



## ARTISTIC SKILLS OF KAMIL KHORAZMI

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<https://doi.org/10.5281/zenodo.10888929>

**Annotation:** This article discusses the work of Kamil Khorezmi, a thinker of the 19th century. Creative works and heritage of the thinker in various directions are also described.

**Key words:** Thinker, music culture, poetry, poet, Tanbur notation, Khanate of Khiva, chrestomathy.

### Introduction.

The flamboyant poet Kamil came to the attention of the people during his lifetime, and interest in his work began to appear, and he was recognized by contemporary poets. That's why many manuscripts and lithographic collections compiled during this period included samples of the poet's work. Also, Ogakhi's "Gulshan State" (1855-1856), Muhammad Yusuf Bayani's "Shajarai Khorazmshahi" (1911-1913), Ahmad Tabibi's "Majmuat-ush-shuaro" (1908), H. In works such as Laffasi's "Biographies of poets and writers of Khiva" (1920), Kamil Khorezmi was highly appreciated as a poet who achieved noble perfection with his creative activity, a strong mind and a stable state and public figure.

Sheikh Suleiman Bukhari took examples from the poems of famous Shuroes to explain some words in "Lughati Chigjatoyi and Turki Usmani" (1880-1881). The fact that Munis and Ogakhi give examples of Kamil Khorezmi's poems is a proof that the poet was famous during his lifetime.

British and Russian historians paid special attention to Kamil Shah. In particular, in the Russian official source "The Khiva Campaign of 1873" published in Saint-Petersburg, in F.M. Lobosevich's work "The Account of the Khiva Campaign of 1873", "Military Actions on the Oxus and the Surrender of Khiva" translated from English by McGahan, the poet's work is mentioned specially stopped. In addition, a number of his poems were published on the pages of the Gazeta of the Turkistan Region (1891-1894), edited by N. Ostroumov. Kamil Khorazmi's services in the field of music were specially recognized in the book "Musical Historian of Khorezm" by B. Rahimov and M. Yusuf Devonzoda (Moscow, 1925), and later in the works of musical instruments of Uzbekistan by V. Belyaev.

Popularization and scientific research of poet Kamil's life and work began mainly in 1945. Published in 1945 by O. Sharafiddinov Uzbek, published in the history of Uzbek literature in 1947 poetry anthology presented the poet's work to a wide readership. In 1947, literary critic M.Yunusov defended his candidate's thesis on the work of Komil, in 1958 he published a book entitled Komil Khorazmiy, which covers the life and work of the poet. In 1961, the poet's Selected works (prepared for publication by R. Majidi), and in 1975, the poet Devoni was published.

The work of Kamil Khorezmi began to be studied in schools and universities. In G. Karimov's textbook History of Uzbek Literature (Book III), a separate chapter is dedicated to

the life and work of the poet Kamil. According to Su, in volume 5 of the history of Uzbek literature in five volumes (1980), 32 pages are devoted to the analysis of K. Khorazmi's life and creative heritage. Apart from these, several articles by literary experts A. Hayitmetov, V. Zohidov, A. Qayumov, N. Qabilov, N. Jumahoja and I. Adizova, revealing various aspects of the poet, were published. It seems that Kamil Khorezmi has found a strong place in our national literature.

Muhammadniyaz Kamil was born in Khiva in 1825 in an intellectual family. His father, Abdulla Ohun, was the headmaster of the madrasa and was one of the leaders of his time. The real name of the poet is Muhammadniyaz, and in some sources it is called Niyazmuhammad, Polvonniyaz. The people of Khorezm shortened it to Matniyoz. Kamil (mature, perfect) Khorezmi is a relative pseudonym. The nickname Pahlavan was given to him because of his bravery on the battlefield. In Muhammad Yusuf Bayani's work Shajarai Khorezmshahi, the bravery of Kamil in his youth is given in the following scenes: "One day, a sighted Yamutkim, nicknamed Karabalak, was a sharpshooter and a sharpshooter. A number of them joined Yamut, came to the camp of Mukhammad Murad Devonbegi and started a war"<sup>1</sup>.

Kamil received his primary education in the old school, and higher education in Khiva madrasas. However, due to family circumstances, i.e. his father's untimely death, he is forced to stop his studies, and later, after making a certain mark on the family's livelihood, he resumes his studies.

While studying at the madrasa, he learned the Arabic and Persian languages perfectly, studied the literature of these languages, and the works of our classics. Later, he started writing poems under the pseudonym Kamil. The mention of the name of such a great poet as Gulshan in the state book indicates that he quickly gained fame in the creative world.

Kamil Khorezmi was good even. He mastered this art at a high level, even trained such famous students as Muhammad Panoh, Hudaybergan muhrikon devan, Muhammad Sharif Gharro. His son Muhammad Rasul also studied the science of even and became a even. Under the pseudonym Mirza, he wrote poems and compiled Devon. As a perfect poet, he gained early fame among the people. Syed Muhammad Khan, the khan of Khiva at that time, who heard about him, called him to serve in the palace. This offer comes in handy for the poet, who has no material and spiritual support, and he starts working as a mirza in the palace. Kamil, who has a good understanding of the palace environment, works carefully. After Sayyid Muhammad's death, his son Mukhammad Rahimkhan Soni (1865) sat on the throne. The ruler Mukhammad Rakhim Khan II soon appointed him to the position of Mirzaboshi (leader of the mirzas).

This position entrusted Kamil with the responsibility of a state politician in addition to poetry. During this position, the situation of the state was dire, that is, Khiva was on the verge of becoming a vassal of Russia. At the end of 1873, he was promoted to the position of Devanbegi. This task corresponds to the task of today's prime minister. So, the burden on Kamil was very heavy. He had to act with intelligence and understanding in all aspects. At that time, Khiva was occupied by the Russians, and the freedom of the country was almost lost. Muhammadniyaz Kamil, who saw the blows of the Russian army led by the Governor General of Turkestan von Kaufman against the Khanate army and the wasted blood, wrote this verse.

<sup>1</sup> M.Yu.Bayoniy. Shajarai Khorezmshahi. Heritage. T. Rainbow; 1991. 200-p.

he finds it necessary to act based on the situation, that is, he considers it a better way to preserve the khanate with limited rights and freedoms in this state than to completely disappear, and as a result, with his proposal, on August 12, 1873 A truce was concluded between Russia and the Khanate of Khiva in the village of Gandimiyan near Khiva. This event is known in history as the Gandhian Treaty. In this way, Kamil, a peacemaker and entrepreneur, saved his people from the unnecessary massacre, albeit for a short period of time. Such reasonable actions of Kamil as a political figure attract the attention of British and Russian politicians. For example, Mak-Ga Han, in his special book about the events of Khiva Khanate in 1873, recognizes Kamil Khorezmi as a peacemaker and a wise businessman. F.I. Lobosevich, who was a direct participant in these battles, was moved by this event and writes that Matniyoz's service to his homeland at this time was incomparably great. In 1874, when Kamil did many good things for the development of Khiva's cultural life, he brought typography equipment from abroad and launched the first lithographic book publishing in Central Asia. In a word, he organized the largest spiritual event, of course Khiva Khan Feruz was the material and spiritual leader.

It is understood that all Kamil's efforts were aimed at improving the relations of the khanate with the Russian Empire and developing the cultural life of the people for the sake of the country's peace and tranquility. Unfortunately, such good deeds of his were not appreciated, on the contrary, they gradually disappeared and were replaced by envy, humiliation and humiliation. After Khiva Khan Muhammad Rahim Khan II Feruz returned from exile to Matmurad Kaluga, the former devanbeg, he stabilized his mirzabash in the post of mirzabash, and returned the post of devanbeg to Muhammadmurad Devanbeg, as it is specially recognized in the Shajarai Khorezmshahi. As much as this incident gave wings to Muhammad Murad, it will be more difficult for Kamil. Such many sufferings of fate affect his health. In Laffasi's Tazkiras, there is the following information about how his eyesight became weak at the end of his life: The grief of being a perfect Pariskhanhal was filled with sorrows, and as a result, black water came to both eyes and he became weak. To the healers of Khiva although he does several treatments, it does not give any benefit, but it gets worse than before. For this reason, Mr. Kamil took a permit and went to Tashkent for treatment by eye doctors. But the pain in his eyes is getting worse every day, and he makes a complaint to the khan. Khan dogi does not give any favors and compliments as if it is a very comforting memory. But the Mirzabashi is pleased with his son Mukhammad Rasulboy. Kamil was in a lot of pain, fell ill with a stomach ache, laid his head on a pillow for three days, and traveled to the afterlife with a hundred thousand regrets in the year 1315 (1897-98), at the age of 72 in the year of the dog.

According to historical sources, the poet Kamil Khorezmi died in 1897 at the age of 72. If we look at the biography of the poet Kamil Khorazmi, the data show that he visited Moscow and Peterburg twice: the first in 1873, the second in 1883 with a 17-member delegation led by Feruz, and in 1891, 1896-97, he was in Tashkent. So, the poet traveled very little. He devoted his whole life to public service, artistic creativity and art.

Kamil Khorezmi is such a passionate poet and selfless artist.

The main part of the literary heritage left by Sohobidevan Kamil Khorezmi is ghazals, muhammas, musaddas, musabbaa, murabbaa, problems, rubai, qasida and masnavis. The poet's lyrics are unique in terms of their content, general spirit and style, life and human experiences are sung objectively and realistically.

**Conclusion.**

Kamil Khorezmi's activities are multifaceted. Kamil Khorazmi was not only a poet, but also a good musicologist and composer. He played music himself. He mastered this art from a young age. He is also interested in the music of those places during his trips to Russia and Tashkent. Khorezm shows enthusiasm in recording the musical heritage. In order to record folk music, he chooses the Tanbur instrument.

Tanbur tablature became famous because of that. Kamil Rost only manages to write down his status. His son Muhammad Rasul will continue this good work.

Komil Khorezmi composed Murabbai Komil, Peshravi Komil as a composer. These tunes were created in connection with Rost's status and were recorded. The value of Kamil's musical heritage is that, along with creating new tunes, he introduced the European notation to Uzbek music, introduced the Khorezm notation.

The creative activity of Kamil Khorezmi is amazing. Translation plays an important role in his work. Among the examples of Persian-Tajik literature of the 18th century, Barhurdar bin Mahmud Turkman, alias Mumtaz, translated Makhbub-ul-Kulub (popularly known as Mahfil Oro) into Uzbek language. Fahriddin Ali translated Saifi's Latoyifut-tawaif (XVI) from Persian into Uzbek. Translator Kamil reworked the work and updated a part of it. According to Prof. Sh. Yusupov, he quotes 345 stories out of 452 and omits the old ones. Thus, the book is translated as Latoyifuz-zaroyif (Elegant Anecdotes). Kamil Khorezmi's conflict-filled life and productive work constitute a bright page of Uzbek literature of the 19<sup>th</sup> century. The lyrical heritage left by the poet has a worthy place with its diversity and artistic maturity.

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