



Fundamentals of Scientific Biography of Mutrib Khanakharab

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Abstract

In this article, the life and works of Muhammad Hasan Mutrib Haji Tabib (1853–1923), a poet of the Khorezm literary environment, are analyzed using scientific and comparative methods. The devan manuscripts of Mutrib kept in the fund of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan with inventory numbers 903/IV, 906/VII, 2679/II, Laffasiy's tazkira manuscript number 12561, and Matnazar Pirnazarov's "Mutrib Khanakharabi (Risola–majmua)", the creative heritage of Bolta Davlatov in the newspaper "Xorazm haqiqati" (issue of July 20, 1991), "Guliston jurnali" (issue 7 of 1974), Polvonnazir Bobojonov (Laffasiy, Tazkirayi Shuaro, 1992) and other publications. The poet's extensive literary legacy, which includes manuscript and lithographic sources, press publications, anthologies, and chrestomathies, demonstrates the need for comparative research and scientific classification of his life and work. In their study, they discuss the poet's personality and outlook, his life, and the literary–aesthetic factors that influenced his decision to adopt a pen name. As a consequence of the comparative analysis, the preparation of excellent editions of the Mutrib devan was identified as one of the most pressing tasks of textual studies.

Keywords: *Manuscript; Tazkira; Poem; Bayaz; Ghazal Devan; Mutrib Khanakharab*

Introduction

Khorezm's literary environment from the late 19th to early 20th centuries is distinguished by its role in the development of science, literature, and art. During the reign of Muhammad Rahim Khan Feruz [1, 177–181, 134], the literary environment acquired a new appearance and improved in terms of subject matter, genre, and style. In literary studies, Muhammad Hasan Mutrib's creative legacy, a potential representative of this environment, is relatively understudied. In 1973, only one dissertation was defended on the artist's life and creative path; firstly, it did not include all the manuscripts from the poet's office; secondly, it was based on literary studies; and thirdly, the poet's birth and death dates were incorrectly

determined, and his pseudonym was misinterpreted. Only a portion of the poet's works have been examined [2, 6–7]. The next fifty years of literary studies ignored the poet's literary legacy.

Throughout the annals of Uzbek literature, it is known that a number of poets wrote under the pen name Mutrib. In addition to Mutrib Khanakharab, this is demonstrated by Mutribiy (Samarkand, 1559–1639) [3, 25–29], Mutriba (Samarkand, 1894–1964) [4, 299–317], and Devonai Mutrib (Kokand, 1843–1875) [5, 240, 522, 155–156]. The significant literary legacy of Mutrib Khanakharab is preserved in a large collection of verses. It is a scientific necessity to study the poet's writings, primarily in the direction of source studies and textual studies, and to evaluate the poet's place in our national literature on the premise of this research.

Experiment. Mutrib Khanakharab was born in 1852, 1860, and 1865, and died in 1922, 1923, and 1925, according to numerous sources [2, 6–7, 6, 74–79]. It is stated in “Tazkirai Qayyumi” that he died in 1923 and lived 70 years [7, 522]. Laffasiy, one of his contemporaries, wrote that the poet passed away in 1923 [8, 83], and Bobojon Tarroh wrote that he lived for seventy years. According to these details, Mutrib was born in 1853 and died in 1923 [9, 136–140].

Muhammed Hasan Devan Haji Tabib, son of Mutrib Khanakharab, was born in the Kalli Aksakal tribe in the outer fortress of Khiva. He is originally from Iran, and his father was his first instructor. Later, he attended the Muhammad Aminkhan madrasah in Khiva. He is known as a composer in the art of maqom. He adopted the nickname Mutrib, which means musician, for this reason. Feruz attracts him to the palace because of his talent. He is renowned for his romantic and humorous ghazals written in Persian and Turkish. According to the “Xorazm shoir va navozandalari” exhibition, he played the tanbur ceremonially, knew six and a half notes by heart, mastered poetry, music, literature, medicine, Persian–Tajik languages, and was unbeatable in a speech competition [9, 136–140].

Bobojon Tarroh describes the poet as follows: “*He was a man of medium height, with a hoe beard, but his beard was sparse, he wore dirty clothes... But he was a very knowledgeable person. His poems were also delicious, disciplined*” [21, 73–75]. Most of Mutrib's works were humorous. In 1919, when Russian soldiers seized the government, Junaid Khan's soldiers fled. At the same time, criticizing Junaid Khan, Mutrib writes the following:

*Qochti Junovit barcha saranjomini tashlab,
Rus askariga ko'zlari bodomini tashlab [9, 136–140].
(Junovit retreated and left his possessions behind,
Looking intently at the Russian officer).*

The information about Mutrib can also be found in the manuscript of “Xiva shoir va adabiyotchilarining tarjimai hollari” of Laffasiy. He claims that the poet can perform the tanbur in a ritualistic manner, that he is fluent in Persian, that he organized the devan, and that he authored “Shoh Komron”. He explains that he earned the appellation “Khanakharab” because of his humorous poetry: “... *he practiced poems according to the strict orders of Muhammad Rahim Khan, wrote various ghazals, mukhammas, and musaddas, and frequently criticized and satirized some mahram Prime ministers at the request of Feruz. The individual who criticized the ul hajv ghazals and added them to Mat Hasan Tanbur's song was murdered in the presence of the Khan. Mat Hasan writes numerous humorous poems under the pseudonym “Mutrib Khanakharab” for this reason*” [8, 83].

According to Bobojon Tarroh, “*When Mutrib spoke happy words, he would toy with his mouth and cause you to forget all your sorrows and desires. Therefore, Muhammad Rahim constructed “Mutrib Khanakharab” to unite the two peoples*” [9, 136–140]. Yunus Yusupov argues otherwise in his pamphlet “Xorazm shoirlari”: “*Mutrib lives a hard life in a dilapidated house. One day, Feruz encountered Mutrib in front of a ruined house and said, “Mutasan, your situation, your house, and your means of subsistence*

are truly ruined, so from now on, your name will no longer be Mutrib, but Mutrib Khonaharobi" [10, 100].

M. Pirnazarov supports this viewpoint [2, 7]. The opinion of Yu.Yusupov, whose source is not specified, is not consistent with historical facts and was fabricated under the influence of communist ideology. A.Otamurodova mentions her grandfather Bobojon Tarroh's views on Mutrib and explains that he worked in the palace and was Feruz's trusted advisor [9, 136–140]. It is stated in "Tazkirai Qayyumiy" that *"the poet is also afraid of the renowned musician Mutrib Isfandiyarkhan. Finally, Junayd Khan devastated his yard during a raid. The poet escapes remarkably. After that, he became well-known under the moniker "Mutribi khana kharob"* [7, 522].

The revolt of Junayd Khan occurred in February, 1919. According to Po'latjon Qayyumiy, after Junayd Khan stripped Mutrib of all his belongings, the poet was given the nickname "Khanakharab" in addition to the name "Mutrib". The fact that the poet's office manuscripts were reproduced in 1907 and 1908 and that his poems in bayaz, complex, and tazkiras were arranged in 1907, 1908, 1909, and 1910 with the pseudonym "Mutrib Khanakharab" casts doubt on this theory.

After the 1950s, the poet's pseudonym was "Khanakharabi" [19, 1970, 29] in periodical press publications and academic studies. "Mutrib Khana Kharob" [17, 599–600], "Mutrib Khonai Harob" [18, 1991, 20], "Mutrib Khona Harobi", "Mutrib Khona Kharob" [20, 56–60], and "Mutrib Khonai Harob" [9, 136–140] are written differently in other places. Firstly, in all the manuscripts of the poet's works, as well as in his contemporaries Laffasiy's tazkir and "O'zbek adabiyoti", the author's moniker is "Mutrib Khanakharab". Second, it is desirable to maintain the originality of each work and each individual's name in primary sources.

The poet's grave is located in the cemetery of Avliyo Tanobli [9, 136–140] in the ancient fortress of Khiva, on the outskirts of the Muhammad Amin Khan madrasa, according to Babajon Tarroh [9, 136–140]. This issue requires clarification.

Until 1920, Mutrib's lyrical legacy consisted of ghazals, mukhammas, musaddas, murabba, and kasidas on such topics as love and praising the monarch. Later, the local press published the poet's poems on the subjects of calling for knowledge and liberation. His poems were published in journals and periodicals such as "Xorazm xabarlari", "Inqilob quyoshi", and "Qizil Xorazm" after 1920. His press-published poems were compiled and published in 1923 in Khiva as "O'zbekcha inqilob she'rlari yig'urmi" [31, 3–9]. This series includes the poems "Ko'rung emdi xaloyiqqa adolat oshkor o'ldi...", "Bilinglar, ey xaloyiq, sizga bu yaxshi davrondur...", "Ko'nglima bir turfa so'z keldi ravon...", "Umid aylab ekib bularga turluk dona dehqonlar...", "Shod o'lunglar, ey xaloyiq, shodlig' ayyomidur...", and others that are dominated by promotional spirit, appeal, and invitational tones [3, 34–36]. Sadly, this collection has not yet been discovered. Nevertheless, some of the poems in the collection have appeared in periodicals.

In literary studies, Mutrib's works are highly regarded. Academicians Vahid Abdullaev and Botir Valikhojaev compared Mutrib's poetry to that of poets such as Hamza, Chokar, Munzim and uncovered his aesthetic talent through an examination of his lyrical works [32, 3–9]. In studies of early 20th-century poetry O.Sharafiddinov [33, 172], M.Yunusov [34, 169–175], A.Bobokhujaev [35, 48–75], G.Mominov [36, 91], Yu. Yunusov's [37, 1968, 12], the author's works are analyzed, and it is acknowledged that he had a significant impact on the culture of the time. F.Ganihojaev, one of Alisher Navoi's successors, Munis, Ogahi, Kamil Khorazmi, Avaz, Bayoni, Mirza, and Chokar, provides insightful commentary on Mutrib's literary legacy [38, 12–14]. These studies have a significant position in the study of Mutrib's life and scientific biography, despite the influence of the ideology of the period. Mallaev argues that the works of poets such as Mutrib Khanakharab and Mirzo must be published and made widely known [11, 1957, 12].

In the fifth volume, second book of “O‘zbek adabiyoti” [22, 115–118], a brief biography and samples of Mutrib’s poetry were published for the first time. However, these poems, which comprise of ten ghazals, one musaddas, and one masnavi, cannot provide a complete portrait of the poet’s lyrical heritage.

The ghazals “Yaxshi davrondur”, “Adolat oshkor bo‘ldi”, and “Har yona, har yona” were published as an appendix to the article titled “Mutrib” by Yu.Rozmatov and published in the December 27, 1963 issue of the newspaper “Xorazm haqiqati”. In this newspaper’s issue dated August 29, 1970, Yu.Yusupov’s article titled “Mutrib” appeared. The article contains the following, among other things: Since his adolescence, Muhammad Hasan has been interested in literature and art. By the 1890s, he was a well-known poet in the country, and when he played maqam melodies on the tanbur, he was well-liked by all. Muhammad Hasan was summoned to the palace as a poet and musician after the 1890s... [19, 1970, 29]. It is said that the poet’s life was full of difficulties and hardships, that he led the strangest life among court poets, and that he had only one parent who was 98 years old. Mutrib reportedly fled the palace in 1910, wrote a lyrical epic on the theme of love, and by 1920 was working as a department head for the Khorezm newspaper “Inqilob quyoshi”. The poet’s poems “Suv toshqini”, “Obodlig‘ ayyomidur”, “Ey, xaloyiq”, and “Ilm hosiyati” were published as an appendix to this article.

Results and Discussion

In the seventh issue of 1974 (page 28) of “Guliston” journal, M.Pirnazarov writes an article titled “Obodlig‘ ayyomidir” about Mutrib’s life and activities. The article describes the poet as an honest, democratic artist and provides the following details about him: “... *the fact that the poet was a democratic poet... the reactionary leaders at the top of the state did not like it. Under the pretext of creating a divan, Asfandiyar Khan burned many of Mutrib’s poems and ghazals*”. Under the guise of establishing a divan, Asfandiyar Khan burned a number of poems and ghazals by Mutrib. Even if the term “reactionary rulers” is influenced by Shuro ideology, the information about the burning of the poet’s works explains why “Shoh Komron” and other lyrical works by Mutrib have not reached us. 1 musaddas of Mutrib (the musaddas with the title “Obodlig‘ ayyomidur”) was transcribed at the end of the poet’s life as an appendix to the article. It is not found in Devan manuscripts and two ghazals containing the radifs “Oz emas” and “Etding mani” are provided.

In the July 20, 1991 issue of “Xorazm haqiqati”, the article “Shoir Mutrib” by Bolta Davlatov concentrates on the poet’s life and lyrical works. According to the information of Khiva’s contemporaries, it is known that he wrote a work called “Gul va bulbul”. As an attachment, one masnavi published in the issue of “Xorazm xabarlari” on September 26, 1921, ghazals “Paydo” and “Etarsan” are published.

Polvonnazir Bobojonov prepared Laffasiy’s tazkiras for publication in 1992, on the occasion of the city of Khiva’s 2500th anniversary. Concerning this publication: “*Hasanmurad, who worked at the Khiva Museum in the 1940s, compiled information on the poets who composed in the palace of Khiva Khan Laffasiy, as stated by P. Bobojonov. In the 1950s, our writer and journalist Matyakub Bobojonov, added new sources to his Arabic manuscripts and transferred them into the Russian alphabet...*” [8, 83]. In addition, he claims to have translated this book from Russian to Uzbek. “Xiva shoir va adabiyotchilarining tarjimai hollari” was published under the theme “Tazkirai Shuaro”. Mutrib Khanakharab’s ghazals “Paydo”, “Etarsan”, and “O‘ldi” are included along with information on the lives and works of fifty-one poets who labored in the Feruz Palace.

In 2001, Matnazar Pirnazarov published “Mutrib Khanakharabi (Risola–majmua)”. It comprises 96 of the poet’s poems. The announcement will include 81 ghazals, three mukhammas written to the ghazals of Navoi, Munis and Ogahiy, and a musaddas commencing with the verse “*Falakka chirmashur, jono, g‘amingdin...*”. In addition, the poet’s poems, “Nigoro”, “Oz emas”, “O‘lg‘on emas” (7 verse),

“Menda yo‘q”, “Kelurman deb”, “Halos et”, “Etdilar”, “Derlar meni” and examples of 11 ghazals are given, starting with the verse “Ohkim, buldi nigorim bazmim ichra masti hob”, “Damodam fosh etib mehru vafo, ey mehribonim, kel”, “Nigoro, ishq aro zoru hayronman xor etmazlar”. [12, 1–41].

Additionally, information compiled by Abdurashid Abdugafurov was incorporated into the <https://kh-davron.uz> and <https://kh-davron.uz> websites of the ziyouz.com library. The radifs of poet such as “Aylama”, “Kelmasa”, “O‘rtama”, “Ichra o‘t”, “Erur”, “Kelur”, “Bo‘lg‘aymu edi”, “O‘ldi” and 10 ghazals which begins with the verses “Qatl etarga ko‘zlaring kilsa g‘azab”, “Bilinglar, ey xaloyiq, sizga bu bir yaxshi davrondur” have been given. 9 of them are discovered in the devan manuscripts of poet.

The devan manuscripts of poet are held with the numbers 2679/II, 903/IV, and 906/VII in the Fund of the State Academy of Arts and Sciences of the Republic of Uzbekistan [23, 424–426]. About sixteen thousand verses of ghazals, mukhammas, musaddas, murabba, and qasidas were transcribed into devans, bayaz and collections as part of Mutrib’s literary legacy. More than fifteen bayazs and collections contain poems not discovered in the manuscripts of the poet’s office, out of more than fifty manuscripts of his works copied into sources.

M. Pirnazarov also provides information about the copy of “Devoni Mutrib Khanakharob” kept in the personal library of literary scholar N.M. Mallaev, copied in Khiva by Muhammad Sharif bin Muhammad Yaqub devan–Kharrot in 1327 (1909 AD) and other sources [2, 1–134]. Unfortunately, this resource is currently unavailable.

M. Pirnazarov lacked information regarding one of the three devan manuscripts we are investigating (2679/II, 903/IV, 906/VII), namely the divan manuscript No. 2679/II in the collection of Hamid Sulaymanov of Academy of Sciences of the Republic of Uzbekistan.

Some studies contain contentious information regarding the origins of the poet’s work. For instance, the list of references in the candidate’s dissertation of Salomat Matkarimova includes the section “Devonu Mutrib Khanaharobi in the section B. Manuscript sources” Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan. Manuscript inv. №903/V” [38, 135]. We were unable to locate the devan where Mutri’s poems were copied in the 1909 numbered manuscript sources kept in three funds of the Institute of Oriental Studies of the Russian Academy of Sciences. In the Hamid Sulayman fund, for instance, Zamakhshari’s “Tafsiri Kashshof” was copied; in the main fund, Persian poems by poets such as Navoi, Jami, and rubai’s without an author were copied in 1886; and in the double fund, “Dalail ul–Khayrat” was copied. There are no poems belonged to Mutrib in these manuscript sources.

Conclusion

According to sources that provide information about Mutrib’s life, he was a people–focused, sincere, nationalistic artist [25, No. 9494, 50–51].

Netdim, ey gardun, sani kajravlik izhor aylading,

Turfa Mehnatlarg‘a Jonimni Sazovor Aylading. – complaining about the “darkness” of the sky shows that the poet’s life was difficult [26, 2679/II (p. 144a). However, he dreamed of brighter times. Several of Mutrib’s poems appealing for enlightenment were published in the pages of periodicals after 1920. Describes the significance of science for the development of both the individual and society. The masnavi published in the 24th issue of the periodical “Xorazm xabarlari” on September 26, 1921 is distinguished by its unique interpretation of this subject.

*...Ey xaloyiq, bo'lsa farzanding agar
Ber muallimg'a oni qilmay hazar.
(Hey people, if you have a child, give him or her to the teacher).
Chunki, umri necha chandon o'lg'usi,
Muruvvat, hurmat farovon o'lg'usi –
(Because of how long his life has passed, the life will be in kindness, respect, and prosperity).
Kim, oni ilmu hunar xor etmagay,
Hech birovga dunyoda zor etmagay.
(Who should not despise knowledge and craft, and should not be burdened by anyone in the world).
Mutribo, bo'lsang suxandin lojaram,
O'qumoqni odat etgil dam-badam.
(Mutribo, you're welcome, my friend, make it a habit to read in your spare time).*

In his lyrical works, the poet artistically synthesized the accomplishments of creative thinkers such as Navoi, Ogahi, and Munis. Mutrib considers Navoi to be his mentor. This is evidenced by the fact that some of his poems have been repeatedly commended [27, 21–24; 29, 487–489].

In general, the research conducted on the sources of the poet's works contributes significantly to the advancement of knowledge regarding Mutrib's scientific biography. The poet's rich literary heritage, which originated from manuscript and lithographic sources, press publications, anthologies, and chrestomathies, is the primary inspiration for his life and career. It is possible to determine the poet's personality and perspective, as well as the life and literary-aesthetic factors that led to the choice of a pseudonym, through their analysis.

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