



## **TRADITION OF YASSAWISM IN 16<sup>TH</sup> CENTURY CHAGATAI LITERATURE (EXAMPLES OF SHAYBANI AND UBAYDI)**

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### **ABSTRACT**

As is known, for centuries, the Turkish world Hodja Ahmad Yassawi important person leaves a mark on a deep spiritual life. The expansion of Islam in Central Asia, the establishment of the Turkish Sufi sect and thought leadership in initiating the tradition of Sufi Wisdom of Turkish poetry, culture, art and literature, which occupies a great figure in history. Although the intervening centuries past are still revered his blessed name, are visiting the tomb of its services are introduced, read the works. Current speed in the later periods as well as the death of the ideas and opinions of Hodja Ahmad Yassawi has been in great demand. In fact, many mystic writers Hodja Ahmad Yassawi life on the one hand, ideas, opinions, and written works on followers took, the second largest on the one hand the members of the Pir's wisdom sofas Yassawi by typing in "Diwan-i Hikmat" to devise a name, add it to the works of various magazines. Thus, maintains the vitality of moral values left by the Pir-i Turkestan.

Area while the Shah dynasty of Turkestan Shaybanid 16 unique tufa rock formations, and the poet repeatedly ruled Shaybanî Khan and rode Ubaydullah Khan. They are competitors, such as the Timurid sultan of culture, art, history, literature and music, giving value, assemblies held in the palace of poetry. This period, the most important aspect of the process of literary writing to encourage Shaybanî Turkish rulers, and especially Ahmad Yassawi was recreating the tradition of Wisdom. In this paper, Shaybanî Khan and Ahmad Yassawi Ubaydullah Khan some thoughts about the wisdom of supply we would like to be affected.

Keywords: Hodja Ahmad Yassawi, Yassawism, "Hikmat", Diwan, Shaybani Khan, Ubaydullah Khan, Influence.

## **16 Y.Y. ÇAĞATAY EDEBİYATINDA YESEVİLİK GELENEĞİ (ŞEYBÂNÎ VE UBEYDÎ ÖRNEĞİ)**

### **ÖZET**

Bilindiği üzere Hoca Ahmed Yesevî asırlardır Türk dünyasının manevi hayatında derin iz bırakan önemli simadır. Orta Asya'da İslamiyetin yayılması, ilk Türk Tasavvuf tarikatının kurulması ve Tasavvufî Türk şiirindeki Hikmet geleneğinin başlatılmasındaki

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öncülüğüyle düşünce, kültür, sanat ve edebiyat tarihimizde büyük yer tutan şahsiyettir. Aradan asırlar geçmiş olmasına rağmen hala onun mübarek ismi saygıyla anılmakta, türbesi ziyaret edilmekte, hizmetlerinden bahsedilmekte, eserleri okunmaktadır. Yaşadığı devirde olduğu gibi vefatından sonraki dönemlerde de Hoca Ahmed Yesevi'nin fikir ve görüşlerine büyük rağbet olmuştur. Nitekim bir yandan birçok mutasavvıf yazarlar Hoca Ahmed Yesevi hayatı, fikir, görüşleri ve takipçileriyle ilgili eserler kaleme almışlar, ikinci bir yandan ise Yesevi mensupları büyük Pir'in hikmetlerini divanlar halinde yazarak "Divan-ı Hikmet" adıyla çoğaltmışlar, çeşitli mecmualara eklemiştir. Böylece Türkistan Pirinin bıraktığı manevi değerler canlılığını korumaktadır.

16 y.y.da Türkistan mıntıkasında Şeybânlı sülalesinden hem şah, hem şair olan Şeybâni Han ve Ubeydullah Han art arda hüküm sürmüşlerdi. Onlar, rakipleri olan Timurlu sultanları gibi kültür, sanat, tarih, edebiyat ve musikiye değer verip, sarayda nazım meclisleri düzenlemişlerdi. Bu dönemdeki edebi sürecin en önemli yönü de Şeybânlıların Türkçe yazmaya teşvik etmeleri ve özellikle Ahmed Yesevi'nin Hikmet geleneğini tekrar canlandırmalarıydı. Bu yazımızda Şeybâni Han ve Ubeydullah Han'ın Ahmed Yesevi hikmetlerinden etkilenmeleri konusunda bazı düşüncelerimizi arz edeceğiz.

Anahtar kelimeler: Hoca Ahmed Yesevi, Yesevilik, Hikmet, Dîvân, Şeybâni Han, Ubeydullah Han, Tesir.

## Introduction

The dynasty of Shaybanids that overtook reign from Timurids' was very influential in the social and cultural life of Mawarannahr during its ruling for a century. Spiritual leaders of Shaybani authorities had a great contribution on that.

Though tariqah of Yassawia seemed to be more passive and weak after the 13th centuries it regained power during the Shaybanids' reign. Especially such rulers as Muhammad Shaybani and Ubaydullah Khan (Ubaydi) who were poets at the same time wrote poems under influence Yassawi's "Hikmat". Such rulers as Abulmuzaffar Rustam Bahodirxon ibn Jonibek Sultan and Muhiddin Javonmardali Sultan bin Abusaidkhan followed Yassawia teachings.

Muhammad Shaybani Khan (1451-1510) restored the mausoleum of Ahmad Yassawi in Turkistan in order to rehabilitate and respect the name of the honored teacher<sup>1</sup>. He rehabilitated traditions of Yassawi. We can see the similar esteem towards Sultan ul-Arifin looking through Shaybani Khan's literary works. He gathered scholars, poets and artists, offered all necessary facilities for their creative work, and he wrote poems in Turkic and Persian languages.

Yassawia traditions are kept in works of his followers, poets such as Mavloni Shams Uzgandi, Kamol Sheikh Iqoni, Ahmad (Ahmadiy, Said Ahmad), Qul Sharifi, Sheikh Khudoydod, Qosim Sheikh Azizon, Sheikh Jamoliddin, Dervish Sheikh, Sheikh Obid, Mavloni Khush Muhammad Azizon, Sheikh Zakariyo Yassawi, and Mavloni Solih Mufti.

Fitrat wrote the following as an assessment of political and literary life of the 16th century: "The time when Uzbeks came to government in the Central Asia coincided with the last days of the Chagatai literature development. His disciples (Shaybani's – author) lived partly in Herat near their

<sup>1</sup> In "Mehmonnoma-i Bukhoro" Fazlulloh Isfahoni wrote, that Shaybani Khan's heart was full of respect towards Yassawi. He even ordered to build a mosque for named after him in Yassi. (See: Institute of Oriental Studies After Named Abu Rayhon Beruni in Tashkent, nr. 1414, 115b-116a)

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grandparent Husain Bayqaro, some in different cities of Central Asia. Uzbeks didn't act against the developed literature after coming to rule in the Central Asia... Shaybani received literary education in Bukhara and lived in the palaces of the Timurids... If we want to look through well-known poets of that period Shaybani comes first among them...<sup>2</sup>

Indeed, Shaybani studied in Bukhara madrasahs, met there many statesmen, scholars, poets and artists, and became an intelligent person<sup>3</sup>. Though he spent most of his life in battles he managed to spare time for science and literature. Shaybani is author of "Bahr ul-hudo" ("The sea of religious way") written in 1508. Nowadays the only original manuscript of this work is kept in the Museum of London<sup>4</sup>. There are examples of his poems in "Muzakkiri ahbob" and other anthologies. The only collection of poems that includes the whole literary heritage of Shaybani Khan is in Topkapi museum in Istanbul<sup>5</sup>.

Shaybani Khan could feel the essence of poem, and therefore wrote poems. One can notice his fear of God, his respect for scholars and religious persons in his poems. These qualities express Shaybani's respect to Ahmad Yassawi's personality.

"Diwan" of Shaybani proves that he was influenced by Yassawi's "Hikmat". Most of the poems in Diwan are similar with "Hikmat" by the spirit and subject.

Sen emdi tolib ersang, piri mughona borghil,  
Mayxonadin may ichgil, ismu laqab barobar.  
Har kim bu shahrdan jomi shariah ichsa,  
Bilgilki, ahligha ul qilghoy arab barobar<sup>6</sup>.

(If you are a 'tolib' - demander, go to teacher. Drink the wine of shariah and tariqah. Who will drink this wine; he will be respected as famous Arabs)

What were the main features of Ahmad Yassawi that attracted Shaybani Khan? On the one hand Yassawi was a founder and a leader of the first Turkic tariqah, on the other hand he was a founder of tasawwuf literature, and a beginner of tradition of writing wisdoms ("Hikmat"). The simplicity of the language used in his "Hikmat" also attracted Shaybani Khan.

Another point that proves his attachment to Yassawi is the fact that in his descriptions of such cities as Turkistan, Sobron, Sighnoq, Utror he praised Hoja Ahmad Yassawi. In such poems his love for Piri Turkistan found its real reflection:

Avliyolar sarvari ul shohi Turkiston emish,  
Yer yuzini nuri tutqon mohi Turkiston emish...  
Oytoyin oning suyining vasfidin bir shammae,  
Obi zamzamkim deyurlar, chohi Turkiston emish...  
Oytoyin men, ey yigitlar, ushbu sirni tinglangiz,  
Sarvar o`lurgha loyiq yer johi Turkiston emish... (69 b-70 a)

<sup>2</sup> Abdurauf Fitrat. The Selected Works. Vol.II. Tashkent 2000. p. 55-57.

<sup>3</sup> Ibrohimov A.I. Features of Uzbek Literature XVI Century. Tashkent 1976. p. 94.

<sup>4</sup> British Museum, Add 7914.

<sup>5</sup> Topkapi Muzesi, III-Ahmed kitaphi, nr 2436.

<sup>6</sup> Şiban Han Divani. Haz. Y. Karasoy; İnc.K.Eraslan. Ankara 1998. 44 b-45 a. The pages from this edition will be shown in brackets.

(That king of Turkistan was a sultan of avliyo - Allah's friends. He was a moon of Turkistan that enlightens the earth. Let me depict him, because of him the water of Turkistan is like the water of zamzam. I shall tell you one secret: to become the leader, the worthy place is Turkistan.)

The poet's words: "Qilma umrung emdi zoe rohi Turkiston emish", call not to spend the life in vain and follow the way of Teacher of Turkistan. He believed that Yassawi's teaching will always lead any person to perfection. Thanks to respect and loyalty to Yassawi he compared water of Turkistan with sacred water of zamzam.

Shaybani Khan calls to visit Turkistan that can be interpreted as a call to enlightenment and sacred truths brought forward by Yassawi in his another poem:

Ey ko`ngulning bulbuli, sen borgil ul bo`ston sori,  
 Yoz bo`ldi na turursan kelgil ul doston sori.  
 Har kishiga lozim uldur so`zlasa hubb ul-vatan,  
 Bil manga so`z vojib o`ldi ushbu Turkiston sori.  
 Avliyolar sarvari bo`ldi Hoja Ahmad Yassawiy,  
 Yassawiyini guzarlab o`tsam ul Sobron sori (175 a-b).

(Oh the nightingale of soul, fly to that garden. It is summer, why do not you fly to that poem? If every person should love his motherland, I will love Turkistan as my native country. Hoja Ahmad Yassawi is a leader of Allah's friends. I went to Sobron following Yassawi.)

Qaysi ganj bo`lghoy oningtek avliyolar ondadur,  
 Biri Sighnoq, biri Qilich, biri Turkiston sori, -

(There is no place wealthier as such friend as Signoq, Qilich and Turkistan are there.)

Professor Zaki Validi Togan interprets Signoq as a scholar from Signoq city - Husomiddin Signoqi, Qilich as a saint from Karakhanids' dynasty - Qilich Burhon, and Turkistan - as Hoja Ahmad Yassawi<sup>7</sup>.

The influence of Yassawi style can be seen in the subjects of a high esteem of shariah, love for Prophet Muhammad, perishable world, serving for Allah, zikr and nafs that were described in Shaybani Khan's poems.

Ey Shayboniy, ushbu makruh dunyoda,  
 Shar'ini qilsang, doim bo`ldung halol (6 b)  
 (Hey, Shaybani, in this evil world you will be honest by following shariah)  
 Har kecha mushkil ishingdur berdi Haq nusrat sanga,  
 Nafsi dunyo o`lturub, uqlamayin qilghil sano (10 b).  
 (Allah helped you in difficulties, so kill your ego and praise for him every night)

The tie of Shaybani's poems and Yassawi's "Hikmat" is obvious in other works devoted to shariah. For example, verses from "Diwan-i Hikmat":

Shariatdur oshiq'larni farzonasi,

<sup>7</sup> A.Z.Velidi, "Şeybekhan Şiirleri". Yeni Turkistan. sy. 1, 1927, İstanbul, s. 24.

Qoyda borsa, jononadur hamxonasi,  
Orif, oshiq tariqahni durdonasi,  
Bu sirlarni Arsh ustida ko`rdum mano<sup>8</sup>.

(The beloved must act according to shariah. Knowing beloved is a pearl of tariqah. I saw these secrets on the Arsh.)

Shariatda tajriddur dunyosini tark etmak,  
Tark etmayin dunyosin, sivo bo`ldum demasun (228 a).

(In shariah one has to abandon mundane desires. One cannot reach high spiritual level unless leaving his desires.)

Other similar verses from Shaybani's Diwan:

Shariat bahri a'zam benihoyat,  
Shariatda amallar gavharidur.  
Shariat ma'nosi Qur'onda bilgil,  
Shariat sirri ma'no javharidur (57 b-58 a).

(Shariah is a large sea, in which the acts are pearls. Shariah is the meaning of Koran.)

Shariat bahrina cho`mdi Shayboniy,  
Shariat so`zlaridin so`zlaridur (57 b-58 a)

(Shaybani sank in the sea of shariah. He speaks with the words of shariah.)

The poems of Shaybani resemble Yassawi's "Hikmat" in simplicity, fluency and Turkic style:

Erur nafsi iblis dushman manga,  
Alar sharridin derman Allohga dod. (29 b)

(The devilish ego is my enemy, I cry Allah to protect me from their harm)

Yor dardi har kishiga kor etor,  
Dunyovu uqbosidin bezor etor.

Dard bo'lur har kishiga kimyo,  
Dard ko`nglini duri shovhor etor (48 a), -

(If love for beloved appears, one abandons the world. He will be sick and his heart will shine like a pearl because of the disease)

These verses bear strong resemblance to the following of Yassawi's "Hikmat":

Shayton lain sizga dushman hozir bo`lung,  
Kecha Alloh, kunduz Alloh oytib o`lung (266 a)

(Devil is an enemy to you, be vigilant. Say Allah in the morning and the evening)

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<sup>8</sup> Ahmad Yassawi, *Divan-ı Hikmat*. The State Museum of Literature of Academy Sciences of Uzbekistan, The depository of the Institute of Manuscripts in Tashkent, nr 178, p.12.

Qul Hoja Ahmad nafs ilgidin qilurman dod,

Piri mughon bo`lghoymukin onga jallod (108 b)

(I cry from the harm of ego. May be Pir<sup>9</sup> will be its killer.)

F. Koprulu spoke about Shaybani Khan as “a person who made a valuable contribution to the development of Chagatai literature with his zeal to keep the traditions of Yassawi literature during classicism of Navoi”<sup>10</sup>.

Generally, thorough examinations of Shaybani Khan’s poems reveals terms and phrases that were used in the Yassawi’s “Hikmat”. For example: “daryoi ishq”, “ishq sirri”, “daftar”, “huru qusur”, “tekma nodon”, “to`ma”, “ishq o`ti”, “piri mughon”, “oshiqlar maydoni”, “miskin”, “ishq dardi”, “o`n sakkiz ming olam”, “biru bor”, “hirsu havas”, “nafsu havo”, etc. These terms and phrases demonstrate close relations of Shaybani Khan with Yassawi.

As it is known the word “miskin” described in tasawwuf dictionaries as a dervish who does not want anything in this temporal world, the owner of *faqr and fano*<sup>11</sup> who takes indigence and resignation as bliss. In several (13) of his poems Shaybani called himself “Miskin Shaybani” using the meaning that Yassawi implied.

We can see closeness of Shaybani Khan to Yassawi in description of Mansur Halloj, who was a follower of beloved in tasawwuf poetry. The Yassawi’s “Hikmat” is like:

Vahdat maydin ichgon oshiq behud bo`lur,

Mansur yangligh jondin kechib dorgha minar...

Hirsu havo nafs yo`lini qo`ymoq kerak,

Mansur yangligh ishq doriga minmoq kerak (118 b)

(The beloved who drank the wine of vahdat would give up the soul like Mansur. One has to turn from the way of selfish ego and go to the gallows of love like Mansur) are expressed in the Diwan of Shaybani as follows:

Osilur dorga nechun Mansur biling,

Jonini ma`shuq uchun isor etor (48 a)

(Why was Mansur hanged on the gallows? It happened because he gave up his soul for beloved.)

Ushbu sirni oyto-oyto kechti Mansur gharib,

O`ghrivu yalghonchilardin bo`ldi ul dor o`zgacha (151 a)

(Mansur kept saying this secret all his life. The gallows became different because of thieves and liars.)

The followers of Ahmad Yassawi expressed their opinion regarding “Zikri Arra” (keeping your breath for a long time repeating the names of Allah in your heart). Hoja Ismoil Ata, Hoja Is`hoq Ata, Hakim Ata Sulaymon Boqirghoni, Sultan Ahmad Hazini, Alim Sheikh Aliabadi, Mavlono Sharif Bukhari were only several of them, who followed and preserved Yassawia traditions. Shaybani also mentioned zikri arra in one of his poems:

<sup>9</sup> Pir – sheikh, spiritual instructor, perfect person.

<sup>10</sup> Şiban Han Divani. s. 28.

<sup>11</sup> Süleyman Uludağ. Tasavvuf Terimleri Sözlüğü. İstanbul 1995. s. 370.

Necha gizlarsen ko`ngulda ushbu so`z ganjini,  
Arra zikrin demayinja yer tobmas ul so`fiy sha`b (21 b) –

(Till what time do you want to hide the treasure of your heart? Sufis never recover and take their place unless do zikri arra)

It is known that the main subject of the Yassawi's "Hikmat" is sacred love. In his diwan Shaybani elaborated on this subject. Comparison of these two works leads to result that Shaybani Khan was inspired by Yassawi. For example the following verses in "Diwan-i Hikmat":

Ishq savdosi boshqa tushsa, rasvo qilur,  
Partav solib, Alloh o`zi shaydo qilur (181 a)...  
(If love affairs come to you, you'll feel bad. Allah will attract and admire you)

Ishq sirrini har nomardga oytib bo`lmas,  
Necha yoqsa, yoghin yerda chirogh yonmas (397 a)...

(One cannot say the secret of the love to any scoundrel. The oil poured on the earth does not burn.)

Became inspiration for the following poem of Shaybani:

Har kishida bo`ldi ishq el aro savdo bo`lur,  
Ushbu jahondin kechor, savdosi zebo bo`lur.  
Ishq sirrini xalqi ghofil bilmadi,  
El aro andeshani tanho qilur (47 b).

(If love comes to a man he will be in difficulty. When he leaves the temporal desires the difficulties turn to blessing. Ignorant people do not know the secret of love.)

Zaki Validi Togan wrote that he saw a book by Shaybani Khan "Risolai Maorifi Shayboni" consisting of 45 pages in Fuad Koprulu's personal library. The book was written in 1507 for his son Muhammad Temur Bahodir, and is devoted to religious manners and aspects of worship. It contains some extracts from the "Hikmat" of Shaybani, Ahmad Yassawi and Hakim Ata<sup>12</sup>.

The particular feature of Sahibani poetry is simplicity, fluency, and popularity of images and consideration. Experts note that his poems are the description of the history and geography of Turkistan<sup>13</sup>.

Another reason of Shaybani's attention towards Yassawi is closeness of his poems in "Diwan-i Hikmat" to people by language and description. Poems by Yassawi quickly reached out to large masses and made them happy.

The names of such cities as Bukhara, Samarqand, Urganch, Yassi (Turkistan) and Sobron are often mentioned in the poems of Shaybani Khan. The poet compared mountains of Samarqand to hills in paradise, praised Bukhara as Ka'ba, and regarded Mawarannahr as a gift of God:

Tangri berdi bizga emdi Movarounnahrni-

<sup>12</sup> Zeki V. Togan. Yeseviliğe Dair Bazı Yeni Malumat. 60. Doğum Yılı Münasabetiyle F. Köprülü Armağanı, İstanbul 1953. s. 528-529.

<sup>13</sup> Şiban Han Divanı. s. 325.

Kim, ko`ra olmas kishining ko`ngli tor o`ldi yana.

(God has given us Mawarannahr. If who is jealous of it, soul is envious at him)

Shaybani Khan is mentioned in the history as a poet who lived in the same time with Alisher Navoi - who raised the Chagatai literature to a high level of development. Shaybani admired his literary works and wrote imitations for his poems. A French orientalist Reune Grosset described Shaybani as a "person who is worth respect and interest"<sup>14</sup>.

In his classification of peculiarities distinguishing Uzbek literature after 16th century from the Chagatai Literature Fitrat states that the school of Yassawi "Hikmat" reached the palace<sup>15</sup>. That time many sufi authors were influenced by Yassawi poetry, and wrote simple and fluent poems with deep meaning. One of those authors is a ruler and a poet Ubaydullah Khan (Ubaydi) (1487-1539) who followed Yassawi traditions and the experience of Shaybani.

Ubaydullah Khan came to power in 1513, and he contributed to prosperity of science, culture, arts, and agriculture. Ubaydullah Khan, who was Shaybani Khan's nephew, was a ruler on the one hand, and a talented poet, well-educated intelligent, dervish-like person on the other hand. He gathered scientists, artists and poets around himself and also wrote poems, dealt with calligraphy and music. Ubaydi spent his childhood in Bukhara. During that period he studied various religious and secular subjects. Because of his endless love for Koran he copied it and sent to Mecca and Medina, wrote a commentary for Koran in the Turkic language. He also wrote a book devoted to the science of fiqh.

When he was born his father Sultan Mahmud, a mayor of Bukhara, went to a great sufi of that time Hoja Nosiruddin Ubaydullah Ahror, and asked him to name his infant. Hoja Ahror named the baby after himself as Ubaydullah Khan as if predicting the child's enormous love for religion and Sufi doctrine.

Ubaydullah Khan took an active part not only in battles carried out by his uncle Shaybani Khan but also at scientific and literary meetings. All these helped him to succeed in politics, culture, and poetry. No doubt, influence of Shaybani Khan was immense.

Although Ubaydullah Khan spent most time in battles and political struggles he made great contribution to development of science, culture, and poetry. He wrote poems with the nickname of "Ubaydi" or "Qul Ubaydi" trying to continue Shaybani Khan's experience in poetry. Fitrat praised him and noted the following: "After the death of Shaybani Uzbek khan Ubaydi was a famous poet of his time. His collection contains poems (gazal) not only Persian and Arabic language but also poems (extracts) suitable for palace literature of Navoi and Yassawi style. Ubaydulloh has many beautiful extracts in Persian and Uzbek languages. According to the facts that we today have he should be regarded as the best poet of that time."<sup>16</sup>

At the times when the interest to the personality and creative ability of Yassawi rehabilitated and his traditions began to be followed again Ubaydi succeeded much in writing "Hikmat". He devoted a poem full of respect and honor to Hoja Ahmad Yassawi<sup>17</sup>:

Barcha mashoyih sarvari Hoja Ahmad Yassawi,

<sup>14</sup> Ibid, p.16.

<sup>15</sup> Abdurauf Fitrat. Ibid, p. 61.

<sup>16</sup> Ibid, p. 56-57.

<sup>17</sup> Ubaydi has a rich literary heritage. One of his collections (collected) of hikmats is stored at the fund of Institute of Oriental Studies in Tashkent (nr 8931), "Divan-i Ubaydullah Khan" at Nuruosmaniye Library in Istanbul (Turkey) (nr 4904), the collections of ruboi, hikmat, munojot, gazal about tavid, the translation of a hadith, tarjiband and madhiya devoted to Ahmad Yassawi under name "Masailus-solat" in the Izzat Koyun private library in Konya (Turkey).

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Sonsiz murid rahbari Hoja Ahmad Yassawi.

Hizr Otaning hamrohi, oghlarning ogohi,

Doim "ilohi, ilohi" Hoja Ahmad Yassawi.

Alloh zikri hamdami, barcha valiylar a'zami,

Piri ilohiy mahrami Hoja Ahmad Yassawi<sup>18</sup>.

(The chief of all saints is Hoja Ahmad Yassawi. The leader of endless number of followers is Hoja Ahmad Yassawi. The fellow of Khizr Ata is Hoja Ahmad Yassawi. He always says "Allah". He always remembers God. He is the greatest of Allah's friends.)

According to the researches Ubaydi got acquainted with Yassawi's "Hikmat" and read them with enthusiasm since early childhood. That is why he began to write "Hikmat" right from the start of his poetic activities. His interest to religion and tasawwuf formed very early. This aspect probably inspired him to write "Hikmat" as well.

Special interest towards Yassawi poetry and its recovery by Shaybanids were an influential novelty for Uzbek literature of the 15th century. F. Koprulu noted that: "The verses written in syllabic style containing elements of old folklore literature and religious tasawwuf subjects displayed in the tradition of writing "Hikmat" had lost its power of influence and lived only among dervishes during reign of Timurids when Chagatai literature was prominent. Writing the poems in this style by Shaybani Khan and Ubaydullah Khan helped recovering tradition in high society". Janosh Eckmann wrote that Ubaydi's service is in regeneration of hikmat genre in Chagatai literature<sup>19</sup>.

Fitrat noted that Ubaydiy was a ruler and dealt with activity of sheikh at the same time. He became a follower of Hakim Sulaymon Ata through Murshid Korakhon. He was in close relationship with the members of Yassawia tariqah. His daughter married to a follower of Yassawia sheikh Khudoydod Muhammad Noghay Ata. Ubaydi took part in jahriya majlis (meetings). Calling him as "zikrgo'" (reciting zikr) proves this conception<sup>20</sup>. His disposition to be a dervish and activity of sheikh took Ubaydi close to Yassawi.

Ubaydi's rank in tariqah is not determined by his deep knowledge of tasawwuf and conformation to the rules of tariqah. First of all, he was known as a poet who made a worthy contribution to religious and tasawwuf literature.

Ubaydi also wrote works in other genres of classical literature. Influence of Ahmad Yassawi can be traced in his verses (qit'a, ruboi) and gazals. Doctor M. Abdullaev noted that he wrote dozen of intellectual gazals because his deep knowledge of the secrets of tasawwuf in his conclusions regarding Turkic diwan of Ubaydi<sup>21</sup>. Hasan Hoja Nisoriy wrote that mystical comprehension of Ubaydi had reasonable and deep sense. He adduced his ruboi written for the sheikh Mahdumi Azam. Mahdumi Azam wrote a comment to that ruboi, in which he described Ubaydi's high level<sup>22</sup>.

"Orif" has a tasawwuf meaning of a person who has an appropriate level, who knows the creator and sacred truth. According to Ubaydi orif is a person who left the affairs of a temporal

<sup>18</sup> Divan-1 Ubaydullah, p. 387.

<sup>19</sup> Şiban Han Divani, p.23-24.

<sup>20</sup> Who was Yassawi? Tashkent 1994, p. 37.

<sup>21</sup> M. Abdullaev. Life and Literary Activity of Ubaydi. Ph D. Tashkent 2000, p. 77.

<sup>22</sup> Hasan Hoja Nisori. Muzakkiri Ahbob. Tashkent 1993, p. 23.

world, deals with the creator, i.e. fulfills the orders of God. Ignorant people know nothing about his state. So the poet calls to take orif as an example in overcoming the difficulties of suluk (sufistic order) levels. He explains that it is not impossible to serve the Creator truly never giving up mosivo (all are a terrestrial belongings except God), without getting the level of tajarrud (solitude) and finally, not leaving himself in fanofilloh (nonexistence):

Oriflardek mosivalloh tarkin etmay,  
Tajarrudning maqomigha doghi yetmay,  
Fanofilloh vujud ila o`z din ketmay,  
Yaratghongha loyiq qulluq qilsa bo`lmas.

Ubaydiy developed this tradition by writing “Hikmat” on the one hand, and tried to add novelty in content and feature on the other hand. Acting this way he leant on experience of his great teacher Ahmad Yassawi. That is why Ubaydi has many “Hikmat”s that are close to the “Hikmat” of Piri Turkistan by the content and the tune:

Ayo do`stlar, jondin kechib, ishq ilkini tuttum mano,  
Vahdat mayin ichkuncha ne xunobalar yuttum mano.  
Uch yuz oltmish daryo o`ta yurmay kishi sud aylamas,  
To`rt yuz qirq to`rt toghdin oshib, borisidin o`ttum mano,  
Vosil mani vasligha ul qildi – murodim vasl edi,  
Yuz ming shukr, hamdim anga, maqsudima yettum mano.  
Chun mosivalloh ko`yida istab mani topmas kishi,  
Bas, o`zga yerda istangiz, ul ko`yidin kettum mano.  
Solik topa olmas nishon mandin talab vodiysida,  
Ey Qul Ubaydiy, jon kibi istay ani, yettum mano.

(O, my friends, I left myself and took love. Till I drank the wine of vahdat I lost passion. I passed through three hundred and sixty rivers and over four hundred and forty four mountains. My intention was to reach my beloved. Praise is upon him, I reached my intention. You cannot find me at my place because of deprivation. Look for me at another place, I left the old one. Solik (sufi) cannot find a sign of me at the valley of demand)

Such words, phrases and symbols as “jondin kechish”, “ishq”, “vahdat mayi”, “xunob yutish”, “uch yuz oltmish daryo”, “to`rt yuz qirq to`rt togh”, “mosivalloh” that come across in this hikmat, and also the beginning “Ayo do`stlar” and the word “mano” that comes after the rhyme remind the Yassawi’s “Hikmat” very much.

It is necessary to be acquainted with Koran’s verses and the hadithes of Prophet Muhammad in order to understand both Yassawi’s “Hikmat” and Ubaydi. So, the poet calls the reader to learn and understand Koran knocking the door of sacred fayz with zeal:

Qur’on otligh kalomini kim o`qusa,  
Dev birla shayton andin qochor derlar.  
Ihlos ila fayz eshigin har kim qoqsa,  
Muftatih ul-abvob anga ochor derlar (268 b.)

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(If one reads Koran, the devil will run away from him. If one knocks the door of fayz with zeal the opener of doors will open to him.)

No doubt, Ubaydi was inspired by the following verses of Yassawi to write these verses:

Durru guhar so`zum olamgha sochsa,

O`qubon ul kalomi Haqni ochsa (344 a)...

(Thanks to reciting Koran I would like Allah to open for me.)

Ihlos bilan muhabbatning jomin olib,

Jonu dilda Haq zikrini oyting, do`stlar (67 a)...

(Take the cup of love with affection and remember God with all of your heart)

Boshim berib, belim bog`lab qilsam ihlos.

Shayton lain changalidin bo`lsam halos (170 a), -

(I would like to do zeal and free myself from the clutches of the devil.)

Such a bond between these two poets shows that they were influenced by the Yassawi's "Hikmat". The fact that the subject and idea of Yassawi's "Hikmat" were supported and developed by a ruler as Ubaydi is very important by all means.

It is known that most parts of Yassawi's "Hikmat" were written in syllabic style, and there are examples written in arooz style in "Diwan-i Hikmat". But according to some researchers belonging of such "Hikmat" to Yassawi is doubtful. In my opinion it is necessary to have a deeper look at this matter. As in the diwan of Ubaydi there are several poems in arooz style that look like the Yassawi's "Hikmat".

Though in Ubaydi's "Hikmat" the aspects of tasawwuf are not described in consecutive order like in "Diwan-i Hikmat", the main points of suluk, especially its cognitive and moral sides are widely reflected.

Ubaydi holds significant place in the history of our literature as a poet who productively worked in field of writing "Hikmat". More than 220 "Hikmat" containing 1786 couplets are golden contribution to Uzbek classical literature not only by quantity but also by subject and essence.

The relationship between Yassawi and poets of Shaybanids dynasty is a matter of research in the study of the Uzbek literature, especially in the branch of Yassawia studies. Because school of Yassawi literature significantly developed only during reign of the Shaybanids'.

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