



THE INFLUENCE OF ALISHER NAVAIY'S TRADITIONS ON THE DEVELOPMENT OF HISTORIOGRAPHY IN KHOREZM

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<https://doi.org/10.5281/zenodo.17774332>

Abstract. The article analyzes the issue of Alisher Navoiy's influence on the development of historiography in Khorezm. Excerpts from the works of Munis, Agakhiy, and Bayoniy are used to demonstrate the manifestations of Navaiy's influence in Khorezm historiography, and well-founded conclusion are drawn.

Keywords: historiography, influence, Khwarazm, Alisher Navoi, Munis, Agakhi, Bayoniy, Shajarai Turk(The Genealogy of the Turks), Shajarai Tarokima(The Genealogy of the Tarkima), Firdavs-ul Iqbol, Gulshani Davlat, Shajarai Khorazmshohi(The Chronology of the Khorezmshahs), History of Khorezm.

Introduction

The influence of great Alisher Navoi's traditions is also noticeable in the development of nineteenth-century historiography in Khorezm. Characteristic of Navoi's style are the systematization of existing historical narratives; maintaining consistency in accounts of events with respect to time, place, and participants; and, instead of dwelling at length on persons and events that earlier histories have already treated extensively, providing detailed information about those who received little attention, thereby attempting to perfect the historical record and to fill its "deficiencies" and "gaps." These features are likewise observed in the historical works of Munis, Agakhiy, and Bayoniy. A thorough analysis of them yields important insights for literary studies and historiography, underscoring the topicality of this subject.

Materials and Methods:

The following historical works serve as the object in researching the posed problem: Alisher Navoi's Tarikhi anbiyo va hukamo and Tarikhi muluki Ajam, Shermuhammad Munis's Firdavs-ul Iqbol, the five historical works of Muhammad Rizo Agakhi, and Muhammad Yusuf Bayoniy's Shadjarai Khorazmshohiy and Xorazm tarixi. The article employs comparative-historical, hermeneutic, and biographical methods.

Results

One of Navoi's distinctive principles in historiography is systematizing existing historical accounts; preserving consistency in narrating events with respect to time, place, and participants; and, rather than dwelling at length on persons and events that previous histories have already treated in detail, providing extensive information about those who received little attention, and thus the process of attempting to perfect the historical record and fill its "deficiencies" and "gaps", is continued in Shermuhammad Munis's Firdavs-ul Iqbol, the five historical works of Muhammad Rizo Agakhi, and Muhammad Yusuf Bayoniy's Shajarai Khorazmshohiy(Chronology of the Khwarazm-shahs) and Khorazm tarikhi(The History of Khwarazm).

Various poetic passages are included within the narrative of events under headings such as, bayt (Couplet), she'r (Verse), nazm (Poem), qit'a (Stanza), ruboiy (Quatrain), fard (Philosophical verse), ta'rix (Chronicle), qasida (Ode) and masnaviy (Masnavi) in the historical works created in Khorezm, as in the works of Alisher Navoi. These include: a bayt reflecting a virtuous deed of the ruler; a she'r concerning warfare or the moral condition of the army; a nazm expressing maxims arising from life experience, or attitudes toward an event or its participants, or elaborating on information presented in the prose section; a fard containing philosophical conclusions drawn on various issues; qit'a and ruboiy passages expressing courtly customs or socio-political and ethical themes; a masnaviy devoted to the depiction of battle scenes; ghazal or qasida verses characterizing historical figures; and ta'rix poems indicating the date of an event. These examples illustrate the same stylistic tradition.

The works of Khwarazmian poets are also written in a simple, accessible language that is brief, concise, and understandable to everyone. We observe the influence of Alisher Navoi's writing style, which avoids difficult, complex, meaningless, and overly ornate expressions and figurative elements, as well as abstract sentences, presenting ideas in the simplest possible form in it.

3. We find the practice of composing a preface (debocha) to the historical text and writing much of the work in the saj' (rhymed prose) style in the historical works created in Khorezm as well.

Discussion

Alisher Navoi, whom Mirkhond called "the unique one of his age in historical knowledge", was not only the leading initiator of the creation of several historical works in his own time, but also made a worthy contribution to the development of this field through his own writings in the study of history. Many historians who lived in the same period and environment as Hazrat Navoi produced their historical works based on the great thinker's wise counsel and, one might say, his guidance regarding the methods of writing historical texts. As Oybek notes, "Historians such as Mirkhond and Khwandamir worked directly under Navoi's leadership, with his material support and encouragement, on major historical works" [Oybek, 1979: 32].

That can be confirmed by the words of Muhammad ibn Khwandshah Mirkhond in his *Rawzat al-safa fi siyar al-anbiya' wa-l-muluk wa-l-khulafa'*, stating: "Let the writing of the historical work begin. Its expressions must be free from figurative and metaphorical language, and it must avoid the fault of borrowing or appropriating (material) from other books... It should consist of a preface, seven sections, and a conclusion" [Jo'raboyev, 2016: 7].

Navoi also ensured that his own works, *Tarikhi anbiyo va hukamo* and *Tarikhi muluki Ajam*, were "free from figurative and metaphorical expressions and far from the fault of borrowing or appropriating from other books." Navoi's distinctive principles in historiography, which set him apart from others, are manifested in the following:

Systematizing existing historical narratives; maintaining consistency in the description of events with respect to time, place, and participants; and, instead of dwelling at length on persons and events that earlier histories have already described in detail, providing extensive information about those who received little attention and thereby striving to perfect the historical record and fill its "deficiencies" and "gaps." For example, in *Tarikhi anbiyo va hukamo* ("The History of the Prophets and Wise Men"), relatively extensive information is provided about the prophets who lived before Islam, such as Adam,

Noah, Moses, Joseph, and Jesus (peace be upon them), while the history of the Prophet Muhammad (peace be upon him), to whom numerous independent books have already been dedicated, is not treated. Likewise, in Tarixi muluki Ajam, although considerable space is devoted to figures such as Alexander, Darius, Bahram Gor, and Khosrow Parviz, Navoi does not consider it necessary to elaborate on Buhtun Nasr (Nebuchadnezzar), a representative of the Kayanid dynasty, remarking: "But regarding Buhtun Nasr there are exceedingly many words...", thus avoiding unnecessary repetition.

The principle of avoiding lengthy discussion in matters on which historical sources are contradictory or lack unanimous opinion; keeping such passages brief because conflicting reports may generate doubt in the reader; and refraining from excessive, exaggerated details. This is confirmed by Navoi's remarks regarding Ham, the son of the Prophet Noah: "...of all the histories that have been written, there is no topic more confused than this one. Many contradictory accounts are mentioned here, and writing them out would only cause distress to the reader. Therefore, based on several reliable books, the matter has been summarized thus." [Navoi, 2000: 106].

Similarly, in the story of Alexander the Great, Navoi states that the descriptions in historical books of the wall of Alexander the Great and the qualities of Gog and Magog are so excessively exaggerated that "this humble writer's pen is not capable of setting down what the historians have written" [Navoi, 2000: 112].

He also refrains from clarifying the duration of Yazdijird ibn Bahram's reign, emphasizing the uselessness of the considerable disagreements among historians on this issue.

As Jurabayev notes, "Navoi did not dwell on overly exaggerated details, fantastical elements, or doubtful aspects. On the contrary, in several places he expressed his own critical observations in this regard. This feature demonstrates the author's unique and impartial approach to history." [Jurabayev, 2016: 10].

The principle of preserving historical truth; presenting prophets, saints, sages, or kings with accurate biographical characterization as historical figures; and evaluating the activities of rulers not from the viewpoint of their military campaigns, but through their social actions, such as governing with justice, improving the country's economy and its defense, enhancing the people's welfare, and promoting science and knowledge, and determining their place in history accordingly. Indeed, "the most impartial and correct way of evaluating the past is to assess it through the reality of life, the interconnectedness and harmony between the individual and society, and the relations, contradictions, and interests that underlie the continuous development of human life" [Jurabayev, 2008: 17].

Presenting specific poetic passages under headings such as "rubai"(Quatrain) "bayt,"(Couplets / Verse) "she'r,"(Poem / Verse) or, "nazm,"(Poetic Composition) and "masnavi" in a general concluding manner, including after each narrative. In these poetic fragments, the name of the prophet whose story has just been told is mentioned, philosophical conclusions are drawn, and sayings or wisdom attributed to a philosopher are artistically expressed. At times the verses reflect traits characteristic of particular kings, and they harmonize with the content of the narrative that precedes them.

Writing in a simple, clear, concise, and accessible language. Alisher Navoi "adopts an entirely independent style of writing. In his works we almost never encounter difficult,

complex, meaningless, or pompous expressions and figurative elements, nor abstract sentences. He strives to express his thoughts as simply as possible."

By writing *Tarixi muluki Ajam* ("History of the Persian Kings"), which possesses a profound social content, Navoi also created a new style of composing historical works in the Uzbek language. Prior to Navoi, no work of that type in Uzbek is known to have existed. Navoi emerged as an original historian who presented the past in connection with the socio-political issues of his own time and, in interpreting history, prioritized the interests of the people and the country [et.al., 1977: 448].

Although the historiography of Khorezm began with Abulghadzi Bahadurkhan's *Shajarai Turk* and *Shajarai Tarokima*, as the author notes, these works were created in accordance with the traditions of medieval Muslim historiography, based on the study of eighteen volumes related to the histories of Iran and Turan, and aimed at ensuring the continuity of historiography. Except for the fact that the history was presented in a simple and accessible style, Navoi's traditions are not observed in these works. However, we witness the stylistic features characteristic of Navoi's historical writings in the nineteenth-century works of Munis, Agakhi, and Bayoniy.

Observations show that in Pastor Amr. Amirxanyan's review of *Firdavs ul-Iqbol*, it is noted that the work contains information both about the period before Abulghazi Khan and during his reign, details that do not appear in Abulghazi Bahadurkhan's historical works *Shajarai Turk* and *Shajarai Tarokima*. These accounts are written based on evidence, presented in chronological order, and the events are well interconnected. Furthermore, P.P. Ivanov notes that the most detailed information on the history of the Karakalpaks and Turkmens is found in the historical works of Munis and Agakhi [Munirov, 2002: 15, 17].

It is described in *Firdavs ul-Iqbol*, how Khojamurodbiy, while enjoying the sultan's favor and rank, secretly led Muhammad Rizobek astray through intrigue and malevolent influence, causing him to rebel and ultimately contributing to the death of the amirzoda. This event is presented in poetic form under the heading *Qit'a* as follows:

"Ahli fasod tarbiyatini qilmoq ixtiyor,
Qilmoqdurur, yilonni qo'yun ichra parvarish.
Topmas sharorat ahli navozish bila saloh,
Bo'lmas falakka sa'yi bila rostlig' ravish" [Munis, 2010: 195].
(Tr-n: Those who in corruption take delight,
Are like a snake within the sheep's sight.
Where flattery rules, no skill shall grow,
And truth in heaven cannot freely flow. By the author)

In the prose passages under the title *Nukta* (The Point), philosophical reflections are presented, and their content is appended in poetic form under the heading *Bayt* (Couplet): "G'aflat holatedur shum va xislatedur mazmum, g'aflat qaydida giriftor bo'lg'on halokat vartasida nobuddur va qayddin qutulg'on saodat olamida oqibat mahmud" ("Negligence is an evil state and a blameworthy disposition; one who is caught in its grip is destroyed in the abyss of ruin, while one who frees themselves from it attains a blessed outcome in the world of felicity")

Couplet: Kimki g'aflat erur shioru fani,

Bo'lsa tong yo'q – halok jonu tani. [Munis, 2010: 151] **(Tr-n:** Whoever adopts negligence as their motto and skill, Shall have no dawn – both soul and body perish). When comparing certain passages from Alisher Navoi's Tarixi muluki Ajam and Firdavs ul-Iqbol, it is observed that in the conclusions about each individual, the ideas of the inevitability of death, the limited span of life, and the transience of the world are emphasized.

Poem:

Qilma chu foniy aro, ey hushyor,
Umring ila davlatingga e'tibor.
Kimga falak berganini olmadi,
Zulm bila tufroq aro solmadi.

Translation: (O mindful heart, let not thy life be spent,
In fleeting wealth of world and vain content.
The breath of life from Heaven will return,
And to the dust at last thy body shall turn) (by Author).

Poem:

Temurbiy necha kun tutub dahrni,
Adolat bila yorutub dahrni.
Chu tutti ajal jomi nur zahr anga,
Ne davlat madad qildi, ne dahr anga.

Poem (Nazm): **(Tr-n:** For how many days did Great Temur hold the world, Illuminating it with justice. But when death took the cup of light from him, Neither power nor time could help him.)

Couplet:

Umrni bilmak nedurur jovidon,
Dedi rasuli arab: "Al-umr – fon" [Munis, 2010: 73].

Quatrain (Bayt):

Umrni bilmak nedurur jovidon,
Dedi rasuli arab: "Al-umr – fon."
[Munis, 2010: 73]

Tr-n: Quatrain (Bayt): (To not know the span of life is foolish, as the Arab Prophet said: "Life is fleeting.")

It is evident from this that Munis is the most worthy follower of Alisher Navoi in the field of historiography. In the preface to his historical work, he even mentions the blessed names of the great master, which indicates that Navoi's image was vividly present in the author's mind during the writing of Firdavs ul-Iqbol.

It should also be noted that sometimes historical works include quotations from other poets. For example, in Agakhi's Gulshani Davlat, the following quatrain from Saadi's Mav'izot supports this observation:

Iloji voqe'a pesh az vuqu' boyad kard,
Darig' sud nadoradi chu raft kor az dast.
[Ogahiy, 2020: 102]

(Tr-n: One must anticipate events before they occur,
For once the matter is done, no benefit remains if it slips from the hand)

Bayoniy's works, Shajarai Xorazmshohiy and Xorazm tarixi, are particularly notable for being written in a simple, clear, concise, and accessible style:

"Two days passed. Pahlavonniyoz Yuzboshi, Avazmurodboy, Muhammad Qurbon Yuzboshi, and Mutish Qulon conferred and said: 'Tomorrow, when the battle begins, shoot all arrows at Qaroboloq.' «Ertang urush bo'lg'onda hamma o'qni Qaroboloqg'a otinglar». Alqissa, ertang maydon orasta bo'ldi. Bahodirlar maydong'a ot solib, hamma o'qni Qaroboloqg'a otdilar, Qaroboloq pora-pora bo'ldi, Yamut lashkari bu voqeani ko'rub, shikast topib kettilar" [Bayoniy, 1991: 21]. (Tr-n: The next day, the battlefield was arranged. The warriors mounted their horses and shot all arrows at Karobolok. Karobolok was shattered into pieces. Seeing this, the army of Yamut suffered defeats and retreated."

[Bayoniy, 1991: 21]

Munis, like Mirkhond in Ravzat us-Safa, includes a preface (debocha) in which he composes qasidas at the beginning of his work. Following his mentor's example, the historian writes the lines in saj' (Rhymed prose) style:

"Oriy, salotin marhamatida kayfiyatedurkim, gadoni darajai saltanatg'a kelturur va muluk tarbiyatida nash'odurkim, quzg'unni to'tidek go'yo qilur va to'tini Masihoso. Va har kishikim, mundin bahramand ermas, har nechakim gavhari asldur, tosh silkiga ham kirmas." [Munis, 2010: 16] (Tr-n: "Oriy, under Your gracious favor, may my disposition be such that it elevates the lowly to the rank of sovereignty and nurtures them in the education of kings; may I restrain the rebellious as one restrains a parrot, and safeguard its essence like the Messiah guards his flock. And anyone who does not benefit from this, whatever their true worth may be, cannot even enter the fold of precious stones.") Similarly, composing a preface and using the saj' style is also observed in Agakhi's historical works, showing continuity in the stylistic tradition of Khorezmian historiography.

Conclusion

The influence of Alisher Navoi on Khorezm historiography can be explained through two factors:

1. **Direct influence:** This refers to Khorezmian historians' close acquaintance with Navoi's historical works and their inspiration and guidance drawn directly from his writings.
2. **Indirect influence:** This stems from Navoi's encouragement and advice, which led to, for example, the first volume of Mirkhond's Ravzat us-Safa being translated, the latter half of its second volume being rendered by Munis and Agakhi, and Atoulla ibn Fazlulla Husayniy's Ravzat-ul Ahabab (written under Navoi's guidance) having its second part edited into Uzbek by Bayoniy [Munirov, 2002: 56]. The experience gained by these historians in translation and editing was later applied in composing their own historical works. Furthermore, Navoi's use of Sharafiddin Ali Yazdi's Zafarnoma (translated into Uzbek by Agakhi) and Abu Ja'far Muhammad ibn Jarir al-Tabari's Tarikh al-Tabari (translated from Persian into Uzbek by Bayoniy) also had a significant impact on their historiographical activity.

Navoi's distinctive principles in historiography, such as embedding poetic passages under headings **bayt** (Couplet), **she'r** (Verse), **nazm** (Poem), **qit'a** (), **ruboiy** (quatrain), **fard** (philosophical verse), **ta'rix** (chronicle), **qasida** (ode) and **masnaviy** (masnavi) within narrative accounts, and expressing ideas as clearly, simply, concisely, and understandably as

possible, are reflected in the nineteenth-century historical works of Munis, Agakhi, and Bayoniy produced in Khorezm.

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