



SOME THOUGHTS ON UBAYD POETRY

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ABSTRACT

This article explores the Turkic-language literary heritage of Ubaydulloh Khan, a prominent representative of the Shaybanid dynasty who wrote poetry under the pen name Ubaydiy. It examines the genres, thematic scope, and ideological-aesthetic features of his works, as well as their relevance today. Ubaydiy composed poetry in various classical genres such as ghazal, ruboiy, hikmat, tuyuq, qit'a, tarji'band, and noma. His works in these genres cover themes including socio-political issues, ethical-didactic messages, religious-philosophical reflections, love, and personal confessions.

Introduction. Ubaydullaxon wrote in various genres of oriental classical poetry. Ubaydullah Khan wrote in Uzbek, Persian and Arabic under the pseudonyms "Ubaydiy", "Qul Ubaydiy", "Ubaydullah". His collection, which included his divans in all three languages, was later copied by Mir Husayn al-Husayni in 1583. Ubaydullah Khan's "Kulliyot" is kept in a single copy in the manuscript fund of the Abu Rayhan Beruni Institute of Oriental Studies of the Academy of Sciences of Uzbekistan (inv. No. 8931), the manuscript "Divoni Ubaydullah Khan" is kept in the Nuri Osmaniya Library of Turkey (inv. e4904), and the term bayazin "Masoil us-salot" is kept in the private library of Izzatkuyun in Konya. The "Collection" is a 695-page leather-bound collection, printed on Samarkand paper, 18.5x23 cm in size, in the Bukhara script of the Nastaliq. On its first page, "The price is 5 gold coins." On the third page, there is an inscription in gold ink, "The Book of Hazrat Ubaydullah Khan." The manuscript is decorated with floral illustrations. The first part of the collection is the Persian book (pages 4-200), the last part is the collection of Arabic poetry (pages 201-210), and finally the third part is the Turkish book (pages 211-695). The Turkish book traditionally begins (page 211) with a hymn. It includes 1 manaqib, "Masail us-salot", wisdom, 2 rubaiyyahs, 4 fard tarjibands, salawat, and a translation of a 2-bayt hadith. It includes more than 310 ghazals, 25 qut'a, 11 tuyuks, about 445 rubaiyyahs, 18 masnavis consisting of 700 bayts, 7 mus'ala, and 2 yor-yors. It also includes poems called "Omonatnoma", "Shavqnoma", "Gayratnoma", and "Sabrnoma" on pages 679-687, devoted to the interpretation of religious-mystical, moral-didactic themes. The Persian divan includes 163 ghazals, 418 rubaiyyahs, 7 qut'a, 1 fard, masnavi, tarjiband, and 3 mus'ala. His legacy in the Arabic language consists of about 35 ghazals, qut'as, and fards [1. 29-31].

Methods. Today, in literary studies, there is a need to approach any issue and research based on the sources and texts related to it. For this reason, this article attempts to shed light



on the subject under analysis based on structural-functional, systematic approach, comparative-historical, and hermeneutic methods. The main analyses were carried out based on the hermeneutic method, because getting acquainted with Ubaydi's works, analyzing them, and understanding what the author wants to say is understood through hermeneutics.

Discussion and Results. As a writer, Ubaydullah Khan was deeply devoted to the works of Khusrav Dehlavi, Jami, and Kotibi. He deeply understood literature. His thinking was broad. Even his contemporaries recall that before meeting the khan, like a student going to the exam, he read many books, memorized poems, and tried to create new works. Because the scope of his thinking required deep knowledge and wisdom from his interlocutor [2. 132].

Religious and mystical ideas dominate Ubaydullah Khan's work. Ubaydullah Khan was a poet of great talent and is considered one of the greatest writers of Uzbek, Arabic and Persian literature. His rubaiyats in Uzbek and Persian number about 850. Ubaydi is the only poet in the history of Uzbek classical literature who compiled a divan in three languages. In particular, the development of rubaiyat in Uzbek literature after Navoi and Babur is associated with the name of Ubaydi. Ubaydi skillfully used the rich possibilities and unique features of the Uzbek language in his works.

Ubaydi wrote in such genres of classical literature as ghazal, rubaiyat, hikmat, tuyuk, qi'a, tarje'band, and noma. The leading theme in Ubaydi's ghazals was love, and he was able to bring the feelings related to it to life through the beauties of the world, nature, and life.

The lyrical treasury of classical Eastern literature and a large part of the poets' library are poems written in the ghazal genre. The ghazal initially appeared in Arabic literature and reached its peak in the Persian lands. Later, it is one of the ancient genres that also replenished the artistic treasury of Turkic literature with beautiful examples. Poets have long contributed to the systematic enrichment and improvement of this genre in terms of quantity and quality [3. 6]. Ubaydi's ghazals in the Turkic language number more than 310. His ghazals are mainly short, consisting of 5-7 verses. However, in such short ghazals, he was able to express deep thoughts and profound observations. The poet treated the works of Navoi and Babur with special respect and reverence.

*Yor istamaki, olam aro yor topilmas,
Topilsa dag'i mushfiq-u g'amxo'r topilmas.*

*Axtarsang agar bir yaratib ikki jahonni,
Mendek senga bir zor-u giriftor topilmas [4.10].*

When we read this ghazal with the rhyming phrase "Topilmas" by Ubaydi, the work of Babur comes to our mind. The sentence "There is no one like me who is a burden and a tyrant like you" in the last line of the second verse is presented in Babur's ghazal as "There is no one like me who is a burden and a tyrant like you" (in the last line of the second verse). This shows that Ubaydi was closely acquainted with the work of his predecessors and contemporaries and created works influenced by their lyrical experiences. However, there is no information anywhere that Ubaydi was familiar with the work of Babur. Babur also did not give any opinion about Ubaydi in "Boburnoma". After all, although they worked at the same time, they probably did not want to recognize each other because they were representatives of two rival dynasties. This is our subjective opinion. Considering that Babur's first divan was sent from



Kabul to Samarkand, it can be concluded that Ubaydi was also familiar with the divan. In fact, this literary influence goes back to Navoi. This is because all Turkic writers considered Navoi to be their mentor and were inspired by the poet's work.

*Ey ko'ngul, qilma tama ul dilistondin yaxshilik,
Notavon jonimga ul oshubi jondin yaxshilik.*

*El ichinda yaxshilik ko'rmaymen ondin, – der edim.
Ey ko'ngul, men ko'rmadim kim ko'rgay ondin yaxshilik [4.12].*

The ghazal with the rhyming "Kindness" mentioned above is similar to the ghazal with the same rhyming in Babur's lyrics. Even the rhymed words are the same. The language of Ubaydiy's ghazals is simple, written in a folk spirit, and the depiction of sincere feelings is expressed in various artistic forms.

There are also such ghazals in the poet's work that express not love, but longing for worldly affairs, socio-political, moral-didactic issues in a whole ghazal. In this, Ubaydiy was inspired by Navoi and tried to continue his traditions. In the following verses, the poet emphasizes philosophical observations:

*Base, farog'ati bor, do'stlar, gadolig'ning,
Balo-u mehnati ko'p asr-u podsholig'ning.*

*Ato-u lutfung agar elga bo'lmas, yorab,
Yo'q anda foidaki zuhd-u porsolig'ning [4.14].*

Ubaydi says that poverty, that is, a humble life, brings peace, and that kingship, that is, wealth, and position are always full of troubles and suffering. These verses are based on Sufism. The need to renounce worldly desires, choose simplicity and strangeness in order to be close to and achieve the immediate truth is highlighted. The poet also mentions a social truth here: although kingship is bright on the outside, there is responsibility, danger and indifference on the inside. In the second verse, the poet emphasizes that if the king's grace and mercy are not for the people, then his asceticism (renunciation of the world) and piety are also useless. That is, no matter how pious a person is, if this piety does not benefit the people or if Allah deprives him of grace, these prayers will not be fruitful.

Ubaydiy applied the ideas presented in this ghazal to his life. He showed in his life and work that the pleasure of Allah depends on the pleasure of the people and that it is important not only to pray for one's own salvation, but also to bring mercy and benefit to others.

There are many ghazals in the poet's work that are devoted to philosophical observations. They are also waiting for their researcher. M. Abdullayev touched upon some aspects of Ubaydiy's ghazal writing in his dissertation. However, we consider it necessary to separately examine and research the ideological and artistic characteristics and poetics of about 650 ghazals in Turkic, Arabic and Persian.

The genre of wisdom, one of the most ancient genres of Uzbek classical literature, is a type of poetry with religious and moral content. The first person to create wisdom in Turkic literature was Ahmad Yassawi, whose work "The Book of Wisdom" initiated the tradition of wisdom writing. Yassawi's students also followed in their teacher's footsteps and tried to express the ideas and essence of the Yassawi order in wisdom poems.



Abdurauf Fitrat in his article "Investigations on the Poets of the Yassawi School" provides the following information about Ubaydiy's wisdom writing: "This man who wrote wisdom poems under the pseudonyms Ubaydiy, Ubaydullah, Qul Ubaydiy, is, in our opinion, none other than the famous Uzbek khan Ubaydullah (khan). ... Another proof of Ubaydullah's very close ties with the Yassawis is that he gave his daughter to Muhammad Nogai Ataga, a disciple of the Yassawi sheikh Khudoydad" [5. 35]. Fitrat notes that the Ubaydullah Khan divan found in Bukhara in those years proves the correctness of his above-stated ideas.

Like all talented poets, Ubaydiy did not choose imitative methods in creating wisdom poems. He sought to develop the existing tradition while creating ideological and artistic innovations. It is worth noting that, just like the Yasawi Quartet, in order to fully discover the meanings of Ubaydi's wisdom, it is necessary to be thoroughly familiar with the sciences of the Quran and Hadith [6.13].

The subject matter of Ubaydi's wisdom poems is very wide, and the poet's thoughts, worldview, and imagination are embedded in each line. The only difference from Yassawi's wisdom poems is that Ubaydi's wisdom poems are written only in aruz, and in form they are similar to ghazals. However, unlike ghazals, divine love is fully glorified in wisdom poems. The lyrical hero is the lover and witness of Truth, trying to reveal the truths of the path leading to it.

In order to draw a full conclusion about a figure in literature, his creativity and works of art certainly come to the rescue. In particular, the thoughts expressed in Ubaydi's wisdom poems are also a reflection of the poet's life in a certain sense.

Ilmning chavgoni birla ma'rifat maydonida

Hikmat ahli kibi hikmat go'yini urdim mano [6. 49].

Through this wisdom, we are once again convinced that Ubaydi was an enlightened king-poet. Since Ubaydi considered Yassawi to be his teacher, among his wisdoms there are also wisdoms written directly under the influence of Yassawi or similar in meaning and tone.

Beshak, biling, bu dunyo barcha eldin o'taro.

Inonmag'il molingga, bir kun qo'ldan ketaro.

Ota-ona, qarindosh qayon ketti – fikr qil,

To'rt ayog'lig' cho'bin ot bir kun sanga yetaro.

Dunyo uchun g'am yema, Haqdin o'zgani dema,

Kishi molini yema, Sirot uzra tutaro [7. 19].

This wisdom, which expresses the importance of not being attached to worldly beauties and wealth, and their transience, is instructive in every way and cannot fail to affect the reader who reads it. Ubaydi expresses the following thoughts on this topic:

Ko'ch eldek, ey rafiq, olam bari ko'charo,

Ko'zni yumib ochquncha aziz umrung kecharo.

O'lum solur motamg'a, odam o'g'lin har g'amg'a,

Aqli bo'lg'on odamg'a ushbu ibrat yetaro.

Davlatimg'a tayonma, ganj-u molg'a inonma,

Ham barchag'a ishonma, bori sendin ketaro [6.36].

Despite being the head of state, Ubaydi's wisdom in this regard for wealth and position is commendable. The transience of this life, its passing in the blink of an eye, the distrust of



everyone around, and the possibility that they may abandon you when the time comes, are expressed in simple and understandable language.

Ubaydi has such wisdom: in it, the beginning of the verses continues in sequence with the 28 letters of the Arabic alphabet. The chain of meanings is also inextricably linked in this way:

- ا – *anbiyo avliyodek,*
- ب – *baqo mulki sori borolingo.*
- ت – *tunub biz Yorotqong'a tuni kuni,*
- ث – *Savobi ko'p ibodat qilolingo.*
- ج – *jannat kerak bo'lsa toat qilg'il,*
- ح – *xur agar tilar bo'lsang, ibodat qil,*
- خ – *Xalildek xullat o'ti ichra yong'il,*
- د – *diydor davlatini tilolingo [6. 39].*

Ubaydi's more than 235 proverbs have a worthy place in literature. Because, in terms of meaning and content, these proverbs are a huge treasure. He made effective use of artistic arts in his proverbs. He was able to create beautiful examples of artistic arts such as talmeh, tazod, tashbeh, tanosub, istiora, kitobat, husni ta'lil.

- Olim kishi ilmi bila amal qilsa,*
- Rabboniyun zumrasinda dohil bo'lur.*
- Ilmi bila amal qilmas olim, biling,*
- Nodonlarga dohil bo'lub, johil bo'lur [6. 67].*

The profound thoughts built on the basis of contrast in this wisdom are a must-read for all scholars, because.

In the research work entitled "Tradition and Development of Wisdom Writing in Uzbek Classical Literature," the wisdom writings of Ahmad Yassavi and the wisdom writings of creators who followed Yassavi are analyzed. The aspects of tradition and innovation in them are identified. According to I. Mannopov, Ubaydiy was the first to make birds heroes in wisdom writing and gave them the idea of glorifying good qualities in people. It is clear from this that Ubaydiy, in the tradition of creating wisdom, followed their path in the form of respect for his predecessors, created similar wisdom writings, and was able to create his own new style in the improvement of this genre. Separate study of Ubaydiy's wisdom writings is also one of the urgent issues of our literary studies today.

Conclusion. Above, an attempt was made to get acquainted with the works created in the genres of ghazal and wisdom, which made up Ubaydi's literary heritage, and their analysis was also touched upon. As can be seen from the excerpts from the works cited above, religious-philosophical and moral-didactic themes dominated Ubaydi's work. Ubaydi's wisdoms were written in a mystical, mystical spirit, and they contain examples from the verses of the Quran and hadiths. In addition to their ideological and artistic significance, the poet's works also have a unique historical value. The ideas expressed in them have not lost their relevance even today.



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