

Beyhaghi's Historical Novel

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Abstract: Through showing some characteristics of narrations and fundamental factors such as environment, news, character, and event, we are supposed to show that although Beyhaghi's aimed only at writing a historical book, since this work has some special properties, it can be adapted with the structure of a historical novel. "A historical novel is writing the human's life, the feelings, and interactions of that in the course of time...." Therefore, these historical story schemas, the stories of royals such as "the story of Afshin and Bodolof," the death of Bonasr-e-Moshkan," Bu Bakr Hasiri's pulling down," "executing Hasanak," and are full of tragic themes and the properties of historical novel. Similar to this, is Beyhaghi's characterization and in anecdotes such as pulling down Ghazi Sepah Salar, and Aryaragh. Seen from another side of the coin, it can be stated that Beyhaghi is a good new reporter and journalist. The characters in his stories grasp to action and speaking to introduce themselves to audiences. Therefore, these indicate the story factor of Tarikh-e-Beyhaghi.

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1. Introduction

1.1. Beyhaghi's Historical Novel

In this article, we are supposed to show that Beyhaghi's novel is a historical one by indicating some properties of stories, since "one can look at Tarikh-e-Beyhaghi as a novel more than all the Persian works. And while it can be stated that Beyhaghi's aim has been only writing a historical and beautiful book, exact descriptions of characters, events, and circumstances, omitting some parts and detailing some other parts, permuting events, and emphasizing some special properties made this work beautiful and compatible with the structure of historical novel." (Bayhaqi, A. 2007). we should remember that a story is quoting the events based on the time sequence and a real story should make the listener interested in understanding what happens next. Alternatively, "a novel is a story in prose in a definite scope. It might be added that this limit should not be less than fifty thousand words." (Modarreszadeh Abdolreza.2011)

Moreover, "a historical novel is writing the human's life, feelings, and interactions in the report of time. This work is based on two principals: 1. Desire to history and understanding the theme and facts, 2. Understanding the character of a man, destiny, and the significance of which in life.

On the other hand, among the literal factors of Tarikh-e-Beyhaghi is bringing tragic themes, besides species of fatalism that reminds Ferdosi's tone. Many stories and historical story schemas of the royal stories such as "Afshin and Bodolof," " death of Bu nasr Moshkan," "Pulling down Bu Bakr Hasiri," and "hanging Hasanak"... are full of tragic themes and are susceptible for

rebuilding and recreating of plays and play schemas. (Bosworth, Clifford Edward.1973)

"The art of Beyhaghi in characterization and showing internal and external feelings of characters and visualizing the events lively and efficiently is not unknown to anybody. That's the reason that his book is so considerable." (Edward Morgan, 1985) "Beyhaghi knew well that the work doesn't fit in the tight limitation of history. "There's no such detail in other histories, and they have simplified the events and they have given the events only a small touch; however, since I got it in advance, I want to give the right of the history completely and goes into the angels to uncover everything of the events. The length and width that he has given to his work broke the tight mold of history and entered his history to the domain of literature and novel. Beyhaghi, the ambitious and perseverance teacher, spends plenty of patience and wrote the first historical novel of Persian literature by his extraordinary talent in recording the details and laying out the scenes and portraying the events, characterization, and dialogue writing, and creating the feeling of suspension in the listeners. (Beyhaqi Abu'l-Fazl.2011)

In order to make the issue more clear, let us look at some properties, story elements, and some samples from Beyhaghi. In the issue of how much fake a story is, Mr. Mohsen Soleymani quotes from George H Sinrex and Darl Shoyaster "the story you write should be true, or to somehow true at least. Moreover, in a story, not even a single point should be overlooked, since it will be superfluous if it's not significant, which another issue is of course. It means that if the point you write in a story is important, you

have the responsibility to give exact and correct information about it. Now let's pay attention to Beyhaghi's words who says: "I won't say a word for which I be ashamed, or I write down every little point I see everywhere." (Beyhaghi, pp. 168, 318).

These words indicate his accuracy and scrutiny in quoting real anecdotes. It is not only a slogan, since he quotes the events in every part of his books precisely. As an example in the anecdote of Hasanak, he precisely quotes the scene of movement, management, and supervision mixing with anxiety of Bu-Sahl-e-Zoozani who tries to run the exact order of execution. "I heard from the great Khwajah, Amid Abdol Razagh that Bu Sahl-e- Zoozani came to visit my father at the Isha prayer time, the night before Hasanak to be hanged. My father asked Bu Sahl why he came to see him. Bu Sahl replied, "I won't leave her until you go to bed, lest you write an intercession for Hasanak to Sultan Mahmood. My father said:"I wished to write." However, since you have spoiled the affairs, it would not be a good job. And he went to bed." (Beyhaghi, p. 176). In addition, it is stated that a satisfactory scene is presented from the setting of a complete world if it is necessary through stating historical, scientific, and emotional accurate truths in the story of the author. (Soleymani, *ibid.* p. 101). We can see that the circumspect teacher presents an exact address of the time, place, and the condition dominating the events and the environment: "the enemies appeared. They were in high numbers, from left, right, and the corners. They started the fight, and the war got hard, because when they attacked us from one side, we answered it by a reaction. Finally, the enemies became more dominated... we were commanded to retreat. Therefore, the equestrians started riding their horses and farewell the enemies. And Amir got disappointed completely and didn't know what to do..." (Beyhaqi Abu'l-Fazl.2011. 645). If we accept that a story is the sequence of real, historical, or artificial events and the manifest property of the story is that it can force us to know what happens next (Beyhaqi Abu'l-Fazl.2011, 2007). Then we take a look at the context of the events in the history and we understand that it's only a story "... and we heard that Ghazi Bast, Aboulhassan Boulani, and his son were really poor and they didn't have anything. However, they didn't accept any financial help from the others. The father and the son were given two sacks of money to buy something Halal for themselves.... I gave back the sack. Boonasr gave Sultan's message to Ghazi and I prayed a lot." (Beyhaqi Abu'l-Fazl.2011. 507). The reader is waiting to get what happens next in this story. "he said, it's the way of honor. I took and gave back the sacks, since I don't need them, and when I die, in the other world, I wouldn't be able to defend myself for

these sacks in the presence God. I don't mean that I don't really need them, but since I am satisfied with what I have, I don't need the hardships of these sacks?" (Beyhaqi Abu'l-Fazl.2011. 511).

It is similar to the listener's expectation in Boonasr and Masoud's reactions in rejecting the gift. There are four fundamental elements of environment, news, character, and event in all the stories, but the strength and weakness level of them differs. Therefore, the balance level of the story between these elements specifies the way of characterization of the story..., each elements build its own implied structure. It means that if one element is stronger in the story, its special structure specifies the overall form of the story. On the other hand, these elements have a lot common forms. For example, character A forms some part of character B, or it is possible that the news element in a story include some data about the generalities of one character. For example, in the story of Hasanak Vazir, the central character is Hasanak, and the scene in which Michael comes and he curses Hasanak and Hasanak's inattention to him, and passing by him patiently are all some part of the environment, which helps to show Hasanak's character. Or Busahl Zoozani's behavior when Hasanak comes to the court. (Bosworth, Clifford Edward.1973). When Hasanak arrived, Khwajah Got up, when he did it, the other got up by force or without any force. Busahl-e-Zoozani couldn't overcome his anger. He got up, but not completely and he was murmuring some curses. Khwajah Ahmad told him: "you do every affair incompletely." (Beyhaqi Abu'l-Fazl.2011. 174).

The detail of Hasanak's trial builds the environment or the dominating atmosphere on the story, and Busahl's attitude and Khwaja's reply to him helps us to have a correct introduction of Hasanak's character. Considerable point in Tarikh-e-Beyhaghi is that the most central element is the characterization one in the book, so that Busahl is introduced as the most hated character and Hasanak is introduced as the loveliest one. Therefore, the reader hates Busahl and cries for Hasanak. Similar to this is the anecdote of Ghazi Sepah Salar and Aryaragh. In this way, it can be stated that whole parts of the book is designed by such anecdotes and stories; therefore, readers' guesses are correct about the story form of this book. It is also correct, if we say that this book is like a play, because he has set the scenes and places in describing the events, or it is better to say that he has depicted the scenes and events in a way that the play writer has no problem to write the play out of the stories. However, no good movie or play has been produced or written about this era, yet, except some few plays such as a play under the title of Hasanak "based on Abu Fazl Beyhaghi has been prepared.

(Bayhaqi, A. 2007).

Moreover, it can be stated that Beyhaghi is a good journalist and news reporter. The news and reports that are seen in his book, "passes the borders of normal news reporting and writing, because of strength and solidarity of the words, and becomes constant literal works." Beyhaghi's records are full of independency in reporting and news source, and it's not exaggerated if we believe that in fact he writes news, but the news that have already been spoken. A good news record is constant news.

Two basic elements are dominant in these writings; the elements of news and report. He build his job on writing these two elements... all his story is full of the news and reports that he has written about people, celebrations, mourning, history, battles, The only difference is that these reports are so strong and so enriched in pictures that a reader can depict the scenes while he is reading the words.

In the report in which he writes about Ghaznein flood, he gives the exact day, date, and even the time of the event in the outset. "... on Monday, ninth of Rajab, between the two prayers... and immediately in the second part of the sentence, he raises the value of the sentence to a level of a creating a poem. On Monday, ninth of Rajab, between the two prayers, it was drizzling, so that the ground became wet." (Beyhaqi Abu'l-Fazl.2011. 259)

Beyhaghi owns consciously impartiality, and patience for searching the information and understanding the daily issues like an experienced contemporary news reporter. He records all these information, and applies them at the right moment. However, his major superiority is that he makes a great historical work out of these normal reports and it is not irrelevant to say that not only he is an early journalist, but also he is the earliest and oldest on in Iran and around the world. In addition, one can refer to his excellent film-like descriptions that need to be considered well. Among these efficient descriptions in his book, one can refer to "the ceremony of Hasanak execution." He creates such an atmosphere through short but clear sentences, that we see Hasanak in the special environment. If we ask Beyhaghi's readers, how these stories are, they will undoubtedly say that they are like a movie. We are faced with internal and external descriptions in Tarikh-e-Beyhaghi that help to personalize different scenes.

Fictional entities grasp to act and speech to introduce them to the audience in Tarikh-e-Beyhaghi.

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"Contrary to the past when simple description of movements and faces of the individuals were into fashion, nowadays, the writer tries to make the characters act and speak. The writer does something to be placed in front of the reader's justice. It's clear that it's a normal way that is compatible with the realities of life.

Therefore, simple description has its own applications, and is effective in the progression of the story. Beyhaghi has described characters' clothing. It seems that Beyhaghi knew that there will be an art called movies some day, one element of that is costume design. Beyhaghi presents charming and movie-like images. If he were one of the contemporaries, some would undoubtedly speak about the effect of cinema on his writings. If we consider in the setting of his stories, we conclude that Beyhaghi can be called a scriptwriter who has been ahead of its time for ages. In the continuation of the narrative of taking Amir Mohammad to the castle, Beyhaghi points to a rather far general view and he specifies the position of Amir Mohammad in this view through the sentence "he was still in the sight," which is a remote play.

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