

**ISSN 2548- 6160**

**INTERNATIONAL  
CONSORTIUM OF  
EDUCATION AND  
CULTURE RESEARCH  
STUDIES**

**International Conference on World Science and  
Education. Case of Asia**



UNIVERSITAS  
MUHAMMADIYAH  
SIDOARJO

# CONFERENCE OF MANAGEMENT OF ISLAMIC EDUCATION LEADERSHIP IN THE ERA OF REVOLUTION 4.0

**March-April 2020**

Jl. Mojopahit 666 B Sidoarjo,  
Universitas Muhammadiyah Sidoarjo, Indonesia

**ISSN: 2548-6160**

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# Gazelles of Mutlib Khonakharob copied into Bayaz manuscript

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*Bayaz (a collection of poems written in 2 languages) was copied by Mullo Muhammad Sharif ibn Muhammad devon mulaqqab ba Kharrot according to Feruz's decree. The manuscript is stored in the main fund under the inventory number-6932 of the institute of Oriental Studies named after Abu Raykhon Beruni of the Academy of Sciences of Uzbekistan. The article deals with gazelles of bilingual poet Mutlib Khonakharob the son of Mukhammadkhan Hasan Devon Khoji Tabib. It includes 20 Turkish, 21 Persian-Tadjik gazelles in his bayaz. The author provides information about 15 Turkish gazelles that aren't mentioned in his divan manuscript.*

## INTRODUCTION.

Mutrib Khanakharob (1853-1923)[3: 125-155] is one of the great bilingual poets of the second half of the XIX century. He has written in many genres, including murabba, gazelles, muhammas, musaddas and kasida. Nowadays, his manuscript divan is kept in the manuscript fund of the Institute of Oriental Studies named after Abu Rayhon Beruni of the Academy of Sciences of Uzbekistan under the inventory numbers 2679 / II, 903 / V, 906 / VII.

As a result of our research, it was found that the poet's poems were copied to the manuscript under the inventory number-6932, which is stored in the main fund of the IOSASU.

## MAIN BODY.

This bayaz, which is kept in the main fund of the Institute of Oriental Studies named after Abu Rayhan Beruni of the Academy of Sciences of Uzbekistan begins with "Basmala" and includes the poems of 21 poets as Muznib, Sadiq, Mutrib, Yusuf, Devoni, Khaki, Kamoli, Shinosi, Rogib, Asad, Ghazi, Mirzo, Akil, Niyazi, Chokar, Khadim, Purkomil, Nadimiy, Nozir, Avaz, Inoyat.

In hijri 1328/1908 the bayaz was copied by Mullah Muhammad Sharif ibn Muhammad Yaqub devon mulaqqab ba Harrat according to the decree of Sayyid Muhammad Rahim Bahadur Khan.

The bayaz consists of overall 41 gazelles of Mutrib Khanakharobi and 20 of them are in Turkish, the remaining 21 of them are in Persian-Tadjik. Only five of these poems have been copied in the divan manuscripts under the inventory numbers 2679 / II, 903 / V, 906 / VII. They are radif gazelles as "G'amima" (my sorrow), "Bilmadimmu" (didn't know), "Ko'rmadimmu" (didn't see), "Emasmu" (didn't it), "Keldim" (I'm here). The poems copied into bayaz were compared with the versions copied in the manuscripts of the poet's divan, and there were no differences between them.

The number of gazelles are not included in the manuscript is fifteen. All poems are 7 bytes long. They are: "Ruhi khurshidi ... (pp. 10a / b)", "Quyoshosojamoling... (pp. 128b, 129a)", "Mani jono visoling shahdidin ... (pp. 129a / b)", "G'amindin, ey sanam ... (pp. 138a / b)", "Mudomo sandin ... (pp. 142b, 143a)", "Manga rukhsori tobo ... (pp. 143b, 144a)", "Fig'onkim, orazing... (pages 144a / b)", "Butunkulbamg'a... (pp. 144b, 145a)", "Bukechabazmimg'a... (pages 146b, 147a)", "Firoqichramaning... (pages 147b, 148a)", "Mani, yorab, bukecha... (pages 150a / b)", "Nihon etma

jamoling ... (150b, 151a- pages)", "Mani ishq ichra ... (pages 151a / b), "Nargisibemoringa...( (pages 151b, 152a)", "Bihamdillah, visoli ... (pages 152b, 153a)".

Mutrib's prolific work has been copied into a number of bayaz, tazkira, and complexes. There are many poems that are not included in his divan manuscripts.

At the same time, it should be noted that the main task of the secretaries is to preserve the works.

In order to fill in the gaps left by the secretary, it is advisable to restore the work on the basis of versions copied to other sources. On the contrary, it faces a number of challenges.

It can be seen the caution by Mullo Muhammad Sharif ibn Muhammad Yaqub divan mulaqqab ba Harrat, who copied this statement, in the followings:

- there are also passages in the text that influence the weight and the content of the poem. For example, in the fifth verse of the radif gazelles of the poet's "birmanmu?" the letter "re" in the word "bo'lursan" is dropped and occurs in the form "bo'lusan":

*Bo'lu r san h ar nafas raf i niqob o'rtatgali ,*  
*Gulistoni jamoling bulbuli noloni bir manmu ?*  
*Chiqarg'a yetdi jonim emdi va h mi ijtinobingdin,*  
*Bukim, h ajring h ajring o'tini paykari so'zoni bir manmu?*  
*Mani jono visoling sha x didin masruri xandon din qil ,*  
*Damo dam ko'rguzu blut fikaram ozodi h ijron qil .*  
*Mango ruxsori toboning yetoshmos ,*  
*Labingdin xayri e h soning yetushmas .*

- In the ninth verse of tradif gazelle "kelibdur", the compound (Gulistoni Eram) is added with the letter "mim" like "Gulistonim Eram":

*Gulistoni m Eramni naylay emdi ,*  
*Qadi sarvi xiromonim kelibdur .*

- The phrase "lali khandonimmu" in the first verse of the gazelle, which begins with the words "bu kecha bazmimg'a kelgan la'li xandonimmudur", is copied with the dropped suffix "immu":

*Bu kecha bazmimg'a kelgan la'li xandon immu dur ,*  
*Sunbuloso iki yuz anbarafshonimmudur .*  
*Muruvvat ko'rguzub ag'yor eliga,*  
*Mato'i h usning g' arzon qilmadingmu.*

1. the word "yetushmas" in the first verse of radif gazelle "yetushmas" is given as "yetoshmas".
2. the word "arzon" in the sixth verse of radif gazelle "qilmadingmu" became as "g'arzon":
3. we can find the word □□□□"sayyod" (hunter) in the sixth bayt of the gazelle, which begins

with the verses, "*nihon etma jamoling, ey parizod*". The word "sod" in this word is dotted and copied as □□□□(*zayyod*) which doesn't mean anything:

*Sumanso , anbar afshon zulflaringkim ,*

*Ajabdur bulbuli ko'nglumg'a zayyod .*

In restoring the preservations in the text, it is expedient to study the words or affixes in terms of their logical connection and proportionality to the ideological and artistic level of the author [5; 68].

Matndagi saktaliklarni tiklashda so'zlarning yoki qo'shimchalarning mantiq jihatidan bog'lanishi va muallifning g'oyaviy-badiiy saviya va darajasiga mutanosibliqi jihatidan kelib chiqib o'rganish maqsadga muvofiqdir[5; 68].

Bayaz is covered with a solid dark green cardboard. The cover has three carvings. The poems are copied on a thin blue sheet of paper. The poems are written with black and red ink in astalik handwriting. The poems are copied in two rows with in italics. Each page contains 12 lines of poetry. The titles and numbers of the copied gazelles are given in red ink. Dimension is 18x11.5. Bayaz consists of 306 pages, with 2 blank pages at the beginning and 3 blank pages at the end.

Bayaz is well preserved.

## CONCLUSION.

Such manuscripts, which are currently being studied, are important. It should be noted that it is important and relevant to identify the sources of the rich creative heritage of Mutrib and his contemporaries, such as Tabibi, Purkomil, Muznib, Shinasi, Aqil, and to study their works. Therefore, the study of inaccuracies in the text of the poet's works included in his divan manuscripts on the basis of variants copied to other manuscript sources requires the implementation of his comparative text.

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