

## THE MASNAVI “BIRDS’ DISCUSSION” BY NISHATI

Abduraxmonova Olmosxon Ilxomjon qizi

Filologiya fanlari bo'yicha falsafa doktori (PhD), [os0893@mail.ru](mailto:os0893@mail.ru)

### ANNOTATION

This article is about the "Discussion" genre, which took place in the literary heritage of one of the representatives of the history of Uzbek classical literature, the poet from Khorezm, Muhammadniyoz Nishoti. The poet's work "The discussion of birds" was studied as a beautiful and unique example of another work in the series of birds. The article reveals the plot and art of the "Discussion" genre.

**Key words:** Muhammadniyoz Nishotiy, debat, Birds' Discussion, analysis, text.

### INTRODUCTION

The development of Uzbek classical literature was richly developed through literary contacts between peoples. In many of the works created by writers and poets, the great influence of examples of folklore can be felt. In addition, in the history of Uzbek literature the tradition of writing a work influenced by the work of one writer also caused the creation of different versions on the same theme. These beautiful and unique works based on the same plot have formed mutual literary relations between the peoples of the whole world. Some of them can be repeated with some changes. Works on the subject of birds can be included to the works with such a historical-legendary background. The works “Tutinoma” and “Qush tili” (“*A Book on parrots*” and “*Bird’s Language*”) belonging to Indian folk epics, “Risolat ut-tayr” (*Treatise on the bird*) and “Kitobush – shabaka wat-tayr” (*Trap and a bird book*) by Abu Ali Ibn Sina (Avicenna) (980-1037), the treatise of the same name by Abu Hamid Muhammad Ghazzali (1040-1111), “Risolayi musamma ba safari Semurg” written by Shahabuddin Suhrawardi (died in 1191), “Mantiq ut-tayr” by Farididdin Attor (1148-1221), “Tutinoma” by Ziyovuddin Nahshabi (1263-1350), and “Lison ut-Tair” by Alisher Navoi (1441-1501), are among the true literature masterpieces of peoples of the East. They were created on the basis of religious-ethical and mystical views. This process opened the way for works written in a traditional direction.

### MAIN PART

Muhammad Niyaz Nishati also wrote a work in this direction. “Munozarayi murghon” (Birds’ Discussion) is one of the finest examples of this genre in Uzbek literature. A. Hayitmetov said, “This dastan, written in an allegorical style, criticizes various vices of a number of social groups of that time, as selfishness, boasting, ambition, ignorance, and promotes modesty” [4; p.17]. The work has mystical symbolic meanings. Through the image of birds, the poet reveals not only the social life of that time, but also the different characters of people and encourages them to do good. The volume of the dastan is quite large. It consists of 154 distiches - 308 verses. The work includes praise to Allah, praise to the Prophet Muhammad (*peace be upon him*), description of caliphs, main part and conclusion. It is not known when and where the dastan was written. According to

P. Shamsiyev: "In some parts of the work there are stylistic defects and errors in poetic meter. From this point of view, it is necessary to notice that the poet Nishati wrote this work in the period of youth and lack of experience" [7; p.72].

The poet emphasizes that he begins the dastan with the name of God, who is kind to his servants. It is said that the whole world was created by means of "ک" and "ن" from which "کن" was created through the word of God:

The God, the Creator, created the perfect world in six days. The jewel was split in two by God's wrathful gaze. One became grass and the other water. From the union of water and grass, steam and smoke were formed, from which ones the earth and the sky appeared. Whatever the Almighty does, he knows what he has done:

Tāğri āti bilä qiläy āğāz,  
Čünkim uldür kārīmī bāndānāvāz.  
Qādīrekīm<sup>1</sup> yārätđi "kāf" ilä "nün",  
Dedi Qudrat tililä künfäyäkün.

This traditional beginning is reminiscent of the famous literary tradition that can be seen in ancient Turkic written literature. It is well known that later, the basmalah "Bismillahir Rahmanir Rahim" was introduced in the entire Islamic world. Yusuf Khas Hajib, a great thinker of the 11th century, was the first to use the Turkic version instead of the Arabic version:

Bayat ati birlä sözüğ başladım  
Törütğän igiđğän keçürgän iđim [9; p. 63].

*(I began with the name of Allah. [O] Lord, who created, cared for us and forgave sins)* [8; p. 80]. Nishati's basmalah indicates that the use of this form was preserved in the later periods of Turkic written literature traditions (in particular, in the Khorezm literary environment). Verses in tune with Islamic mythology continue the theme:

Şān'ikim jāhānni qıldi rāst,  
Ālti kündä tamām bekām-u kāst.

Qıldi andin keyinki bir gāvhar,  
Qahr ilä sālđi gāvhar üzra nāzār.

Etti ul gāvhari iki pāra,  
Äylāñiz qudratığa nāzzāra.

Birisi öt birisi süv boldi,  
Kim ül öt sāri süv ravān boldi.

Qaynaşib kāfk ilä duxān qıldi,  
Anda yer birlä āsmān boldi.

---

<sup>1</sup> *In the meaning of the Almighty God.*

Xāliqīdurkī, har nā qīlsa qīlur,  
Qīlsa qīlmas işini ozi bilür.

In these verses, the creation of the world, the praise of the Creator of the world, who created the four elements in it, are reflected in a unique way.

After that, the poet pronounces countless greetings and blessings to Muhammad Mustafa (*peace be upon him*) and sends many greetings to the sayyid of the universes, describing his importance for Muslim men and Muslim women (people of the same religion), and that his throne is in the highest part of the sky, because he also contributed to the creation of the universe, what is emphasized separately:

Mānmān-u vādiyi parişānliq,  
Kūnhī žātī içindā hayrānliq.  
Āytāyin emdi Muştafāğa durūd,  
Jān-u tāndin durūd nāma'dūd.  
Şahryāreki barča xayli āniñ,  
'Arş-u kürsiy bāri tūfāyli āniñ.  
Bāndāmiz bārimizğa şah uldür,  
Barçağa pūşt-u ham panāh uldür,  
Netāling bizdā xud bizā'at yoq,  
Bāri i'syān-ü jürm, tāt'āt yoq.  
Mān kim-ü n'atini demāk hayhāt,  
Sāyyidi koinātğa şālāvāt.

In the next verses, the poet refers to the four caliphs, and he praises the successors of our Prophet Muhammad, they are Abu Bakr Siddiq, Umar, Usman and Ali. The verses show that they did a lot of religious work after Muhammad (*pbuh*) and developed laws in accordance with Sharia rulings:

Čaryāriki<sup>2</sup>\* diñā rāhbārdur,  
Kim alardin jāhān mūnāvvardur.  
Har biridur šāri'āt üstüni,  
Tūzdilār šār'(i) birlā qānuni.  
Tāñri yölidā barča şādīqlār,  
Şār' ilā işlāri müvāfiqlār.  
Āl-u aş'hābğa hazār sālām,  
Jān bilā vās-sālām vāl-ikrām.

At the end of the preface, the poet recites the hymn of the third khan of the Bukhara Khanate, Imomquli Khan ibn Dinmuhammad Khan. It is known from history that during the years of his reign (1611-1642), Imomquli Khan ended various struggles, supported dervishes, gathered scholars and poets around him, and wrote poems himself. During this period, the central state

---

<sup>2</sup> **Choryor** چاریار . The four caliphs. Successors of Prophet Muhammad (pbuh), Abu Bakr Siddique, Umar, Usman and Ali *may Allah be pleased with him*.

power was strengthened in the country. Diplomatic ties were established with India, Iran and Russia. When Imomquli Khan became blind, he handed over the throne to his brother Nadir Muhammed. He went on pilgrimage and died there [5]. Nishati praises him as “Khan of Religion”:

Ey köñül, jân bilä du‘ā qılğıl,  
Xān dīn mādḥini ädā qılğıl.

There’s a reason the poet appeals to the soul. The poet attaches two different meanings to the word «Honi din» in the verse: one means «khan of religion», and the other refers to Khan Dinmuhammad.

In the following couplets of the dastan, the praise to Imomquli Khan is quoted. It is said that he is a follower of Suleiman as the ruler of the throne, and a follower of Muhammad (*pbuh*) on the path of religion as the seal of the ring of kings:

Kim erur dāhr arā sülāymāne,  
Sältānāt mäsnädidä xāqāne.  
Āçdi dini Mülḥämmädiyni ül,  
Şāhlār xātāmi nigini ül.  
Çämāni jān içindä tüzä güli,  
Xān xāqāni dīn Imāmquli. (778/2. 1b)

Comparing the king to Suleiman and Muhammad (*pbuh*), his power and talent as the head of the state were also considered. As the flower in the flower garden is beautiful, appropriate and worthy, so Imomquli deserves and is equally worthy of his place.

After that, the main part of the dastan begins:

Döstlār, ʔä‘bim imtiḥān qiläyin,  
Quşlarnıñ baḥşini bayān qiläyin.

The description of the main events in the work begins with the end of winter, the month of fish (Pisces) according to the astrological sign, that is, the first days of spring in the months of February-March, when the birds gather together under the leadership of Laylak (Stork) in the city of Kesh, pitch a tent in one garden, and after purification they visit the graves there:

Qiş çiqıb, ḥut etti çün taḥvil,  
Boldi Läkläk tamām quşğa дәlil.  
Qaḥ‘ etib yölni şāhri Keş keldi,  
Sevünüb, xalq dedi: “Xuş keldi!”  
Ettilār ḡusl ilä ḥāhārtni,  
Ṭāvf qıldi yürüb мәzārtni.

In the next part of the dastan, the poet says: “Stork called out with one word. All the birds began to argue with each other”, and he says that he was also there:

Boldi tāḡniñ yeli Mäsiḥ näfäs,  
Üyqudin āçti közlärin närkäs.  
Çünkü “Läkläk bu n’äv qıldi nidā,  
Tüşti yüz güftügöe quşlārarā.

Ül kün erdim faqir gülşandä,  
Közlärim erdi sârv-ü sävsändä.  
Bir yığaç tübidä turub erdim,  
Göşäye älib, öltürüb erdim..

After that, the main part begins with the dispute conversation between the birds. The birds, such as Stork, Magpie, Raven, Owl, Turtledove, Dove, Nightingale, Parrot, Pheasant, Partridge, Hawk, Peacock, Humo show their features and behavior, and state that each of them is superior than other birds, and so, they begin the discussion-dispute. Hakka (Magpie) and Zog (Owl) were the first to enter into a discussion. Zog (Owl) accuses Hakka (Magpie) of having a gypsy voice and always stealing and eating fruits in the garden:

Bahş etär erdi ‘Akä birlä zāğ,  
Zāğ dediki: “Sän kim-ü bu bāğ!  
Män çekärmän mälämätin bāğın,  
Bāğ içindä tamāmi mevä säniñ.  
Dāğuli behäyāyi lölisän,  
Tüt-ü zärdälüniñ çüğulisän.

Then Hakka criticizes that this is nonsense, that in fact he is the guardian of the garden, that jackals and foxes cannot enter the garden where he is, and that Zog himself is at the head of all mischief:

‘Akä dediki: “Ey qarā yüzlük,  
Şörtümşuqluq-ü āçiğ sözlük.  
Sändäyin Zāğdin färāğatmän,  
Bāğ bāşığa ähli xizmatmän.  
Bir mäkändin bu bāğ mülkiga  
Kırgali yoq şāğāl-ü tülkiga  
Ül säbäbdin mäni çüğul dersän,  
Behuda muhmale kim äytürsän.  
Sän kim-ü bāğ içindä säyr etmäk!?  
Bār buzıqluqnı säqlä çün çuğzäk.

Hakka enumerates some of Zog’s bad habits (his black face, pugnaciousness, and his slander). He is proud to be among “those in service”. Hakka says “As I stand, neither jackals nor foxes can enter this garden. Accordingly, it is clear that your words about me are useless slander”. Qumri (Turtledove) joined the conversation. Nishati uses the own words of Qumri, i.e., the hero’s own speech, to show his character. It should be noted here that this method was used quite actively in discussions. Especially, the work “Birds’ Discussion” is distinguished by a wealth of perfect examples of this method. So, in this way, the birds join the discussion one by one and a dispute arises. Humo, the king of birds, joins this discussion. All the birds stand up and render honors to Humo. Only the Peacock does not stand up. Then Humo gets angry and accuses the Peacock of impudence:

Dedi: “Ey beädäb, ne Һodur bü?  
Yaxşidur yaxşilärgä Һoyü nekü.  
Şürätiñ xob-ü sirtiñ nāčāq,  
Öziñä bāqmävü ayāqiñä bāq.  
Anda iblisgä rahnämün bolduñ,  
Ül säbäbdirki särnigün bolduñ.

At the end of the dastan, Hudhud (Hoopoe) finishes the discussion and gives many advices to Humo:

Dedikim ey humā demā zinhār,  
Mänümänlikni sevmāgay jābbār.  
Erdi säyṭān müqarrābi dārgāh,  
Boldi mänmänmänlikindin ül gümrāh.  
Ül Sülāymānki, dünṽāni tātd  
Rif’ati yetti čärxdin ötdi.  
Erdi Täñriğa ül nāb-yü rāsül,  
Qilur erdi sözüm hämiša qabul.

After that all the birds blessed Hudhud and the discussion ended.

The final part of the dastan can be called the poet’s peculiar munojot (*secret prayer*):

Gäh Nišāṭiy erur parišāne,  
Bāşidin āşdi jürm-u işṽāne,  
Lüṭf etib sän kečür günāhin āniñ.  
Bāqmğil nāmāyi siṽāhiñ āniñ.  
Ötdi ‘umrüm tamām ğaflātdä,  
Yürüdüm şübḩ-u şām ğaflātdä.  
Jān-u dil birlä qilmadim ṭā’ät,  
Bolmadim begunāh bir sā’at .

Naturally, the writer asks God for forgiveness and help:

Şidq ilä qilmadim ibādatni,  
Rözi qilğil mäñā s’aādatni

In the dastan, the poet skillfully used many poetic figures, such as kitobat, tashbeh, talmeh, istiora, tanosib, ruju, and istikhraj. In the dastan, Hudhud tells a parable. It says that a drop of rain from the blue sky fell into the shell and became a pearl:

Bir küni tüşti kokdin bārān,  
Körsäkim bir, mühiṭi bepāyān.  
Andä tüşti-yü mänfäil boldi,  
Tüşkänigä bāse xijil boldi.  
Körgäč özinikim öşül yamğur,  
Sādāf ičigä tüşdi-yü boldi dur.

In the dastan, the poet uses the language of birds to reveal the behavior and qualities of different people and calls them to be humble and virtuous.

So, Nishati introduced another unique example to the series of allegorical works and discussion genre through the masnavi “Birds’ Discussion”.

Therefore, the eras of poets can be called eras created in harmony with the era in terms of language, artistic and ideological features.

In this regard, D.S. Likhachev, a Russian scientist, said his reasonable opinions: “The stylistic integrity is created together with the creator of the work and his reader, listener, and viewer. The author of the work of art informs the recipient of this work about a certain stylistic key. In the end, both the author and those who turned to him appear as creators of the style of the period” [6; p. 21-22].

#### REFERENCES-

1. Abdurahmonova O. Description of manuscript sources of the epic “Husn-u Dil”. / 2nd International Conference on Science Technology and Educational Practices Hosted from Samsun, Turkey. <http://euroasiaconference.com> May 15th -16th 2021. – P. 29-30.
2. Abdurahmonova O. Munozara janri tarixi va takomili. // GOLDEN SCRIPTS – OLTIN BITIGLAR – Toshkent, 2020. – № 4. – B. 39-61. (ISSN 2181-9238). (10.00.00 № 32).
3. Açı, Berat. Bir Tür mü Tarz mı? Klasik Türk Edebiyatında Alegori. // Dîvân Disiplinlerarası Çalışmalar Dergisi, C. XIX, S. 37, 2014/2. – S. 145-167.
4. Hayitmetov A. Discussion of Birds. Gulistan. - Tashkent, 1970. –№ (37) 1 – P. 17.
5. [https://uz.wikipedia.org/wiki/Imomquli#cite\\_note-1](https://uz.wikipedia.org/wiki/Imomquli#cite_note-1)
6. Likhachev D.S. - Counterpoint of styles as a feature of arts // Classical heritage and modernity - Leningrad, “Science”, 1981. p. 21-22. (21-29.)
7. Shamsiyev P. Researches on Uzbek textual studies. – Tashkent: Sharq, 1986. – p. 72.
8. Yusuf Khas Hajib. Qutadgu bilig. (Knowledge leading to the happiness). Transcription and description of the Modern Uzbek language. Prepared for publication by Q. Karimov. – Tashkent, Fan, 1971, – p. 80.
9. Yusuf Khas Hajib. Qutadgu bilig. / Executive editor: A.Rustamov. Prepared for publication by G. Abdurahmonov. – Tashkent, Publishing house of the Uzbekistan National Library named after Alisher Navoiy, 2010. – p. 63. (– 240 p.)
10. Хасанова Ш.С. “Тўтинома” ва “Қуш тили” туркумидаги асарларнинг қиёсий-типологик ва текстологик тадқиқи. Филол фанлари д-ри дисс. –Тошкент, 2016.
11. *حسنو دل داستانی. نشاطی.* State Literature Museum of the Republic of Uzbekistan named under № 156 manuscript stored fund.