledge  
You didn’t study the internal knowledge, you’ve left it  
The formal world, is destroyed by it  
The moral world remains eternal.*

It is the same thing that thereafter, Halaj’s characteristic in the body of Shams Tabrizi, refers to it:

*What you have said, that external knowledge  
Go and study, internal knowledge for some moments.*

In furtherance, when the discussion continues, and Mullah Rumi enters the discussion as well, he expresses his idea which is based on the internal knowledge (not the external one) as the following:

*My religion is the truth; truth is the name of me  
Whatever except the truth is disgrace of me?*

Then, he does not discuss anymore, and accepts his execution sentence easily:

Whoever said the truth, like Mansur should be executed? To be executed is the fate of the man of God.

At the time of his death, he said his last word as the following:

*The truth does not destroy, it is eternal  
There is no god, except God.*

Therefore, the first face of Hallaj destroys in this play, formally, and then he reappears in the form of Shams Tabrizi (the second Hallaj) after a while. Here, the writer, has revealed his belief in the advent, the Hallaj's opponents have accused him of advent as well. The advent, whose factor is the remaining of the deceased blood and of course it is a new form of the advent, which is unprecedented among the ancient believers of the transfiguration such as Hindus, and other people, and even the apparently Muslim sects such as Khattabieh, and Bayanieh.

When Shams is born, the character of Hallaj, survives in the form of this character, and from the beginning, Shams retells Hallaj's words and repeats his claims. It starts from the Shams's first dialogue.

*The truth light should be revealed  
I'm the there is no god except the God  
One is proud of his glory  
The one is proud of his perfection  
The other one is proud of beauty  
The beneficent is proud of property  
I'm the there's no god, except God.*

Then, the secondary Hallaj, as it is written in some history books, took the Mullah's books and threw them in the water. Then he brought them out of water without being drenched, and in this way, he shows the difference between the external and internal knowledge, which were first mentioned by Hallaj, practically.

Then Shams characteristic, asks Mullah to go and buy a bottle of wine from a Jewish, to teach him the way of the mystical journey. First Mullah does not accept, but Shams overturns the external, the formal knowledge or the Sharia;

I'll invert whatever you've named knowledge and encourages him to do this job. He

tells him that this is the first step to understand the internal knowledge and pass the external knowledge.

The interesting point is that, it seems that the writer, has been apparently Shia Imami, because he has depicted all the characters including Hallaj, Shams Tabrizi, and the Mullah Rumi, as Shia Imami. When the Mullah is going to teach his students, he teaches Sharh Lameh, a book in Shiite jurisprudence.

*O' students open your books  
I will teach Sharh Lameh.*

At the end of the story, Shams Tabrizi, knows the story of recitation of Ya Ali as the fundamental principle of the mystical journey.

*My recitation has been always Ya Ali  
In all the moods, from the great secrets  
This Ali is clear in all my affairs  
I've passed this water.*

Therefore, the Shia tendencies of the writer are attributed to Shams Tabrizi, which is in fact the Hallaj's soul after his death. It means that Hallaj is introduced both as Shia, and none of these three characters have been Shia, based on the historical documentations, and did not have any tendency to Shia.

At the end, it can be stated that "the Mansur Hallaj's Meeting" is a mythical work, because the characters are imaginary under real names of Shams Tabrizi, Mullah Rumi, Mansur Hallaj, and its events are imaginary and abnormal. Mansur Hallaj, who was murdered two hundred and ninety years ago before the Rumi's birth, is murdered based on the verdict of Mullah Rumi, Rumi. The Mullah Rumi's daughter drinks the deceased's blood which is in a bottle, and gets pregnant, and gives birth to Shams Tabrizi, who was born twenty-two years before his father! And Shams makes the dead and cooked chickens fly! These are not real and he has depicted his social and cultural notions in it. In other words, according to the German Article, "Barch," "the myth is the expression of truth of invisible phenomena in the languages of visible phenomena." The anonymous writer of this play has expressed the available attitudes in his national culture in the fields of ways to know the facts; the ability of human's sense in this recognition, and social-economical values of his society that are real but are hard to be seen, in the language of some phenomena that did not happen, but are able to be seen and touched.

## 2. Conclusion

According to the mystical and historical contexts, Hallaj has been a divine mystic, who claimed his union with God, and for this reason, and his other claims which were the result of union with God, was sentenced to death by the Islamic scholars and with the support of the people, and he was executed in 309 AH (922 AD). The Persian and non-



Persian poets and scholars have tried a lot to depict his life and thoughts, the honeymoon of which have been remained in different forms such as the sonnet, ode, and quatrain. However, in the field of dramatic literature, no work has been done in this field in the form of the screenplay, and since it is not common in the cinema around the world to publish the screenplay before recording the movie, no work has been achieved in the form of the screenplay about Hallaj. In the form of play, the effort to depict Hallaj does not have a long age, and the only ancient work in this field is the "Mansur Hallaj's Meeting" in the form of a religious play in the form of verse. This work, has presented the image of reviving Hallaj in the Shams Tabrizi's body, imaginatively, which is a distorted figure of the historical Hallaj. Yet, after this work, one can refer to the "Hallaj's Threnode" written by Arab Salah Abd Al-Sabour, in which the Hallaj's figure is depicted as a political revolutionary man, and a non-mystical reading has been presented from him. The next effort is "Hossein Ibn Mansur Hallaj's execution" by Siavash Tahmures, which is based on a selection-free adoption, of the Hallaj's Threnode and some extra changes in the original text. The final text achieved, has depicted the Hallaj's figure completely political with a mystical figure, which has a great difference with the real Hallaj.

The last effort, named "...and said you see today and...you see tomorrow and ....the day after tomorrow" by Nima Dehqani is the most recent work about Hallaj, which narrates Hallaj's life from his language, and is highly weak both in terms of playwriting techniques, and content and historical themes. At the end, it should be mentioned that all the efforts done have not been successful about the Hallaj's illustration in literature.

Among the most weaknesses of these works, one can refer to the incompatibility of the plays with a mystical approach to the Hallaj's life and his

relative attention to the social and political dimensions of the character of this great mystic, and since these dramatic factors do not place in a coherent structure, sometimes suffer from surface look and sometimes from slogan-sickness.

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