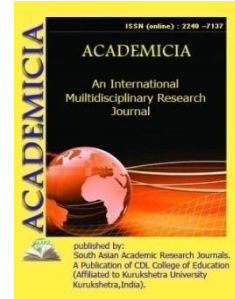




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## THE STUDY OF KOMIL KHOREZMI'S LIFE AND LITERARY HERITAGE IN UZBEK LITERATURE

**Shahobiddin Babayarovich Nuriddinov\***

\*Doctoral student,  
 Karshi State University, UZBEKISTAN  
 Email id: shahnur.82@mail.ru

### ABSTRACT

*In this article, the study of the life and creative heritage of Kamil Khorezmi in Uzbek literature is examined. The works of historiography and literature, as well as information in scientific articles were analyzed in detail. It is clear from the sources that Kamil Khorezmi was a talented composer and musician. Tazkiranavis praised Laffasi Kamil's musical skills and recalled that he was unique in his time playing the tanbur [8:20]. The information in the "Musical History of Khorezm" that "he died in the morning on the 27th of Sha'ban 1317" is reliable. First, the date is clearly indicated in the next play. We think that it is worthwhile to dwell on various aspects of Kamil Khorezmi's activity. Scientific sources contain a number of information about Kamil Khorezmi's publishing and calligraphy activities.*

**KEYWORDS:** *Calligrapher, Musician, Translator, Devon, Press, Creative Activity, Scientific Research.*

### INTRODUCTION

Kamil Khorezmi is a mature poet, calligrapher, composer, musician, translator and statesman who has a special place in the cultural and social life of the Uzbek people. His exemplary work was in the spotlight of his contemporaries and later scholars. The study of the life and creative activity of Kamil Khorezmi, mentioned with great respect in the works of his contemporaries such as Ogahi, Tabibi, Bayani, has risen to a new level since the 40s of the last century.

Famous literary scholars provide valuable information in many articles covering various aspects of the life and creative activity of Kamil Khorezmi. The results of the research show that one of the urgent tasks of literary criticism is to create a monograph-based research with an in-depth analysis of Kamil's life and work on the basis of reliable sources.

The interest in Kamil's life and work, the encouragement to study it, began during the poet's lifetime. In particular, the poet's contemporary Ogahi in his work "Gulshani Davlat" wrote: "Navrasfikrvatozatab'shuarodin, fazlvahunarahliorasindamumtozPahlavonNiyozkim, fozillarguruhiichrataxallusiKomildir"[Pahlavon Niyaz is one of the most innovative and pure poets, the most famous among the masters of science and profession]. Clearly, the recognition of a classical word artist like Ogahi shows that Kamil has a high creative potential. Sheikh Suleiman Bukhari in his work "Lugatchigatoyivaturkiusmani" published in Istanbul in 1880, a brilliant scholar of Turkic languages, used the poems of Kamil Khorezmi, along with poets such as Navoi, Lutfi, Babur, Munis, Ogahi, Feruz. In the preface of the book, the author notes that he took examples from his own dictionary from the poetry of famous poets ("mashohirshuaro") [2: 2]. This single example proves that Kamil's work was recognized by his contemporaries during his lifetime. There are a number of manuscripts and lithographs composed by the poet in the late 19th and early 20th centuries. Some of his poems were published in the first sample of the Uzbek press, the Turkestan regional newspaper.

We think that it is worthwhile to dwell on various aspects of Kamil Khorezmi's activity. Scientific sources contain a number of information about Kamil Khorezmi's publishing and calligraphy activities. Mulla Bekjon Rahmon ogli and Muhammad Yusuf devonzoda wrote in his work "Musical history of Khorezm" that "Kamil Khorezmi ... was one of the first poets and editors of Khorezm" [17:62]. A. Murodov, a researcher of Central Asian calligraphy, wrote in his book "From the history of Central Asian calligraphy" that "Kamil Khorezmi ... was a talented composer, master calligrapher; famous painter ... Kamil was quickly recognized in calligraphy and music"[11: 113]. Kamil Khorezmi as a calligrapher in collaboration with Alisher Navoi's "Badoeul vasat", "Navodirush-shabab", as well as Agahi's "Tawiz ul-oshiqin", "DevoniRojiy", "DevoniFeruz", "Devonimajmuaighazaliyot" and collaboration with Mulla Qurbonniyaz, He copied the "DevoniKomyob" and the manuscript of "Latoyifut-tavoyif" (translation). As a publisher (he began his career in 1880) in the Khiva printing house, he prepared Alisher Navoi's works "Khamsa" (1881) and "Khazoin ul-maoniy" ("Chordevon" - 1882) for publication. In this work, he carefully studies the works of Kamil Navoi, draws on the publication the texts in the most perfect manuscripts, and takes great responsibility for the work of publishing. In the first edition of both works, great forewords are also written. Along with many figures of Uzbek literature, Kamil Khorezmi considers Navoi as his mentor in art. That is why, the great poet shows devotion as a promoter of his works. In calligraphy, he taught such master calligraphers of Khorezm as Master Muhammad Panoh, Khudoibergan Muhrkan Devon, Muhammad Sharif Devon, Matyokub Harrot Devon, Muhammad Rasul.

According to historical data, on the recommendation of Feruz, Kamil Khorezmi was responsible for the quality and perfection of all publications. This, in turn, testifies to the fact that Kamil Khorezmi was a mature enlightened person.

It clear from the sources that Kamil Khorezmi was a talented composer and musician. Tazkiranavis praised Laffasi Kamil's musical skills and recalled that he was unique in his time playing the tanbur [8:20]. This information is confirmed by the poet's ghazal "Tanbur". In the ghazal, the poet describes the tanbur with special affection. Literary critic R. Majidi writes about it: "Kamil used to practice tanbur, gijjak and santur very well". For this reason, he attended music nights in the presence of the khan; Kamil himself gives information about this in his somewhat

humorous ghazal”[9:23]. His compositions “Murabba'iKamil” and “PeshraviFeruz” are still performed today. Kamil's greatest contribution to the field of music was the recording of Uzbek melodies. For this reason he attended music nights in the presence of the khan; Kamil himself gives information about this in his somewhat humorous ghazal”[9:23]. His compositions “Murabba'iKamil” and “PeshraviFeruz” are still performed today. S.L. Ginzburg, a Russian composer and music theorist, writes about Kamil's work in the field of music: “Finally, it is interesting to note that under the influence of direct acquaintance with Russian culture in Khorezm in the 80s of the last century by Pahlavon Niyaz Mirzaboshi invented a special tabular note for tanbur” [3:22]. Indeed, Kamil Khorezmi's travels to St. Petersburg with Feruz had a great influence on the creation of the note line.

Another aspect of Kamil Khorezmi's activity is his translation. As a skilled translator, he translated a number of popular works in the East into Uzbek. In particular, by the decree of FeruzBarkhurdor bin Mahmud Turkman Farahi(nickname isMumtoz), he translated“Mahbub ul-qulub” (second name is“Mahfiloro”)in 1864, Fakhridin Ali Safi's “Latoyifut-tawayif” (“Anecdotes of various groups”) and “Latayifut-zaroyif” (“Various clever and elegant (beautiful) anecdotes”)in 1869. Among them are the translations entitled. In the Anthology of Uzbek Poetry, the writer Oybek writes that Kamil translated “Rano and Zebo” from Persian [16: 190]. However, it is clear from the sources that this work was not translated by Kamil, but by his son Muhammad Rasul Mirza. It is worth mentioning one controversial issue in Kamil's translation career. Said Muhammad Khan ordered Kamil to translate one of the books classified by Amir Temur. In the process of perfect translation, the poet consults with Roji on some issues. When the translation is ready and presented to the khan, Roji claims, “I translated the work, not Kamil”. There is a fifty-byte masnavi in Kamil's devon, and the situation is described in detail by the poet. Suffering from injustice, Kamil addresses the khan:

Yomangayonabirkitobbering,  
*[Or give me a book]*  
 Turkqilgildebonjavobbering.  
*[And order me to translate it to turkish]*  
 Menibiruydaaylabonmahbus,  
*[Leave me as a prisoner in a house]*  
 Eshikindogiqildurungmadrus.  
*[Say them to lock the doorlock]*  
 Harnakimbulgusidururdarkor,  
*[Everyone is welcome]*  
 Istaganchoгдаqildurungtayyor.  
*[Ready to go whenever you want]*  
 Tunukunsay' birlaso'z bitoyin,  
*[I write a word day and night]*

Toulishintihosigaetoyin

*[And I complete the job]. [4:13-14]*

Apparently, Kamil believed in his creative potential. In general, this situation is a controversial issue, and we think that further research will clarify this.

Valuable information about the life and creative activity of Kamil Khorezmi can be found not only in literary works, but also in historical works. Muhammad Yusuf Bayani, a contemporary of the poet, writes: "Two years later, in the year one thousand three hundred and seventy-seven of the Hijrah, the year of the cow, Ibrahimkhoja passed away, and the palace of the world passed away forever. Then he had four sons. The first was Ismailhoja, the second was Islamkhoja, the third was Ishaqhoja, the fourth was Muhammad Yaqubkhoja, The history of PahlavonMirzoboshi was at least five to twenty bytes for the death of his mother. Bye:

KomilulSayyidyuzinkurmaydedi,

*[Kamil said that he doesn't want to see that Sayyid]*

XujaIbrohimijannatjoygoh.

*[Xuja Ibrahim is in a paradise]*

Let me not hide the fact that this history was more than sixty hundred. With practical taste, he said, "Sayyidyuzinkurmaydebsen [You say you don't want to see Sayyid's face]" referring to the isqat of the number. Chun said, "You" are sixty, and if you are sixty, history will be right". [1:79]. It is noteworthy that this history quoted by the historian and other poems created in this genre serve as an important source in the study of the creative biography of Kamil Khorezmi, his place in the literary environment of his time, his place in the social life of the khanate. This, in turn, highlights the need for more extensive research on the sources of the poet's literary heritage.

Kamil's younger contemporary Hasanmurad Laffasi's work "Tazkirai shuaro" provides valuable information about the life and work of the poet and examples of his poems [8: 19-24].

From the second quarter of the last century, special attention was paid to the study of the life and work of Kamil Khorezmi. Compiled by the literary critic Olim Sharafiddinov before the Second World War, "The Chrestomathy of the History of Uzbek Literature", published in 1945, gives a brief account of the poet's life and work and includes examples of his poems. In 1948, literary critic Mahmudali Yunusov defended his dissertation on the life and work of Kamil. The book "Komil Khorezmiy", which emerged as a result of the author's research, was one of the important achievements in the field. In the volume III of the "Uzbek literature" which had 4 volumes and about Kamil Khorezmi contains 15 ghazals of the poet, one muhammas, one masnavi, the continent. It was published in 1959. In 1961, Rahmat Majidi published the poet's "Tanlanganshe'rlar". The collection includes 28 ghazals, 4 muhammas, one masnavi (abbreviated), rubai and fardpoems [7].

It should be noted that in the monograph of Professor G. Karimov "History of Uzbek literature" (book 3) a fair attention is given to the study of Kamil's work. The play explores the period and literary environment in which the poet lived, his biography, the artistic features of his poetry, the scope of the subject and the characteristics of the genre, as well as his translation [5: 227-256]. In

the press of the 70s, a number of articles were published devoted to the study of perfection. Such as, in M. Yunusov's "Komil" ("Sharqyulduzi", 1956, №11), G. Karimov's "Singer of noble intentions" ("Sharqyulduzi", 1976, №1), V. Zohidov's "Barkamoladib" ("Uzbekiston madaniyati" newspaper, September 3, 1976), A. Hayitmetov's "Ilgorgoyalarkuychisi [Song of Advanced Ideas]" (Soviet Uzbekistan newspaper, July 8, 1976), A. Kayumov's "Adibva Arbob" ("Uzbekistan Culture" newspaper, August 31, 1976), N. Kobilov's "Taraqqiyparvarshoir" ("Uzbekistan Madaniyati" newspaper, August 27, 1976), F. Musamuhamedova's "Buyuksalaf larizdoshi [Follower of the Great Salaf]" ("Sovet Uzbekistoni" newspaper September 5, 1976), V. Muminova's "Tarjimon [Translator]" ("Uzbekistan Madaniyati" newspaper, September 3, 1976), A. Akhmedov's "Komil-zullisonaynshoir" ("Adabiymeros", 1983, №2), U. Khojaeva's "Muhammadniyoz Komil devonining Toshkent nusxalari [Tashkent copies of Muhammadniyoz Kamil's divan]" ("Adabiymeros", 1998, №3-4), R. Majidi's "Komil Khorezmi" ("Uzbek tiliva adabiyotimasalalari", 1961, №2), R. Khojiev's "Komil Xorazmiy – xattot va shoir [Komil Khorezmi - calligrapher and poet]" ("Adabiymeros", 1978, №11), Sh. Yusupov's "Komil haqidayangima'lumot [New information about Kamil]" ("Sharqyulduzi", 1988, №7), F. Kabulov's "Komil haqidayanabir yangima'lumot [Another new information about Kamil]" ("Adabiymeros", 1991, №2), various aspects of Kamil's life and creative activity were explored. Moreover, in the fifth volume of the five-volume "History of Uzbek literature" by the literary critic A. Hayitmetov under the title of "Muhammadniyoz Komil" was studied in detail the life and literary heritage of the poet [15: 65-96]. It seems that from the middle of the last century to the present day the life and work of Kamil Khorezmi have been studied in various aspects.

A relatively complete version of Kamil's literary heritage is *Devon*, published in 1975 by literary scholars A. Hayitmetov and V. Muminova on the occasion of the 150th anniversary of the poet's birth. The publication includes about 3,800 poems of the poet, including lyrical genres such as ghazal, mustahzod, murabba, muhammas, musaddas, musabba, qasida, rubai, problema, bahritavil [6]. First of all, it should be noted that this edition contains a relatively large part of the lyrical heritage of Kamil Khorezmi in the current spelling. Although A. Hayitmetov noted that the poet's works were "published in a slightly abbreviated form", it seems that most of the *devon* was not included in this edition. In particular, religious-mystical, enlightening poems, hymns, prayers and ghazals, poems on socio-political themes, continents based on history are not included in the publication at all. Only three ghazals are included from the poet's Persian heritage. However, manuscripts and lithographs of Kamil *Devon*, various *bayoz* and collections contain about twenty ghazals of the poet, three muhammas, eight histories, one of which is Persian poetry in the genres of musaddas and musamman.

The poet's office was published twice in his lifetime - in Khiva (1880, 1895), where the first lithographic printing house in Central Asia was established, and later in 1910 in Tashkent in lithography. Although all three editions do not fully cover Kamil's lyrical legacy, they serve as an important source in the study of his work.

Until this, about a dozen manuscripts of Kamil's office have arrived, and they mostly complement each other. Among the manuscript sources, the 1949 and 1025 inventory digital copies kept in the manuscript fund of the Institute of Oriental Studies named after Abu



RayhanBeruni are relatively excellent sources. Therefore, these two copies were selected as the base source for the 1975 edition of the devon.

During the period of independence, samples of Kamil's work were included in the textbooks of schools and secondary special educational institutions, information about the life and work of the poet was published in higher education textbooks.

It should be noted that the sources devoted to the study of the life and work of the poet are not without certain shortcomings and errors. For example, there is a difference in the sources about the name of the poet. A. Otamurodova and O. Abdurahimov in their article "KomilXorazmiyMatniyoZdevonbegiemas" put forward the following ideas: "...In the literary criticism of that time, under the ideological persecution of the komfirka, some historical figures, writers and poets became "mature propagandists of advanced Russian culture." was interpreted as a "hero" who applauded the Russian colonialists. In particular, during the tragedies of the conquest of the Khiva khanate by General Kaufman, the image of Matniyaz-Muhammad Niyaz devonbegi, who was benevolent to the colonialists, was distorted and confused by Pahlavon Niyaz Muhammad Kamil Khorezmi... His contemporaries called him "Matniyaz" in the form of "Muhammad Niyaz". After all, Kamil Khorezmi's name was "Niyaz Muhammad"! His contemporaries never called him "Matniyaz". Because in the Khorezm dialect Niyaz Muhammad is called "Niyozmat". Muhammad Niyaz is called "Matniyaz". The poet's name was Niyaz Muhammad, and in some sources, especially in music literature, he is referred to as Pahlavon Niyaz Muhammad. The word "Pahlavon" was a name given to him in his youth, and this name was preserved later. In historical books, the poet's name appears in the form of Matniyaz"[14].

In scientific sources on the life and creative activity of Kamil Khorezmi, the date of birth of the poet is indicated differently in the sources. Literary critic R. Majidi in the preface "Tanlanganshe'rlar [Selected Poems]" [7: 7] and in the article "KomilKhorezmi" [9:25], in "Milliyuygonishdavriuzbekadabiyoti[Uzbek literature of the National Awakening]" [10:33] also indicate the year of birth of the poet as 1897. In our opinion, the authors of the above sources relied on the data of Laffasi's work "Tazkiraishuaro". Laffasi, a younger contemporary of Kamil, states that he died in 1315 AH (1897 AD) at the age of 72 [8:24]. The information in the "Musical History of Khorezm" that "he died in the morning on the 27th of Sha'ban 1317" is reliable. First, the date is clearly indicated in the next play. Secondly, one of the authors of the work, Muhammad Yusuf, the father of the devonzoda, Muhammad Yaqub, was a pupil brought up in the house of the devon Kamil Khorezmi. Accordingly, it would be correct to indicate the date of Kamil's death as the 27th of Sha'ban 1317 AH (December 31, 1899 AD).

## CONCLUSION

The life and creative activity of Kamil Khorezmi were studied not only in literature, but also in fiction. Drama "Night and Nails" by playwright Yu. Yusupov, Educational-artistic novel "KomilKhorezmi" by Kamil Avaz were one of the commendable works in this field.

In general, although the life and work of Kamil Khorezmi are still being studied, there are some errors in the information provided. Correcting them on the basis of reliable sources, studying all aspects of the poet's life and work on a monographic scale is one of the urgent tasks of today's literature.

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