

MAWLAWI'S TECHNIQUES FOR PERSUADING THE AUDIENCE IN THE STORY OF NAKHJIRAN

TÉCNICAS DE MAWLAWI PARA PERSUADIR O PÚBLICO NA HISTÓRIA DE NAKHJIRAN

LAS TÉCNICAS DE MAWLAWI PARA PERSUADIR AL PÚBLICO EN LA HISTORIA DE NAKHJIRAN

Mina SHAKER¹
Ramin MOHARAMI^{2*}
Bijhan ZAHIRI NAV³

ABSTRACT: Audience persuasion, as a process used to change the audience attitude and associate it with the speaker's beliefs, is one of the main objectives of the educational mystic texts including the spiritual Mathnawi (Masnavi Ma'navi) of Jalalu'ddin Rumi, Mawlana. Mawlawi all over the Mathnawi has tried to convey the mystical and religious concepts to the audience by resorting different ways of influencing the audience and has benefited from several verbal and nonverbal or mystical and non-mystical tools for this purpose. One of Mawlawi's ways of achieving this goal is to benefit from the storytelling ways and expressing the concepts under consideration in the form of conversation and debate among the characters of the story. Among the beautiful stories of Masnavi that clearly illustrates this theme is the story of Nakhjiran and Lion. Rumi promotes this story in a conversational way and from the language of each of the debate parties using specific methods to satisfy the opposite party, deals with the expression of common beliefs and faiths in the context of strive and trust.

KEYWORDS: Masnavi. Storytelling. Debate. Persuasion.

RESUMO: A persuasão do público, como um processo usado para mudar a atitude do público e associá-lo às crenças do locutor, é um dos principais objetivos dos textos educacionais místicos, incluindo o Mathnawi espiritual (Masnavi Ma'navi) de Jalalu'ddin Rumi, Mawlana. Mawlawi tentou transmitir os conceitos místicos e religiosos para o público recorrendo a diferentes formas de influenciar o público e se beneficiou de várias ferramentas verbais e não verbais ou místicas e não místicas para esse propósito. Uma das maneiras de Mawlawi de atingir esse objetivo é se beneficiar das formas de contar histórias e expressar os conceitos em consideração na forma de conversa e debate entre os personagens da história. Entre as belas histórias de Masnavi que ilustram claramente esse tema está a história de Nakhjiran e Lion. Rumi promove esta história de forma coloquial e a partir da linguagem de cada uma das partes

¹ University of Mohaghegh Ardabili, Ardabil, Iran. PhD student, Department of Persian Language and Literature. ORCID: <https://orcid.org/0000-0002-2196-0292>. E-mail: Minashaker66@yahoo.com

² University of Mohaghegh Ardabili, Ardabil, Iran. Associate Professor Department of Persian Language and Literature. ORCID: <https://orcid.org/0000-0001-5839-3888>. E-mail: moharami@uma.ac.ir

³ University of Mohaghegh Ardabili, Ardabil, Iran. Associate Professor, Department of Persian Language and Literature. ORCID: <https://orcid.org/0000-0002-1946-1814>. E-mail: zahirinav@yahoo.com

do debate utilizando métodos específicos para satisfazer a parte oposta, trata da expressão de crenças e fés comuns no contexto de esforço e confiança.

PALAVRAS-CHAVE: *Masnavi. Contação de histórias. Debate. Persuasão.*

RESUMEN: *La persuasión de la audiencia, como un proceso utilizado para cambiar la actitud de la audiencia y asociarlo con las creencias del hablante, es uno de los principales objetivos de los textos místicos educativos, incluido el Mathnawi espiritual (Masnavi Ma'navi) de Jalalu'ddin Rumi, Mawlana. Mawlavi en todo Mathnawi ha tratado de transmitir los conceptos místicos y religiosos a la audiencia recurriendo a diferentes formas de influir en la audiencia y se ha beneficiado de varias herramientas verbales y no verbales o místicas y no místicas para este propósito. Una de las formas de Mawlavi de lograr este objetivo es beneficiarse de las formas de contar historias y expresar los conceptos subestimados en forma de conversación y debate entre los personajes de la historia. Entre las hermosas historias de Masnavi que ilustran claramente este tema se encuentra la historia de Nakhjiran y Lion. Rumi promueve esta historia de manera conversacional y desde el lenguaje de cada una de las partes del debate utilizando métodos específicos para satisfacer a la parte contraria, trata de la expresión de creencias y fés comunes en el contexto del esfuerzo y la confianza.*

PALABRAS CLAVE: *Masnavi. Narración. Debate. Persuasión.*

Introduction

Persuasion is a process created to influence and confute audiences. The word literally means "to make happy and glad." (Moein, below the word persuasion) and in the term is "to influence the audience to reach certain or specific goals by examining and evaluating their thoughts and feelings" (HOSSEINI PAKDAHI, 2002, p. 10). In fact, persuasion is a communicative process whose primary purpose is to convey content by influencing the audience. "One of the intrinsic goals of persuasion is the persistence and deepening of the message in the mind and heart of the audience" (SAROUKHANI, 2004, p. 96).

Some of the most applicable and common persuasion techniques and methods are:

1. *Indulgence or Induction:* It is a type of unconscious and unknown persuasion and is one of the most widely used methods of persuasion. Some of the techniques of Indulgence include: the gradual inspiration of an idea, the questioning, the repetition, Zoom in and exaggeration, or zoom out, developing fear, the stimulation of emotion, and so on.
2. *Imitation:* In imitation, persuader in their persuasive messages call on the audience in this way. Within each imitation, there are elements of Indulgence.
3. *Portrayal:* persuaders sometimes to convince their audience, take action to Portraying. That is to say, to persuade the audience, they create justified, comprehensible, confirmed images of

the subject in the audience's mind. And with the help of that portray, convey the message to the audience and convince them (SHARAFUDDIN; HOSSEIN, 2008).

Although, persuasion is one of the important topics in the field of communication science, but by looking at other areas, we find that this concept has a prominent place in fields such as the humanities and especially in literary studies, because one of the most important goals of the orators has been to create literary works, to persuade audiences and to bring them together with their beliefs and faiths. This is especially evident in mystical teaching texts such as Mathnawi of Malawi, intended to teach religious, mystical, and ethical concepts

Research made on literary texts shows that mystical texts, both in the field of poetry or in the area of prose, have been specifically associated with the persuasion of the audience; because the purpose to create mystical works and, consequently, the teaching of mystical works, such as Mathnawi, was primarily to convey mystical and religious concepts to its audience and to educate them. In this way, persuading the audience is one of the main goals of the author. One of the most important Persian mystical texts that is not exempted from this principle is the valuable Masnavi of Malawi, which is composed for the purpose of conveying mystical concepts and Rumi has chosen the form of Mathnawi as a means of conveying his desired mystical teachings and concepts of his choice. "Mathnawi stories that always justify his allegory, arguments, and speeches and bring his claims to mind, of course, are not merely the stories, but they are a kind of allegory, however, wherever his story fascinates story inspirer, he does not neglect the need to pay attention to the story's mystery and that the appearance of the story is not more than a module, what matters there is the kernel of the meaning." (ZARRIN KOB, 1367, p. 42).

Storytelling in Mathnawi is done in two main ways:

A) Mention stories with human characters and conveying the desired meanings from the tongue of these characters.

B) The use of stories whose characters are composed of animals is actually used as an allegory.

"Bringing the story to the allegory is the main trick and knowhow of the mystics and Sufis in instilling mystical and moral teachings, they present their mental images with allegories and anecdotes; the meanings of their words become more effective with the allegory and make the listener persuade without the need to argue" (MIRSADEGHI, 2010, p. 90).

Concerning the importance of the use of allegory in mystical texts, it is sufficient to say:

In many categories, including religious and mystical categories, the expression is not practicable except by example or allegory; because it speaks of truths that are far-fetched to many minds, and that the public needs to know

the truth about it and getting to know the public needs to get closer to the mind of that facts (TAQAVI, 1997, p. 86).

In fact, in the allegory, the narrator tries to make it possible by presenting proverbs and other things, makes its occurrence possible and, by providing evidence, removes the strangeness of his claim and confirms it in the audience's mind. "Malawi tells the story of instilling his thoughts and beliefs by making use of this kind of allegory, Fable, with a simple short story whose characters are animals where the purpose is to teach a moral principle or a spiritual education." (FOTOUHI, 2006, p. 268).

In his allegorical stories, Malawi uses many other ways to influence the audience. One of the most effective ways of transferring mental concepts to the audience and influencing their thoughts is to use the debate style in the story. Malawi has much used storytelling to express his ideas, and in some of these stories, including the story of Nakhjiran and Lion, which has been examined in this article - has used the style of dialogue and debate to advance the story. During these debates, he has used numerous theological and non-theological tools to persuade the audience in appropriate situations.

Necessity and Background of Research

The Masnavi, as the greatest Persian mystical teaching work, has a special place in literary studies. Mathnawi stories have been studied in various ways. The story of Nakhjiran and the Lion as one of the most beautiful allegorical tales of Masnavi, has attracted the attention of researchers and numerous researches have been done on it but the point to consider is that most of the research made on this story is made up of two main parts: one in terms of literary techniques and features of storytelling and the other in terms of the concepts and ideas employed in it. In fact, most researchers have engaged in analyzing the content of this story and investigated the idea of fate and authority and the question of reliance and strive, which are central mystical ideas. The discussion of audience persuasion is an issue that has been addressed in various ways by the narrator in this story, and examining Rumi's ways of persuading the debating parties in the story is a question that is left vacant in research. Therefore, in the present study we address this issue.

Research Method

The research work method used was library research and note taking and extracting information has been done from the text required. In other words, the work method of this article is a combination of two methods of data collection and analysis. In a way that first, a description and explanation of the basics required based on data collection is provided, then, the analysis and investigation of the audience persuading ways about the desired effect has been dealt with by mentioning the required examples.

Discussion and Study

The story of Nakhjiran and the Lion starts from the 900 couplets of Masnavi's first volume and continues to the 1389th couplet. The source is an anecdote that is mentioned in Kalila wa Demna, Bab al-Assad Walsour. The story begins with a description of the days of affliction and torment of the Nakhjiran who live in a good pasture but are not comforted by its relentless Lion and prey, so they have to use trickery to get rid of Lion. Two things are important at the beginning of the story: first, the Nakhjiran are the symbols of the fate, so they have to accept the present situation and not complain about it, but contrary to their theological or verbal beliefs (inevitable fate), they work to rid themselves of the trap of Lion and do not wait for fate to defeat of their enemy. With this trick, Mawlawi put the view of fatalists (indecent fate/determinism) under question at the very beginning of the story and persuades the audience that even the fate itself, at the time of action and at the expense of time and place, is trying to preserve their lives and interests, and abandon their fatalist thought. This couplet that is discussed in the following, in fact, is the approval of the same story starting method and attack to the beliefs of the indecent fatalists.

Endeavor is right, medicine is right and the pain / the refuter of it made endeavor to refuse it (MAWLAWI, 2007, p. 1/994).

Also, the Lion at the beginning of the story, which is the symbol of authority holder, accepts the word of the hunter for sending of hunt on a daily basis for the sake of interest and convenience but his fear is for the trick and trickery of Nakhjiran. That is, both groups are in conflict with their beliefs and practices, so both groups fail. Fatalists and Nakhchiran are defeated in theoretical discussion and preference of authority on fate as well as strive and endeavor on indecent reliance and accept the authority orienting view of Lion.

This manner Lion made much arguments / fatalist become saturated by this response

Foxes and deer and rabbits and jackals / opened the door of debate on fate
(MAWLAWI, 2007, p. 1/95-96).

*And the Lion, in spite of the idea of authority, endeavor, and effort, accepts the words
of the fatalists and surrenders to them. / They made promises with fearsome Lion
that the allegiance doesn't make them loser / I swear every day comes without sweet
heart
would do no demand other than it* (MAWLAWI, 2007, p.1/997-998).

Mawlawi tells this story in symbolic language to depict the facts behind human societies and the ideas common to humans.

Mawlawi, from the language of the story characters, has so subtly advanced this argument that the audience cannot distinguish Rumi's own beliefs from the point of view of his words;

Molana Jalaluddin Mohammad Balkhi, who is one of the most profound human enduring figures, has simply not come to terms with this; and in his noble Mathnawi different stories, and on different occasions, has discussed the controversial opinions of the theologians on fate and authority, under the pretext of a dispute among the actors of the stories and argued their opposing and contradictory theories in a way that is supported by rational and historical verses, hadiths, and arguments which sometimes amazes the reader of Masnavi so much as to overthrow one theory over another, and he does not even know which theory Rumi prefers over another (GHAFARI, 2009, p. 63).

Audience Persuasion Techniques in the Story of Nakhjiran and Lion

The persuasion of the audience in the story of Nakhjiran and Lion comes in two forms:
1) Rumi's effort to persuade the audience through: storytelling, debate, allegory; 2) Trying to convince one another through storytelling, mentioning sensory and rational and conscientious reasons, and using body language tricks.

In a general classification, the ways of persuading the audience in the story of Nakhjiran and Lion can be divided into two groups:

- A) Theological practices including: obeying verses and traditions, allegory, reasoning, mentioning conscientious, sensual, and rational reasons.
- B) Nonverbal practices such as: using body language.

Verbal communication methods

Citing of sensory, intellectual and conscientious reasons

At the beginning of his speech, the Lion tries to awaken the conscience of the Nakhjiran by bringing up conscientious reasons, and, in fact, makes their own conscience judge to give him the right. Recalling the tricks, he has seen before, he gives a justified reason to distrust the Nakhjiran.

Said yes if I see troth but no guile / I encountered much guiles by everyone

I'm the prey of guiles by people / I'm bitten by snakes and scorpions

People are ambushing me from within / worse than all in guile and wile (MAWLAWI, 2007, p. 1/904).

When they hear the rational expression of the Lion, the Nakhjiran see no choice but to resort to the discussion of the fate and non-disputing will of right and this way try to change the opinion of the Lion. They express the public belief that, no matter how hard one tries to get rid of divine fate and power, and eventually whatever the will of God is realized, consider and call the endeavor and efforts of Lion useless and invite him to reliance.

All advised oh' sage be careful / Careful, let, not singing fate (MAWLAWI, 2007, p. 1/908)

When the Nakhjiran refer to the Prophetic tradition as the ranee of Allah, whose daily bread is by Allah, Mawlawi rejects this misconception of the verse and considers it purely fatalist and believes that this belief is unworthy. Mawlawi, for obvious and intuitive reasons, closes the door to controversy over Nakhjiran and proves that they are seeking to justify their wrong beliefs. One of the Mawlawi's strong arguments to prove the need for human effort is the possibilities God has granted to human beings and man will be held accountable for that. Organs including hands and feet, human possessions including ladders and shovels, etc. to do things, these are some of the things that Nakhjiran cannot deny and have to accept the idea of Lion.

The Lion said yes the lord of creates / put a ladder to our feet

Step by step should go to roof / absolute greed is the fate here for us

When you the lame resist / you have hand so why hide your fingers (MAWLAWI, 2007, p. 1/929).

Rumi, as sees the doctrine of fatalists as invalid and void, he also disproves the belief of fatalists/Karma and also rejects the promise of absolute authority. He believes that human actions are neither mere fate and determinism nor pure

authority, but a state between fate and authority. And in this context, his belief is in the content of: You did not shoot the arrow, but God shot it «That is his intellect and motto of way and credo (HOMAYI, 2002, p. 94).

The rabbit uses a variety of methods in his effort to convince the Nakhjiran to his ability to overcome Lion. One of his most important efforts is to cite sensible and tangible reasons to prove the accuracy of his claim: Among the sensory reasons cited are examples of bee strength in honey production, and silkworm in silk production and mentioning religious reasons like prostrating angels on the earthly Prophet Adam and driving out Satan and...

*The people said 'Donkey, listen / think yourself at least equal to a rabbit
What a boast that they are better than you / They didn't get it because of it
A miracle follows with the judges themselves / otherwise, this man is not worthy of you
He said, my companions, I am inspired by God / Poor man has a strong rating of profit
Whatever almighty lord has taught a bee / not blessed it to Lion and Zebra
What the cocoon learned by lord / only elephant knows its tricks and secrets
The earthly man learned the science by lord / the banner of science heightened up to the
seventh heaven... (MAWLAWI, 2007, p. 1/1004).*

Contention to the verses and narrations/hadiths

It is said concerning the ways of applying verses and hadiths in Masnavi:

Rumi not only expresses allegory and affirmation in verses occasionally, rather, in many cases it is a blessing from citing and consecration to divine word. In addition to Rumi himself, who repeatedly refers to Qur'anic verses and interpretations in his immediate words and utterances, People of Mathnawi tales also refer divine words when it is necessary, this is even seen in the case of animal stories and in the words of those who do not rely on the Qur'an (ZARRIN KUBB, 1988, p. 40).

*One of the most beautiful revelations in this story is the revelation of the Lion to the prophetic word, which he cites as a justified reason for his distrust to the Nakhjiran:
I'm undone by the deed and tricks of people / snake and scorpions have bitten me
My self is ambushing me from inside / I'm worse than all in guile and wile
My ear listened the believer does not bite / chose the words of prophet in all
(MAWLAWI, 2007, p. 1/904).*

Which refers to the hadith: »The faithful man is not bitten twice in the same hole« (JAMEYE SAGHIR, Vol. 2, p. 204).

*He said if you are guided by reliance and trust / know that is the tradition of prophet
The Prophet loudly ordered him / tie the camel knee by reliance*

Listen to the secret slogan of / don't be lazy for reliance (MAWLAWI, 2007: 1/912).

Which refers to the prophetic hadith: »Tie the camel and trust« (JAMEYE SAGHIR Vol. 1, p. 46)

Lion references are so strong that the Nakhjiran find no way to continue the debate except to cite examples of unsuccessful human endeavors against divine power. By referring to stories like the Pharaoh story, they see human effort against divine will as a futile effort and warn the Lion of futility. And they ask him to take the path of reliance and finally, to complete the argument on Lion, they seek and cite the prophetic word and discuss the hadith: »People are the eaters of God« that is extracted from the text of narration: »People are the eaters of God, so their most beloved to him is the most beneficial to his eaters« (JAMEYE SAGHIR Vol. 2, p. 11) to confute the Lion in this way and hinder the further argumentation. In fact, this time, Mawlana, in the language of Nakhjiran, denounces the belief of the people of authority and believes that those who do not trust in God, do not believe in the infinite power of God in providing living and livelihood for the creatures and they have pondered over their futility:

The people told him that the gain was from the weakness of people / the deception morsel is not larger than throat

No business is better than reliance / nothing is more lovely than surrender

Enough to escape from a calamity to calamity / Enough to jump from snake to dragon

Man practiced a trick, and it was a trap / who regarded it soul, got it like vampire

Door was closed when hostile was inside / there was trick of Pharaoh in this story

We are the family of almighty lord / prophet said "creature is the family of lord"

Who make the rain from sky / Can also give the mercy of bread? (MAWLAWI, 2007, p. 1/915).

Allegory

One of the valuable themes of Mawlana by the symbolic and allegorical use of these narratives opens a new door for the audience. Mawlana has used the form of allegorical story in making this story, and because the allegory story has two layers; in the first layer and in the superstructure of the fable; in the content and in the depth of the fabric has used the allegory of thought, and he has addressed the question of theological and mystical determinism, authority, fate, and reliance. On the reasons and motives for using an allegory form by the poet or writer to explain his desired concepts, it is said: "Whenever a narrative is used to express a legal, ethical, religious, social, etc. principle and its purpose is to explain that rule, the allegory arises" (AHMADI, 2001, p. 154).

One of the beautiful examples of Mawlavi's allegory in the story of Nakhjiran, is a parable in which Mawlana likens the peace and health of the reliance holders to the safety and well-being of a child in a childhood time when he is helpless; he is always on his neck of papa and free from any disasters and he likens mistrust of authority holders to a child who is just getting up and considers himself needless of father and skips around and gets into trouble.

Nakhjiran amid their debate and argumentation with Lion, repeatedly resort to allegory and invite the Lion to reliance and abandoning endeavor by citing examples of those believe in endeavor who could not do anything against the will of God. Including a reference to the story of Azrael's devouring a man and his escaping to Solomon's house that despite the measures he thought of and pushed himself away from that place to be protected by the reach of Azrael, even then the divine will was accomplished, and his efforts failed.

But Lion counteracts them by citing allegories of successful instances about endeavor and effort.

Lion said yes but look / Prophets and believers strive and endeavors

He exalted their endeavor to excellence / What they saw from persecution, hot and cold

Their gimmick came as gentle / all things are elegant and he is elegant (MAWLAWI, 2007, p. 1/970).

Finally, we find that, in this debate, the Lion overcomes the Nakhjiran with the softness of his word and by bringing forth logical reasons and obedience to prophetic and allegorical and other ways of persuasion. And proves their belief incorrect, but the end result of the debate is controversial; despite overcoming hostility, the Lion eventually accepts their opinion and accepts their offer to set a wage for him and not hunt animals.

This manner Lion made much arguments / fatalist become saturated by this response

Foxes and deer and rabbits and jackals / opened the door of debate on fate

They made promises with fearsome Lion / that the giance doesn't make them loser

I swear every day comes without sweet heart / would do no demand other than it (MAWLAWI, 2007, p. 1/991).

This part of the story ends with the debate between the Lion and the Nakhjiran, followed by a debate between the Rabbit and the Nakhjiran.

The rabbit resorted to a force beyond human power, and by connecting himself to this superior power, he tried to convince the Nakhjiran. He views the idea of overcoming Lion as an inspiration from God and is well aware that no one denies divine power. But since he foresees that the Nakhjiran would deny him divine inspiration, takes advantage of the power of the allegory and, by way of example, of the weaker animals who were inspired and manage to do

great things, removes all types of doubts from the Nakhjiran hearts and eventually gains their trust.

*Whatever almighty lord has taught a bee / not blessed it to Lion and Zebra
Houses blessed with full of sweet paste / God has opened the window of knowledge to them
What the cocoon learned by lord / only elephant knows its tricks and secrets
The earthly man learned the science by lord / the banner of science heightened up to the seventh heaven... (MAWLAWI, 2007, p. 1/1004)*

Non-theological communication practices

Using body language

The concept of communication is so defined in the general sense: "Communication is the technique of transmitting information, thoughts and human behaviors from one person to another. In general, each person uses various means to communicate with others and to convey his messages to them" (MOTAMEDNEJAD, 1976, p. 36). In the communication process, concepts are conveyed in addition to words through a wide range of behaviors and phenomena including facial expressions, hand movements, eye and eyebrow gestures, and so on. The messages that are transmitted to the target by the body's gestures and movements are called body language. "Research has shown that 65 percent of communication is nonverbal; therefore, nonverbal cues through body language play an important role in social interactions" (SALIBI, 2011, p. 116).

The body language manifests itself in various forms in this story, the most important of which are:

Gentle and mild tone

At the beginning of the story, when the Nakhjiran come to him to satisfy the Lion of not hunting the animals and accepting them daily wage, and discuss their request, we are faced with the obeisance, soft, and gentle word of Lion, and that is not to be expected, for it is unlikely that the Lion, as the king of the jungle, would show such softness against the poor animals. From the very beginning of the debate, the Lion uses the specific ways of persuading the audience, and his first step is to use the body language. Despite its predatory nature, he takes

the path of reconciliation and compromise, and, with the effect of soft and gentle word on the audience, he avoids being angry to persuade the adversary to accept his opinion.

Said yes if I see troth but no guile / I encountered much guiles by everyone

I'm the prey of guiles by people / I'm bitten by snakes and scorpions

People are ambushing me from within / worse than all in guile and wile... (MAWLAWI, 2007, p. 1/904).

Spicy and angry tone

In the controversy over the debate between the Nakhjiran with Lion, the Nakhjiran continue to argue with the louder tone when they are frustrated and feeble with Lion and they use determinant and spicy expression to prove their beliefs in this way.

All of them started crying with him / The greedy who planted the cause

Thousands of the men and women / why got deprived of everything by me

All of them restrained of planning and work / what left alone behind was judgement of the lord

O' the popular trade is nothing but the fame / endeavor is also nothing but illusion (MAWLAWI, 2007, p. 1/947).

The final part of the story is a short debate between a Lion and a rabbit, and the terms of this debate are different from previous ones. Because in this debate, the rabbit resorted to lies and deception and tried to deceive the Lion. On the other hand, the rabbit is very angry with the delay in coming to the Lion, thus depriving him of the right decision-making power. In fact, rabbits pave the way for victory by disrupting the audience's psychological condition.

Rude and to be right side tone

The other trick of rabbit to overcoming the Lion and proving the correctness of his word is to have a bold and courageous encounter toward the Lion so as not to cause doubts in the Lion; because if he came to him with fear and chills, the Lion would have doubted his speech and lost his trust.

Lion enters the fire in anger and passion / looking the rabbit arrives from remote

Running without fear and perky / fast, sharp and grumpy

That coming with defeat is a libel / while bravery compels every doubt (MAWLAWI, 2007, p. 1/1149).

A rational debate takes place when the parties to the debate have a balance of power and try to convince each other using rational reasoning and argument. In the story of Nakhjiran and

the Lion, the rabbit finds no other way than to deceive the Lion, given the imbalance of power between the parties to the debate, especially in the debate between the rabbit and the Lion. He first disrupts the mental state of the Lion by delay arrival to the Lion and it makes him so angry that he takes away the power of the right thought and decision. Then, with his bold and brazen presence to the Lion, he eliminates any doubts about himself, eventually overpowering the Lion by resorting to lies and the fear by introducing him as a stronger rival. The discussion of persuasion is one of the most important topics in the field of psychology. From a psychological point of view, persuasion is referred to as “the process of forcing someone to behave in a certain way and accepting a specific belief or faith in something indirectly” (PURAFAKARI, 1994: 1459).

Conclusion

The story of the Lion and the Nakhjiran is one of the allegorical stories of Mathnawi, which provides an opportunity for Mawlana to express common beliefs and faith about important religious and mystical issues and to raise an important issue such as endeavor and reliance. Rumi takes this story as a dialogue centered and, in the midst of a debate, organizes among the Nakhjiran, and he expresses the opinions and beliefs of endeavor and reliance holders and on the behalf of each of them provides compelling reasons for the audience and confuses him in accepting or rejecting the opposite idea. With his full knowledge of the principles of debate and body language, Mawlana uses every trick of persuading the audience through story characters to overcome the other. Nakhjiran for liberating from the oppression of Lion start to discuss reliance and by posing logical reasons, they try to convince and persuade the Lion. On the other hand, the Lion also tries to change their attitude by citing conscientious objectors and by judging the conscience of the Nakhjiran and gives stronger and more rational reasons for the necessity of striving to the Nakhjiran. He closes the path of controversy to the Nakhjiran. Lion also uses other tricks to persuade the audience, the most important of which is called “The body language”. Contrary to his predatory nature and disregard for his superior position over Nakhjiran, he uses a soft and gentle language that has a greater impact on the audience, and even shows open-mindedness even in the face of the harsh treatment of Nakhjiran and treats with tolerance. The second part of the story of the Lion and the Nakhjiran ends with a debate between the rabbit and the Nakhjiran, in which we also see tricks from the debate parties to persuade the opposite one. The rabbit with his cleverness and diligence, gaining the supremacy of everyone, gains the trust of the Nakhjiran; to prove the truth of his speech in

receiving the inspiration from the right, he uses the method of allegory and exemplifies the instance of the weak animals who have received the divine inspiration to dispel any doubts on their part. He also uses body language tweaks when exposed to Lion and uses temerity and fearlessness to reach the Lion to hide lies in his words. As such, we see that each of the parties of the debate, who are aware of the debate principles and have stronger arguments to substantiate their speech, dominate in the debate and persuade the other party to accept their opinions.

REFERENCES

- AHMADI, B. **Text structure and interpretation**. Tehran: Center Publication. 2001.
- FARHANGI, A. **Human Communication**. first volume. Tehran: Rasa Cultural Services Institute. 1995.
- FOROUZANFAR, B. **Description of the Mathnavi Sharif**. Tehran: Scientific and Cultural Publications. 2001.
- FOTOUHI, M. **The Rhetoric of Image**. Tehran: Sokhan. First Edition. 2006.
- GHAFFARI, M. How to Reflect on the Theological Question of fate and Authority in Rumi's Masnavi. **Journal of Persian Language and Literature**, Islamic Azad University of Sanandaj, Vol. 1, No. 1, pp. 63-78. 2009.
- HOMAEI, J. **Two Treatises on Islamic Philosophy**. Tehran: Research Institute of Wisdom and Philosophy of Iran. second edition. 2002.
- HOSSEINI PAKDAHI, A. **Basics of persuasion and propaganda**. Tehran: Ann. 2002.
- MAWLAWI, J. **Mathnavi Ma'nawi**. Correction of Rinwad A. Nicholson. Tehran: Hermes Press. fourth edition. 2007.
- MIRSADEGHI, R. The Role of Allegory in the Expression of Mawlawi's Mystical Properties in Mathnawi. **Special Issues on Religions and Mysticism**, 7th Year, No. 26, pp. 83-102. 2010.
- MOTAMED NEDJAD, K. **Mass Media**. Tehran: Faculty of Social Communication Sciences Publications. 1976.
- POURAFKARI, N. **Comprehensive Psychology-Psychiatric Culture and Related Areas**. Tehran: Contemporary dictionary. 1994.
- SALIBI, J. An Analysis of the Contribution of Non-Social Communication. **Research Institute of Humanities and Cultural Studies**, Second Year, No. 2, pp. 110-132. 2011.

SARUKHANI, B. Satisfying Communication extremity. **Journal of Social Sciences**, No. 23. 2004.

SHARAFUDDIN, H. **The sociology of propaganda**. Qom: School of Radio and Television. 2008.

SIYUTI, J. **Beirut: Dar al-Fikr al-Taba'a and al-Nashr**. 1401 AH.

TAQVI, M. **Animal anecdotes in Persian literature**. Tehran: Rouzaneh. First Edition. 1997.

ZARIN KOB, A. **Sea in pitcher**. Tehran: Sokhan. Second edition. 1988.

How to reference this article

SHAKER, M.; MOHARAMI, R.; ZAHIRI NAV, B. Mawlawi's techniques for persuading the audience in the story of Nakhjiran. **Rev. EntreLínguas**, Araraquara, v. 7, n. esp. 4, e021096, Nov. 2021. e-ISSN: 2447-3529. DOI: <https://doi.org/10.29051/el.v7iesp.4.15653>

Submitted: 09/02/2021

Required revisions: 20/05/2021

Approved: 05/09/2021

Published: 10/11/2021