



THE ROLE OF MUKHAMMAD SHAYBANI KHAN'S WORKS WITHIN THE CLASSICAL CHAGHATAY LITERATURE

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Abstract. In reference to the studies and research conducted so far, Chaghatay, the medieval literary Turkic language, has a major impact on Islamic Central Asian Turkic literature. Due to this fact, there is a key role of representatives such as Ali Shir Nava'i and Babur, who are considered the pillars of the Chaghatay language. Muhammad Shaybani Khan (1451-1510), a prominent figure of the late 15th and early 16th centuries, was also one of the poets of the classical era of Chaghatay Turkic. Outside of his role as a conqueror and legislator, he composed several works, namely the collection of poems *Dīvān*, *Bahru'l-Huda* (Sea of Guidance) and a treatise related to *fiqh*, Islamic jurisprudence.

This article aims to illustrate the importance of Shaybani Khan's works in Chaghatay literature and evaluate their role in the growth of the language. The study starts with a brief overview of Chaghatay literature and outlines key moments in Shaybani Khan's life and career. The discussion turns to three of his known compositions. Building on the research of Yakup Karasoy and August Samie, the article analyzes selected passages that reveal how Shaybani Khan wove together religious discourse, moral exhortation, and political messages within his writings. His works demonstrate a deliberate blending of poetic form with ideological purpose, seeking both to affirm Sunni Islam and to legitimize his political authority. The analyses highlight that Shaybani Khan's writings emerge not only as literary compositions but also as powerful vehicles of religious and political expression in the broader context of Chaghatay literary tradition.

Keywords: the classical period of the Chaghatay language, Chaghatay literature, Mukhammad Shaybani Khan, *Dīvān*, *Bahru'l-Huda*, *Risāle-i ma'rif*.

Introduction

Before going through the main works of Shayban Khan, we should draw attention to the general emergence of the Chaghatay language in the late 14th and 15th centuries. It is worth mentioning the main figures who contributed much to developing and widening the language through their distinguished works and compositions. It also helps us to see the stages as through the scheme how the term *Chaghatay* took shape, how and when literary works start to expand.

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In Timurid times, terms such as *Chaghatay land* and *Chaghatay people* were applied to denote the Turkic communities living within the state. Initially, the word *Chaghatay* referred to the Chaghatay Khanate and the polity established under its rule. However, later on, the meaning of the term took on a wider sense: it appeared to signify not only the Turkic and Turkicized nomadic tribes across those lands, especially in Transoxiana, but also the literary Turkic dialect that grew under the Timurids and the corpus of Central Asian Turkic literature created in that language (Barthold, 1975). The earliest literary contributions in Chaghatay were translations and adaptations from other languages, especially from the Persian language. With prominent authors, however, Chaghatay literature entered its classical phase, distinguished by a vast number of original compositions, poetry, and prose.

It is stated that the very first works in Chaghatay were translations from the Persian language by Quṭb Kwarāzmī, Nezamī's *Khosrow o Shīrīn* in about 1340, and Sa'dī's *Gulistān* (The Rose Garden) by Sayf-i Sarāyī in approximately 1390-1391 years. Although not yet the exact Chaghatay proper, they demonstrate the earliest steps into the arrival of Chaghatay as a literary language (Eraslan, 1993).

Researchers and scholars of Chaghatay literature for the pre-classical period of the language generally agree on the following view: the poetry collections *dīvāns* composed in this era were less sophisticated in terms of structure than those of the classical period. The poems typically included in these *dīvāns* were in the forms of *munājāt* (supplications), *na't* (praise of the Prophet), *qaṣīda* (odes), *ghazal* (lyric poems), *mukhammās* (five-line stanzaic poems), *ṭuyūgh* (quatrains), and *mufrad* (single couplets). Occasionally, the *dīvāns* were in the style of *ghazals*. The metres most frequently applied in these poems drew on the *ramal* ("sand", a smooth-flowing metre), *hazaj* ("humming rhythm", a lyrical metre), and *rajaz* ("trembling/gait of a camel", a didactic, narrative metre) metres of the classical *arūd* system (Eraslan, 1986).

Seydī Ahmad Mīrzā is considered one of the pre-classical phase poets of the 15th century, himself a grandson of Tīmūr. During the rule of Shāhrukh Mīrzā, he served as the governor of Khurāsān. Due to Nava'i, Seydī Ahmad Mīrzā compiled a *dīvān* containing both Turkish and Persian mathnawīs and ghazals. Nava'i also notes that he arranged a *mathnawī* entitled *Latāfatnāma* (Eraslan, 1986).

It is greatly important to highlight that Ali Shir Nava'i was the most involved and influential character among those authors who wrote major works in the Chaghatay language. Ali Shir Nava'i stands as the most prominent representative of classical Chaghatay literature, the figure who most profoundly shaped its course. While classical Chaghatay poetry started to flourish in Samarkand and Herat during the first half of the fifteenth century, it reached its peak with Nava'i. There are the works of Nava'i, where he mentions the term Chaghatay. For example, in his work, *Muhakamal al-Lughatayn*, Nava'i employed the words *Turki*, *Turk tili* (Turkish language), and *Turkche* to refer to the Chaghatay language. In another treatise, *Mīzān al-Awzān*, Nava'i applied the term *Chaghatay lafzī* (Chaghatay language):

"Acem şuārası ve Fūrs fuşahāsı her qaysı uslūbda kim söz arūsığa cilve vü nümāyiş birip irdiler, Türk tili bile qalam sürdüm ve her niçük qaidede kim manâ ebkārığa zib ü ārāyiş körgüzüp irdiler, Çagatay lafzı bile qalam urdum";

[In any way the Persian poets and eloquent masters presented their style, so did I, wrote in the Turkic tongue; and in the same way as they adorned the beauties of meaning due to their conventions, I have embellished the expressions in Chaghatay] (Eraslan, 1993). However, this statement is doubtful and remains a subject of scholarly debate.

In dictionaries of Chaghatay, the word *Chaghatay Türkchesi* (Chaghatay Turkish) was used more often. For example, in the preface of Mirza Mehdi Khan's Chaghatay-Persian dictionary *Senglâh*, entitled *Mabāni'l-lughat*, the language is described variously as *lughat-i Turk*, *lughat-i Turki* (the Turkish language), and at other times as *lughat-i Chaghatay* (Chaghatay language) (Ölmez, 2007).

The given examples illustrate the emergence of the Chaghatay language as the dominating Turkic literary language of Central Asian communities of the time. Especially in the 15th century under Sultan Husayn Bayqara and his close friend Nava'i, the cultural and literary life of Central Asia thrived and experienced its highest prosperity. However, conditions have changed after Bayqara's death. As we have mentioned in previous chapters, the rise of the Shabanids, the migration of Babur Khan to India, and the establishment of the Mughal Empire resulted in the continuation of the Chaghatay literature in two spheres: the Chaghatay Turkic language in Central Asia under the Shabanids and in India under Babur Khan. Consequently, the classical Chaghatay literature, which hit its highest point with Nava'i, continued its golden period with other significant poets such as Muhammed Salih, Shaybani Khan, Ubaydi, and Babur Khan, who composed *dīvāns* in the Chaghatay Turkic language and brought compositions about

religious, moral, and historical subjects. We may claim that the rise of the Chaghatay language reproduced both continuity and innovation: by employing a major impact of Persian models in the beginning, and later transforming the Turkic language into a clear communication tool of artistic expression.

Research methods

Muhammad Shaybani or Shaybani Khan, was born in 1451, a Chinggisid, a descendant in the lineage of Khan Shiban, the fifth son of Jochi. Following the death of his father, who was killed in 1468 by Yunus Khan, the ruler of Moghulistan, the young Shaybani assumed leadership of the Uzbeks. Despite his early rise as a ruler, he acquired proficiency in Arabic and Persian and gained knowledge under prominent scholars of the time. Until the late 1487s, his life was marked by turbulence and uncertainty, as he moved across the Syr Darya and Astrakhan regions in search of stability.

His rise in politics started to change in 1488, when he directly entered the conflicts between the Timurids and the Moghuls. In the same year, Sultan Mahmud Khan granted Shaybani Khan the town of Turkistan, thereby establishing the foundation for his later consolidation of power. Benefiting from political instability and internal rivalries among the Timurids, Muhammad Shaybani succeeded in capturing Samarkand in 1501. Consequently, he extended his authority and conquered Andijan in 1503, followed by Tashkent, Ferghana, Hisar and Kunduz. In 1506, while he was taking the city of Balkh, the Timurid ruler of the time, Sultan Husayn Bayqara (1469-1506) passed away in Herat, the political and cultural center of the Timurid dynasty. The following year, Shaybani Khan crossed the Amu Darya and entered Herat in May 1507, which formally ended the already weakened Timurid state. Shaybani extended his domination by taking over the main cities of Mashhad, Rayy and Merv in 1508 (Karasoy, 1992). During that period, he expelled Babur Shah, the Timurid heir, from Turkistan once and for all. Babur settled in Kabul, where he reestablished the extinguished flame of the Timurids in Turkistan and made it burn anew, with greater strength in Afghanistan.

By seizing Herat, Shaybani Khan significantly elevated his position and prestige in the Turkic world. This achievement not only symbolized a shift of power from the Timurids to the Uzbeks but also validated his claim as the rightful heir to the legacies of Chinggis Khan and Timur. Over the years, Shaybani Khan came to be perceived as a defender of Sunnism, which ultimately set him into conflict with Shah Isma'il. At first, their relationship took the form of a diplomatic exchange of letters reminiscent of the famous correspondence between Timur and Bayezid I. In these communications, Shaybani demanded that Shah Isma'il abandon Shi'ism and embrace Sunnism. The confrontation intensified when, in 1510, Shah Isma'il marched with a large army, first capturing Mashhad and then moving toward Herat. Shaybani retreated to Merv, where Shah Isma'il, after besieging the city, challenged him to open battle. The confrontation ended with Shaybani Khan's defeat. He was wounded and died on December 2, 1510. Nevertheless, the state he had founded endured well into the seventeenth century.

Over the centuries, his name and epithet have been preserved to us in numerous forms, including "*Shiban, Shaybak, Shibani, Shiban, Shaybek, Shah-Baht Khan, Shahi Ben Khan, and Shaybani Khan*". As reported by Barthold, the origin of the name emanates from Shiban, the youngest son of Jochi. However, later on, Muslim tradition reshaped it into the form of Shayban. This transformation resulted in the usage of the epithet *Shaybani* for Shiban's successor - who became the founder of the Uzbek state in Turkestan by the sixteenth century. The epithet was also the name of an Arab tribe and was particularly associated with the nisba of a distinguished Hanafi school, a disciple of both Abu Hanifa and Abu Yusuf. Barthold suggests that the widespread popularity of this name in the Islamic world contributed to the alteration of Shiban into Shayban, and ultimately to the emergence of the name Shaybani (Barthold, 1975). This explanation is supported by Zeki Velidi, adding that contemporaries themselves rendered Shaybak Khan's name under various forms, such as *Shaybak, Shahi Beg, and Shah-Baht (Togan)*.

A vast number of various research works have already been examined about the works of Shaybani Khan. As a foundation, we can mainly rely on the analyses made by Yakup Karasoy and August Samie, looking through the diverse approaches they have employed in their scholarly works on Shaybani Khan's works. By investigating various academic publications, their works have detailed investigations from different perspectives, namely linguistic, semantic, and ideological aims. In the study here, a comparative analytical method is being applied as it helps to achieve the intended objective of the study.

Results and discussions

Shaybani Khan left important sources, particularly a *dīvān*, the collection of his poems that has an ideological and autobiographical character; a mathnawi entitled “Bahru’l-Huda” and a treatise on fiqh called “Risāle-i ma’rif”. “Bahru’l-Huda” (The Sea of Guidance), written in 914/1508, is a composition in the form of a mathnawī and a poetic piece of 234 couplets. Besides ethical, faith and morality discussions, it also addresses everyday life and political struggles of its time. The only surviving manuscript copy is preserved in the British Museum (Add. 7914, fols. 1b-22b) (Türkoğlu, 2010), and the digitized copy of the written heritage is demonstrated in the manuscript database of the Turkish Manuscripts Institution (Türkiye Yazma Eserler Kurumu Başkanlığı). This work was investigated by several scholars, including Bogrogligeti, A.J.E. (1982), with his research article “Muhammad Shaybani’s Bahru’l-Huda: An Early Sixteenth Century Didactic Qasida in Chaghatay”. Kemal Eraslan has also written an article published in 1991 called “Şiban Han’ın ‘Bahru’l-Huda’ Adlı Eseri”. The work opens with a couplet:

Tiñgrige til birle aygıl ay köñgül hamd u şenā
Kim sipās u şükr lāyıqtır añga bī-müntehā (Karasoy, 1998).

In general, the work “Bahru’l-Huda” speaks about Allah’s unity and oneness, the greatness of the Prophet Muhammad, and the fleeting nature of this world. It also employs frequent references from Qur’anic verses and sayings of the Prophet (Karasoy, 1998).

“Risāle-i ma’rif” is a treatise written by Shaybani Khan in 1507 for his son Muhammad Timur Bahadur. The work includes the poems of the Turkic shaykhs Ahmad Yasavi and Hakim Ata, by offering guidance and admonitions (Türkoğlu, 2010). The only copy of the work is preserved in the British Library (OR12956). “Risāle-i ma’rif” (Treatise on Knowledge) and even all of Shaybani Khan’s compositions are considered to have insufficient research and analysis made on them. An earlier study was carried out in 1979, where Alparslan, a Turkic literature scholar, described the presence of Shaybanids resources with limited and deficient research on the subject. Four decades later, August Samie earned his PhD degree in Eurasian Studies, where he focuses on the works of Shaybani Khan. It may be stated that the first transliteration and translation of the work was made by Samie. Bogrogligeti (1998) and Köprülü (1945) made subsequent contributions through additional publications and data about the work. One of the recent studies can be the article of Alışık (2004), where she applies the analysis made by Bogrogligeti, Alparslan and Togan as a foundation.

According to Samie’s reports, “Risāle-i ma’rif” consists of 46 folios, with 10 lines written in the calligraphic style nasta’liq. The initial page is decorated with different flower-patterned illustrations, and titled with designed mihrabiye using gold, silver and blue ink where the word ‘*Risala-i Ma’arif-i Shibani Khan*’ is found. Throughout the text, the author used decorative gilded ink and had continual Qur’anic verses and hadiths (Samie, 2020).

Based on the resources, Muhammad Shaybani Khan, as a young man, studied under Mevlana Muhammad Khitayi who was one of the prominent scholars of the time. His master awakened in Shaybani a love for knowledge and poetry. Fluent in both Arabic and Persian languages, Shaybani Khan supported writers, scholars, and artists, often engaging with them for conversations and discussions (Karasoy, 1992). Köprülü (1945) describes this point as follows: “*Not only Shaybani Khan, but all the rulers of Samarkand and Bukhara were well educated and knowledgeable, possessing rich libraries where lots of calligraphers and painters worked*”. There are also reports that Shaybani Khan was very religious and followed a devout life. It is said that he used to rise early, never missed prayer times, and was well-versed in the art of Qur’anic recitation (Karasoy). Here, Samie (2020) argues that Shaybani Khan’s main purpose in composing his religious manual was to share his views on Islamic philosophy and practices, at the same time translating Qur’anic verses, religious and sacred stories into the Chaghatay language, contributing to the literary heritage of that time.

khavātir-i rūḥ imān va Islām namāz va rūza va zakāt va
Good deeds of the spirit, faith and religion, prayer, fasting, charity,

ḥajj musulmānlārgha yaxhshiliq tīgürmāk pādishāhlār qāshidā
and pilgrimage bring good fortune to Muslims. In front of kings,

faqīr miskīn sūzīn aytib īshīn kafāyat qīlmāq mūnūng
Speaking like a poor humble man and being modest

mīngizliklār kūngīldā kīchsa khudāy ūl qūlgha tarbiyyat
if one thinks thoughts like that, (it is that) then God has instructed

qīlmīshī tūrūr mūnūng mīngizliklārni khavāṭir dīmāslār
that servant. Things such as this are not considered distractions (thoughts).

agar mūnūngdik nīmārsālār kūngūldā kīchsa zikr ūrnidā
If things such as these pass from the heart, they are considered as

būlūr ūl kih shayṭānnī aytildī nafsni aytildī
dhikr. He who says Satan or says the self,

khavāṭir ūl būlūr kūngūldā kīchmāk bīla khudāy ūl gunāhnī
that is a distraction. God does not consider such an inner though

bītimās ūl īshni qīlmāghūncha.

a sin, as long as he (the person) does not actively do these things (Transliteration and translation made by Samie, 2020).

These are illustrated examples from “Risāle-i ma’rif” transliteration and translation made by Samie (2020). The lines say that prayer, faith, pilgrimage, charity, fasting and speaking humbly, showing modesty, are among good deeds. And those who have such thoughts and feelings are under the guidance of God. When negative thoughts come to the mind of a human being, they are not considered as similar to making sin if not acted upon. In fact, good thoughts that pass from the heart are measured as dhikr, remembrance of Allah. The treatise also includes *shahādat* (testimony of faith), *Asmā’u llāhi al-husnā* (God’s beautiful names), *taṣliya* (blessings upon the Prophet Muhammad) (Samie, 2020: 113).

The examples given above are indicators of religious lines found in the treatise of Shaybani Khan. However, Samie claims that Shaybani Khan not only gave a message to follow the rules of the religion but, but also to obey him as the righteous king of his state. Here are the lines from “Risāle-i ma’rif”:

Islām yūlīndā ḥāzrat-i khāqānī || jamshīd-i zamān Muḥammad Shībānī,
On the path of Islam, Muḥammad Shībānī, His Excellence the Khān, in the era’s Jamshid;

taṣnīf qīlīb tūrūr kitābī kīm ānī || har kīm kih bīlūr yaqīn būlūr imānī.
Has composed this book in such a way that whoever knows it well will find faith;

ūlkīm angā bakht yār va yāvar būlghāy || tawfīq dāghī rafīq va rahbar būlghāy,
He to whom fortune is a friend and helper, success will be his companion and guide;

qīlghān bū kitāb sūzlārī bīrlah ‘amal || kīm dawlat-i jāvidān muyassar būlghāy,
Whosoever acts [in accordance] with the words of this book will have eternal blessings bestowed on them;

irshād ṭarīqatīdā kūz kūrđī ‘ayān || ḥāqq yūlīnī īstāgāngā Shībānī Khān
The eye saw clearly on the path of enlightenment, as Shībānī Khān was seeking the path of Truth;

Islām sharī‘atīdā har mas’alahni || āyāt va aḥādīs bīlah qīldī bayān

On the Path of Islam he clarified every problem with [Quranic] verses and hadith; (Transliteration and translation of Samie, 2020).

Here, Shaybani Khan uses the expression ‘*jamshīd-i zamān*’ to refer to himself as a powerful ruler and as well as illustrating the impact of Persian cultural and literary traditions. Also, Shaybani Khan gave a message to the general people that by following the rules and acting in accordance with this book are going to be successful and fortunate.

Through the treatise “*Risāle-i ma’rif*”, it may be regarded due to Samie (2020), that Shaybani Khan aimed to achieve religious and political legitimacy which in some manner was a political approach too, of the 16th century in Central Asia.

The *Dīvān* is the collection of poems by Shaybani Khan in Chaghatay that contains 300 ghazals, 27 quatrains (*rubā’īs*), 4 chronograms (*tārīhs*), and 46 riddles (*mu’ammās*). The only surviving manuscript is kept in the Topkapı Palace Museum Library (III. Ahmed, no. 2436) (Türkoğlu, 2010). The fact that we were not able to find the digitized version of the manuscript was regretted.

There is a detailed research work, specifically a PhD dissertation made on this work by Yakup Karasoy, a scholar specializing in Turkic language and literature, in 1998. All other publications about the *dīvān* of Shaybani Khan mostly rely and apply Karasoy’s work as a base. He was the first scholar to make the transliteration of the whole poem into the Latin alphabet. Karasoy also analyses the poetry of Nava’i, comparing poetic imitations of Shaybani Khan. One of his (2021) recent publications is called “*Şiban Han Divanı’na Farklı Bakmak*” (A Different Perspective on Shiban Khan’s *Dīvān*). Köprülü, a prominent 20th-century Turkologist, also emphasized that Shaybani Khan’s works should not be ignored or overlooked in the development of the Chaghatay literature (Köprülü, 1945).

Karasoy, in his research work (1998), gives physical characteristics of the *dīvān* where he mentions the binding style, decorated dark brown leather binding with a medallion (*şemse*) in the center. Its folios measure 22 32 cm, and 14 20.1 cm for the text area. It consists of 192 folios. The seal of Sultan Ahmet III is found on the 2b folio. The written heritage has gilded tables and the opening words are highlighted in red and blue. The text is written in the calligraphic script *ta’liq*, each folio containing 13 lines (Karasoy, 1998: 44).

The themes of Shaybani Khan’s poems were diverse; he had poems on love, nature’s beauty, morality, and mysticism. He wrote about the historical events and fights he had experienced in the wars. Instead of using artistic artifice that could be common in poetic literature, Shaybani Khan applied his daily life and emotions in verse in a straightforward manner. He didn’t hesitate to use local expressions in their natural way. Regarding this, Köprülü (1934) points out that Shaybani Khan’s literary style was very different in comparison with other classical Chaghatay literature figures of his era. He preferred employing simple meters and often resorting to half-rhymes, taking the easier path, and therefore, Köprülü (1934) expressed doubts about counting Shaybani Khan as one of the classical Chaghatay poets. However, Ölmez (2007) argues that using straightforward language and simple metaphors in poems is not enough to make such an evaluation about Shaybani Khan’s works. Here are the first lines of Shaybani Khan’s *dīvān*:

Andın oldı cümle ‘ālem ber-ķarār

Қудретиниң cüzvīsinden aytayin
Gāvmīši ānber tōker āhū yıpar

Dağı sini tōrt zıddan ķıldı naķş
Sin anı bilseñg sini andın siver

Her ne iş ķılursin aniñg bile ķıl
Añga barur yollarıñgnı ol açar

Siniñ aşıñgdur andın bol aşıl
Bu meşeldür nā-kes aşıldın kaçар

Uş aniñgdur mülk қayda barға-sin
Sini bu hırş u hevā andın қavar

Ay Şibānī sin aniñg -sin anı bil

Siniñ işiñ anı sıvmekdin ozar (Transliteration made by Yakup Karasoy, 1998).

The lines express that everything comes from God, and self-knowledge is gained through recognizing Him. At the end, Shaybani Khan addresses himself that all deeds are meaningful through devotion to God. Here, the author presents himself as *Shibānī* and throughout the work, he uses this name in the *dīvān*.

Earlier, we have noted about Shaybani Khan's attitude towards Shi'ism, where he becomes a heroic figure to defend Sunni Islam. In his *dīvān*, Shaybani Khan says about that:

Tingri yolda Şibānī dīn kılıçını alıp

Her zamān bir khayl-i kāfirni müselmān eylemiş;

On the path to God, Khan Shibani took his sword of religion,

Every time he converted hordes of infidels into Muslims. (transliteration of Yakup Karasoy, translation of August Samie, 2020);

In the verses, Shaybani Khan describes himself as the sword of religion, and that he undertakes all matters to call people to become Muslims.

To sum up, Shaybani Khan's three works, *dīvān*, "Risāle-i ma'rif" and "Bahru'l-Huda" illustrate his religious and personal expression. By including diverse themes in his works, containing nature, love, personal war experience, and conversations strengthened his image as a ruler and a poet of his time.

Conclusion

The Chaghatay literature, which formed one of the important stages of Islamic Central Asian literary tradition from the late 14th to the early 17th century, was and still is being investigated by scholars from different perspectives. The compositions in Chaghatay have been studied from various angles, in terms of linguistic, political and literary history. With the present study, we have demonstrated brief background information about the Chaghatay literature and its significant figures who contributed to the sphere and tried to focus on the main manuscripts written by the ruler of Shaybanids.

While studying with different resources made on the subject, we can conclude that the main academic investigations about Shaybani Khan's works made by Karasoy, Bogrogligeti, Köprülü, and most recent publications are being made by Samie. Regarding Karasoy's study, we can discover the main linguistic characteristics of *dīvān*, including the feature of letters written in different forms, vowel sounds, endings, present simple tense, the influence of Persian and Arabic languages and similar themes. However, Samie's analysis observes the treatise from a political perspective where Shaybani Khan's aim could be not only expressing and calling people to the religion, but also establishing a powerful Islamic empire through his compositions.

On the whole, all three works of Shaybani Khan illustrate his scholarly knowledge of Persian, Arabic and Turkic languages and literatures. One of the most distinctive features that distinguishes Shaybani Khan apart from other classical Chaghatay poets is the fact that he committed his thoughts, reflections and observations without excessive effort, and free from artistic refinement. He did not hesitate to use simple language forms and expressions. This can be considered as the shifting nature and mainstream of Islamic practices of literature of the 16th century in Central Asia.

Contribution of the authors:

Sultanbayeva N.D. – analyzed the materials of foreign and Kazakhstani scientists, prepared the article;

Shadkam Z. – defined the purpose and objectives of the scientific article, and conducted scientific analysis for the research.

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Классикалық шағатай еңбектеріндегі Мұхаммед Шайбани Хан шығармаларының рөлі

Аңдатпа. Осыған дейін жүргізілген зерттеулер мен еңбектерге сүйене отырып, орта ғасырлық түркі әдеби тілі – шағатай тілі, Исламдық Орталық Азиядағы түркі әдебиетіне орасан зор ықпалды әдеби тіл болғандығын атап өтуге болады. Осы тұрғыдан алғанда, шағатай тілінің маңызды, тірек тұлғалары ретінде қарастырылатын Әлішер Науаи мен Бабурдың орны айрықша. Сондай-ақ, XV ғасырдың соңы мен XVI ғасырдың басындағы көрнекті тарихи тұлға Мұхаммед Шайбани хан (1451–1510) шағатай классикалық дәуірі ақындарының бірі болды. Ол жаулап алушы және заң шығарушы ретіндегі рөлінен тыс, бірнеше туынды қалдырды. Атап айтқанда, өлеңдер жинағы Диван, діни-дидактикалық Бахру’л-худа (“Һидаят теңізі”) және фикһқа, ислам құқықтануына жайындағы трактат.

Бұл мақала Шайбани хан шығармаларының шағатай әдебиетіндегі маңызын айқындап, тілдің дамуына қосқан үлесін көрсетуді мақсат етеді. Зерттеу шағатай әдебиетіне қысқаша шолу жасаудан және Шайбани ханның өмірі мен қызметіндегі негізгі кезеңдерді сипаттаудан басталады. Талқылау оның белгілі үш еңбегіне бағытталған. Якуб Карасой мен Август Сами еңбектеріне сүйене отырып, мақалада Шайбани ханның діни дискурсты, моральдық үндеулерді және саяси мазмұнды өз шығармаларына қалай тоғыстырғаны талданады. Оның туындылары поэтикалық форманы идеологиялық мақсатпен саналы түрде ұштастырып, бір жағынан сүнниттік исламды бекітуге, екінші жағынан саяси билігін заңдастыруға қызмет етті. Жүргізілген талдау нәтижелері Шайбани хан еңбектерінің тек әдеби мұра ретінде ғана емес, сонымен қатар шағатай әдеби дәстүрінің кең аясында діни әрі саяси ойдың пәрменді құралы ретінде де маңызға ие болғанын көрсетеді.

Түйін сөздер: шағатай тілінің классикалық дәуірі, шағатай әдебиеті, Мұхаммед Шайбани хан, Диван, Бахру’л-худа, Рисале-и ма’риф.

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Роль произведений Мухаммада Шайбани хана в классической чагатайской литературе

Аннотация. Опираясь на ранее проведённые исследования и труды, можно отметить, что средневековый тюркский язык (чагатайский) был литературным языком, оказавшим огромное влияние на тюркскую литературу в исламской Центральной Азии. В этом отношении особое место занимают Алишер Навои и Бабур, рассматриваемые как ключевые, опорные фигуры чагатайского языка. Также, выдающаяся историческая личность конца XV – начала XVI века, Мухаммед Шайбани-хан (1451-1510) был одним из поэтов классического периода чагатайской литературы. Помимо своей роли завоевателя и законодателя, он оставил несколько произведений. В частности, это сборник стихотворений «Диван», религиозно-дидактическое сочинение «Бахрул-Худа» («Море наставления») и трактат по фикху, исламской юриспруденции.

Данная статья ставит своей целью определить значимость произведений Шайбани-хана в чагатайской литературе и показать его вклад в развитие языка. Исследование начинается с краткого обзора чагатайской литературы и описания ключевых этапов жизни и деятельности Шайбани-хана. Обсуждение сосредоточено на трёх его известных произведениях. Опираясь на труды Якуба Карасоя и Августа Сами, автор статьи анализирует, каким образом Шайбани-хан вплетал в свои произведения религиозный дискурс, нравственные призывы и политическое содержание. Его сочинения сознательно сочетали поэтическую форму с идеологической целью, с одной стороны, утверждая суннитский ислам, а с другой – легитимируя его политическую власть. Результаты проведенного анализа показывают, что произведения Шайбани-хана имели значение не только как литературное наследие, но и как действенный инструмент религиозной и политической мысли в широком контексте чагатайской литературной традиции.

Ключевые слова: классический период чагатайского языка, чагатайская литература, Мухаммед Шайбани-хан, Диван, Бахрул-Худа, Рисале-и ма’риф.

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