Investigation and Critique of Mirza Haidar Doghlat Narrative Techniques in Rashidi's History

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Abstract

The book "Tarikh-i-Rashidi" by Mirza Haidar Doghlat is a significant historical account of the Eastern Asian Mongol period during the Baburid dynasty. Mirza Haidar's writing style incorporates narrative techniques, poetry, and anecdotes to create a more vivid and dynamic portrayal of historical events. Despite the theoretical foundations of narrative theory dating back to the 20th century, Mirza Haidar unconsciously employs these techniques to elevate his historical account to a more philosophical and literary level. This study aims to demonstrate Mirza Haidar's narrative abilities through a descriptive and explanatory approach using library resources. Among the various narrative techniques employed in "Tarikh-i-Rashidi," time and narrative structure are particularly relevant and professionally executed. The results of this study show that in "Tarikh-i-Rashidi," the narrative structure and time are occasionally disrupted for various reasons, resulting in pauses in the natural flow of time and structure.

All linguistic expressions, whether spoken or written, are based on a language system that can create an infinite set of utterances. Therefore, narratologists must identify the basic narrative units, which are the smallest parts of any narrative, in all narrative works. In order to find the narrative structure in "Tarikh-i-Rashidi", we first identified the smallest narrative unit. Narratologists believe that behind every story, there are sub-narratives or progressions that are the basic narrative units. These progressions either play a key and important role in the story or have no determining effect on the text. Therefore, these progressions can be divided into two categories: basic and sub. Basic progressions are the essence and foundation of the text and are present almost everywhere in the text, but sub-progressions appear as needed by the text. We generally tried to discover the basic narrative units and the rules for combining them, which is reflected in the design of the narratives and the time of narration. In some stories, Mirza Haidar's narrative goes back to the chronological order of events and uses a retrospective narrative, which is usually used in historiography. In other cases, he takes precedence over them and refers to what is going to happen with a futuristic narrative. In other words, in this study, the main focus is on the relationship between story events in a timeline. But in addition to time, which is the most important element of narration, examining the pattern and structure of narration provides a basis for a systematic and

better understanding of the narrative structure of "Tarikh-i-Rashidi" and its historical context.

The examination of narrative techniques in Tarikh-i-Rashidi from the perspective of time and structure shows that in this book, the linear flow of time and the sequential pattern of the story are sometimes broken due to various reasons, and a gap appears in the logical flow of time and pattern. The author attaches great importance to the element of time and uses various forms of temporal disorientation and untimeliness to engage the audience and bring dynamism to history. Internal retrospective temporal disorientation is more evident in this book, and its function is to express history and review the memories of the characters. The examination of narrative structure in Tarikh-i-Rashidi shows that this work is composed of a set of main progressions that are linked together. These links are connected to each other in three forms: chain, alternating, and embedding. The dominant link in this work is of the chain type, and the alternating and embedding forms are used according to the location and subject matter.

In Rashidi's history, in addition to describing the history of the Jaghtai Mughals and the author's attention to the technique of history writing, its literary color is clearly noticeable. As a classic writer, he tries to write his writing, both in terms of content and form, and in terms of language, wise and liked by scholars and writers. Therefore, Rashidi's history is both the result of the author's intellect and thought, and it also contains rhetorical and narrative seasonings that have a proper impact on the audience's feelings and emotions. Therefore, during this research, we find out that the literary aspects and especially the narrative and story-telling characteristics of Rashidi's history, while being skillful and specialized, never caused the author, in accurately stating the time and sequence of events, to be trustworthy, which is a requirement of the work of historiography. neglected and while using the elements of narrative time, he has written his history with precision and scrutiny in the field of historiographical rules.

In conclusion, Mirza Haidar, unlike traditional historians, does not merely recount events; rather, through the design of a narrative structure and the powerful application of language, he has created a cohesive and intimate work. Furthermore, a strong link can be established between certain elements of narrative techniques and Tarikh-i-Rashidi. Through the use of verbal and spiritual industries and the implementation of a unique writing style, he has been able to transform his research language into literary language in many instances, showcasing his talent and genius in the field of literature as well.

Keywords: Rashidi's History, Rhetorical language, Historical language.

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