

Minimal stories in Masnavi Manvi of Molavai

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Abstract

After that modernism soared in 20th century, hasty lives required that, art and literature represent in the most compact and short form. This two features were visible I minimal as well. In this style of art, piece making elements come down to basic elements as much as possible. Some streaks of this way of paying to art could be found in traditional Persian literature. What is searched in this essay, is the aspect of minimal story in Masnavi of Molana. Molana has wonderfully presented some stories in one to five beats. The writer has been trying to re-count the features and elements which make these stories. It's good to say this beat-stories are extracted from all over the Masnavi.

Key words: minimal story, Molana, story elements.

Introduction

Compaction and brevity is a feature that is always wanted by human and tis feature has come into his language as linguistics has discovered a rule in language that is called "least effort" of language. It means the language of human has continuously gone toward brevity, compaction and lessening its instruments. This view point has affected human and his artistic expression. In art pieces of most civilizations we face some branches of manmade creatures that they've used the least factors in making it. Drawing of first men in caves confirm this.

The art of minimal is a branch of different arts that came up in about 1960. In this style of art, piece making elements come down to basic elements as much as possible. The minimal art is one of the most important artistic movements after the world war 2 that was formed in America and had many effects on activities of designers, architects, musicians, artists, and writers. (Lucy Smith, 1380) the firs research about short stories that has been done by Edgar Allen Po, is an important base in genesis of minimalistic stories. He expressed his triple principles in explanation of short story structure in his short introduction of retold stories collection of Nathaniel Hawthorne. These principles have been known as statute of minimal stories. (Slino, 1374). Also Robert Browning first used the idiom "less is more" and many after great persons such as Walter Gropius, Alberto jiakomeni, Henry Goudie Bergsma, Constantine Brancusi, and etc. used that as the main slogan of minimalists. Slogan that for shortness, was a show of their beauty knowing leanings in thrifty and Stubbornly description in telling story. (Bart, 1375).

The effect of minimal art on literature is also so attractive. Writer of this art style by avoid using adverbs and unnecessary information giving besides making his story simpler and shorter, lets the reader that imagine some parts of story in his own view point and makes him to decide in some parts of story and choose a way to continue in many cases. Characters are in these stories are usually normal people and a queen, a very genius Sleuth, a beautiful angle, and etc. is not found in them.

Emphasis on extreme shortness of minimal story, shows its whole difference with short story in structure, technique, language, way of telling adventure, and dialogues in piece. (Goharin, 1377).

John Bart has expressed the reasons of appearance and development of minimalism in the following way:

- National situation after Vietnam war,
- Energy crisis in 1973-76 that was in Simultaneous with Vietnam war,
- Simple vulnerability that was expanded by cinema and TV,
- Undesirability of basic grammar knowledge and Linguistics of young writers,
- Lack of concentration and impatience of human of "journals age",
- Reaction against intellectualism and Dense coding,
- Being Inevitable of effects of political-trade ads of America that has opened a space for principle of Simplicity by the help of premier technology. (Bart,1375).

We can trace the philosophy of minimalism art in Phenomenological and sensational perception of Edmond Husserl. Minimalism flow has much attention to this problem that we can only reflect a small part of whole thing or event. It means the knowledge which is achieved by reading a written piece or seeing a picture is not complete. But men mind fills the holes and shades which are hidden in two dimensions and push the knowledge toward coming complete. Husserl calls this "filling". In the concept of filling holes of visible things by mind. In Husserl's idea one kind sensational perception always contains guesses, receives, and fillings which more than what eyes see. (Movahed, 1374).

Edgar Alan Pou knows the reason of using shortness, completing the effect of short story. Means in order to a story has the most visible and much more effect on reader, should pay attention to appropriate shortness and place limitation.

Structural features of minimalistic stories are considered in the following mode:

- To have simple and straight plan
- Limitation of time and place
- Telling story in present
- Showing external event
- Lack of many significations
- Telling story in pictorial language and writing
- Use the least story elements (Jozeyni, 1378)

If we consider the existing definitions and predications of minimalism art, we'll face a very substantial question: if minimalism is the product of western countries and fast and universal raise of technology and deficiencies of westerns people free time is the background of its creature, so what's the reason for appearance of stories of Iranian mystics and persons like Oufi, Saadi, and Obeyd Zakani which are considered as a kind of credit in extreme culmination of minimalism? And what's reason of appearance of japan haykoes? In this paper we try to look at the basis of minimal art in the east from the Molana's poems hatch and by analyzing this samples, analyze it native displays.

Masnavi and story

As we know in Persian literature fiction returns to century ago and before that has been told in poem format and it's so clear that by existing of pieces like Panj Ganj of Nezami, Shahname of Ferdosi, and

Mantegh Ol Teyr of Attar, the format of Masnavi has been carrying Persian stories. also other formats like Ghete, when pays to telling story, gets a mood like short story and as Edgar Alan Pou says: writer should try to affect the reader in a unique way that other effects are lower than it. (Mir Sadeghi, 1381) if we discuss very short stories which are called minimal now days, from Pou's view point, means as short content of minimal story can raise the effect of story, we can say that stories of Persian literature although are a litter for a moral and religious and philosophical message but because of compactness, unity of subject, and simple telling, can be discussed in minimal stories category. In Masnavi of Molana many of beats are brought that tell a simple story of an event in a short content that in most of cases have the features which we told for minimal story. Maybe it is needed to say the purpose of this research is not to consider this kind of Masnavi beats complete and visible sample of minimal story, nut the purpose is description of similarity of these two subjects. During the discussion we point to these similarities and will pay to description of some of samples.

Simplicity of plan

Every story has a fiction and this fiction is guided by a network on its turn that is called plot. Plot which is also translated as plan, is different with primary think or idea and pre-thought plan. Plot is a reasoning, cause and effect, plan and regulator of story ups and downs which means process line of main events and characters facing with them. (BI Niaz, 1378) one of main features of minimalistic story is its frame, simple and normal plot or plan. In these stories the plan comes much simple as sounds like no events is happened. Because developing a complicated plan is not available for short story. (Younesi, 1384)

Minimal stories of Manavi are created from a simple and vignette plan. Sometimes Molana tells a story briefly it one or two beats and tells the story with whole artistry and brevity; simplicity of plan leads to entering few characters to story and in most of minimal stories of Masnavi we face two or rarely three characters that continue the story.

The thief went underhand (by stealth) to a certain house: when he entered, he saw that it was his own house.” (Masnavi, book 2, p. 304)

A certain man went to the rose-garden to take his pleasure, and found it in the beauty of the gardener, (Masnavi, book 1, p. 125)

Like the desert Arab who drew water from the well and tasted the Water of Life from the (lovely) face of Joseph. (Masnavi, book 1, p. 125)

As (to mention a similar case) the famous Majnún, when he heard from some one that Laylá was a little unwell,

Cried, ‘Ah, how shall I go (to her) without a pretext? And if I fail to visit her when she is ill, how (wretched) shall I be!

Would that I were a skilled physician! I would have gone on foot to Laylá first of all (before any one else).’ (Masnavi, book 1, p. 121)

On this account Báyzíd took precaution: he observed in himself remissness in (the performance of) the ritual prayer.

(When) that possessor of the marrow (of spiritual knowledge) meditated concerning the cause, he perceived that the cause was (too) much water-drinking.

He said, “For a year I will not drink water.” He acted accordingly, and God bestowed on him the power (to abstain). (Masnavi, book 3, p.415)

As we said when a story has to be told in two or three beats, it leads to limitation of words and fictions, with these descriptions what it is significant is, by which means can these stories communicate with audience. For determining this, we pay to express the fiction maker key means in Masnavi minimal stories.

Transubstantiation

Each character has contrast, conflict, or incompatibility with him/herself, surroundings, whole society, and nature that between all, one or some of the is the conflict or basic variation of story and these cause

"motivation". These conflictions are achieved from cause and effects and on their turn create new series of cause and effects. (Bi Niaz, 1387) sometimes these actions and reactions make the character changed, in a way that his/her personality and life flow and thoughts basically changes. It is told in description of short story that short story is a story that protagonist changes in story process and there becomes a gap between the personality was before and which comes in the end of story.

Between Iranian short stories "Dash Akol" written by Sadegh Hedayat, is a complete sample for changing mood and transubstantiation of protagonist. The process of story continues in a way that events change Dash Akol from what he was into another thing.

Also in some of Masnavi minimal stories, character changes from a special mood to another and this mood change is considered as foundation of story. By using this feature Molana is successfully able to make affect unity in his audience in his minimal stories, to significate this we pay to describe some examples:

A certain man had an ass but no pack-saddle: (as soon as) he got a saddle, the wolf carried away his ass. (Masnavi, book 1, p.6)

A dog's teeth drop out when it grows old: it leaves people (alone) and takes to (eating) dung; (Masnavi, book 6, p.978)

A person ran to the baker for bread: on seeing the beauty of the baker, he gave up the ghost.

He had a pitcher, but no water could be obtained: when he found water, the pitcher broke. (Masnavi, book 1, p.125)

In the above examples, in the beginning of the beat, character is in a special mood and when the beat ends his mood is changed. This change which is the main column of story, sometimes is made by external mean and sometimes is the mean for internal change.

Contrast

One another item that founds a simple fiction in Molavi's stories is the contrast between story characters. As a matter of fact, characters are in two boundaries in one mood that the plan of story is firmed on that. For example, when the contrast between bulk of hen and camel is expressed, simply a simple and short story is made that has many meaning developing abilities.

The domestic fowl, in the manner of a host, foolishly brings a camel to her house.

When the camel set foot in the hen's house, the house was destroyed and the roof fell in. (Masnavi, book 3, p.545)

In order to get the concept better pay attention to other examples of this kind.

A little bird was hunting a worm: a cat found its opportunity and seized it. (Masnavi, book 5, p.759)

In the presence of a lion a deer becomes senseless: her existence becomes a (mere) veil for his existence. (Masnavi, book 3, p.502)

The ironsmith has blackened his beauty, that (when) night comes he may kiss the face of (a beloved like) the moon. (Masnavi, book 3, p.365)

As we see there is contrast between lion and deer, hen and worms and cat (on bulk and strength) and black and moon (on being ugly or beauty).

Limitation in time and place

Whereas shortness of minimal story is one of visible features of it, writer doesn't have the opportunity of expanded change of time and place; because of this his/her work is mostly similar to photographer that takes a photo of a special subject in a special time; because capturing these moments is available in Fleeting and immediate positions. If we want to speak in Molana's minimal stories we should know that the scene of most of Molana's minimal stories are dramatic. "scene is the shutter of special moments. Moments which never repeat again" (Mir Sadeghi, 1367) and this stories we don't face panorama but in few cases. In the story" syntax scientist and shipman" the character gets into a position that is so perilous. Actually when the story teller pictures the situation of syntax scientist who doesn't know how to swim, a unique situation in life appears in front of audience that is consonant with the definition of dramatic

scene, but when says about the situation of the sea and storm figuratively, an expanded picture with a vast view point opens in front of reader itself. If we want to discuss the fleeting mode of these scenes, one-beat stories are an appropriate sample.

A little bird was hunting a worm: a cat found its opportunity and seized it. (Masnavi, book 5, p.759)

One ant picks up (a grain of) barley on the road, another ant picks up a grain of wheat and runs away. (Masnavi, book 6, p.1116)

Displaying external events

In we said in features of minimal story events of these stories are external. Means; the writer traces events on front of reader which are happened in the external world and doesn't pay to tell and describe internal and intellectual events as much. Whereas conflict between characters in Molana's minimal stories is physical conflict, story events can't be intellectual. Naturally, these events because of being objective, communicate with audience easier.

The Hindoo burnt a mirror in vexation, saying, 'This (mirror) causes a man to look black-faced.' (Masnavi, book 2, p.290)

He that cannot swim throws out his hands and feet (desperately) and drowns, (while) the (practised) swimmer moves quietly (with a steadiness) like (that of) pillars. (Masnavi, book 6, p.1090)

The thief went underhand (by stealth) to a certain house: when he entered, he saw that it was his own house." (Masnavi, book 2, p. 304)

Like the lion who went down into the well; (for) he fancied that the reflexion of himself was his enemy. (Masnavi, book 6, p. 957)

(While) the bridegroom's house is full of turmoil and trouble, the girl's family know nothing about it.

(The bridegroom's people raise) an outcry, saying, "Half the affair is concluded: the conditions that are (necessary) on our side have been fulfilled.

We have swept and garnished the rooms and have risen up (from our labour) intoxicated and glad with this ardent desire (to receive the bride).

Has any message come from over there? "No." Has any bird come hither from that roof? "No." (Masnavi, book 6, p. 1034)

Lack of many significations

We said that short story is about to have effect unity and a part of people live is seen in it; now in minimal story that uses a more limited traditionary mean, this limitation will be naturalized in presenting the meaning. Minimal story writer tries to set limited concept in audience's mind and for this, avoids logorrhea. In this kind of stories whereas Molana wants to prepare audience's mind for a situation or wants to seal a special concept in story process, tends to telling minimal story. Fiction of these stories is a one-line fiction and there is no multilayer in text in signification circle.

A crocodile opens its mouth: its teeth are surrounded by long worms.

The worms were produced by the residue of food left in its teeth; and it gave them lodging there.

The little birds see the worms and the food and imagine that coffin to be a meadow.

When its mouth is filled with birds, it suddenly swallows them and closes its mouth (again). (Masnavi, book 6, p. 1100)

A fox falls (and lies) flat under his earth: above his earth are deceptive grains,

In order that the heedless crow may approach them and the crafty one cunningly seize her by the leg. (Masnavi, book 6, p. 1100)

Telling story in pictorial language and writing

" my job that I want to become successful in it, is to make you hear, make to feel its being, and more than all make you see by the power of written word." (Mir Sadeghi, 1367) what we brought from Joseph Conrad word, in fact is a way that is paid to it pervasively in work of story writing. Writer by phonics and sentences puts the imagination of audience in same direction with him/herself and guides him/her to

the world of his/her imaginations. Audience see things and events that by language and sentences that may not face them in his/her real life.

As we said in discussion of "showing external events" minimal stories of Molana, mostly have happened in the world of identities. For describing these objective events, figurative language is the best choice. It's necessary to say that purpose of visual language is different with picture or poetic image here. Actually the meaning of visual language is the way of transferring events by story from writer's mind to reader's. for example, when a writer describes a fire scene in a farm at a dark night, embodies this scene in front of audience by the help of sentences. Maybe it is better to say, by using this technique arranges a way for audience to hear from his/her mind and ears not his/her eyes. For more significance of Molana's way of working in this case we'll pay to discuss some examples:

Said a certain sage, "I saw a crow running about in the desert with a stork.

I marvelled long, and I investigated their case, in order that I might find the clue (as to) what it was that they had in common.

When, amazed and bewildered, I approached them, (then) indeed I saw that both of them were lame." (Masnavi, book 2, p. 265)

Teller's focus vision in this story gives an image a little far from subject and by using this, gives a whole and wide perspective image, when sage arrives near crow and stork contains a close and slight focus vision and by this scene movement an important principle in presenting images is observed. This principle is the principle artistic or Aesthetic distance.

" artistic distance is the desirable distance that story perspective is found on its all or a part of it" (Mir Sadeghi, 274, 1367). Writer should describe the story in a way that distance between is not that long that leads the reader to miss the story string and not short that leads the reader to get drowned in story and forget the concept. For more knowledge pay attention to another example of this category:

A peasant tied an ox in the stable: a lion ate his ox and sat in its place.

The peasant went into the stable to (see) the ox: the man, groping into corners, was seeking the ox at night.

He was rubbing his hand on the limbs of the lion, back and side, now above, now below.

The lion said, "If the light were to become greater, his gall-bladder would burst and his heart would turn to blood.

He is stroking me like this so boldly because in this (dark) night he thinks I am the ox." (Masnavi, book 2, p. 201)

Allegory expression in Masnavi the factor that makes balance between two weights of fiction and message. Reader of Masnavi stories as he knows that these stories present in allegory type for transferring a message, keeps the distance with fiction and gets into the story flow that forgets the message, in other words the reader by using allegory gets the opportunity to make bound between form and content of fiction while facing the fiction.

In the story above, the adventure is that someone mistakes lion with cow because of darkness, and this is the form of story, but the message of story that is hidden in its allegory message, lets the reader know that replace each of elements and characters with a concept and find the significant line. At all writer during fiction usually gets into such an artistic distance that story characters find their presence themselves and act as a real character.

A man of trust heard a sound of footsteps (in his house) during the night: he took up the fire-lighter to strike a flame.

At that (same) moment the thief came and sat down beside him, and whenever the tinder caught (fire) he put it out,

Laying the tip of his finger on the place, in order that the fiery star (spark) might vanish.

The Khwāja thought it was dying of itself: he didn't see that the thief was extinguishing it.

The Khwāja said, "This tinder was moist: on account of its wetness the star (spark) is dying at once."

As there was great mirk and darkness in front (of him), he didn't see a fire-extinguisher beside him. (Masnavi, book 6, p.940)

Using the least of elements

We've already talked about story elements and way of their appearance in Molana's minimal stories and there is no need to retell them. In this case we take a look at the most visible story element "Dialogue" and it is not bad to bring some explains about dialogue and its role in story writing, before we pay to the way of presenting dialogues in Masnavi.

Dialogue

" dialogue is the conversation is made between characters or widely in thoughts of a person in each poetic work." (Mir Sadeghi,1367) dialogue should do five work: Characterizing, plan expanding, providing information, regulation and coordination of the tone and language and scene making. (Fazaeli, 1377)

Dialogue in story helps to pushing forward other elements of story during the piece and causes the story to exit from static mode. It is by the use of dialogues that reader can get far from the teller and feel close with characters in the story. Characters in dialogue with each other sound real for the reader.

In stories which are brought from poetry or prose Persian literature, story heroes speak in a same way (Mir Sadeghi,1367) and we can nit recon them from each other on their way of speaking, women speak like men and children like adults (Mir Sadeghi, 1386), this feature is nearly true about Molana's minimal stories.

Molavi pushed forward his story in the way of western writers that found and follow it after years, by dialogue and brought many of space, place, time, and characters descriptions during dialogues. in parallel with dialogues we know what is going on in people mind.

In stories which Molana has used dialogue to write them, we can see two overall aspects. One of them is using dialogue during fiction for achieving a wise result in story and the other is for making comedy space. When Molana has used dialogue for a wisdom subject, has worked in this way: one of the speakers in one side of dialogue says something in some hemistiches and the other answers him/her in one or two hemistiches. Shortness of second person's answer is fun and lovely for the reader.

The Caliph said to Laylá: "Art thou she by whom Majnún was distracted and led astray?

Thou art not superior to other fair ones." "Be silent," she replied, "since thou art not Majnún." (Masnavi, book 1, p.22)

Jálínús said to his companions, "Let (one of you) give me such-and-such a medicine."

Then said that person to him, "O master of (many) sciences, this medicine is sought (as a cure) for madness.

Far be this from thy intellect! Say no more (about it)." He replied, "A madman turned his face to me, Looked pleasantly on my face for a while, made little eyes at me, and plucked my sleeve.

Had there not been in me congeniality with him, how would that ill-favoured man have turned his face towards me? (Masnavi, book 2, p.265)

A certain man gave a dirhem to four persons: one of them (a Persian) said, "I will spend this on angúr."

The second one was an Arab: he said, "No, I want 'inab, not angúr, O rascal!"

The third was a Turk; and he said, "This (money) is mine: I don't want 'inab, I want uzum."

The fourth, a Greek, said, "Stop this talk: I want istáfil."

These people began fighting in contention with one another, because they were unaware of the hidden meaning of the names.

In their folly they smote each other with their fists: they were full of ignorance and empty of knowledge. (Masnavi, book 2, p.332)

Joke liked story

" joke liked story is a story that develops beside Sequence of Independent events (what next?) instead having organized plot developing (how? and why?). (Mir Sadeghi,1367) Molana's joke liked stories are

also like this. Dialogues in these stories are planned in a way that the audience expects another event after one and finally the last hemistich ends the story the most comedy mode. It is told about the joke liked stories that they do not have any special message, but Molavi's joke liked stories when get into Masnavi text, have allegory and symbolic meaning.

A certain man, whose hair was of two colours, came in haste to a highly esteemed barber.

He said, "Remove the hoariness from my beard, for I have chosen a new bride, O young man."

He cut off his beard and laid the whole of it before him, and said, "Do thou pick out (the white hairs), for it happens that I have some important business." (Masnavi, book 3, p.400)

Hear this parable—how a wicked thief was cutting a hole at the bottom of a wall.

Someone half-awake, who was ill, heard the soft tapping of his (pick),

And went on the roof and hung his head down and said to him, "What are you about, O father?

All is well, I hope. What are you doing (here) at midnight? Who are you?" He said, "A drummer, O honorable sir."

"What are you about?" He said, "I am beating the drum." He (the sick man) said, "Where is the noise of the drum, O artful one?"

He said, "You will hear this noise to-morrow, (namely) cries of 'Oh, alas!' and 'Oh, woe is me!'" (Masnavi, book 3, p.463)

One night the Sayyid-i Ajall said to Dalqak, "You have married a harlot in haste.

You ought to have disclosed this (matter) to me, so that we might have made a chaste (woman) your wife."

Dalqak replied, "I have (already) married nine chaste and virtuous women: they became harlots, and I wasted away with grief.

I married this harlot without (previous) acquaintance (with her), in order to see how this one (also) would turn out in the end.

Often have I tried (sound) intelligence; henceforth I will seek a nursery for insanity." (Masnavi, book 2, p.275)

Tone

Tone is the reaction of writer to the piece in a way that reader guess that, right like sound tone of a speaker that may show his/her reaction to his audience and subject. (Mir Sadeghi, 1367)

In Masnavi process of fictions has a language that Familiarize audience with appropriate tone of story. Molana himself sometimes during telling story uses the factors to enrich music of character's dialogue and helps the tone of story. Audience by reading these stories gets with what kind of story is facing on content from music of speech. " for getting the tone of a piece we should pay attention to clues in words selection and sentences pattern, and beside keep the whole text we are reading in mind." (Scholars, 1377)

A certain man asked a camel, "Hey, whence comest thou, O thou whom fortune attends?

He replied, "From the hot-bath in thy street." Said the other, "Truly, 'tis manifest in (the state of) thy knees!" (Masnavi, book 5, p.828)

The stories " syntax scientist and shipman" and "drummer thief" we pointed before could be discussed from this view point.

Content

"Content is the main and dominant think in each piece. Line or string that are drawn through the piece and bounds the story situations together. In other words, content is defined as a dominant thought that writer puts on story, and because of this it is said that content of each piece, shows the direction of its writer's thinking and understanding". (Mir Sadeghi, 1367)

Usually in classic literature of Iran it is like this that when poet o writer gets to telling story, presents factors which bound the audience to content at first. For example, the story of Rostam and Sohrab and Showing future of narration sighting in the begging of story is like this. also when there is a long title written at the beginning of a story in Masnavi, audience knows about many of the events in story at first,

but in minimal stories of Molana factors close the reader to content are often in a symbolic character that enters between beats of story and helps to getting the content.

When the basket saw itself to be full of water, it behaved with independence and parted from the sea.

(Afterwards, when) not a single drop of water remained inside it, the sea showed mercy and called it back. (Masnavi, book 5, p.892)

(For example), a drunken boor strikes a blind man with his fist: the blind man thinks it is a kicking camel, Because at that moment he heard a camel's cry: the ear, not the eye, is the mirror for the blind.

(But) then again the blind man says, "No, it was a stone (which someone threw at me), or perhaps it was (a brick) from an echoing dome." (Masnavi, book 6, p.1020)

Somebody sticks a thorn under a donkey's tail: the donkey does not know how to get rid of it: he starts jumping.

He jumps, and the thorn strikes more firmly (pierces deeper): it needs an intelligent person to extract a thorn.

In order to get rid of the thorn, the donkey from irritation and pain went on kicking and dealing blows in a hundred places. (Masnavi, book 1, p.11)

In the examples above three characters of "basket", "blind", and "donkey" are symbolic characters that guide the reader to the contents selfishness(basket) and Ignorance. Also in the two examples above brainless and Folly are two external factors which guide the reader to content.

The domestic fowl, in the manner of a host, foolishly brings a camel to her house.

When the camel set foot in the hen's house, the house was destroyed and the roof fell in. (Masnavi, book 3, p.545)

A petty thief carried off a snake from a snake-catcher and in his folly was accounting it a prize.

The snake-catcher escaped from the snake's bite; the man who had robbed him was miserably killed by the snake.

The snake-catcher saw him (dead); then he recognised him and said, "My snake has emptied him of life.

My soul was desiring of Him (God) in prayer that I might find him and take the snake from him.

Thanks to God that that prayer was rejected: I thought 'twas loss, but it has turned out to be gain." (Masnavi, book 1, p.186)

Most of Molana's stories have social-cultural content. If we take look at the content of the stories through the time, usually find constant contents and this the art of writer that how he clothes these content properly according to his/her age and society. Owenzris one of the Russian Reviewers of this has expressed this in the book "fundamentals of scientific Virtuosos" like this: " what has the whole importance is not the content itself but Ideological and static of interpretation and presentation it in a piece of art. (Owenzris, 1360)

Audience as supplement

The inherent and pre Calendared and not finished content should be achieved in an active visual understanding; from this kind of understanding content gets in front of our mind completely constant and unique that is regnant to all people like this. (Cokelmans, 1376) we get that audience can get help from his/her mind in facing with Molana's minimal stories and know the unwritten parts of fiction by the help of his/her mind by paying attention to notes above. It's obvious that in describing a story or expressing a content always something remains unsaid; but the mind guesses these unsaid words and add them to the meaning. The importance of shortness in speech is to avoid drawing extra lines and bringing meanings that doesn't help to get the concept or mind can guess them itself and add them to the text (Movahed, 1374) in this way the reader would be able to develop the story and take part in creating the story. For example, as we read the story Khalifa and Leyli, the image of a great building and a man seating on and a man seating on throne and a woman standing in the yard of this building in front of him appears in mind. Or in the story that peasantthat lion had eaten the cow and sit in its place, while the space darkness is

brought in the text, reader can join both lion and peasant and this dichotomy will take part in developing the story.

Allusion minimal stories

Stories have allusion background, make an expanded part of Molana's minimal stories. In this research we've avoided expressing fictional features of them because these stories have a pre-determined structure and Molana has just redefined them. But it should be kept in mind that "historical characters lose their reality as they enter the story" (Khanian, 1383) for coming familiar with allusion minimal stories, we've brought some samples of them.

Moses went to fetch fire: he beheld such a Fire (the Burning Bush) that he escaped from (searching after) fire. (Masnavi, book 1, p.125)

The earth, when the (Divine) command came, drew Qárún (Korah) with his gold and throne into its lowest depth. (Masnavi, book 1, p.41)

Stones rained upon the enemies of Lot, so that they were submerged in the black water. (Masnavi, book 4, p.591)

Húd drew a line round the believers: the wind would become soft (subside) when it reached that place, (Although) it was dashing to pieces in the air all who were outside of the line. (Masnavi, book 1, p.41)

Jesus sprang up, to escape from his enemies: that spring carried him to the Fourth Heaven.

The ear of wheat became a trap for Adam, so that his existence became the wheat-ear (seed and origin) of mankind. (Masnavi, book 1, p.125)

The water and clay, when it fed on the breath of Jesus, spread wings and pinions, became a bird, and flew. (Masnavi, book 1, p.41)

Result

Although paying attention to minimalism and selective speaking is known because of hurried modern life and know its source as western countries; but as we saw in this essay tending to shortness, is one of the features of the eastern Scholars, like Molana. So summarizing is one of the features of poetic creatures in each age that is more visible in some pieces and times because of reasons. Summary of speech is that Molana in Masnavi, has been the manifestation of minimalistic art as one of the most famous creators of the east and his one to five beat stories have the features of minimal story impressively.

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