Minimalism in Stories of the First Book of Masnavi Manavi

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Abstract: Jalal ad-Din Mohammad Balkhi, that known as Maulana Rumi, Undoubtedly is one of the greatest poet mystic and mystic poets Islamic Iran. With a little exploration attention in his works, especially the spiritual Masnavi, can be realized his genius. Although this effect; in the seventh century AH is written; however this book can be evaluated with new standards and methods in new fiction. On the other hand, Minimalist stories are one of the new ways of storytelling that during recent centuries in the West and America has emerged. Since a significant number of anecdotes and allegories Masnavi have full compliance with the minimal stories; in this study, we tried to these from the first book of the Masnavi be extracted and reviewed. There are commonalities among some of the Masnavi stories and the stories of minimalist, so bringing to mind this hypothesis that it is possible, pioneers of minimalist stories in writing these stories, use to ancient stories, especially Persian literature and in the creation of them are inspired of these the stories.

Keywords: Masnavi, Maulana Rumi, Fiction, Allegory, Minimalism

Introduction: Masnavi, a spiritual ocean and a supernal ladder, has a position among all mystical works of Persian language and literature and even the world’s that it won’t be exaggeration to acknowledge it as a synopsis of all Unitarian scholars’ believes and opinions and an outline of all teachings of the Islamic world and as an identification of Sufism in Iran since its beginning to seventh century. Masnavi, an extensive poem in six books including 26000 lines, 265 allegories, 528 verses, 745 sayings, 1281 different categories, is considered as a huge mystical Encyclopedia which begins with “Hear the song of the reed” and concludes with “For there is a window between heart and heart” and according to the promise of Maulana it has become so ubiquitous that has gone beyond linguistic, geographical, racial and religious borders and stepped further Malaria Peninsula and the USA. If Saadi's Golestan is acknowledged in the words of Mohammad Ali Foroughi as the most beautiful Persian prose texts and if Sonnets of Hafez is unique in Rendi world, Sa'di in the realm of Ghalandari and Sanaei and Attār in apothegms: none of them have the comprehensiveness of Molavi's works and his changing personality from a courtly prayer to a plaything of banquet and quarter. In terms of abundance of poetry, Maulana is above all Persian poets and is also noteworthy in terms

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of diversity of poetry; so that the sum of his poems are 70000 verses of which 43000 verses are sonnets (3500 Sonnets), 1937 verses are quatrains and 26000 verses are Masnavi.

In the words of the deceased Homaei, the importance of Masnavi is to the extent that in case of destruction of all poetry and prose texts the empty place of all of them can be filled with it and it remains the pioneer leader and the population modifiers and a beacon to human felicity.

As Molana had recognized the value and sacredness of his work: he called it the treasure of secrets and also sometimes principles of principles of the religious principles, spiritual and divine wisdom, secrets of attaining certainty and jurisprudence of the great God.

(Introduction of the Third Book)

In Manaqib Al·Arefin also the Masnavi Maulana is described as: our Masnavi is a spiritual soulmate that is unmatchable in beauty and perfection, it’s a prepared garden with fresh and sweet trees: anyone who sees the occult beloved is delighted and enjoyed the grace of men of God.

After one of the followers disregarded Masnavi, in expressing the greatness and the universality of the work Maulana said: these words didn’t came to fall behind wallahi wallahi as sun starts to shine they catch their meaning and they go to all regions and there is no assembly and circle in which these words aren’t read: they are read in every temple and Mastaba and all nations enjoy the words. (Aflaki, 1996:435)

Accordingly he considers his Masnavi like Qur'an and the water of life: while it is sweet to anyone who is a desirous, for those who denies it’s a deadly poison: (Masnavi, 4/346)

The most important and most prominent verses that Molavi has brought in to describe his Masnavi are as follow:

Therefore the man of appearance is misled by the form of the expressions used in the Mathnawí, while they guide the man of reality (to the Truth).

If you are thirsting for the spiritual Ocean, make a breach in the island of the Mathnawi. (6/658)

Our Mathnawi is the shop for Unity: anything that you see (there) except the One (God) is (only) an idol. (6/1528)

(Even) if (all) the forest should become pens and (all) the ocean ink, yet there is no hope of bringing the Mod. (6/2248)

Fiction literature in its history of evolution has experienced various forms and structures and every time, changes have been observed in it due to a change in cultural and social agents.

During the latter half of the twentieth century, Fiction Literature, in all dimensions especially short fiction, experienced modern forms of fiction writing techniques one of which was minimalism. Minimalism in literature is a literary style or approach which happens based on too much brevity and compression of the content of work.

Minimalists go on compactness and brevity so that only the essential elements of the work remain in their lowest and shortest forms. Thus, compactness and the low volume are the most concrete features of these works. Mirsadeghi translated Minimalism to an orientation to smallest amount (Mirsadeghi, 1998:89) and Soleimani translated it to endency to the minimal amount (Soleimani, 1993:88).

This phenomenon was first established in America in other forms of art including painting, music, architecture, etc., and its most striking characteristic is too much compression and brevity in the content of the story. The emphasis on too much shortness of the minimal story indicates its general difference with short stories in terms of
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structure - technique, language, manner of expression of the story and conversations in the work. (Goharin, 2010:89)
If we perceive short story as a slice of life, minimal story accordingly consists only a moment of life. Many prominent figures in world literature such as Walter Gropius, Henry Goodyear, Lizlu molly, Nagy and Alberto Jia Komi believe in principle of concise writing basic interpretation (less is more). Robert Browning raised this phrase first. Since then this phrase was highly regarded by followers of Minimalism. (Parsinejad, 2002:5)
They believe that form and template follow the practices and procedure. On the other hand, they emphasize on the fact that the author should be stingy and use the words as minimal as possible even if this stinginess causes some valuable content such as perfection, precision and reliability to loss (ibid).
In traditional long stories, schemes and reports of the events with an emphasis on the causal relationship between them are mentioned as the basic element of the story so that the time conjunction is preserved in the story. But ignoring the intricate designs and make use of simple and straightforward designs is common among minimalist writers. In these stories, the plan is so simple that no event has occurred. (Jazini, 1999:37)
On the other hand, stenography also is not a new issue in literature, Seneca, Roman philosopher in his letter addressed literary figures and poets: Brevity is the soul's stimulant, silence is gold, life is short, art is long. (Barrett, 1996, p. 41)
Edgar Allan Poe (1842) comparing traditional fictions and short stories of his age, explained his impression of first collection of fictions (Nathanael Hawthorne) as: All over the work there should not be a word which its attractiveness is alienating to the predetermined plan of the work, endless verbosity must be especially avoided. (ibid., P. 42)
Some critics of Fiction Literature refer to the entries of Allan Poe as an important basis in developing minimalist fictions and recognize it as the first non-official statement Minimalists without ignoring the effects of the works of Robert Walse, Frants Kafka, Bertolt Brecht and Samuel Beckett.
Allan Poe in his short introduction to the collection of stories of Nathaniel Hawthorne explained his three principles for short stories. Allan Poe raises the unity of effect in the structure of short stories and sees the path to unity possible only in the light of the appropriate brevity. He also considered places restrictions as a condition of brevity and stresses that all the details of the narrative must be subjected to whole story (Jazini, 1999:37).
In the development of the structure of minimalist fictions perhaps the works of other authors had the greatest impact: Anton Chekhov by fictitious invention of short stories, in which a short slice of the life was narrated, stated about the short stories: I think when someone finished writing a short story, the first and the last of it should be erase. (Reid, 2010: 85)
Henry James in the preface of the New York edition of his novels  in 1908 emphasis in details that: Show, do not talk and do not say a word more than what is strictly necessary ...
Ernest Hemingway in 1920 in describing his theory of the story goes further: If you are sure of the remove you have done you can delete everything, the removed parts make the story more powerful. (Barrett, 1996: 429) He turned to write short stories in 1920s with series like Men Without Women, years later, these stories draw the attention of minimalist authors and thus his stories became a beginning to their stories.
Later, works of people like; John Cheever, Ann Beattie, Donald Barthelme, Frederick Barthelme, Raymond Carver, Bobbie Annmason, Tobias Wolff, Max Frisch, Thomas Bernhard and Pitter netkeh were not ineffective in this development. The work of these authors, despite major differences, had some common features that they are often referred to as the features of this type of story.

Mirsadeghi believes that the word Minimalism was first applied in the last drama of Samuel Beckett, an Irish playwright, called "soul", a work that lasted only thirty seconds and had no character and dialogue. (Mirsadeghi, 1998:89).

Research Background:
What distinguishes Masnavi Molavi compared to other literary works and provides a comprehensive tendency for researchers is the various aspects in Masnavi. Comprehensiveness of subject in Masnavi is a factor to accomplish this. Therefore, reviewing articles of researchers studying Masnavi we find that these essays compared to other literary works, in terms of number and variety have an immense field. As in the recent decades, i.e. from 2001 to 2013 in addition to 600 articles under different topics and multiple issues about Masnavi published in Iran among which there are 356 scientific research papers. By classifying these articles, we realize that these article were not written indifferent during this time and in some years there was an ascending trend and there was a peak in terms of number (2007) and in some other years there was a descending trend with the lowest number (2002).

The remarkable point in this division is that peaks and valleys of the two papers place next to each other and the reason to this should be sought in external factors. One of these the factors that caused an accelerated rise in the number of articles in 2007 was that the year was elected as the year of Molavi by UNESCO. As a result many conferences and seminars held in the country a significant number of outputs of these conferences and seminars published in scientific journals. Given the range of time and subject, these articles can be classified as follow:

Table 1: Time Distribution Table of research Articles on Masnavi from 2001 to 2013.

<table>
<thead>
<tr>
<th>print year</th>
<th>Article number</th>
<th>Percent</th>
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<tbody>
<tr>
<td>1380</td>
<td>14</td>
<td>3.39</td>
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<tr>
<td>1381</td>
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<td>_______</td>
<td>356</td>
<td>100</td>
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</table>
Table 2 . Subject distribution of the Articles on Masnavi from 2001 to 2013.

<table>
<thead>
<tr>
<th>Article number</th>
<th>Percent</th>
<th>print year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Theological issue in Masnavi</td>
<td>17</td>
<td>6.21</td>
</tr>
<tr>
<td>Comparative literature in Masnavi</td>
<td>65</td>
<td>23.80</td>
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<tr>
<td>Prophets and imams in Masnavi</td>
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</tr>
<tr>
<td>Qur'an in the Masnavi</td>
<td>8</td>
<td>2.93</td>
</tr>
<tr>
<td>Light in Masnavi</td>
<td>5</td>
<td>1.83</td>
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<tr>
<td>Life and death in Masnavi</td>
<td>6</td>
<td>2.19</td>
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<tr>
<td>Silence and darkness in Masnavi</td>
<td>3</td>
<td>1.09</td>
</tr>
<tr>
<td>Literary beauty in Masnavi</td>
<td>22</td>
<td>8.05</td>
</tr>
<tr>
<td>Science, epistemology and philosophy in masnavi</td>
<td>6</td>
<td>2.19</td>
</tr>
<tr>
<td>Review issues related to Masnavi stories</td>
<td>54</td>
<td>19.77</td>
</tr>
<tr>
<td>The biography of Rumi</td>
<td>3</td>
<td>1.09</td>
</tr>
<tr>
<td>God and Man in Masnavi</td>
<td>10</td>
<td>3.65</td>
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<tr>
<td>Mystical terms and Make Believe in masnavi</td>
<td>16</td>
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<tr>
<td>Birth in masnavi</td>
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<tr>
<td>Sleeping in masnavi</td>
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<td>1.09</td>
</tr>
<tr>
<td>Book review on Masnavi</td>
<td>2</td>
<td>.73</td>
</tr>
<tr>
<td>Rumi and social issues</td>
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<td>1.82</td>
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<td>Rumi and characters</td>
<td>4</td>
<td>1.46</td>
</tr>
<tr>
<td>Other topics</td>
<td>28</td>
<td>10.24</td>
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According to above table and graph, it could be said that the authors in the discussed period mostly approached three subjects: "Comparative Literature" 65 article, "Studing Masnavi stories and issues related to it" 54 article and "literary beauties" with 22 articles. Note: Although "other topics" includes 28 articles but since these parts consist of several topics, it cannot be included in that part.

Here it is necessary to look into articles written about Minimalism in Persian literature. Among the works that is worked prior to the present research about Minimalism in classical Persian literature surveys and can be considered as a background to this research are:

Mowlana and Minimalism (studying the minimalist fictions in the Great Bureau), Ramin Kabiri Far
Anecdotes for Chronicles of Qabus Nameh and adapting to minimalism, Jahandoost Sabzali pour Farzaneh Abdollahi
Minimalism and Persia literature (Golestan anecdotes comparative study with minimalist fictions), Sayyed Ahmad Parsa
Minimalist features in some verses of Divan ‘e- Maulana, Fatemeh Modaresi and Mahrouyeh Raziei
Four articles on Nezami and Minimalism Style, Mohammad Targhe
Literary Minimalism, Ahmad Reza Sayyadi and Abdul Hussain Rahmati
All articles mentioned above and several other papers in the form of web pages which their addresses are available are all backgrounds to the present article but about minimalist fictions in Masnavi Maulana no research is carried out yet and this study is the first independent work in the field.

Social factors for the emergence of minimalism:
The basis of the tendency to write short stories was first established in France during 1829 to 31 (Reid, 1389: 33); however, major changes happened in their structures much later in 1842 (Roozbeh, 2009: 28) by introducing principles by Edgar Allan Poe and finally through the efforts of writers including: Anton Chekhov and Ernest Hemingway, in 1933 it was entered the words of English-speaking readers, officially, and became one of most read modern literary types. (Reid, 2010: 3) Finally, penetration of haste in all aspects of life which was considered as an achievement of the industrial age and even wider, post-industrial era, was in contradiction with values and concepts of the agricultural community and redefined the concepts of God, justice, love and beauty and developed new opinions and attitudes and Literary allegories. (Toffler, 1992: 136) this haste in contrast to literary genres reached to the critics’ prediction and provided an increased attention to Minimalism in America about 1960, after World War II which was coincided with the end of the modern era and the beginning of postmodern.
Post-modern man, in his pace of life and in age of growing communication became subjected to speed so that he wanted to be able to understand everything in a short time. His passion to know the end prevented him from focusing his thought and opportunity on one thing for a long time. Jahan Barth in a general conclusion describes some social conditions which led to the emergence of Minimalism as follow:
The national conditions after the Vietnam War, the energy crisis in 1973 – 76 which coincided with the Vietnam War, spreading easily acceptance which was promoted by film and television, poor levels of basic knowledge of grammar and linguistics in younger writers, boredom and lack of concentration of people of magazines age, a reaction to intellectualism and massive writing, the inevitability of America political-commercial advertising effectiveness which opened a space for simplicity principle via the superior technology.

Minimalist and criticisms
The efforts of Minimalist Author to escape from the world of superfluous words and minimize the number of words caused some critics to name these types of stories with humiliating epithets such as supermarket Literature, Pepsi-Cola Minimalism, etc. Apart from these titles, Minimalist story faced with serious charges as Frederick Barthesleme pointed as follow:
- Removing the great philosophical ideas
- exclusion of historical contexts
- Lack of political posturing
- Lack of deep characters
- Simple and commonplace descriptions
- Uniformity of style
- Disregarding the ethical aspects.

After articulating the charges, he says: It is very odd if a story does not have all these things and it is so nice what they say, then what’s these yelling and screaming for? (Goharin, 2010: 12-11)

According to some critics, the combination of the speed and human life cannot have a prohibiting effect on his passion towards full understanding of phenomena. There are those who, in spite of lack of time, do not lose the joy of reading long novels and long series of stories. But, due to the dramatic expansion of Mini Mini fictions, it is anticipated that over time, the volume of these stories will increase in relation to Maximalist works. Minimalist stories because of features such as: a quick read, building relationship with general reader and durability in mind can move forward. The increasing tendency of young writers to these stories, is an evidence of the veracity of this claim.

**Minimalism in classical literature in Iran**

Although Minimalism is attributed to Westerners, a brief look at a rich ancient and oriental literature shows that such fictional narratives have long been in poem and prose of Iranian literature, except ornate and artifact texts in which redundancy is a principle, there are many signs of minimalism. “Persian mystic tales are the most pure and most consistent samples of fiction in the whole world so far, in identification and analysis of their structure little work has been done and all have been neglected with the stigma of being legends and lacking fiction values. (Akrami, 2010: 18) America literature in comparison with Oriental literature, including Iran, is a very young Literature and therefore during his short life will gain experiences that the East powerful literature examined them before. (Goharin, 2010: 12) Minimalism is one of those experiences that due to the postmodern era and the spread of technology and speedy life have cast a shadow on West art fields. While observing brevity and shorthand, not only today but also in the old days it was customary among the writers despite the overly leisure available for people, slow pace of life and lack of speed, technology and industry.

Nader Ebrahimi indicated the old history of stenography in Iran: When our great novelists and fiction writers were writing the collection of mystical fictions (about a thousand years ago) England still didn’t have written Fiction Literature. Here I mean short stories or narrative written prose, not oral epic and heroic and not glee with meaning, but quite superficial.

The only old version of Beowulf, the oldest which is remained of Anglo-Saxon heroic literature in poems is traced back to tenth century (Ebrahimi, 1998:77). Perhaps one of the reasons of lack of attention to structural and technical aspects of these anecdotes as Mini Mini stories is that most of these anecdotes have come as allegory and parables in some books which their subject of discussion were a description of mystics lives and dignitaries of Sufism; for this reason, most researchers have only looked mystical vision and the fictions aspects are neglected. Nevertheless it can be concluded: when Western authors supposed to be championing stenography and Minimalism and introduced these literary styles to the world, they were unaware of its original creators in Iran literature.
With a bit of accuracy and attention in stories and anecdotes of Masnavi, the audience of Molavi in the first acquaintance easily and quickly realizes that s/he is dealing with something else. (Tavakoli, 2012: 25) Masnavi has its own grammar and great differences with similar other texts. Molavi, coming after Sanai and 'Aṭṭār, and enjoying a rich culture of Mystical Tales in old In mystical texts, but his work cannot be compared with any of them and it is at the height of the art of storytelling so that his talent, ability and genius is impressive in this field compared to other and he can be properly understood mighty in storytelling. (Bameshki, 2014: 26) Although Masnavi is rich in long mystical-social stories, the footprint of Minimal stories can be seen in it. This is the art of Molavi that was able to bring short and long stories together in a unique collection and completely manage it.

The relationship between Masnavi allegories and minimalism:
One of the stylistic features of Molavi in Masnavi is unlimited use of allegories and stories. “Allegory” is the result of a dual relationship between tenor and vehicle and it is a principle that just the vehicle is mentioned and tenor is understood of it: but the tenor may also be mentioned... In this case, a more general issue is concluded from both vehicle and tenor. (Shamisa, 2002: 227) So “Allegory in addition to be a branch of the expression and a kind of simile in science of rhetoric, it is a manner of narration which covers a non-fiction theme with a wrapper of narrative structure. This way, instead of expressing concepts directly, in order to transport better and more effective, it is poured in an example format of which one of the oldest and most dealt with applications are stories or allegorical stories. An allegorical story is a story in which morality, nature and theme are replaced with other concepts; in this sense these stories have two dimensions, a dimension that is considered by the author and the other dimension in which morality, nature and theme are depicted. (Mirsadeghi, 2009: 340) Then, we can say in allegory stories, a meaning other than the apparent meaning is intended and this lower layer of meaning, compared to the story principle, is consisted of more spiritual and moral aspects.
Masnavi, in a more comprehensive view, is a narrative shaped based on the allegories. Maulana poetic imagination is based on micro and macro allegories and relies less on words and Materia. (Tavakoli, 2012: 408) A large part of Masnavi Masnavi is made up of allegorical Masnavi stories and the best practices and techniques of Molavi to instill the teachings is his own narrative style. (Bameshki, 2014: 5) Molavi uses the allegories to help understanding what is said. The most important similarity of Masnavi with the old tradition of storytelling is using the story as allegory. (Ibid: 24) Allegory reveals itself in three forms: first, short and long stories, second, parables that are common among people, and third and important part; justifying and reasoning parables.
What follows reading Masnavi is that Molavi to be able to provide his audience with a simple and understandable mystical worldview, uses multiple tools such as quoting stories and analogies; meanwhile, as previously mentioned some aspects of the these allegories also taken the storytelling dimension and has created allegorical stories in Masnavi. What comes into sight more in allegories and attract the audience is that allegories are in Minimalist style, as termed in west. And the second purpose of this
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paper is to prove that there are Minimalist stories in anecdotes and analogies of Masnavi.

Minimalist fictions and features and a review of it in the first book of Masnavi

(Brevity)

(less is more) is most notable feature Minimalist stories that is relevant to its volume. As the name implies, the story is short and concise. Since the “brevity” in speech, is the first letter of creating these short stories. (Goharin, 2010:9) The author of minimal had to avoid redundancy and the waste. The words should be used so that there is no possibility to remove them. Emphasis on shortness of stories of minimal indicates the overall differences of the story with typical short stories. (Ibid.)

the beginning of the stories must not be introduction. When creating minimal stories, we shouldn’t devote several pages to describe the past; a solution should be thought of to include all important stories in a paragraph. For this reason, the story can be started from the middle. (Parsi Nejad, 2002: 60)

A certain man had an ass but no pack-saddle: (as soon as) he got a saddle, the wolf carried away his ass. (Rumi,1:41)

In the analysis of the above story, based on characteristics of minimal fictions the following can be achieved: Restrictions on time, place, character, or features, simplicity of the plan, the lack of redundant description and realism of the story. This story of single-verse has all features of a minimal story.

Or:

The child trembles at the barber’s scalpel (but) the fond mother is happy at that moment. (same:244)

also this verse:

Whatever a man does, the ape at every moment does the same thing that he sees done by the man.(same:282)

If the last verse is carefully crafted: the informed audience discovers that the original verse is a detailed story in Panchatantra but Molavi with his artistic expression removed all redundancies and included the main story in a verse. Stories like this are abundant everywhere in Masnavi and they are cached in a simple glance; and what is shown in this paper is a handful of the pile.

Plot

The minimalist story, there is no opportunity for the introduction and margins and only the gist is told. Minimalist story writer throws the reader directly into the middle of the story without providing any detail to him or guide him. (Amin aleslam, 2002: 7) Ignoring intricate plots and using simple and straightforward plots is a common Manner among minimal writers. In these stories the plot become so simplified that it seems it has not happened. (Jazini, 1999: 37) It is necessary to mention that every story simply because it is short and has low volume cannot be called minimalist story. Especially, short stories that have been shortened accidentally and do not have features of minimalism. Minimal fictions are different with forms such as, (plot) or sketches and the jokes (anecdotes). These three terms are similar in terms of volume and the compression of their narratives and even sometimes it is difficult to distinguish them. In Masnavi there are stories which have a very simple original design: like the dialogue of the characters in the story, in "the story of the king Lilly" in addition to brevity, the plan is also simple:
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.”

The story of Prophet Hud is also a story with simple plan:

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.

And also the story of Shiban Shepherd, which is an allegory for the previous content in Masnavi:

Likewise Shaybán the shepherd used to draw a visible line round his flock

Whenever he went to the Friday service at prayer-time, in order that the wolf might not raid and ravage there:

No wolf would go into that (circle), nor would any sheep stray beyond that mark:

In none of these stories we cannot found any redundant word to remove, so that its removal do not affect the plot.

Few characters

Few and static characters who are often among ordinary people of the community and even in many cases, they are single, disappointed and injured people (Jazini, 1999: 37) is another feature that appears because of the too much shortness of minimal stories. Molavi, in the story of a Jewish king who killed Christians with any bias, after composing three verses of the stories, proceeds to narrate the story which is an allegory for diplopia and being strabismic. This six-versed story in structure and form is subjected to the principles of minimal stories including limited size, simplicity of the plot and devoid of complexity, dialogue, limited character of the story: the whole of the story has just two characters, and the language is so simple and is free of redundant descriptions...

The master said to a squint-eyed (pupil), “Come on; go, fetch that bottle out of the room.”

Said the squint-eyed one: “Which of the two bottles shall I bring to you? Explain fully.”

“There are not two bottles,” replied the master; “go, leave off squinting and do not be seeing more (than one).”

“O master,” said he, “don't chide me.” Said the master, “Smash one of those two.”

The bottle was one, though in his eyes it seemed two: when he broke the bottle, there was no other.

When one was broken, both vanished from sight: a man is made squint-eyed by (evil) propensity and anger...

In stories of the man who called Muhammad (AS) in a name to ridicule: his mouth got crooked again these items are observed:

He made his mouth wry and called (the name of) Mohammed in derision: his mouth remained awry.

He came back, saying, “Pardon me, O Mohammed, O thou to whom belong the (Divine) favours and knowledge (derived) immediately from God.

In my folly I was ridiculing thee, (but) I myself was related to ridicule and deserving it.”

In the story of Hannah column which whined, Molavi mentioned the beginning of the story in 7 verses including 100 words (brevity). Other elements of minimalism in this story are: limit characters, simplicity of the plot, lack of redundant descriptions, etc:
The moaning pillar was complaining of its separation from the Prophet, just as rational beings (might do).
The Prophet said, “O pillar, what dost thou want?” It said, “My soul is turned to blood because of parting from thee.
I was thy support: (now) thou hast run away from me: thou hast devised a place to lean against upon the pulpit.”
“Dost thou desire,” said he, “to be made a date-palm, (so that) the people of the East and the West shall gather fruit from thee?
Or that He (God) should make thee a cypress in yonder world, so that thou wilt remain eternally fresh and flourishing?”
It replied, “I desire that whereof the life is enduring for ever.” Hearken, O heedless one!
Be not thou less than a piece of wood!
He (the Prophet) buried that pillar in the earth, that it may be raised from the dead, like mankind, on the day of Resurrection.

And:

There were some pebbles in the hand of Bú Jahl: “O Ahmad,” said he, “tell quickly what this is.
If thou art the Messenger (of God), what is hidden in my fist? (Speak), since thou hast knowledge of the mysteries of Heaven.”
He said, “How dost thou wish (me to do)? Shall I say what those (hidden) things are, or shall they declare that I am truthful and right?”
Bú Jahl said, “This second (thing) is more extraordinary.” “Yes,” said the Prophet, “(but) God hath greater power than that.”
Without delay, from the middle of his (closed) fist every pebble began to pronounce the Moslem’s profession of faith.
Each said, “There is no god” and (each) said, “except Allah”; (each) threaded the pearl of “Ahmad is the Messenger of Allah.”
When Bú Jahl heard this from the pebbles, in his anger he dashed those pebbles on the ground.

In the story of Azriel who looked upon a man and the man run away . . . also, in addition to other factors of minimal fictions, characters are also limited.

A charming image
Since the authors of minimal, depict a short moment of the life, they have special skills and creativity to select the image and the message must lie in it. Because every event happened in everyday of life, do not have the value of giving reports. Since these stories lack some elements of traditional fictions, a charming story should be told. Jazini: 40

A certain man came and knocked at a friend’s door: his friend asked him, “Who art thou, O trusty one?”
He answered, “I.” The friend said, “Begone, ’tis not the time (for thee to come in): at a table like this there is no place for the raw.”
Save the fire of absence and separation, who (what) will cook the raw one? Who (what) will deliver him from hypocrisy?
The wretched man went away, and for a year in travel (and) in separation from his friend he was burned with sparks of fire.
That burned one was cooked: then he returned and again paced to and fro beside the house of his comrade.
He knocked at the door with a hundred fears and respects, lest any disrespectful word might escape from his lips.
His friend called to him, “Who is at the door?” He answered, “’Tis thou art at the door, O charmer of hearts.”

“No,” said the friend, “since thou art I, come in, O myself: there is not room in the house for two I’s.”

Simple Language
As mentioned earlier, shorthand and brevity of minimal stories do not allow the authors the right to use literary figures. Thus the language of these stories is very simple.

Verisimilitude
In minimal fictions there is no chance to fantasize and provide wings for imagination. Hence the minimal stories are narrative realism stories of the everyday life, but the ultimate impact of these stories on the reader often goes beyond. (Modaresi• Rezaei, 2012: 337) and thus falls into one of the realistic fictions. A story that Molavi narrates about the Prophet Muhammad (PBUH) and expresses anyone who is with him . . . is a story of this type.

Abú Jahl saw Ahmad (Mohammed) and said, “’Tis an ugly figure that has sprung from the sons of Háshim!”

Ahmad said to him, ‘Thou art right, thou hast spoken truth, although thou art impertinent.’

The Siddiq (Abú Bakr) saw him and said, ‘O Sun, thou art neither of East nor of West: shine beauteously!’

Ahmad said, ‘Thou hast spoken the truth, O dear friend, O thou that hast escaped from this world of nothingness.’

They that were present said, ‘O Prince of mankind, why didst thou call both of them truth-tellers when they contradicted each other?’

He replied, ‘I am a mirror polished by the (Divine) hand: Turcoman and Indian behold in me that which exists (in themselves).’

The story of Nahvi and Kashtiban also because of having features such as brevity; simplicity of the plot, characters limit, the limits of time and space . . . is considered a minimalist story. And the also reflect one of the evil realities in society; proud and the arrogance:

A certain grammarian embarked in a boat. That self-conceited person turned to the boatman

And said, “Have you ever studied grammar?” “No,” he replied. The other said, “Half your life is gone to naught.”

The boatman became heart-broken with grief, but at the time he refrained from answering.

The wind cast the boat into a whirlpool: the boatman spoke loud (shouted) to the grammarian,

“Tell me, do you know how to swim?” “No,” said he, “O fair-spoken good-looking man!”

“O grammarian,” said he, “your whole life is naught, because the boat is sinking in these whirlpools.”

The story of “Ba’ám son of Bá’úr Praying” in three verses in which Moses and his people . . . is one of these stories:

To Ba’ám son of Bá’úr the people of the world became subject, (for he was) like unto the Jesus of the time.

They bowed (worshipfully) to none but him: his spell was (giving) health to the sick.

From pride and (conceit of) perfection he grappled with Moses: his plight became such as thou hast heard.
Using some elements of the story more
too much tendency to brevity causes in least possible use of the fictional elements. But such features cause the prominence of the use of some elements such as dialogue, narrative and tabloid in it. (Modaresi, Rezaei, 2012: 338)
For these elements are assigned with the role of accelerating the story data transmission. (Jazini, 1999: 39)

Time and space constraints
The brevity of minimal fictions causes the time of the events to be too short and location shifts to be rare. Most minimalist fictions happen in less than a day, in few hours and sometimes just a moment. (Ibid: 37) This time and space constraint makes the reader feel that events are happening before him and the author uses the present tense also to heighten the narrative mode of the expression.
The story of Prophet Hud, stories of Shiban RAEE, the stories of Azriel looking at the man ... stories of the man who called the name of Muhammad (pbuh) in a ridiculous way and his mouth got crooked, and the story of Hannah's column which whined and also the story of declaring the miracle of the Prophet (PBUH), the pebbles talking in the hands of Abu Jahl . . . all had time and space constraint and other indicators of minimal fictions. In the end, it should be noted that the minimal story is a story that will have all the mentioned features all in once. In other words, the presence of one feature alone in the story is not enough to consider it minimal.

Conclusion:
Though Minimalism is considered a new phenomenon and new style in West literature; through little exploration and precision in classics and Ancient Persian literature it can be traced in great works of Iran culture and literature. Maulana Jalal al-Din Mohammad Balkhi in his Masnavi, which is composed in a style of story- in – story, has used several stories, anecdotes and allegories; is in a perfect match with style and the structure of Western minimal fictions and can be considered as a background to Western minimal fictions. Also, because of the great similarities between the stories and anecdotes and minimal fictions we can conclude that although Molavi was not familiar with the minimal in its modern sense, but his storytelling character was unconsciously aware of it and he benefited it in composing Masnavi.

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