

## **COVERAGE OF THE REALITIES OF THE KHANATE OF KHIVA AND THE KHANS OF THE 19TH CENTURY IN THE HISTORICAL WORKS OF AGAKHI**

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#### **Annotation**

In the article the authors provide information about the coverage of historical events related to the Khanate and khans of Khiva XIX century, in the historical works of Agakhi.

**Keywords:** Khorezm, Khiva, Kiyot, Navoi, Abulgazi Bakhodirkhan, Munis, Agakhy, Allokulikhan, Rakhimkulikhan, Muhammad Aminkhan, Syed Muhammadkhan, Muhammad Rahimkhan.

#### **INTRODUCTION**

Khorezm is one of the ancient places that occupies a special place in the history of artistic thinking of mankind. Writers and poets born in this blessed country had their influence and potential at all stages of the history of Uzbek literature. Among the great people who left an indelible mark on the history and literature of the Khiva Khanate of the 19th century, Agakhi was a talented poet, a mature historian and a skilled translator, recognized as one of the brilliant creators of the period after Alisher Navoi in the Uzbek literary environment. People's Poet of Uzbekistan, Hero of Uzbekistan Abdulla Aripov rightly stated that "Agakhi is a great poet and scientist who raised Uzbek literature to a new, higher level after the great Navoi." Matnazar Abdulkhakim, a famous poet and translator from Khorezm, said that " Agakhi chose his

pseudonym based on the work of Navoi" [1]. Research into Agakha's work was started at the beginning of the last century by foreign and Russian scientists, including V. Bartold, S. Tolstov, N. Veselevsky, A. Kun, P. Ivanov, as well as Uzbek scientists like M. Yoldoshev, Y. Gulomov, K. Munirov, V. Zokhidov, S. Dolimov, Yu. Yusupov, Kh. Nazirova and many other scientists who deserve respect and honor. Khiva historian Abdulla Baltaev, who lived in 1890-1966, also wrote about the activities of Agakhi in his handwritten works entitled "Works of Agakhi", "Extracts from the works of Munis, Agakhi and Bayani, relating to the history of 44 Khiva khans, starting from 1644", "Poems of such poets as Khuvayda, Agakhi, Habibi, Muhibb, Murida" and "Muhammasy Tabibi on the gazelles of Navoi, Munis, Agakhi, Firuza" [2].

Agakhi is the pseudonym of the poet, his full name is Muhammadrizo Erniezbek Ugli. Muhammadrizo was born on December 17, 1224 AH ie in 1809 AD in the village of Kiyot near Khiva in the family of Mirab Erniezbek, in his youth he studied at the Khiva madrasah. In the difficult days after the death of his father Erniezbek Mirab, his uncle Shermuhammad Munis (1778-1829), a talented poet of his time, historian, skilled translator and singer-educator, a man who had an effective influence on the literary environment of Khorezm, helped him by becoming a father and mentor. Thanks to Agakhi's close connection with Shermuhammad Munis, he joined the literary and scientific life of that period, participating in poetic meetings of famous Khorezmian poets and scientists, literature lovers, scientific debates held in the Munis family, creating conditions for the full manifestation of his innate creative abilities. Muhammadreza himself spoke about this: "In my youth, troubles fell on my head from all sides, there was always anxiety in my heart and Khan's rule reigned in my mind. But I forgot about all kinds of pain in the world, participating in the conversation of scientists and poets. The poet, who was 20 years old at the time of Munis's death, enjoyed his uncle's lessons and followed him in his work. In particular, writing a continuation of the historical work "Firdavs-ul-Iqbal" ("Garden of Eden") will be an example of the continuation and further enrichment of lyrical traditions immediately at the end of the historical work. After the death of his uncle Munis, Agakhi took the position of mirob in his place and conscientiously fulfilled this duty for almost thirty years. Agakhi's involvement in the palace, his participation in state affairs, and his appointment to the important position of mirob in the Khanate became an important turning point in his personal life and, it should be noted, in his social and creative activities. According to the requirements of his duties, Agakhi has the opportunity to get acquainted with the economic and political situation of the entire khanate, the life of different classes of society. It must be said that all this influences his creative activity, helps expand the range of topics, and interprets current issues in a popular spirit. With his encyclopedic knowledge, energy, honest work and high human qualities, he gained a great reputation even within the palace, the artist was extremely active, he was one of the influential representatives of meetings of poets and scientists. Agakhi diligently studies the works of oriental classics, especially the works of Navoi. It should be noted that the creative experience of Navoi and Munis definitely served as a source of inspiration for Agakhi's work. In addition to his native language, Agakhi spoke Arabic, Persian and Turkish. As mentioned above, Agakhi became a talented poet, a mature historian and a skilled translator of his time. Academician VV Bartold states that "the literary and historical works created by Munis and Agakhi... in terms of the description of events and

the large number of evidentiary sources presented in them, left all works on the history of Kokan and Bukhara that have come down to us far behind" [ 3 ] . An incomparable place for Agakhi is occupied by Abulgazi Bahadirkhan [12] , Umar Baki, Shermuhammad Munis, Dilovarhoja, Bayani, Tabibi, Roji, who occupy a significant place in the field of Khorezm historiography and translation. Agakhi is known not only as a great poet and talented translator, but also as a great researcher of our history. Agakhi's works take place during the difficult period of the Khiva Khanate, on the one hand, with the unlimited dominance of Islamic ideology in public life and feudal fragmentation as a result of mutual wars, on the other hand, the khans had a strong desire to create a centralized powerful state, establish economic, political and cultural connections with relatively developed countries. The urge to create also eventually led to a revival of the literary movement. There will also be significant progress in the history of socially progressive thought on the territory of the Khanate. These characteristics of the period are definitely reflected in Agakhi's work. Agakhi completed the work "Firdavs-ul-Iqbal" ("Garden of Eden"), which his uncle Shermuhammad Munis, who died in 1829, at the age of thirty, could not finish, with a description of the events of that year, about the accession of Allakuli Khan to the Khiva throne, and in addition, he created 5 more large independent historical works. These are "Riyaz ud-dawla" (Gardens of the Sultanate in 1844), "Zubdat ut-Tawarikh" ("The cream of history in 1845-46"), "Jameh ul-wakeoti Sultani" (a collection of events of the Sultanate in 1857), "State of Gulshani" (State Gulshani 1865), "Shahidi Iqbal" (Witness of Iqbal 1872) and other historical works of the Khiva khans Allakuli Khan (1825-1842), Rakhimkuli Khan (1843-1846), Muhammad Amin Khan (1846 -1955), Sayyid Muhammad Khan (1856-64), during the reign of Muhammad Rahimkhan II (1864-1910), almost sixty years of history of Khorezm from 1813 to 1873, features of the history, cultural and socio-economic life of Uzbek, Turkmen, Karakalpak, Kazakh peoples living in the Khiva Khanate, the relations of the khans of the Khiva Khanate with the Bukhara Emirate, the Kokand Khanate and neighboring countries such as Iran, India, Afghanistan, mutual wars, Trade relations between Khiva and Russia, as well as other historical events, along with extensive information about the culture, customs and family life of peoples, presented sequentially in monthly, annual and event-by-event order. Another feature of Agakhi's historical works is that historical events are described in an artistic-figurative style, poetic fragments and poems expressing lyrical retreat. This, in turn, makes historical works more erudite and impressive. Agakhi's historical works represent a chronicle reflecting the events of Khorezm for more than half a century. These works are distinguished by their wealth of factual material and evidence, as well as by being a reliable source. In particular, "Zubdat ut-Tawarikh" is Agakhi's third book after "Firdavs-ul-Iqbal" and "Riyaz-ul-Daula", which describes the events of the era of Rahimkuli Khan in a unique artistic form. Contains information about the military campaigns of Rakhimkuli Khan, the attitude of the Emir of Bukhara Nasrullah Khan to the Kokan Khanate, the territory, climate and nature of the Khiva Khanate at that time. This work is not just a description of events, but is written in a language rich in artistic color, and is also notable for the fact that it reflects Agakhi's socio-political views. Five handwritten copies of Zubdat ut-Tawarikh have reached us, one is kept in the Institute of Oriental Manuscripts of the St. Petersburg Academy of Sciences in Russia, the other in the Russian National Library in St. Petersburg, and the remaining three are kept in the Institute of Oriental Studies named after

Abu Rayhan Beruni. Agakhiha's work "Jome ul-vaqueoti sultani" describes complex and controversial incidents and events during the reign of Muhammad Amin Khan. "The State of Gulshani" is Agakhiha's fourth work dedicated to the era of Sayyid Muhammad Khan. The work mainly talks about the establishment of Sayyid Muhammad as khan, the massacre of the Yawmuts, the khan's appointment of his brothers and relatives and tribal leaders to duties and titles, including the fact that his brother Sayyid Mahmud received the power of Amirulumar in Hazarasp , details of the battles against the Turkmens, Zorlik Khan and Muhammad Panoh during the time of Sayyid Muhammad Khan. Important historical details are included, such as an account of the first conflict with the Russians, diplomatic relations with Kokand and Bukhara, and Shukrullah's trip to Turkey. The work "Shahidi Iqbal" (Witness of Iqbal) is dedicated to the era of Muhammad Rahimkhani Sani-Feruz, and ends with a description of the events of 1865-1873. The book is written in Nastalyk script in black ink on Kokan paper, titles are written in red ink, on a red leather cover, the name of the scribe and the year are not indicated, 227 pages, size 14-25 cm. Each page consists of 15 lines. The only copy of this work is currently kept in the St. Petersburg branch of the Institute of Oriental Studies of the Russian Academy of Sciences. In the preface to Shahidi Iqbal, Agakhi writes about the title of the work: [4]. The work perfectly covers not only the history of Khorezm, but also the wars of the Bukhara Emirate and the Kokan Khans with Russia, agreements and their consequences. According to Agakhiha, Muhammad Rahim Khan expressed great joy that he had written a book about Sayyid Muhammad Khan and instructed him to write a book about himself. Agakhi said on this occasion: "Ul Hazrat Fakir was specially given the grace of the queen and his wife, and I commanded him with great sincerity and with great care: Compile a book that is rich in content and literature, and all kinds of events (my photo) , come out of the invisible veil and if there is a ghost in the event of appearance, write it down with the date in your own words" [5]. In his work, Agakhi indicates the time of Muhammad Rahim Khan's accession to the throne as follows: "The end and date of Sunbula in the year of the Rat is one thousand two hundred and eighty-first year of the Hijri, on Thursday..". According to Academician VVBartold, this date corresponds to September 10, 1864. The book contains pages related to hunting, natural landscapes, construction and creativity, literature and art, and also describes various competitions and folk games. In his work, Agakhi describes the situation in Central Asia, which is on the verge of the fall of the Khanate. These are stories about the helpless capitulation of the ruler of Bukhara, Amir Muzaffar, and the inevitable tyranny that fell on the head of Muhammad Rahim Khan the second. These stories are not just the result of storytelling, but a warning cry against the dark forces threatening the country [ 6 ]. In his historical works, Agakhi tried to highlight not only the khans, but also the lives of princes, beggars, ministers and officials around the khan, and their noble deeds. For example, in "Shahidi Iqbal" he emphasizes the characteristics of Matmurad Devanbegi, one of the officials of the Khanate, and writes: "Muhammad Murad Devanbegi was a man of great diligence, wisdom, courage, statehood, wealth, loyalty" [7] . It is also stated below that Hazrat Matmurod Devanbegi built a beautiful madrasah in the center of Khiva in 1871 and provided many services for educating young people: On the west side of the mausoleum of Sayyid Alauddin alaihi-r-rohman, and on the east side of the madrasa of Mukhammad Amin Bakhodirhan, a madrasa, a sanginfarrukh building, Imarat Kildurub, was completed at the end of last year. Hamul madrasa is like a heart-

warming building and a hushkhavo madrasa, in the image of a mental engineer, the mind of a wise engineer is a nightly proverb for the imagination of his tariff class.

During one of his trips related to his work as a mirab, Agakhi fell from his horse and severely injured his leg, and after this he was forced to leave his position as a mirab when he was not yet fifty. Agakhi, restless and extremely energetic by nature, did not stop creative and scientific work until the last years of his life, energetically and graciously waving his pen in the field of historiography and translation. Agakhi died in December 1291 AH ie in 1874 at the age of sixty-five and was buried next to his uncle Shermuhammad Munis in the Sheikh Mawlana Baba cemetery located in the village of Kiyot where he was born. "The poet and historian, the creator of Khorezm historiography, who continued his work after Abulgazi Bahadirkhan, Shermuhammed Munis and Muhammad Reza Agakhihi, is Muhammad Yusufbek Bayani (1840-1926)" [ 9 ]. He noted that the history of Khorezm was written in detail by Munis and Agakhi, but in connection with the death of Agakhi, he took upon himself the task of writing the history of the last years of the era of Muhammad Rahim Khan, and in his work "Shajaray Khorezmshahi" he writes: "Ogahiy kham rahili olami bako buldi. However, the industry is in one thousand three hundred and twenty-three, the events of about forty-two years have not entered the takrir kaidr, and now it is the responsibility of the poor" [10]. K. Munirov, an Agakhi researcher who deeply studied the scientific heritage of Agakhi, said: "Some information about the life, literary activities and historical works of Agakhi has been published. But they still cannot adequately explain the great master of words Agakhi, his place in the history of Uzbek literature, his significant contribution to Uzbek literature, the significance of Agakhi's historical works in the study of the history of the peoples of Central Asia [11 ] .

In conclusion, it can be noted that Agakha's historical works, which have a purely scientific significance, are of great importance as a source of reliable information about the literary and cultural life of the period and its main manifestations, and are in many ways close to artistic prose [13] . In short, like all the great geniuses of the East, Muhammadreza Agakhi was a master of encyclopedic knowledge. The thinker, who for almost fifty years worked creatively and scientifically not only in the field of literary poetry, but also in the field of historiography and literary and scientific translation, left an extremely important legacy for generations. The creative and scientific heritage of the thinker is colorful and amazing in its breadth and depth of content. As a historian, poet and translator, Agakhi left behind six historical works, one divan, nineteen translations, a total of 27 works. Indeed, after Alisher Navoi, such a large-scale and highly artistic work of creativity was created for the first time in the history of Uzbek literature. Today, scientific research on these works continues. It is a pity that before this time they were not published in their entirety in the modern alphabet. Therefore, today, under the leadership of a group of Agakha research scientists and a number of source scholars, textual critics of our republic, including a dedicated scientist, Doctor of Philology, Associate Professor Abdulla Orazboev, manuscripts of Agakha's works are published in the current alphabet under the title "Works". To date, ten volumes of this collection of "Works" have been published, scholars continue to research the remaining works of Agakhi and are in the process of publishing the next twenty volumes. Until now, very little scientific research has been carried out on Agakhi's works. After the publication of these publications, the artistic splendor of

Agakha's works, genre features, their place in literary criticism, the vocabulary of Agakha's works, its place and significance in the development of the Staruzbek literary language, Agakha's verbal mastery, appropriations in Agakha's works, as well as the reflection of the realities of the Khiva Khanate in historical works of Agakhi. Targeted scientific research is being carried out, which will undoubtedly make a special contribution to the development of the fields of history, linguistics, literary criticism and ethnography. Based on the above, in our country, Muhammad Reza Erniezbek Ugli Agakhi is valued and revered as a major cultural figure of his time, a master of classical poetry, a great historian, scientist and translator, as well as one of the largest figures in the literary movement of Khorezm, which left a deep mark in the history of our country.

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