

THE ROLE OF KOMIL KHOREZMI IN THE HISTORY OF THE KHIVA KHANATE

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Abstract

This article analyzes Komil Khorezmi's role in the Khiva Khanate, his contributions to literature, art, and culture, as well as his active participation in the Jadid movement. It provides information about his activities in the politics of the Khiva Khanate.

Keywords. Mahofil miro, Mirza, Devonbegi (Title - remains Devonbegi, a high-ranking official), Printing House (for Bosmaxona), Peshravi Feruz (Proper name - remains Peshravi Feruz), Divans or Poetry Collections (for Devonlar), Rost Maqom (Name of a musical mode - remains Rost Maqom), Ghazal (Poetic form - remains Ghazal), Murabba (Poetic form - remains Murabba).

Introduction

ACCESS

Komil Khorezmiy, one of the leading figures in Uzbek literature, was born in 1825 in the city of Khiva. His father, Abdulla Akhund, served as a teacher (mudarris) at a local madrasa. Originally named Pahlavonniyoz, he adopted Komil Khorezmiy as his literary pseudonym. He received a solid education for his time, studying at both local schools and madrasas. From an early age, he engaged deeply in reading and scholarly discussions with prominent poets of his era, thereby enriching his intellectual and literary experience.

Komil devoted himself to the study of classical Uzbek literature as well as Persian-Tajik literary works, demonstrating a keen interest in the literary traditions of his time. Even in his youth, he earned considerable recognition as a poet. He was admitted to the Khan's court in the role of a mirzo (scribe) and, in addition to his literary pursuits, mastered musical instruments such as the tanbur, ghijjak, and santur. Consequently, he frequently participated in cultural and musical gatherings at the Khan's palace, an involvement he documents in his satirical writings [1]. Eventually, Komil was appointed as mirzobashi (chief scribe), reflecting both his administrative and literary prominence within the court.

Literature Analysis and Methodology

According to the historical accounts of Ogahiy and Bayoniy, Komil Khorezmiy also participated in various administrative affairs at the Khan's court. Notably, in 1861, he was sent as an envoy from Khiva to Bukhara during the reign of Amir Muzaffar. Following the conquest of the Khiva Khanate by the Russian Empire in 1873, Muhammad Murad and several other divanbegis were exiled. Subsequently, Komil was appointed to the position of divanbegi (chief minister).

As a learned scholar, poet, and artist, Komil, like other progressive figures of his time, took part in court affairs, initially serving as a mirzo (scribe) and ordinary copyist, and was sometimes required to perform certain official duties. After Muhammad Murad, the divanbegi, was sent into exile and no suitable replacement was found, Komil was compelled to assume the office of divanbegi. However, after some time, Muhammad Murad was recalled from exile and reinstated to his former position, while Komil returned to his role as mirzobashi (chief scribe).

The inexperienced and ignorant divanbegi soon began to harass Komil in various ways. Enduring this mistreatment, Komil eventually found an opportunity to compose the following poem, which he presented directly to the Khan.

Manga ey shaxim, ko‘p itob qilma
G‘am o‘tida bag‘rim kabob aylama

The Khan did not approve of this poem and handed it over to the divanbegi. The divanbegi then commissioned another poet to compose a mocking response directed at Komil [2].

The intensity of Komil's social and political activity during this period is particularly highlighted in the notes of contemporary Russian researcher F. I. Lobisevich:

"Divanbegi Matniyoz (Komil) stood out sharply from other officials at the Khan's court due to his intellectual acumen and seriousness. Among the many courtiers surrounding the Khan, Matniyoz alone was vigilant and wise. During the most difficult and tragic times for the Khanate, when the people of Khiva were experiencing days of life and death, he devoted all his energy to restraining unnecessary anger and ignorance, identifying the causes of misunderstandings, and striving to resolve conflicts constructively. The service Matniyoz rendered to his homeland during this period was immeasurably great" [3].

Results And Discussion

Matniyoz (Komil Khorezmiy) also played a significant role in establishing peace among the Turkmen communities in the Khiva oasis, calming their anger and preventing conflicts. During this period, the first printing press was established in the country, and in 1880–1881, Komil's divans (collections of poetry) were published. Many of his works continued to circulate in manuscript form. He paid special attention to translation, rendering numerous literary and historical works from Arabic and Persian into Uzbek.

Despite facing pressure and opposition, he consistently worked for the benefit of the people, diligently pursuing poetic creation and producing translations from Persian. He utilized his influence at the court to promote the development of popular culture. In particular, his leadership of musicians, creation of new melodies, and the collection and transcription of folk songs into musical notation had a lasting impact on the history of Uzbek culture. Some of his compositions, such as *Murabbai Komil* and *Peshravi Feruz*, linked to the "Rost" maqam, have been preserved in musical notation to this day. His disciples continued his work in this field even after his death [4].

In his creative development, Komil Khorezmiy was greatly influenced by prominent literary figures from Khorezm, such as Munis and Ogahiy. It is well known that Shermuhammad Munis (1778–1829) was, to a large extent, the founder of literary activity in Khorezm. Almost all Khorezmian writers who came after him acknowledged his authority as a mentor, including Komil. At the same time, Komil

was a devoted student and admirer of Muhammad Rizo Ogahiy (1809–1874), who was himself a direct disciple of Munis. In one of his ghazals, Komil expressed: Komil, netong , gar ogox esa so‘z komolidin:

Doim anisi Rojiy ila Ogoxiy zurur

Beginning in 1864, Komil Khorezmiy engaged in the translation of literary and historical works. He translated Barkhurdor Turkmon’s *Maxbubul-kulub* (also known as *Maxofil oro*) and Ali Safi, the son of Husayn Vā’iz Kāshifi, *Latoyif-uz-zaroyif* from Persian into Uzbek. These translated works by Komil are preserved at the Institute of Oriental Studies named after Abu Rayhan Beruni under inventory numbers 884 and 4502.

Conclusion

In addition to his literary activities, Komil Khorezmiy was also actively involved in political affairs. He personally drafted the Gandimiyon Treaty (1873) between Russia and Khiva. He served for an extended period under Muhammad Rahim Khan. Komil Khorezmiy traveled twice to Moscow and Saint Petersburg (1873 and 1883). In 1891 and 1896–1897, he visited Tashkent, where he composed the qasida *Dar bayoniy ta’rif va tafsif Toshkent* (“Description and Depiction of Tashkent”), which reflects the cultural innovations of the city. This qasida is among the earliest major poetic works in Uzbek literature that express social progress, celebrating the emergence of new, modern culture [5].

Komil Khorezmiy also composed lyrical poetry and compiled divans in the tradition of classical Eastern poets, maintaining the spirit and aesthetic of the region’s literary heritage. This divan contains over 8,000 lines of poetry, composed in various genres such as ghazal, murabba, muxammas, masnavi, rubai, qasida, and muammo. In nearly all of Komil Khorezmiy’s works, social critique occupies a prominent place, with some lines attaining the level of aphorisms.

Throughout his life, he actively participated in numerous political affairs in the Khiva Khanate and remained concerned with the welfare of the people, implementing many measures for the benefit of society. Despite the challenges and opposition, he faced, he continued to engage actively in state affairs until the end of his life.

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