



THE ROLE OF KOMIL KHORAZMIY AND HIS DESCENDANTS IN THE SCIENCE AND CULTURE OF THE KHIVA KHANATE

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Abstract. This article examines the contribution of Komil Khorazmiy and his descendants to the scientific and cultural development of the Khiva Khanate based on historical sources. The study analyzes Komil Khorazmiy's activities in literature, music, translation, calligraphy, and public administration, highlighting his significant role in the cultural environment of Khorezm. Particular attention is given to the creation of the "Tanbur notation" system, the development of maqom art, and the continuation of these traditions by Muhammad Rasul Mirzaboshi. The article also evaluates the cultural heritage of Komil Khorazmiy's descendants as an important component of the spiritual and cultural life of the Khiva Khanate.

Keywords: Komil Khorazmiy, Khiva Khanate culture, maqom art, tanbur notation, Khorezm literary environment, translation activity, calligraphy, Feruz period, Muhammad Rasul Mirzaboshi, cultural heritage.

INTRODUCTION

The cultural life of the Khiva Khanate in the nineteenth century represents a distinctive stage in the history of Central Asia. During this period, the Khiva court, madrasas, literary gatherings, schools of calligraphy, musical traditions, and historiographical circles developed into a unique cultural system. Under the reign of Muhammad Rahimkhan II Feruz, particular attention was paid to literature, music, book production, translation, and printing activities, transforming the Khiva Khanate into one of the major spiritual and cultural centers of the region. Prominent intellectuals and artists such as Munis, Ogahiy, Bayoniy, Feruz, Tabibiy, and Komil Khorazmiy flourished within this environment. Historical sources indicate that during the Feruz era, the construction of madrasas expanded, printing houses were established, and reading culture significantly developed.

Komil Khorazmiy was one of the most versatile representatives of this cultural environment. Historical records state that his real name was Pahlavonniyoz, while "Komil" was his literary pseudonym. He was born in Khiva in 1825, received education in traditional schools and madrasas, and deeply studied Arabic-Persian literature as well as classical Eastern poetry. Komil Khorazmiy was not limited to poetry alone; he was also known as a statesman, chief secretary, calligrapher, translator, musicologist, composer, and promoter of cultural reforms. His significance in cultural development is reflected not only in his personal creative heritage but also in the literary and artistic traditions continued by his students and descendants.



MAIN PART

One of the most important aspects of Komil Khorazmiy's legacy is his position within the literary environment of Khiva. Continuing the traditions of classical Uzbek poetry, he created works in genres such as ghazal, mukhammas, musaddas, qasida, rubai, and muammo. Themes of love, morality, human virtues, criticism of ignorance, and artistic interpretation of social contradictions occupied a central place in his poetry. According to available sources, his divan contains more than 8,000 lines of poetry encompassing various classical genres. This demonstrates that Komil Khorazmiy should be regarded not merely as a court poet but as an influential representative of classical literature with broad artistic potential.

Researchers note that Komil Khorazmiy continued the literary traditions of Alisher Navoi and contributed significantly to the development of enlightenment ideas in Khorezm literary culture. His translations from Persian-Tajik literature enriched the literary environment of the Khiva Khanate and expanded the possibilities of the Uzbek literary language.


Historical records also emphasize that Komil Khorazmiy's descendants actively participated in the cultural life of Khiva. In particular, his son Muhammad Rasul Mirzaboshi worked as a palace secretary and calligrapher. Scientific studies mention that manuscript copying traditions and library enrichment continued within Komil Khorazmiy's family, reflecting the continuity of cultural heritage in the Khiva Khanate.

Komil Khorazmiy's activity in public administration further highlights his role in cultural development. He served in the Khiva court as secretary, chief scribe, and devonbegi, while also participating in diplomatic relations. Historical sources mention that the Gandimiyon Treaty concluded between Russia and the Khiva Khanate in 1873 was written in Komil Khorazmiy's handwriting. This demonstrates his mastery of calligraphy and official written culture.

His translation activities also played a major role in the cultural progress of the Khiva Khanate. He translated works such as "Mahbub ul-qulub" and "Latoyif at-tavoyif" from Persian into Uzbek. These translations not only introduced Persian-Tajik literary heritage to Turkic readers but also broadened the expressive possibilities of the Uzbek literary language.

Komil Khorazmiy was also among the pioneers of lithographic printing in Khorezm. Historical accounts indicate that after returning from St. Petersburg with Muhammad Rahimkhan II, he contributed to the development of printing culture in Khiva and participated in publishing works by Alisher Navoi and historical manuscripts in lithographic form. His participation in this process reflects his openness to innovation and enlightenment ideas.

One of Komil Khorazmiy's greatest achievements is associated with the "Tanbur notation" system. This unique musical notation system emerged in the second half of the nineteenth century and was designed to preserve Khorezm maqoms in written form. The notation consisted of horizontal lines and symbols corresponding to the frets of the tanbur instrument. This innovation represented an important step toward documenting and systematizing the oral traditions of maqom performance.



The “Tanbur notation” should be evaluated as an innovative phenomenon in the cultural history of the Khiva Khanate. Komil Khorazmiy recorded the introductory part of the maqom “Rost,” while his son Muhammad Rasul Mirzo continued this work by documenting other maqoms such as Buzruk, Navo, Dugoh, Segoh, and Iraq. This demonstrates that Komil’s heritage was not merely preserved by his descendants but was further developed and systematized.

Muhammad Rasul Mirzaboshi occupies a special place among Komil Khorazmiy’s descendants. Historical sources describe him as both a son and disciple of Komil, actively involved in recording maqoms through the Tanbur notation system. This continuity illustrates the importance of family traditions, teacher-disciple relations, and artistic schools in preserving cultural heritage within the Khiva Khanate.

Komil Khorazmiy’s legacy should therefore be interpreted not only in terms of biological lineage but also as a creative and intellectual school. Later musicians, calligraphers, maqom performers, and copyists who preserved the Tanbur notation tradition can all be regarded as followers of the cultural path established by Komil Khorazmiy.

CONCLUSION

Komil Khorazmiy occupied an important place in the cultural development of the Khiva Khanate as a multifaceted intellectual, statesman, and representative of enlightenment reforms. His literary works contributed to the development of classical Khiva poetry, while his translation activities strengthened intercultural literary relations. His involvement in calligraphy and printing promoted the renewal of book culture, and his musicological works ensured the preservation of Khorezm maqoms in written form.

His descendants, particularly Muhammad Rasul Mirzaboshi, continued and expanded the tradition of musical notation established by Komil Khorazmiy. This continuity demonstrates the significance of teacher-disciple traditions, family heritage, and artistic schools in the cultural life of the Khiva Khanate. The activities of Komil Khorazmiy and his descendants provide an opportunity to study the cultural development of the Khiva Khanate not only through the framework of palace art or classical poetry, but also as a complex process uniting literature, music, translation, printing, education, and historical memory.

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