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THE TRADITION OF CREATING HISTORICAL-LITERARY WORKS IN THE HISTORIOGRAPHY OF THE KHIVA

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ABSTRACT

This article examines the tradition of creating historical and literary works within the historiographical school of the Khiva. It analyzes the formation, development, and distinctive features of Khorezm historiography from the seventeenth to the nineteenth centuries, focusing on the continuity between historical narration and literary expression. Special attention is paid to the works of Abulgazi Bahadir Khan, Shermuhammad Munis, and Muhammad Rizo Ogahiy, who played a decisive role in shaping this tradition. Through a comparative analysis of Munis's Firdavs ul-Ikbal *and Agahi's* Riyaz ud-Davla*, the study reveals the evolution of historical prose from an epic-chronicle style to a more artistic, memoir-based narrative form. The article highlights differences in prose style, the degree of authorial presence, and the functional role of poetry in historical texts. It demonstrates that while Munis established a solemn and chronicle-oriented historiographical model, Agahi expanded its aesthetic and philosophical dimensions by integrating lyrical elements, subjective reflection, and poetic imagery. The findings show that the Khiva historiographical school represents a unique phenomenon in Uzbek classical literature, where historical writing transcends mere documentation and becomes a form of artistic and ideological expression.*

KEYWORDS: *Khiva, Khorezm Historiography, Historical-Literary Tradition, Shermuhammad Munis, Muhammad Rizo Ogahiy,* Firdavs Ul-Ikbal, Riyaz Ud-Davla, *Historical Prose, Authorial Voice, Poetry In Historiography.*

By the late eighteenth century, the emergence of three independent states in Turkestan—the Khiva, Bukhara, and Kokand Khanates—opened a new chapter in the history of the region. Among them, the Khiva (Khorezm) Khanate stood out for its rich cultural life, unique literary environment, and strong traditions of statehood. Unfortunately, as a result of the Mongol invasion, Khorezm's highly developed culture was almost completely destroyed, and until centralized power was re-established, the region experienced deep political and economic crises. Bloody conflicts between tribes, khans and beks, as well as between nomadic and sedentary populations, led to the devastation of the country, while the people endured extremely harsh living conditions.

With the rise of the Qungrat dynasty to power, the situation began to change. Initially, Muhammad Amin Inoq (1770–1790), followed by his son Evez Inoq (1790–1804), ruled the khanate. Their successor, Eltuzar Khan (1804–1806), and especially his younger brother Muhammad Rahim Khan I (1806–1825), significantly strengthened central authority. Muhammad Rahim Khan put an end to feudal fragmentation and ensured socio-economic revival within the khanate. From this period onward, the historiographical school of Khorezm was revived and began to develop anew.

The first major representative of this tradition was the ruler-historian Abulgazi Bahadir Khan (1643–1663), who lived and worked in the seventeenth century. His works *Shajara-yi Turkī* (the title of the manuscript was given by the author himself) and *Shajara-yi Tarākima* served as fundamental sources and stylistic models for subsequent generations of historians. As noted by Turkish scholar Feridun Tekin, there is no evidence of historical works being written in Khorezm from the time of Abulgazi Khan until the reign of Eltuzar Khan. It was precisely from the period of Eltuzar Khan that court historians such as Shermuhammad Munis, Muhammad Rizo Ogahiy, and Muhammad Yusuf Bayani produced a number of important works devoted to the history of the khanate [4; 201].

A prominent representative of this tradition was the poet, historian, and statesman Shermuhammad Munis (1778–1828), who elevated the Khiva historiographical school to a new stage with his work *Firdavs ul-Ikbal*. This work covers events in Khorezm from ancient times up to 1825. Munis managed to write the work up to the seventh year of Muhammad Rahim Khan I's reign (1813). Thereafter, upon the khan's order, he began translating Mirkhond's *Rawzat al-Safa*, and as a result, the continuation of *Firdavs ul-Ikbal* was undertaken by his disciple Agahi.

The work *Firdavs ul-Ikbal*, created by Munis and Agahi, is distinguished by its broad scope, consistent narration of events, and scholarly language. As researcher Q. Munirov notes, this work represents a logical continuation of Abulgazi Bahadir Khan's writings, presenting historical events based on precise chronology and reliable sources. The work contains valuable information not only on political events but also on the socio-economic life of the khanate, the construction of irrigation facilities, cities, and trade routes.

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The pinnacle of the Khiva historiographical school is undoubtedly associated with the work of Muhammad Rizo Ogahiy (1809–1874). Having successfully completed his mentor Munis's work, Agahi later authored five independent historical works: *Riyaz ud-Davla*, *Zubdat al-Tawarikh*, *Jamiʿ al-Waqaʾiʿ al-Sultani*, *Gulshan al-Dawla*, and *Shahidi Iqbal*. These works complement one another sequentially and provide a detailed account of the history of the Khiva from the reign of Allah Quli Khan (1825) to 1872.

Agahi's masterpiece is *Riyaz ud-Davla*, devoted to the reign of Allah Quli Khan (1825–1842). The work vividly and artistically depicts the khanate's internal and foreign policy, relations with Russia, military campaigns to Khorasan, and the construction of new hydraulic facilities and buildings. For example, the account of Allah Quli Khan dispatching troops under Muhammad Nazarbiy Inoq to suppress the Aydostbiy uprising serves as a vivid example of the artistic interpretation of historical facts [3; 351a–351b].

The historiographical school formed in the Khiva represents a distinct phenomenon in Uzbek classical literature. While Abulgazi Bahadir Khan laid its foundation through his accessible prose, this tradition reached its highest peak in the works of Munis Khorezmi and his disciple Muhammad Rizo Ogahiy. Munis's *Firdavs ul-Ikbal* and Agahi's *Riyaz ud-Davla* constitute both the organic continuation and the unique artistic culmination of this school. A comparative study of these works allows for an accurate assessment of Agahi's historiographical style and narrative mastery.

Both works were created as official histories of the khanate at the behest of rulers. However, differences in their scope and central focus significantly influenced their literary and generic nature. *Firdavs ul-Ikbal*, written by Munis during the reigns of Eltuzar Khan and Muhammad Rahim Khan I, aimed to create a comprehensive history of an entire dynasty and the Khorezm state, thus aligning closely with the genre of epic historical chronicles. In contrast, *Riyaz ud-Davla*, authored by Agahi and dedicated to the reign of Allah Quli Khan, centers on the fate and activities of a single historical figure. Consequently, it exhibits features characteristic of historical-biographical and memoir narratives, deeply imbued with the author's personal perspective.

Comparing these two monumental works in terms of prose style, representation of the author's personality, and the role of poetry reveals the interplay between tradition and innovation.

First, differences in prose style. Although both Munis and Agahi were accomplished masters of language, their prose styles differ markedly. In *Firdavs ul-Ikbal*, Munis employs a formal and solemn tone, aiming to convey historical reality with dignity and gravitas. When using rhymed prose (*sajʿ*), it primarily serves to lend ceremonial solemnity to sentences. In contrast, in *Riyaz ud-Davla*, prose becomes a fully artistic phenomenon. Agahi uses *sajʿ* not merely as ornamentation but as a means of creating internal musicality within the text. His prose is richly adorned with complex metaphors and allegories, transforming historical narration into an aesthetic experience.

Second, the role of the author's personality within the work. Differences in scope affect the author's narrative position. While Munis presents himself in *Firdavs ul-Ikbal* primarily as an objective chronicler, Agahi appears in *Riyaz ud-Davla* as both witness and participant. His lyrical reflections in the preface—describing his own fate, suffering under the hardships of the era, and deliverance through Allah Quli Khan's patronage—elevate the work from a mere historical account to a memoir intertwining the author's destiny with that of the ruler and the state.

Third, the functional role of poetry. Although poetry occupies an important place in both works, its function acquires new dimensions in Agahi's writing. Munis uses poetry mainly to conclude events, draw conclusions, or mark dates. Agahi, however, elevates poetry to an equal narrative medium alongside prose, often depicting intense battle scenes and psychological states through masnavis. In this way, poetry becomes an integral structural component bearing significant ideological and artistic weight.

In conclusion, comparing *Riyaz ud-Davla* with *Firdavs ul-Ikbal* fully demonstrates that Agahi was not only a worthy successor of tradition but also a great innovator who opened new horizons in Uzbek historical-artistic prose.

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