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**Abstract:** Hossein Mansour Hallaj, who is better known as Hallaj in Persian literature and popular culture of Iranians, is one of the most famous figures of Iranian Islamic mysticism, and his name, memory, and life events are widely present in Persian literature, both mystical and romantic literature. Saeb Tabrizi, a high-ranking Iranian poet in the Indian style, is no exception to this and composed many verses with the name and memory of Hallaj. Since the poets of the Indian style looked at the subjects more as materials for creating themes, their view of the subjects was not a fixed line of thought. Saeb has also displayed a lot of diversity and difference in the way he looks at Hallaj in various stages of his Diwan and in creating the theme of Hallaj's name and memory, and we can see an ascending-descending arc about Hallaj in Saeb's Diwan. In the present article, an attempt has been made to draw Hallaj's position in Saeb's Court by relying on two descriptive and analytical methods and by relying on Saeb Tabrizi's sonnets. The findings of this article are indicative of Saeb's heterogeneous view of Hallaj, to the extent that he sometimes portrays Hallaj as a trembling coward and sometimes shows him as a brave rebel who understood the secret of unity and shared it with the world. Rather than expressing a coherent thought about Hallaj, these differences represent Saeb's vast imaginations and his power of thematization, and it is following this use of imagination and thematization that Saeb also makes the name "Hallaj" (cotton woman) the origin of his poetic imagery and imaginations.

**Key words:** Hossein Mansour, Hallaj, Saeb Tabrizi, Indian style, Maduzon making.

**-1INTRODUCTION**

Mirza Mohammad Ali Saeb Tabrizi, a famous poet of the Indian style of Iran, was born in Tabriz in 1000 AH and according to a tradition in Isfahan. He lived in a wealthy family and his father was a prominent merchant of the Safavid era (Qahraman 1371 (7)). In 1012 AH, when Shah Abbas besieged the Tabriz castle, his family, along with thousands of other families, moved from Tabriz to Isfahan by order of Shah Abbas I and settled in the Abbas Abad neighborhood of Isfahan. Saeb studied various sciences in Isfahan. In his early youth, he went on a pilgrimage and then went to Mashhad to visit Imam Reza (AS). Safa, 1367, 5 (1371). After returning to Isfahan in 1034 AH, to discover the unknown world that awaited him, he first went to India and then to Herat and Kabul and joined the court of Khwaja Ahsanullah, known as Zafar Khan Ahsan, the then ruler of Kabul, on behalf of the Nimuri government of India. Saeb returned to Isfahan again in 1042, and at that time Shah Abbas II of Safavid appointed him as Malik al-Shu'ara'i (Ibid:.

(1272 - 1273)

Saeb Tabrizi is one of the poets whose poems were well received not only in Iran but also in the Ottoman and Indian empires after a while. His fans came to visit him from different places on horseback and on foot. Saeb has composed many poems that total up to 120,000 verses, most of which are in the form of ghazals.

Saeb Tabrizi was a religious person and followed the Twelver Shiite religion. Ghahraman: 1371 8 (9). Like many other poets, Saeb has also expressed social themes in his poems. Although Saeb was not a mystic, he also paid attention to mystical thoughts, and these thoughts were mostly a selection of the thoughts of mystic poets before Saeb. In his poems, he talks about categories such as patience, asceticism, poverty, repentance, etc., and gives a mystical color to some of his poems without him being considered a mystic poet and his poetry being classified as mystical poetry.

#### -1-1 Statement of the problem

The personality of Hallaj has occupied Saeb's mind and thoughts more than the personality of anyone else. In Saeb's Divan, there are many verses about Hallaj with different themes that together express Hallaj's personality from his perspective. If we were to draw the arc of Hallaj's personality from Saeb's perspective, that diagram would undoubtedly have ups and downs. Hallaj is sometimes shown as a coward who trembles at the foot of the gallows for fear of his life, and at other times as a passionate lover whose embrace is the cradle of his well-being and from there he goes to the ascension of God. From Hallaj's perspective, the world in Saeb's poetry is a house of unity in which everyone from a particle to the sun cries out "Inna al-Haqq", but one must be Hallaj to hear and repeat this call. "Inna al-Haqq" is that great secret that, while it is revealed to the mystics, must be hidden from strangers; Because they cannot bear to understand and tolerate this secret. If it rises from the throat of a mystic in the grip of intoxication and madness, it turns into an executioner and kills the one who exposes it. Saeb sees the gallows as a stick with which they punish Hallaj for being drunk with the wine of Lamkan until he comes to his senses and becomes so drunk that he becomes so drunk that he does not recognize his head from his turban. But when can the legal punishment bring such a drunkard to his senses that he does not recognize his head from his turban? This gallows, in Saeb's opinion, is the sign of Hallaj's triumph in the kingdom of destruction and is also a bow worthy of his arm from which the essence of his masculinity is revealed, because it has been said that the essence of a man is revealed by his bow. Sometimes, it is a withered tree that becomes fruitful and fruitful from Hallaj's head, or it is a tree from which the light of truth is manifested. However, sometimes, we see that Saeb considers Hallaj insignificant in comparison with his mystical perfections, art, and courage. Because the bow of unity that Hallaj has failed to draw has been drawn from ear to ear by him, and in love and madness, Saeb has also been granted a position in which Hallaj is considered no more than a child playing the flute. In such poems, Hallaj's incantation, "I am the truth," is due to his incapacity, otherwise there would be no consciousness among the secret lovers who drink unity. However, one should not imagine that Saeb always finds Hallaj weak and insignificant in comparison to himself; on the contrary, he may use a metaphor to express a quality he recognizes in himself; for example, he sees the blood of love constantly flowing like Hallaj's blood in his veins, or he considers his intoxication, like Hallaj, to be due to the wind of love, or that the executioner's blade is speechless in the face of his Hallaj-like truth-telling. This article attempts to explain the various manifestations of the presence of Hallaj's name and memory in Saeb Tabrizi's divan.

#### -1-2 Background of the research

There have been many studies on the mystical themes in Saeb Tabrizi's poetry in general and on the mention of Hallaj and his thoughts in Saeb Tabrizi's poetry, and each one has addressed this issue from a different aspect. The following is a description and summary of these studies.

Amirifar, Atefeh (2012) *Revealing Hallaj's Divine Head in Saeb's Dual Thematization Journal of Mystical Studies*, No. 6, pp. 7-27. In this article, we read that Saeb Tabrizi presents beautiful allegories in expressing and emphasizing his poetic concepts and themes in various fields, and to enrich these allegories, he uses stories and the prominence of characters in previous poetic sources more than anything else. One of these characters is Hallaj, and Saeb, looking at his mystical status, deals with the mystical concept of revealing the divine secret and leaving his literature in the form of mystical themes.

Shoghi Noyer Ahmad (1998) *Reflection of Hallaj's personality in the thoughts of great poets of literature and art Kayhan Andisheh Magazine*, No. 81, pp. 160-176. As its name suggests, this article examines the reflection of Hallaj's life and thoughts in the poetry of great poets such as Sanai Attar, Hafez, Saeb Tabrizi, and other famous poets.

Toloei Azar, Abdollah Babaei Shahrbanou Modarresi Fatemeh (2019) *Mystical work Religious and national mythological elements in the ghazals of Saeb Tabrizi Journal of Islamic Mysticism*, No. 12, pp. 69-87 This article attempts to examine the contribution of mystical themes in Saeb's poetry by dividing the themes into religious and national mythologies, and in this process, it also deals with Hallaj and his life and thoughts.

-Khakpour, Mohammad (2017) *Transcendentalism and analysis of manifestations of irrationalism in Saeb's poems Journal of the Exploration of Persian Language and Literature*, No. 34, pp. 187-218 Saeb, with poetic expressions that are sometimes contradictory and superficial, raises the ancient conflict between reason and love, and sometimes considers reason and rationality insufficient for human happiness and realizing the truth. In this area, he makes extensive use of mystical themes and references from the lives of famous mystics, including Hossein Mansour Hallaj.

#### -1-Necessity and importance of research

Islamic mysticism is one of the pillars of Iranian culture in the Islamic era, and the identity that Iranians today have and the way they look at God and existence is largely influenced by the thoughts and feelings that are the product of mystics, and among them, Hossein Mansour Hallaj and his way of life and thoughts have an important place. Also, Persian poetry is one of the most important arenas for expressing the thoughts of Iranian greats, and poets such as Saeb Tabrizi have played a major role in preserving and transmitting the intellectual heritage of Iranian thinkers. Therefore, understanding the thoughts of mystics is necessary and important for understanding Iranian culture, and on the other hand, an important way to understand the thoughts of mystics is to refer to the poems of great poets such as Saeb Tabrizi. For this reason, examining the position of Hallaj in Saeb's poetry is very necessary and important.

### DISCUSSION

#### -2-1-A review of the life and thoughts of Hallaj

Abu Abdullah Abu Mughith Husayn ibn Mansur Hallaj, a famous Sufi of the third and fourth centuries of the Hijri era, was born in Tur, a village in Bayda, Fars, around 244 AH. Mohseni Nia, 1383 (146). He was mostly known by the title of Hallaj and even by his father's name, Mansur Hallaj. There are several reasons for his nickname being Hallaj; including a story from Ahmad ibn Husayn, the son of Hallaj, that because his father revealed people's secrets and informed about the unseen, he became known as Hallaj al-Asrar, the revealer of secrets. Others have said that his father Mansur was a cotton worker and had a job as a hallaj, and he is also known by his father's job. Amini Nejad 1391 (40) His father was busy with the work of a hajj in Shushtar for many years, and then in 255 AH he moved to Wasit, and Hallaj began memorizing the Holy Quran and receiving basic education in a Hanbali school. After he was 16 years old, in 260 AH he went to Shushtar and attended the school of Sahl ibn Abdullah Tastri and practiced asceticism. In 262 AH, when Sahl ibn Abdullah was exiled to Basra, he went to Basra and joined the disciples of Amr ibn Uthman Meccan. Then he went to Baghdad and became a disciple of Junayd Baghdadi (Shams, 1392, Vol. 21) (255) Hallaj went on a pilgrimage in 270 AH and returned to Baghdad in 271 AH and in the presence of Junayd Baghdadi, he made some statements that Junayd resented and warned him about the consequences of his statements, and for the first time forbade him from making great claims. Junayd's opposition to Hallaj caused Some of the great Sufis of his time, such as Omar Makki and Abu Yaqub al-Iqtah, also rejected and opposed Hallaj. From then on, he abandoned the Sufi robe and spent most of his life traveling to different regions. In 275 AH, he made a five-year journey to Khorasan Mawara Nahr, Sistan, Kerman, Fars, and other places, and began to propagate his views. He then returned to his family in Ahvaz, and in 281 AH, he went on a pilgrimage with a large group of his disciples, and on this journey he was accused of being a sorcerer and having contact with the genies. He again made a five-year journey to Khorasan Mawara Nahr, India, China, and Iran, propagating his views. On this same journey, he tried to establish contact with the Imamiyya scholars in Qom, but he did not succeed and was accused of claiming Lordship and Mahdism. In Isfahan, Ali ibn Sahl al-Isfahani declared Hallaj an excommunicator (ibid.: 256 (257). He returned to Baghdad in 290 AH, then went on a pilgrimage, and this journey lasted two years, from In 293 AH, he spoke in the streets and markets, and some have suggested that he said "Inna al-Haqq" at this time. Some great Sufis, such as Shili (247-334 AH), distanced themselves from him, and some religious scholars and jurists opposed him and declared Hallaj a takfir for believing in the doctrine of "Hulul" and "Unity" (ibid.: (257). Due to these oppositions, Hallaj lived a secret life from 301 AH, and after his arrest, he was transferred from one prison to another until 309 AH, and he also conveyed his thoughts to the prisoners. According to historical reports, many prisoners and even soldiers and courtiers became attracted to him and believed that he revived the dead and that the jinn were his servants (ibid.: 258, 259.)

There have been many disagreements about Hallaj's beliefs and opinions from the very beginning. Some have considered him a Sunni and a follower of Hanafi jurisprudence, and Hallaj introduced himself in numerous courts as a Sunni, believing in the principles and branches of Islam and the foundations of the Quran, as well as believing in monotheism and prophecy, and at the same time calling himself a follower of the divine religion (ibid.: 264), but some have also considered him a Shiite (ibid.: 265). Others have considered him to be outside the religion and have called him a heretic, a sorcerer, and even an infidel, and others have considered him to be a claimant to the Imamate of Prophethood, Lordship, and Divinity (ibid.: 264). He believed that it is possible to refuse to perform some of the jurisprudential obligations. According to Hallaj's views, God is free from having length and width, is

an uncreated speaking spirit, and is united with the ascetic created spirit. According to Hallaj, the desire for pain and suffering and submission to it are means of complete unity with the divine will (Mohseni-Niya, 1383 (194). Finally, the order to kill Hallaj was issued on 24 Dhu al-Qa'dah, 309 AH. He was first flogged a thousand times, his hands and feet were cut off, and his body was hanged. Then his head was cut off, his body was set on fire, and his ashes were thrown into the Tigris (ibid.: 147; Shams 2013, vol. 21 (268). From then on, his life and death became the beginning of a multitude of stories.

-2-2Hallaj in Saeb's poetry Hallaj has a prominent presence in Saeb Tabrizi's poetry. Of course, this presence is largely a thematic presence rather than an idea, meaning that before Saeb seeks to convey and convey a coherent set of thoughts about Hallaj, he seeks to thematize Hallaj's name, memory, and thoughts. Poets of the Indian style looked at subjects more as materials for thematizing, and for this reason, their view of subjects did not show a fixed line of thought. Saeb also, at various points in his *divan*, and in the thematizing of name and memory Hallaj has shown a great variety and difference in his view of

Hallaj, and we have an ascending and descending arc about Hallaj in Saeb's *Divan*.

2-2-1Thematic development with the name "Hallaj

Hallaj) means a cotton worker Dehkhoda, 1377 (Hallaj) and Saeb has used this word and its meaning in thematic development. Saeb sees the gallows in the verse below as Hallaj's fiddle, which has woven the threads and the fabric of Hussein Mansour and brought him to an end and freed him from chaos and disorder, so one should not lose heart over the bend of the gallows of destruction. The main point of this verse can be considered Saeb's attention to the Fa and Hallaj's relationship with the position of destruction.

The saddle of Hallaj's bow has woven its threads and the fabric of destruction. O disorderly head, from the bend of destruction,

)Vol. 2, 6 2277(

The verses in which Saeb mentions Hallaj's job are sometimes accompanied by a touch of mysticism and usually hint at the end of his work It has; such as that the cotton-maker made a rope out of his own body to reach the state of annihilation and the main point of this verse is also reaching the state of annihilation.

Do not make the body a bed and a bed of leisure, cotton saddle like the cotton-maker, a rope-maker

)Vol. 5, Gha 4822(

The heartless tremble on the body from the house of annihilation, we have made a rope out of this cotton like the cotton-maker

)Vol. 5, Gha 5684(

And in this verse, the cotton-maker and the Sa'ib have no share in their job in the house of annihilation except as a rope-maker and the main message of the verse is the fate of mankind, which is annihilation:

I am going to the house of annihilation of time, because the cotton-maker had no share in his profession except as a rope

)Vol. 5, Gha 5034(

Sa'ib considers the cotton-maker's removal of the head of the enamel as an allusion to revealing a secret because cotton and cork have been used to close the top of a bottle since ancient times, so the main message of this verse is the advice not to reveal a secret.

Speaking the truth to one's own blood Fatwa for giving cotton Like a drunkard, he is on the edge of the Mina

)Vol. 5, Gha 4570(

This verse also emphasizes reaching the state of death and, as a result, being free from the favor of the one who would bring him to that state:

I made cotton my rayman, the grief of Hallaj Rustam Yelli

)Vol. 9, AH 7009(

In this verse, Sa'ib makes a humorous allusion to the story that Hallaj once went to a cotton mill in the city of Wasit and sent him on a job, and in return, he gave his cotton to Hallaj with a hint. The point of this verse is that infatuation is inherent in Hallaj, and Hallaj asks God to make him infatuated.

Unspun cotton demands from Hallaj the truth, Mansur's mind is impossible not to be distracted

)Vol. 4, AH 3611(

In this verse, chastity is compared to the appearance of hypocritical ascetics, and hypocrisy is avoided.

The round ball of cotton cloth adorns the ascetic's head with the blood of the same building

)Vol. 4, Gha 4187(

Saeb's imagination in the work of creating themes from the name of the cotton cloth woman sometimes becomes more circular in such a way that it is transferred from the cotton cloth to the bow of the cotton cloth woman, and from the bow of the cotton cloth woman to the archery bow, and creates themes with that. From the perspective of the lover of love, a bow is worthy of the arm of the cotton cloth woman, and this emphasizes the uniqueness of the cotton cloth woman in love.

The cotton cloth woman dipped in blood, folded this bow, because she could not string the bow of love!?

)Volume 1, 98(

And he also has a bow that is worthy of the arm of the archer, and only he can draw it, and this refers to the purity of the archer:

From the weapon of war, the essence of a man becomes apparent, the strength of the archer is revealed.

)Volume 3, 4 2693(

The trembling poison of the soul does not come, the courage of the archer makes the truth of the archer a poison of the courage of the archer.

)Volume 3, 3011(

This verse also emphasizes that whoever accepts death like the archer is the victor in life.

Whoever has been deceived by the lightness of the bowman, he has returned victorious from this field like Mansur

)Vol. 2, Gha 1362(

And in this verse, the point is that whoever accepts the executioner will no longer fear death:

We are not afraid of the night of the executioner, Mansur, the arrow is like a bow, the arrow is the ring of our arm

)Vol. 2, Gha 958(

-2-2-2The executioner and the gallows

In Saeb's poem, various and sometimes contradictory themes are seen about the relationship between the executioner and the arrow. In some verses, the relationship between the executioner and the executioner is full of kindness. When the arrow sees the disorganized and lonely exile of the executioner, he opens his arms to him and places his head on his shoulders, and the shrine of Dar al-Salam becomes a tree of glory and a beacon of victory for him. By ascending to the Sardar, the Hallaj reaches the head of the house of leisure and, having finished, he steps on the chair and becomes immersed in discovery, intuition and seeing the manifestations of God Almighty. In return, the head of the Hallaj, like a bud or a fruit, fertilizes the dry stick of the holder and decorates it with flowers. Sometimes the relationship between the two is not very harmonious. The stick is a club that seems to lead the head of the Hallaj astray or is a stick of punishment and discipline to punish him, and the head of the Hallaj is also a knot of sorrow on the forehead of the holder, some of which are mentioned below with verses regarding them.

(1)Opening the arms of the holder to the Hallaj

This verse refers to the fact that not everyone is worthy of the holder and the holder is only given to someone who achieves monotheism and isolation:

The head of a person from the two worlds, like the head of a mansur, does not open the arms of the holder to every handful of flowers.

)Vol. 3, 3236(

And such a head will never fall to the ground and will always remain high.

Do not throw it to the ground that love has lifted from the ground. The head of a mansur is a symbol of pride. It falls from the embrace of the bearer

)Vol. 3, 2799(

(2)The gallows and legal limits

The point of this verse is that hanging Hallaj was a punishment for saying "Inal-Haqq."

The legal limit does not bring the drunkard beyond measure to his senses. He has no fear of the stick of the stick of Mansur.

)Vol. 1. 152(

Hallaj never thinks of the gallows or fears it because he has reached the intoxication of God's love and is not aware of the stick of Ta'zir.

The drunkard does not bring the drunkard beyond measure to himself. Who has any thoughts about the stick of Mansur?

)Vol. 3, AH 2948(

In fact, Hallaj is a burning flame that the stick does not extinguish, but rather intensifies.

Who turned the flame of the insolent into the stick of the stick of manners? A polite man becomes a gallows

)Volume 4, Volume 3696(

(3) Pulling a chair from under the feet of a man who is a fool

This verse indicates the high position of a man who is a fool, and if a chair is pulled from under the feet of a man who is a fool, there is no problem because the Throne of God is His Throne.

What is the need for a chair? After the Throne is gone, a chair should be pulled from under the feet of a man who is a fool

)Volume 4, Volume 4481(

(4) The head of a man who is a fool is on the gallows

The message of this verse is that people like a fool have no place in the world of the wicked, and only the gallows can save them.

The righteous do not pay attention to the people of truth, the false thinkers, unless the death of Mansur is taken from the earth

)Volume 3, 2974(

He did not make me confused, I will kneel down, the head of the happy Mansur is on the death of What is the head of the love of the head of Mansur, the head of the sun, in this wandering battle?

)Vol. 2, A.D. 1588(

And in this verse, it is also emphasized that Hallaj's reaching the state of extinction is due to Hallaj's perfection and maturity.

The head of Mansur is the end of the head of the fruit of extinction, like a ripe fruit that falls from the tree

)Vol. 3, A.D. 2582(

This verse also emphasizes the concept of extinction and considers Hallaj's fate to be nothing but the gallows:

The head of Mansur carries that unsharpened blade, the sapling that was covered in blood, carries it

)Vol. 3, A.D. 2899(

Although the gallows was apparently a fruit of the Aur, the fruit of its predecessor was the head of Mansur

)Vol. 4, A.D. 3558(

At the same time, Sa'ib, with a contradictory view, considers Hallaj's head to be a raw fruit on a branch and does not consider Mansur to be ready to reach the state of extinction yet.

Mansur's love for the head of the family is a raw argument. When the unripe fruit of barley fell on the tree, it was crushed

)Volume 4, Gha 3672(

And Mansur must remain as if he were picking unripe fruit until it ripens.

Like Mansur, he takes ripeness from the tree, he takes this ripe fruit from this branch

)Volume 5, AH 2742(

When the fruit is ripe, it is a branch and a prison. What did Mansur do to the one who is in the forest?

)Volume 4, 3364(

Saeb also creates other themes with Hallaj's head on the gallows, such as this verse that expresses the purity of love's presence

My insolent foot was at the door of love's house, Mansour's head was the congress of love's house

)Volume 5, A. 5186(

And this verse that considers the beloved's position so high that Hallaj's head is only a sun on the gallows compared to Hassan's,

The fearless hand, when Hassan pulls out the sun from his sleeve, the sun-bearer perishes, Mansour's head on the gallows

)Volume 5, 5175(

And this verse also emphasizes the danger of the path of love:

You go to the gallows, Mansour's head and body on the sand, where is the sea, where is the ship, where is the wave?

)Volume 4, Gha 4164(

(5) Hallaj's Death and Shame

While Saeb considers Hallaj as a symbol of love's perfection in many of his poems, he also considers him imperfect.

The emphasis of this verse is on Hallaj's rawness, and for this reason he is hanged:

The raw vein has become a shackling. Where have they plucked ripe fruit from the tree!?

)Vol. 4, Gha 3492(

(6)The gallows and the tree of Toor

The point of this verse is that Dar's perfection is incomplete for Hallaj. The tree of Toor is like the tree of Toor that Moses

reached to reach perfection.

From the proximity of the present, the dry wood becomes green, the tree of

The color of the dars and the fearlessness of Mansur Ra'na'i is like a cedar in the eyes of our cuckoo

)Volume 2, Gha 2114(

(9)Dar, the paradise of Hallaj

This verse emphasizes the fact that the way to heaven is to reach the place of annihilation and cross the border of death.

We gave mystically, like Mansur, to the gallows, criticizing the shrine of Dar al-Salam

)Volume 1, 717(

And what transforms this transient world into an eternal paradise is to abandon and surrender to the abode of annihilation, like Hallaj.

Leaving the mortal world, the longing for the abode of annihilation, makes Mansur the abode of peace

)Volume 4, A'ish 4469(

(10)Dar, the cradle of comfort

Just as Dar is the place of Hallaj's arrival in heaven, it is also his place of comfort, his safe haven, and his home of peace.

The shore of the sea is the world of abandoning oneself. The cradle of comfort was the place of death of Mansur

)Vol. 1, 62(

It was until Mansur's head was restless, finally he found peace from the place of death at his home

)Vol. 2, AH 951(

(11)The place, the pulpit of Hallaj

When we come across poems in Saeb's Divan in which the pulpit is considered to be Hallaj's, we are reminded of Hallaj's passionate sermons in the streets and markets, which made people cry from the intensity of their impact, and perhaps Hallaj would sing "Aqталuni" while speaking. In this verse, Saeb emphasizes the danger of speaking the truth, that the word of truth causes death.

If he makes the pulpit from the pulpit of Fa Mansur, it is not polite to throw the word of truth to the ground

)Vol. 6, 6011(

Throwing the word of truth to the ground is disrespectful. Zain assab went to the pulpit of the death of Hallaj

)Vol. 2, 1371(

(12)Truthfulness and Death

Unlike some poems in which the poet considers the hanging of Hallaj to be due to his speech being crude or even untimely, sometimes he considers the hanging to be due to his speaking the truth:

The remedy for the disgraceful mirror is to break it. Hang Mansur so that you may not hear the words of the truth.

)Vol. 6, 4 6076(

(13)The gallows, the compound of Hallaj

Desire, which is one of the mystical positions, causes the movement of the mystic and is in fact his compound. The gallows also has the same characteristic for Hallaj and his compound is towards perfection.

Our desire will become wings and feathers of the body, the feathered body of our Mansur will become a floating throne.

)Vol. 6, A. 6061(

(14)The gallows and victory of Hallaj

Hallaj is Mansur, and for this reason even his gallows is a sign of his Mansur (victory).

Play the game of knowledge until you find eternal life, which the stick holds at the feet of the light of Mansur

)Volume 3, AH 2949(

From killing, the people of truth become immortal, which is from the house of politics, the light of Mansur

)Volume 3, AH 3116(

After the destruction of our existence, the spirit rose high, the light of Mansur rose high from the stick

)Volume 4, AH 4217(

(15)The house is the place of manifestation of God

This verse refers to the fact that the place of destruction is the place of manifestation of the beloved.

In the manifestation of your beauty, Mansur, the people have made a chair out of a gallows and hanged themselves

)Volume 4, Gha 4157(

-2-2-3Hallaj and the Fire of Love

The content of this verse is that if a lover reaches the perfection of love, he will make even death dance and rejoice:

It seems that Mansur is the one who is beating the gallows, and the fire of Anan makes our vines strong

)J, Gha 249(

This verse also emphasizes the same point that the perfection of Hallaj's love causes the gallows to tremble.

I am amazed that with this fire full of love, the lover, since he is carrying Mansur's head on his shoulders,

)Volume 1, A 60(

-4-2-2Hallaj and the Fire of Love

In Saeb's opinion, Hallaj was completely the fire of love and for this reason death does not defeat him, because wood does not defeat fire.

Fire rises from dry wood. Mansour's pen did not break from the gallows

)Vol. 4. Gha 4215(

-2-2-5Hallaj and the revelation of the secret

According to Saeb, Hallaj revealed the secret of love out of incompetence, and those who are constantly in the process of discovery and revelation, while being intoxicated by the wine of love, have a secret and never lose control.

Mansour's bowl was empty, but it became full. Otherwise, who is not alert in the tavern of unity?

)Volume 2, Gha 1259(

Isn't there a little bit of mysticism in the tavern that Mansur is impatient?

)Volume 2, Gha 1557(

-6-2-2Saying I am the Truth to all beings

Saeb sees the world as a house of unity in which from the particle to the sun, the flower-like song of I am the Truth has been sung, and if among them, only the head of Hallaj is on the gallows, it is because the charmer of death is a difficult one and does not accommodate every head in his embrace.

Every particle that we saw had the same whisper. This blessing of God came out of the veil of Mansur.

)Volume 4, Gha 4403(

The secret of unity, while being hidden from strangers, was obvious and open to acquaintances. The reason why that secret was hidden from strangers was because they did not have the power to understand it, so Hallaj should not have revealed that secret to his beloved.

The secret of truth was in the veil. Mansur's openness was why did he reveal the secret?

)Volume 4, 4064(

-2-2-7The courage to speak the truth

The gallows and accepting it are signs of courage, and for this reason, the hangman has reached the level of courage due to being hanged.

Where can he be exalted to the rank of Mansour? Someone who trembles like a rope under the gallows?

)Volume 4, 3810(

-2-2-8The gallows and the charm of success

If a sword falls on his head, he will not see the sky above him, but whoever returns to this door like Mansour

)Volume 3, 2850(

The position of death requires merit and worthiness, and this is why the gallows is the only one that is given to the hangman.

The charm of death has fallen upon him. Verily, several voices of Kama Mansur

)Volume 3, A. 2360(



To take the charm of success, the arm of which is not worthy of any head to carry and support

)Volume 2, 1263(

-2-2-9Saeb and Hallaj

Saeb considers Hallaj to be the highest manifestation in some of his qualities, sometimes comparing himself to him and finally either finding himself equal to him or superior to him in terms of passion, drunk from the love of the wind, he is like a stone with him or more than him

This passionate head has been my lot. He will soon do it with Mansur, my bed

)Volume 1, A. 175(

Mansur's wind sat down from the heat under his arm. It is boiling, I am the truth, my blood is still proud

)Volume 5, Gha 4774(

Our wine has brought Mansur's head to the wheel, you are drunk quickly, where is the container for our cup?

)Volume 1, Gh 6874(

Hallaj's name rose from going to Sardar, Saeb's name will also rise from high thoughts. Because the head of the knee of contemplation is his head.

My name, Mansur, is captured by high thoughts, the knee of contemplation is my commander.

)Volume 1, A.S. 515(

However, in love and disgrace, Saeb considers Hallaj a child riding a reed in comparison to himself:

My love and disgrace are divided by a steep staircase. There is a child riding a reed in the eyes of Mansur War

)Vol. 4, A.D. 4560(

The unity of the river, which was in the bowl of Mansur, was raw, and in the cup and bowl of Saeb, it ripened and became clear.

The memory of Mansur reached my cup and bowl, this bloody flood reached my stream.

)Vol. 3, 2753(

In my gourd, the unity of the river reached the palate of my heart. It was raw, this wind was in the bowl of Mansur.

)Vol. 2622(

In front of Saeb's loud words, the eloquence and courage of Hallaj are silenced, and Saeb, with this verse, emphasizes his high position in relation to Hallaj.

It refers to:

If such a word of ours is spoken, the tongue of the boldness of Mansou will be bound

)Volume 4, A. 3841(

Sa'ib has sealed his lips with silence, and otherwise he also has many words like Mansour Hallaj:

The seal of silence has been placed on my lips in my purity, the cup that you have withdrawn from Mansour

)Volume 6, A. 6969(

It is in the chest of Umar that he is my prisoner. The secret that kisses Mansour's lips

)Volume 4, A. 4169(

## CONCLUSION

Hossein Mansur Hallaj, who is more commonly known as Hallaj in Iranian culture, is one of the most famous Iranian and Islamic mystics who has had a great influence on mysticism and mystical literature. Hallaj's name and memory are present in the works of many Iranian writers and poets, and among these poets, Saeb Tabrizi is a prominent figure of the Indian style in Persian poetry. Saeb frequently mentions Hallaj and his life and thoughts in his poems. Since Saeb, like other Indian style poets, seeks to create themes in a chain of independent verses that often have no connection other than meter and rhyme, it is not possible to search for a single line of thought in Hallaj's mentions in Saeb's poetry. Hallaj has many and varied faces in Saeb's poetry; Sometimes he is a fearful person, sometimes he is a human being, brave and pure, sometimes he is worthy of excommunication, and sometimes he is a mystic. In any case, Saeb Tabrizi, like other poets of the Indian style who do not have a homogeneous and coherent view of phenomena, does not have a fixed and uniform view of Hallaj. Also, the mentions of Hallaj in Saeb's poetry, although they lead to the communication of ideas in any case, are essentially a means of creating themes and demonstrating the poet's power in arranging a network of imagination and association. For example, Saeb repeatedly pays attention to the literal meaning of Hallaj, which means cotton worker, and tries to provide various networks of associations and forms of imagination from the literal meaning of Hallaj, which are also not unrelated to the totality of Hallaj's person, personality, and thoughts, but the main

goal is the production of networks of imagination and association. Saeb also uses the gallows, which was the instrument of Hallaj's execution, as another motif for organizing associative networks, and sometimes assumes the gallows to mean a tree and depicts Hallaj's head as its fruit, and sometimes takes the gallows to mean wood and considers it a piece of wood with the help of which Saeb crosses the sea of love. In summary, it can be said that Saeb's approach to Hallaj is numerous and impressive, and it can be said that Hallaj is the most prominent mystical character in Saeb's poetry. However, this presence is more of a poetic imagination in the Indian style than a mystical aspect.

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