

PalArch's Journal of Archaeology of Egypt / Egyptology

EXAMINING NON-VERBAL COMMUNICATION AND BODY LANGUAGE IN ATTAR NEYSHABOURI'S MUSIBAT-NĀMEH

Roghayyeh norouzi ganjabad¹, Abdullah Tolouei Azar^{2}*

¹ Department of Persian language and literature ,Faculty of Humanities ,University of Urmia, Urmia ,Iran. Email:noruzy83@gmail.com

²Assistant Professor, Department of Persian Language and Literature, University of Urmia, Urmia, Iran .Email Address:a.toloeiazar@urmia.ac.ir

*Corresponding author

Roghayyeh norouzi ganjabad, Abdullah Tolouei Azar: Examining Non-verbal Communication and Body Language in Attar Neyshabouri's Musibat-Nāmeḥ -- Palarch's Journal Of Archaeology Of Egypt/Egyptology 18(10), 2085-2104. ISSN 1567-214x

Keywords: Non-verbal Communication, Facial Expression, Musibat-Nameh, Body Language, Attar Neyshabouri, Environmental Conditions

ABSTRACT

The role of communication in shaping the integrity of social interaction of societies is important. Communication is the exchange of messages between sender and receiver with maximum impact. Thinking on the communication methods of individuals in a society explains verbal communication and non-verbal indicators. Verbal communication is formed by relying on a tool called "language", while non-verbal communication is formed by using various factors such as body organs, facial expressions, spatial and temporal factors, environmental factors, paralinguistic components, mental and physical states, and symbols help to communicate between people. This method, which is more reliable than the verbal method and the transmission of the message is done quickly, has many reflections in Persian literature texts. Considering the fact that in literary-mystical texts the most use of non-verbal factors of communication emerged, it can be said that mystical poets, in their works, have reflected wide and deep mystical concepts with the help of non-verbal communication components. Musibat-Nāmeḥ is one of the best mystical texts that Attar Neyshabouri expressed some of his mystical thoughts by using non-verbal communication capacities. The present research has examined the prominent types of non-verbal characteristics in the Musibat-Nameh and after extracting the verses that - including non-verbal cases of communication - has classified, analyzed and deciphered them. Reflection on the obtained statistics shows how effective this type of communication is in conveying mystical concepts and Attar, with full knowledge of their function, has introduced wide meanings of the world of mysticism into Persian poetry.

INTRODUCTION

For a long time, the survival of human beings depended on their social life, and "communication" as a factor in maintaining social life played a significant. Humans could help each other and meet each other's

needs by establishing optimal relationships. With the development of societies and social dimension of people's lives, communication and ways of establishing it became important. Today, communication science experts, by explaining the various methods of communication, intend to improve the social relations that govern societies and make the transmission of the message easily and quickly. To achieve these methods, it seems necessary to explain the concept of "communication". In any "communication", a common meaning between the sent and received messages makes it understandable. This message may be a sign, an image, or an idea (Bahrami Kamil, 2009: 19). However, how is this message transmitted? Verbal and non-verbal communications are the most prominent tools that play a role in conveying messages.

The verbal method, relying on "language", which is the most important communication tool, plays a main role in conveying messages. In addition to language, nonverbal communication accounts for a significant portion of the message transmission process. Humans send signals to others through posture and body movements. These signs reflect the attitudes and views of their senders (Wood. 2012: 126). The distinctive feature of non-verbal communication lies in the rapid transmission of concepts and their reliability. Every day, people reflect a large amount of their messages to others in this way, in the shortest possible time. Given that the literature of any society is like a mirror that reflects the characteristics of that society, the ways of communication, especially non-verbal communication, are widely reflected in literary texts. It can be said that literary works are trove of communication documents in which many examples of non-verbal communication can be seen. Writers and poets use non-verbal communication capacities to send multiple messages to the audience of their works. Facial expressions, physical appearance, body movements, metalanguage factors, environmental conditions, physical distance, time and place, interpersonal patterns, and haptic communication are among the most important nonverbal characteristics that are used to convey the message.

Attar Neyshabouri's *Musibat-Nameh* is one of the works that has a good capacity for characteristics of non-verbal communication due to its narrative content and mystical atmosphere. Attar, with great skill, was able to convey a significant part of his messages to the reader in this mystical work with a variety of non-verbal features. This research intends to identify and extract these indicators and decipher them, to analyze the types of symptoms that have been proposed in the field of non-verbal communication by Attar. This study seeks to answer the following questions:

A: What are the components of non-verbal communication in the *Musibat-Nameh*?

B: What is the secret and meaning of these signs?

C: How do the indicators of non-verbal communication play a role in spreading Attar's mystical ideas?

1. Literature Review

Studying the role of non-verbal communication in literary-mystical texts is significant. However, many texts in the history of Iranian literature have been neglected from this point of view. Only a few studies and

dissertations have been written so far that can be cited in the present study: non-verbal communication dissertation in *Shahnameh* (Katayoun Alizadeh: 2004), non-verbal communication dissertation in *Kalila and Demna* (Fariba Naraghi: 1998), and the thesis of non-verbal communication in the stories of Mostafa Mastoor (Somayeh Hajati: 2010). Furthermore, several articles have been published, including extralinguistic relations in the story of Hasanak the Vizier (Al-Layhar Afrakhteh, 2010), non-verbal communication in Hafez's poetry (Alireza Ghobadi et al, 2015), the role of non-verbal communication in Rumi's storytelling (Mohammad Daneshgar, 2007) and the article of non-verbal communication in the narratives of *Tarikh-i Bayhaqi* (Maryam Mahmoudi et al, 2016), analysis of non-verbal communication in *Bustan* (Mohammad Hossein Nikdar and Mohammad Hadi Ahmadiani, 2016) and non-verbal communication in *Golestan* (Alireza Mahmoudi and Gholamreza Abdi, 2016). By mentioning these cases, it is possible to understand the necessity of research on the non-verbal communication in *Sanai Hadiqat al Haqiqa* and the need to explain, classify and decode non-verbal indicators in this work.

2. Conceptualization of Nonverbal Communication

"Communication" is as necessary and important for modern man as the provision of food for survival. In order to live together and interact with each other, people in society have long needed to exchange messages that put their lives on the path to growth and excellence. "Communication" is considered one of the oldest and most prominent human achievements. The German philosopher Karl Jaspers believes that the highest human achievement in the world is the connection of personality with personality" (Bolton, 2007: 24). In the new era, the importance of the role of communication, has led man to think every day to invent tools and instruments that can effectively form communication between people. "Communication" is used literally as to link, to relate, and in the infinitive, to mean dependence, connection, and relationship (Sarukhani, 2005: 19).

Many sociologists define communication as the transmission of a message between two people. Communication is the transfer of information and human thoughts and behaviors from one person to another. In other words, the process of transmitting a message from the sender to the receiver is called "communication", but an important condition for establishing this communication is the sharing of meaning in the recipient of the message with the intended meaning of the sender of the message (Motamednejad, 1976: 36 and Mohsenian, 2008: 71). This message transfer can take place at different levels, with a variety of tools and methods. "Language" is the most important tool that plays a role in verbal communication. Language is a set of institutions, tools, signs, and instruments that establish communication and understanding between members of the family, group, community, through the senses (Ruh al-Amini, 2002:15). Reflection on interpersonal relationships shows that "language" does not form the communication itself and nonverbal communication is another form of communication that is important. According to Michael Argyle's definition of non-verbal communication, it can be said:

"Non-verbal communication or physical messaging occurs when a person influences another person through facial expressions, tone of voice, or any other means of communication. This may be intentional or

unintentional. "In the latter case, we can call it non-verbal behavior and, in some cases, expression of emotion and so on" (Argyle, 1990: 12). Therefore, non-verbal communication, sending and receiving messages, is without verbal communication. This transmission occurs through facial expressions, gestures, eye contact, posture, and tone of voice (Segal, 2011: 1). It can be said that some messages, through body movements, facial expressions, positional symbols, dance and drama to music and pantomime, from influential to traffic flow, from the realm of animal territory to political treaties, from extrasensory perception to analogy computers, and from violence-related rhetoric to rhetoric about primitive stomp can be transmitted to each other. Posture, gait, facial and eye movements, tone of voice, manner of dress, and even the distance we have from the audience show a non-verbal connection (Richmond and McCroskey, 2009: 19). Most sociologists believe that a large part of the message is due to non-verbal communication.

Bradwessel believes that in a two-person encounter, one-third of social meanings are transmitted through verbal indicators and the remaining two-thirds through non-verbal channels (Daneshgar, 2007: 119-120). Non-verbal communication in prominent sources is divided into four categories: 1. Aesthetic category, 2. Physical communication, 3. Signs, 4. Symbols (Majdnia, 2013: 170). The category of aesthetics occurs more in the field of art. Sculpture, rhythmic movements or dancing, handicrafts or painting, theater performances, and the like can all convey a message to the audience non-verbally. Physical communication also includes physical behaviors, such as frowning, blinking, smiling, etc., which can convey anger, sadness, intimacy, and kindness as a message to the audience. Most of the signs such as sirens, flags, traffic lights, car horns, etc. are signs and symbols that act as non-verbal indicators in people's communication. Most of the symbols that are used in everyday life play as non-verbal components in interpersonal communication, such as wearing black clothes as a symbol of mourning, using jewelry as a symbol of wealth, the type of clothing worn by religious missionaries, etc. They are among the symbols and signs that occupy an important place in non-verbal communication. Meanwhile, physical communication has a high frequency for establishing non-verbal communication (Majdnia, 2013: 169-172).

Non-verbal communication is a complement to verbal communication. In addition to establishing verbal communication, we use many non-verbal indicators to fully convey our message to the audience. There are differences between the two methods that cause the two to come together and complement the message transmission process. These differences can be summarized as one of the complementary factors of verbal communication in the following lines:

1. Trust in non-verbal communication is far greater. Hiding and pretending non-verbal cues is much harder than hiding verbal cues.
2. Non-verbal communication is multi-channel.
3. Non-verbal communication is at once and continuous, while verbal communication often disappears with silence, but at the same time non-verbal communication takes place (Berko et al., 2003: 107). From the point of view of communication knowledge, the four

relations of "alternative, complementary, conflicting and emphatic" complete the communication process - both verbal and non-verbal. When we nod our heads with the word "no" in the sense of denial, we are actually using non-verbal means to complete the word, or when we are about to approve something and instead of saying yes, we nod our heads, in fact, we replace non-verbal tools with words. Furthermore, many nonverbal behaviors emphasize a functional interpersonal relationship. We utter a word verbally and emphasize it using nonverbal behavior (Ghobadi and Zare Mehrjerdi, 2015: 126-129). Therefore, despite the deep differences between these two types of communication, we can see a deep and inseparable relationship between verbal and non-verbal communication in interpersonal relationships. The more capable the knowledge of communication in both forms is in a society, the deeper and healthier the interpersonal relationships will be there.

Undoubtedly, the literature of any society can be considered as an important treasure for the communication methods of that society. Writers and artists have been aware of the importance of non-verbal communication alongside its verbal form, and all have believed that non-verbal communication "includes all aspects of communication except words" (Wood, 2005: 284). According to many thinkers such as Byrd Wessel and Albert Mehrabian, 65 to 95% of messages in texts are transmitted to others through non-verbal communication (Farhangi, 2001: 272). Writers and poets have not been unaware of this method and through it they have been able to express a significant volume of their thoughts, desires and feelings through non-verbal indicators of communication. Some of these characteristics are unique to literary and artistic works and may not have much use in interpersonal communication in society. For example, descriptive signs, poetry music, poetry weight, meaningful use of lines and rhymes, phonology, syntagmatic and proximity and so on can be pointed out (Ghobadi and Zare: 2015).

Thus, nonverbal behaviors fall into the following categories:

Physical appearance: This dimension has many aspects, each of which creates hidden messages, including body size, facial features, hair, skin, height, weight, attractiveness, personal body, artifacts and jewelry.

Pointing and gesture: Gestures speak louder than words, such as shaking head, kissing, shaking hands, sitting, getting up, etc.

Behavior of the face: The face is a cover that expresses the feelings, moods and attitudes of the person, helps us to guide and regulate interaction with others, and can be used to induce opposition, disbelief, interest, etc. to others.

Eye behavior (visual communication): Without saying a single word, one can approach, avoid, control, love, or insult others.

Phonetic communication (paralanguage): from hearing the voice, tone and manner of expression, silence, pause, accent and dialect of people, information such as age, gender, physical condition, trustworthiness, hypocrisy, honesty, personality, sadness, anger and so on can be achieved.

Space (territory search): From the way humans use the environment and occupy those environments, messages such as aggression, participation, aggression, etc. are obtained.

Touch: The situation and culture of any society shape human tactual behaviors that include concepts such as caress, job and profession, friendship and intimacy, social status, love and so on.

Time: It is how we perceive, use, study, structure, interpret and react to the messages of time and formal, informal, cultural and biological concepts.

4. Non-verbal Communication in the Musibat-Nameh of Atter Neyshabouri

In the study of body language, there are two approaches: one is a structural approach that divides motor behaviors into single behaviors; That is, it examines the behaviors of the organs of the body separately. The second is the appearance variable approach, which focuses more on the totality of behavioral actions and studies behaviors together (Richmondomek Krosky: 2009).

Attar is one of the mystical poets who were considered better than the celebrated. By looking at the works of this precious poet, we realize that many mystical ideas that came into being with Attar's works have continued to grow. Attar in the guise of a mystic poet has been able to express his views on the world of mysticism and its topics with complete mastery in the form of narratives.

Attar was involved in wars and battles from the very beginning of his life, and this had an important effect on the formation of his ideas. Attar learned pharmacy from his father and worked in this field for many years, until the course of his thoughts came to him in the back of his mind and changed him. Although many legends have been told about his spiritual changes in the sources, what is certain is that Attar is a thinker and that the years of solitude of his mind have been the field of many intellectual challenges. "Certainly, Attar, at the beginning of his life and apparently for some time from the period of research in mystical authorities, kept his job as a pharmacist, which also required having information about medicine, and was engaged in medicine in pharmacies (Safa, 1994, c 1, 221).

"Attar was martyred in the Neishabour massacre in 618 by the Mongol armies, and his tomb is near that city" (Ibid., J 1: 324).

Attar Neyshabouri's Musibat-Nameh is one of the mystical works that has been able to convey many mystical abstract concepts to the audience by relying on body language and non-verbal communication in general. The culmination of Attar's art in this poem is where the head, hands, feet, lips, eyes, etc. of a person come to life and reveal the poet's heart secrets in the fastest possible way in a non-verbal way. In this part of the article, the most prominent components of non-verbal communication in Attar's Musibat-Nameh are mentioned and the concepts conveyed by these components are deciphered. What is clear is the unfinished capacity of this type of communication, which has been able to express deep and wide mystical concepts in a short form. The most important of these are as follows:

4.1 Motor Organs

The motor organs of the body, including the hands, feet, head, etc., can convey some of the speaker's messages to the audience in the guise of non-verbal tools. Attar did not neglect the importance of the important and where the word was unable to convey his messages, he called for non-

verbal means to express his secrets of the heart. Among the limbs, the hands, feet, and head are the most frequent in the Musibat-Nameh. In this part of the article, these usages are analyzed and decoded:

Role: Non-verbal Communication of substitution

1. Head

Coming with head has a concept close to the eagerness to reach the destination; it is reflected in the following poem. With the help of the power of love, Zuleykha goes to the vow, not with her feet, but with her head:

Not on foot but running on the head

When Zuleykha was informed about him (Attar, 2009)

Turning of the head means disobedience and is expressed in Attar's poetry, and in the following verse, Attar says the right word to the rebellious servant: I will never leave you, whether you are in my obedience or not:

I will not leave you

Whether you disobey me or not (Ibid: 210)

In the following verse, sin is introduced as disobedience and obedience to the right, and Attar has used the head as a means of non-verbal communication to express this concept:

Walking away from the Path is a sin

Wrapping dirt with Musk is a sin

In addition to the above concept, "head" is sometimes used in Attar's poem to mean "surrender".

That one who did not put his head at the feet of the Master

That one who was not satisfied with his own way which was a disaster (Ibid: 46)

In the following couplet, you can see the use of "head" as a non-verbal tool to express "intention". If you are going to worship, make your way to religion:

Role: Nonverbal communication of substitution

O you! The footless and headless one!

The path of religion is not that one (Ibid: 35)

"Keeping your head" looking for your own way is also significant in the following couplet:

Either abandon your path since it is misleading you

Or chop your head because of nothing is aware of this head of you (Ibid, 51)

2. Foot Limb

The foot, as the motor organ of the body, can appear in the guise of non-verbal communication tools and send various messages from the speaker to the audience. In some verses of the tragedy, Attar has used this organ and its non-verbal communication capacity and has proposed the following concepts:

As long as there is still a particle of existence in you

Entering the path of love is infidelity for you (Ibid; 540)

B: The humble one sat cross legged: to be dependent

Attar intends to express in the following verses the concept of dependence on someone or something by using the motor limbs of the foot:

Role: Nonverbal communication of substitution

Having nothing in hand, the one

Who kissed the dust of your neighborhood, (Ibid: 5)

The humble one sat crossed

sat at the presence of Ruknuddin Kafi (Ibid: 34)

C: Being on fire: in the sense of suffering and torment

The character of Attar's story is so immersed in the sorrow of separation that he has lost patience and is on fire, that is, he is enduring the greatest suffering:

Like a cloud, that one's tears started to flow

Being in fire, no patience could that one how (Ibid: 116)

D: Underfoot: In the sense of dominance

The whole world is under his control. Attar intends to express this concept by "being underfoot":

He walked all over the world

Seeking for a dwelling place in the world (Ibid: 160)

3. Hand Limb

The hand is another movement organ of the body that has the ability to communicate non-verbally with the audience in Attar's Musibat-Nameh. Each hand movement can bring a different meaning to the mind of the audience. Among the most important usages, the following can be mentioned:

Role: Nonverbal communication of substitution

A. Put down the hand: To give up something

In the following verse, Majnoon refuses to pray for himself, and Attar expresses this refusal with the non-verbal means of "hand":

Drunk Majnoon put down his hands to pray

Lord! What is the essence of the love for Leili? (Ibid: 192)

In the following verse, the poet intends to say never cut ties with the disciple. Expresses this meaning by using the term "never let the saddle":

Never let the saddle-trap of That One go

If the beloved accepts you, never think of sorrow (Ibid: 193)

B: Open your hand ← find your way to something or someone

In the following verse, the poet intends to say that a bloody flood has swept him away or that he has suffered a lot.

This concept is expressed by the phrase "open your hand":

The unseen was covered with shadow

That was caught in a bloody flood (Ibid: 115)

In the following verse, the artistic poet, by using the cognition industry, revives desire (Arezo), then, using non-verbal tools, and using the phrase "opening his hand", expresses the concept that desire made this possible for himself to stand in the place of the Prophet:

The territory was his and he was overcome by his desire

He had not merit to sit on the throne of the prophet (Ibid: 34)

C: Reach out your hand: take action

You do this first, and then the army will start working:

He said "Bismillah!", reach out your hand

So that the army will start working (Ibid: 160)

Love immerses everyone, if you do not accept this; you should never take a step. Make love in a non-verbal way seeks to "explain the meaning" of making love:

Love demands annihilation from a lover,

Otherwise there is no way to love for the lover (Ibid: 54)

D: Cut off your hand: Not inferring in something

Attar intends to prevent his audience from arguing the truth. In the world of Attar, mysticism, the seeker never realizes the truth. He expresses the prohibition of interfering in the secrets of the right with the phrase "cutting off the hand":

O you, leave (cut off) extremism on the path of God

Since you are not aware of God (Ibid: 153)

E: Take hand: Help

The character of the story of Musibat-Nameh seeks help from others. Attar uses take hand to express this verse:

Take my hand so that I reach the destination of that one

May it be that I transform from being an object one (Ibid: 154)

F: Raise your hands: Asking for needs and praying

Desiring your dust, the earth is making supplication,

Its hands are towards the sky in supplication (Ibid: 5)

2.4 Member and Facial Expression

Role: Emphasized nonverbal communication

The face and its members in Attar's Musibat-Nameh play a significant role in conveying concepts to the audience. Face language is the most confident and fastest language that reveals the poet's desires, thoughts and feelings.

1. Crying

The eye is an important organ of the face and crying is one of the important functions of this organ of the body. Reflection on this eye behavior shows that a person expresses many of his feelings and desires by crying and, in other words, shedding tears. Attar is aware of this and in the following verses; he expresses some concepts with this eye behavior:

A: Grief and regret

In the following verse, Sultan Mahmud is sad because of the the death of a woman who fell in love with Ayaz. To express the sorrow of the Sultan, the poet uses tears, which is a non-verbal behavior:

In tears he rode like a star in the sky

He stopped himself and rode his horse (Attar, 191)

B: Remorse

In the following verse, the poet uses the verb to cry and, in a sense, to weep blood, to express one's remorse:

When Adam realized what the secret was

He departed for the world and shed tears of blood for years (Ibid: 186)

C: Sadness and pain

Poverty and deprivation restrict a person's soul and cause him sorrow and grief. In the following verse, the character of the story is the effect of the grief of poverty, and this grief is shown by crying:

Not having a loaf of bread, he was crying

Not having a loaf of bread, he was not afraid of death (Ibid: 152)

E: Pity and compassion

Pisces feels pity for the character in the story. The poet intends to depict gnostic condition in such a way that even the fish of the sea will burn

his heart. This heartbreak and feeling of pity is expressed by crying - which is a kind of non-verbal expression:

Don't you know that although I am a prosperous one,
The fish are moaning for me constantly (Ibid: 141)

F: Struggle and suffering

Suffering is an integral part of the effort to reach one's destination, which undoubtedly suffers innumerable sufferings. Attar intends to express the mass of suffering by shedding tears:

What is the struggle? Shedding tears as much as a sea
And causing dust to raise from the sea

G: regret

In the following verse, the poet intends to express the poet's regret for leaving the convoy. Instead of expressing regret with the help of words, he uses tears to say that when the caravan left, my face covered with tears.

Since I have not seen any traces of the Caravan,

My face is covered with tears like the one who has blisters (Ibid:

112

2. Laughing

Role: Emphasized nonverbal communication

One of the important behaviors of the human face is laughing, which can instill various meanings and concepts in the mind of the audience. Ridicule, joy, intoxication, etc. are among the concepts that can be expressed with the non-verbal means of laughter. In the following poem, the poet uses the verb laugh to express the dervish's sense of ridicule:

He did his work a hundred times
Because of that the dervish began to laugh
Since you laugh, you are idiot (Ibid: 130)

3. Eyes and gaze

Role: Emphasized nonverbal communication

The eyes and their mood reveal many secrets of the human mind. Mass meanings from the human heart are transmitted to the audience only through the eyes and their states, and the language may be incapable of expressing those secrets.

A: Harm

In the following verse, Attar describes the harm inflicted on people by non-verbal means of the eye, and regarding Ayaz's illness, he believes that the evil eye did evil thing. In other words, other people hurt Ayaz.

The evil eye did a lot of harm
It made such dear one as you sick (Ibid: 180)

The evil eye has a concept close to injury that is used in the following verse:

Because Ayaz suffered from evil eyes
Eventually it disappeared from the Sultan's eyes (180)

The penurious in the concept of stinginess in the following verse indicates the use of the eye as a non-verbal tool by the poet:

Look because the evil eyes did harm to me
That beggar did harm to me my eye (Ibid: 159)

Paying attention to something or someone can be expressed by the phrase "having eyes". In the following poem, Attar intends to say: One should have an eye on the eternity:

Those envious people who came inside
They came to kill (Ibid: 114)
The eyes must be on the eternal tablet
How long I have eyes on science and practice (Ibid:156)
Opening the eyes can also be used in the sense of paying attention
and becoming aware of something:

Open your eyes and look, through the sweet poetry
At Ferdowsi's Garden of Eden (Ibid:39)
You fall into a state of nothingness
You keep an eye on the existence of the Roghteousness

B: Looking

In some verses of Musibat-Nameh, the verb of looking means to search. For example, in the following verse, the character of the narrator looks at himself, that is, he examines his behavior and states:

Ironically, one day in front of the king
Did many but look at themselves (Ibid: 102)

In the following verse, we can also say that looking means to search:
Looked around

No one was needier than the king was (Ibid: 112)

In the following verse, looking means hatred:

May that one cast a look of mercy on you

I suppose you don't know the path to mercy (Ibid: 135)

4. Tongue

Role: Emphasized nonverbal communication

Another important organ of the face is the tongue. In the communication of ordinary people, sometimes tongue as a non-verbal tool sends various messages to the audience. Attar has t been aware of this important issue and has expressed some of his mental secrets with this physical tool.

In the following poem, sarcasm and condemnation of someone is used with the phrase "extending one's tongue to someone (reproaching)":

It took someone long to come out of bath
The Sufis started reproaching him
(Ibid: 156)

Gossip is expressed in the following verse or the same as blaming, using the phrase "stretching the tongue". If you speak to him with kindness and love, he will never be nonsense:

One talks kindly
She will never talk back offensively (Ibid: 34)

In the following verse, the conversation of a person with the God is expressed with the phrase "opening the mouth":

So he opened his mouth to talk
Asked God pouring dust on his head (Ibid: 112)

In the following verses, we can see the repeated use of Zafan to express the meaning of "speaking":

So he began to speak and said
O' King! This man is restless (Ibid: 113)

If you follow this style of talking

Your wife will comply with you and softens her language (Ibid: 35)

In addition to the limb of the tongue, the lip is also used in Attar's poetry as a non-verbal tool. Shutting down means being silent and speaking in the following poem:

Eyes are bleeding and heart is filled with fire
Mouth sealed with silence to tolerate the pain (Ibid: 60)

The opposite of this lip state is also significant in the meaning of speaking in the following poem:

How can I reveal this secret message
While this behavior is out of courtesy (Ibid: 210)

5: Ear

In the Musibat-Nameh, Attar uses the ear as a non-verbal tool to communicate with the audience. Rubbing the ear in the sense of punishment and warning is considered in the following verse:

You punished the night's Zangi
You turned the wolf of darkness into a sack (Ibid: 112)

Listening has a concept close to hearing. Attar is aware of this. Therefore, in the verses of the tragedy, when he intends to invite the audience to listen, he uses his ear:

Listen to me from head to toe
To talk to you the basic of this book (Ibid: 44)

4.3 Spatial factors

Role: Complementary nonverbal communication

It has already been pointed out that sometimes in interpersonal communication, we take advantage of spatial factors to convey a message to others in a non-verbal way. Poets use this important point in literary works and use spatial factors to express some concepts. Attar is no exception to this rule. The following are some of the components of nonverbal communication based on spatial factors:

1. Express the concept of closeness and intimacy

"Pairing" can be a spatial factor and in Attar's poem, it is used to show intimacy:

That one unites the Snow and the fire
So that he creates a mystic (Ibid: 1)

"*Dar Mian Boodan*" means closeness in the following verse:

Am I from the land of the heart or clay?
Existence is all his. Who am I? (Ibid: 155)

In the following verse, the pain of Khawja (eunuch) means to approach the pain completely, or in other words, to immerse in pain:

On hearing that, Khawja became sad
He said listen! See what the man said (Ibid: 142)

The "door" is the closest place to the house. One who has reached the door or gate means that he has reached the closest distance to the person. In the verse below, Attar says that in order to be close to the Prophet, it is necessary to approach Musa first. To illustrate the concept of "approach", the poet has used spatial factors of "door":

"Gateway" in the following verse is also used to explain the concept of "closeness". In order to express one of the states of conduct, Attar points out that the opinion of truth and God is not attracted by the efforts of the servant, but it is up to the servant to always maintain his closeness to the

truth. In other words, always be present in the "gate" which is the closest place to the house:

Albeit you cannot reach that piercing look through effort
You should sit and wait at this threshold (Ibid: 55)

2. Expression the concept of "moderate closeness"

Role: Emphasized nonverbal communication

Attar uses spatial terms to describe, "Approaching the middle." He expresses closeness, distance, or middle closeness by using these terms in his poem. The word "*Koi*" is the most important spatial factor used in Attar's poem to express this size from a distance. In the following verse, the speaker considers himself so deprived that it is sufficient for him to have his name at a moderate distance from religion:

Who am I in the whole world
To seek the good reputation in religion (Ibid: 154)

In the following verse, the poet advises the lover to approach the beloved at least a moderate distance! In other words, take place in his "*Koi*":

How can you see that one's countenance?
What to do? Stay at the beloved's neighborhood (Ibid: 55)

3. The general concept of place

The term "left and right" in the following poem means "all places". A herald calls from all places:

It is being declared everywhere that
This servant has been freed by God (Ibid: 134)

In the following verse, the hard workers, from all places justify their killing:

Ironically,, hardworking from the left
Justify their killing (Ibid: 114)

In addition to the above, there are some spatial terms in Attar's poetry, each of which, apart from its main meaning, seeks to convey a secondary meaning that is related to non-verbal factors. Items such as "Throne and Carpet" in the sense of height and bottom in the following verse:

The Gabriel ascended the throne
Then came to the carpet again (Ibid: 45)

4.4 Mental and physical states

Role: Emphasized nonverbal communication

Mental and physical states can send multiple messages to the addressee in a non-verbal language. Poets use the same non-verbal expressions to express the mental and physical states of people. In Attar's poetry, the frequency of this instrument is high:

1. Drunkenness

Drunkenness indicates a lack of consciousness. In Attar's poem, someone who is unaware of his surroundings is called drunk. Even lack of intellect is interpreted as drunkenness:

Lost his sanity
His spirit got drunk (Ibid: 113)

In the following verse, Attar intends to say: Whoever drinks from the cup of the heart, will lose her intellect until the Day of Resurrection and will be drunk:

Each heart reached his demand
Being intoxicated until the day of Resurrection (Ibid: 46)

2. Being asleep

In the following verse, being asleep is a physical state that is not only used in the sense of real falling asleep, but Attar intends to express his negligence and ignorance of his fortune in this non-verbal state:

Said God! "What a conquest!"
So my bad fortune was in sleeping (Ibid: 185)

3. Bloodshot eyes

In the following verse, Attar refers to the bloodshot eyes of the mystic. This phrase expresses the state of the person, which non-verbally explains the deep sorrow of the mystic.

Role: Nonverbal communication of substitution
When he fell down to the sky
The mystic wept tears with two bloodshot eyes (Ibid: 104)

4. Bare feet and head

Bare feet and legs, in addition to depicting the appearance of people, can also non-verbally explain a person's condition. In Attar's poem, poverty and deprivation of madness and spontaneity are expressed with this phrase:

Was an insane extremely hungry
Went to desert, miserable and barefoot (Ibid: 59)
A miserable insane walking on the way
Dried lips, bare feet (Ibid: 152)

5.2.4 Temporal factors

Role: Complementary nonverbal communication

Some temporal indicators sometimes help the category of "communication" and communicate in a non-verbal way between the speaker and the audience. In Attar's Musibat-Nameh, some of these indicators have a high frequency, which are usually used to express concepts close to the longevity of time or the shortness of time. The most important of them are as follows:

1. One hour

In the following verses, Attar does not intend to use the phrase "one hour" to mean its product, but his goal is to draw a short time for the audience. The following verse refers to the famous hadith, "One hour of meditation is better than seventy years of worship." Attar used the time component of the "hour" as a non-verbal tool to state that a little thought is better than long-term worship:

Be better one our thinking
Than seventy years of worship (Ibid: 46)

In the following verse, the poet's intention is based on expressing a short time. Everything you have collected through oppression will be destroyed in a short time:

All gathered through the oppression
Will be destroyed in one hour (Ibid: 67)

In the following verse, the poet claims that he is not calm even for a very short time. It expresses the concept of time with the phrase "one hour":

No head no feet in his desire
Having nowhere for one hour (Ibid: 104)

"Every hour" also has a general meaning in the following verse. The poet intends to say that at any moment and time, I go somewhere and I am not calm. This concept is best explained by the use of the phrase "every hour":

Not being restless
Run every hour from place to place (Ibid: 109)

2. Day and night

One of temporal components that has been repeatedly used as a non-verbal tool in Attar's Musibat-Nameh is "day and night". Attar has used this term when he intends to present the general tense in poetry and expresses the perpetuity of something. West and East are always busy:

In rain and thunder
Working day and night, West and East (Ibid: 61)
Day and night: permanent time
Steal day and night the Muslim's right
Didn't look at the end since you get them (Ibid: 61)
Working day and night: permanent effort
O restless man
Why are you working day and night (Ibid: 102)

6.4 Environmental conditions

Role: Emphasized nonverbal communication

In Attar's Musibat-Nameh, environmental conditions sometimes help "communication" and in a non-verbal way, they express the poet's mental secrets to the audience. The most important environmental conditions used in this work to establish a non-verbal relationship are:

1. Being hot and cold

"Warmth and coldness" is one of the environmental indicators that is used in Attar's poem as a non-verbal means of communication to send the following concepts to the audience.

Dispirit of love: Ineffective love
O God, make me painless
Dispirit Lily's love on my heart (Ibid: 192)
Cold wind: sorrowful and ineffective
Thunder is a cry from my painful heart
A spark of my cold wind (Ibid: 61)
Cold morning: ineffective speech
The sun was yellow with the shame
The morning was cold with his enthusiasm (Ibid: 110)
Cold sigh: ineffective sigh
Being asceticism from piety and religion
Your cold sigh should be from *Bard-Al-Yaqin* (Ibid: 5)
The vicissitudes of fortune (*Garm va Sard Dideh*): experienced a variety of events
Said O experienced Sultan
Experienced the vicissitudes of fortune (Ibid: 109)
To heat: eager
You heat the essence of the particles
Taught love to particles (Ibid: 109)
Eager to walk out (*Garm Seyr*): going with eager and fast
Said O Mars of exalted nature

Walk eagerly and run sharp (Ibid: 116)

The warmth of love: deep love

There should be a warm love

Expressed with soft language (Ibid: 5)

2. Sanctity

Role: Emphasized nonverbal communication

Sanctity is an environmental issue. We usually refer sanctity to an environment that is free of sin. Therefore, "purity and sanctity" can be considered as one of the important environmental indicators that Attar has used many times in the Musibat-Nameh to convey the following meanings to the audience in a non-verbal way:

Role: Nonverbal communication of substitution

A pure soul: a soul without spat

His pure soul is not dependent on the two worlds

There is no tiny spat in his soul (Ibid: 35)

A pure man: a man free from sin and hypocrisy

Said the wise Socrates, the pure man

It was painful to walk (Ibid: 42)

3. Fire

Fire is one of the environmental factors that in the following verses, induces secondary meanings:

A heart full of fire: a heart full of sorrow

Eyes blooded with tears, hearts are in fire

Lips are closed in sadness (Ibid: 60)

A grave full of fire: A grave full of suffering and pressure

I go because his grave is full of fire

Walk warmly since the cold is unpleasant (Ibid: 67)

To set fire: to destroy

The oppression set fire to you

Threw you in the dust and blood (Ibid: 67)

Inevitably, since you lost your work

A fire burns your life (Ibid: 206).

In addition to the above, Attar has used "stone and wax (*Sang va Moom*)" as environmental conditions to express concepts such as difficulty and ease:

The old woman got better

Was like a stone, got like a wax (Ibid: 159)

And losing virginity and sanctity is followed like these examples:

He said, who am I? a confused!

Immersed in sin unaware (Ibid; 140)

7.4 Symbol

Role: Emphasized nonverbal communication

Symbols are another nonverbal tool in Attar's Musibat-Nameh.

Attar used numbers and colors as non-verbal tools to express the following concepts:

1. Numbers

A: One hundred: In the sense of plurality

In all the cases where Attar used the number "hundred", he never meant the number one hundred, but he used this number repeatedly to

express plurality. For example, in the following verse, to express the point that all worlds full of knowledge and meaning are hellish:

One hundred worlds with knowledge and meaning together
The hell will be arising with the world together (Ibid: 102)

Plenty of myths:

Filled the glass of wine such a King

It is not true in hundred myths (Ibid: 159)

The plurality of rupture in the robe

The year and the month of the cloak were ahead

More than a hundred ruptures were ahead (Ibid: 158)

2. Colors

Role: Emphasized nonverbal communication

Attar used several colors in his literature to express several concepts.

A: Yellow: Shame

The sun was yellow with shame

The morning was cold with his enthusiasm (Ibid: 110)

B: Yellow face: The grief and suffering of the individual

My soul burns from his pain

I got miserable because of his grief (Ibid: 131)

C: Yellow falling: destruction and annihilation

Being fresh at the start of working

So I got destructed like a yellow falling (Ibid: 151)

D: Black clothes: mourning

Place face for this sadness and black clothes

Being alone on the ups and downs (Ibid: 109)

E: Religion's red face: Prosperity of religion

It was so green in Barkh

His literate the religion was prosperous (Ibid: 62)

Discussion and Conclusion:

Non-verbal communication is so important that some researchers in some situations consider it more important and effective than verbal communication. Persian literary poets and writers, in creating their masterpieces, have paid attention to non-verbal communication in various ways. Because this kind of communication and connecting it with the language, makes the transfer of meaning in a theatrical space more possible. An important part of non-verbal communication is through non-motor behaviors in which various body postures, head, and hand movements play a major role in its creation. It can be said that the use of non-verbal communication indicators to express internal secrets has a tremendous effect on the social relations of societies. Undoubtedly, the more the social literature benefits from these applications, the stronger the relationship between the people there will prevail. Considering this hypothesis, it can be claimed that in the history of Iranian literature, poets and writers have been able to use this type of communication to cause the growth of sociological components in societies. Because this type of communication is faster and more reliable and can be interpreted between subcultures, and even if a community of different cultures is combined, it can establish strong relationships between people in the shadow of non-verbal communication. This can be generalized even to many ages and eras. Therefore, we can

receive their message from the works of poets after centuries, and all this is due to the use of non-verbal indicators in the works of these poets. Therefore, it can be said that non-verbal communication indicators pass temporal and spatial boundaries and can establish relationships between people in different parts of the world as well as different eras.

By examining the signs of non-verbal communication in Attar Neyshabouri's *Musibat-Nameh*, it appears that Attar, in addition to using verbal capacities to transmit mystical ideas, also used non-verbal communication. Reflection on the text of *Musibat-Nameh* reveals that mystical concepts have a wide capacity to use a variety of non-verbal features. Body language, including limbs, face, spatial relationships, and environmental conditions are the most frequent in *Musibat-Nameh*. Attar, among these, has devoted the major share to the limbs and has conveyed to the audience using the three limbs of the foot, hand, head, concepts such as leaving belongings, intention to do work, and injury. Mental and physical states such as intoxication, nudity, fear, and sleep express important mystical concepts such as spontaneity, abandonment of belongings, prohibition of self-obsession, and negligence and ignorance in the *Musibat-Nameh*. In addition, spatial connections are used in *Musibat-Nameh* to express the concepts of closeness to the eternal beloved, environmental conditions to depict the state of time, and multilingual factors to express mystical concepts such as human inability to understand the truth. This shows that from Attar's point of view, body language, including organs, behaviors and states, has a greater capacity to convey mystical meanings and concepts. Therefore, the use of these non-verbal tools in *Musibat-Nameh* has a higher frequency than other indicators.

REFERENCES

- Argil, Michael. (1990). *Psychology of Communication and Body Movements*, translated by Marjan Faraji, Tehran: Mahtab Publishing.
- Berko, RM et al. (2004). *Communication Management*, translated by Seyed Mohammad Aarabi and Davood Izadi, Tehran: Cultural Research Publishing
- Bolton, Robert .(2009). *Psychology of Human Relations (People's Skills)*, translated by Hamid Reza Sohrabi, Tehran: Arshad Publishing
- Bahrami Kamil, Nezam .(2009). *Media Theory (Sociology of Communication)*, Tehran: Kavir Publishing.
- Pournamdarian, Taghi. (2007). *Mysteries and Mysterious Stories in Persian Literature*, Tehran: Scientific and Cultural Publications.
- Pease, Allen .(2012). *Body Language*, translated by Ebad Shabaniyan, Tehran: Basic Education.
- Pease, Allen and Barbara, Pease .(2009). *A Comprehensive Book on Nonverbal Communication; Body Language*, translated by Fariborz Baghban, Tehran: Toos Research.
- Ruholami, Mahmoud .(2002). *The Culture and Language of Dialogue according to the Parables of Mawlawi Balkhi, Masnavi*, Tehran: Agah Publishing.

- Richmond, Virginia and James C. McCrosskey .(2009). *Nonverbal Behaviors in Interpersonal Relationships* (Nonverbal Communication Textbook), translated by Fatemeh Sadat Mousavi and Jila Abdollahpour, under the supervision of Gholamreza Azari, Tehran: Danjeh.
- Zarrinkoob, Abdolhossein. (1968). *Ba Karvan Hilla*, Tehran: Javidan Publishing.
- Sarukhani, Baqer (2005). *Sociology of Communication*, Tehran: Information Publishing
- Sanai Ghaznavi, Majdood Ibn Adam. (1998). *Hadigheh Al-Haqiqa*, Editor: Modarres Razavi, Tehran: University of Tehran Press.
- Shafiee Kadkani, Mohammad Reza .(2004). *Poetry Music*, Tehran: Agah Publishing.
- Safa, Zabihollah.(1994). *History of Iranian Literature*, Vol. 1, Tehran: Ferdows Publishing.
- Fergus, Joseph .(2000). *Psychology of Social Interaction; Interpersonal Behavior*, translated by Khashayar Beigi and Mehrdad Firooz Bakht, Tehran: Abjad Publishing.
- Farhangi, Ali Akbar. (2001). *Human Communications*, Tehran: Rasa Cultural Services Institute.
- Cole, Chris .(1998). *Understanding, Teaching and Effective Communication*, translated by Parvaneh Karkia, Tehran: Mahtab Publishing.
- Mohsenian Rad, Mehdi. (2008). *Communication Studies*, Tehran: Soroush Publishing.
- Motamednejad, Kazem .(1976). *Mass Media*, Tehran: Publication of the School of Social Communication Sciences.
- Nineberg, Gerald I and Henry H. Calrow .(1997). *How to Read Each Other's Thoughts?* Translation: Ziauddin Rezakhani, Tehran: Anteshar Co.
- Wood, Giuliani .(2000). *Interpersonal Communication; Psychology of Social Interaction*, translated by Mehrdad Firooz Bakht, Tehran: Mahtab Publishing.
- Daneshgar, Mohammad. (2007). *The Role of Non-Verbal Communication in Rumi's Storytelling*, *Journal of Literary Research*, Vol: 16.
- Ghobadi, Alireza and Zare Mehrjerdi, Massoud .(2015). *Non-Verbal Communication in Hafez Poetry*, *Quarterly Journal of Interdisciplinary Studies in Humanities*, 8(1), pp: 154-119.
- Karimi, Abdol Azim .(1997). *Non-verbal and Symbolic Patterns in Invisible Education*, Tehran: Tarbiat Publishing.
- Majdnia, Majid .(2005). *The Impact of Nonverbal Communication on Interpersonal Relationships*, *Journal of News Sciences*, No.: 11and 12
- Cristal. D(1987). *The Cambridge Encxclopedia of language*. Cambridge: Cambridge University press.
- Karen, M., Leonard, J., Scoter, R. V., & Padilla, F. (2009). *Culture and communication: Cultural variations and media effectiveness*. *Indiana University Administration and Society*, Sage Journals, 41(7): 850-877.

- Segal, Jeanne (2011) *The Language of Emotional Intelligence*. Amazon.com.
- Wang, H. (2009). Nonverbal Communication and the Effect on Interpersonal Communication. *Asian Social Science*, 5(11), 155-159.
- Wood, J.T. (2012). *Interpersonal Communication: Everyday Encounters*. (7th Edition). Boston, MA: Wadsworth.