



Article

Description of Manuscript Copy No. 596 of "Shahnomayi Andalib"

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Abstract: The Kokand Khanate holds an important place in the cultural and political history of Central Asia, with its events documented through both prose and poetic forms that reflect the intellectual and artistic spirit of the period. Among the surviving sources, the manuscript Shahnomayi Andalib is particularly valuable, as it narrates the turbulent events of 1842–1843 in verse and prose, while also embodying the literary creativity of its authors. Two main manuscript copies of this work exist, preserved under inventory numbers 596 and 696 at the Abu Rayhon Beruni Institute of Oriental Studies. Although earlier scholars such as Aziz Kayyumov and Shodmon Vohidov provided preliminary observations, and translations into the Uzbek Cyrillic alphabet were later published, a complete scholarly description of manuscript No. 596 had not been undertaken. This study provides a scientific description of manuscript No. 596, examining its physical features, script, seals, colophons, and textual content. The manuscript contains four historical works—Muntakhabut Tavorikh, Hadiqatul Anvar, Shahnomayi Andalib, and Shahnomayi Devona Mutrib—each covering aspects of the Kokand Khanate's history and enriching one another in content. Comparative analysis shows that manuscript No. 596 preserves a more complete and accurate version of Shahnomayi Andalib than copy No. 696. By offering a detailed codicological and textual description, the study establishes manuscript No. 596 as a reliable source for future research on Kokand historiography and literary tradition. The findings underscore the necessity of cataloging, preserving, and studying such manuscripts as integral parts of Uzbekistan's cultural and intellectual heritage.

Keywords: Kokand Khanate, Manuscript, Colophon, Shahnomai, Nasta'lik Letter, Margin, Conclusion, Couplet, Verse

Citation: Axroljon qizi, M. M. Description of Manuscript Copy No. 596 of "Shahnomayi Andalib". Central Asian Journal of Literature, Philosophy, and Culture 2025, 6(4), 782-787.

Received: 10th Aug 2025

Revised: 17th Aug 2025

Accepted: 05th Sept 2025

Published: 19th Sept 2025



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1. Introduction

The history of the Kokand Khanate occupies a significant place in the cultural and political heritage of Central Asia, and its documentation through both prose and poetic works provides invaluable insights into the spirit of the time. Among these sources, the work Shahnomayi Andalib holds particular importance, as it reflects the dramatic events of 1842–1843 in a form that combines historical narration with literary artistry. The text not only chronicles the conflicts, leadership struggles, and social upheavals of the Kokand Khanate, but also embodies the poetic and intellectual potential of its authors, offering a window into the values and perceptions of the society in which it was produced[1]. Today, two manuscript copies of Shahnomayi Andalib are preserved in the Abu Rayhon Beruni Institute of Oriental Studies under inventory numbers 596 and 696, both of which constitute essential materials for reconstructing the literary and historical environment of

the period. While earlier scholars such as Aziz Kayyumov and Shodmon Vohidov have introduced these manuscripts and provided preliminary observations, and later translators like Hamidullo Lutfullayev and Sherali Kuldoshev prepared versions in the Uzbek Cyrillic alphabet, the need for a complete scholarly description remains. Manuscript No. 596 is particularly valuable as it not only contains *Shahnomayi Andalib* but also three other historical works—*Muntakhabut Tavorix*, *Hadiqatul Anvar*, and *Shahnomayi Mutrib*—all of which are interconnected and enrich one another in terms of content. The present study aims to provide a detailed description of manuscript No. 596, highlighting its physical, textual, and historical features in order to contribute to the broader understanding of Kokand historiography and literary tradition[2].

2. Materials and Methods

The methodological basis of this research lies in descriptive, comparative, and codicological analysis aimed at providing a scientific account of manuscript copy No. 596 of *Shahnomayi Andalib*. The study draws on principles of source criticism, paleography, and textology to describe the manuscript's physical features, script, content, and historical context. The approach involved a detailed examination of the codex structure, including paper quality, ink color, handwriting style, marginalia, seals, and colophons, which together provide information about the time, place, and circumstances of its copying. The content of the manuscript was analyzed thematically, with attention given to the four works it contains—*Muntakhabut Tavorikh*, *Hadiqatul Anvar*, *Shahnomayi Andalib*, and *Shahnomayi Devona Mutrib*—each of which reflects different aspects of the history of the Kokand Khanate. Comparative analysis was applied to distinguish similarities and differences between this copy and other known manuscripts, particularly No. 696, in order to establish textual completeness and authenticity. In addition, references were made to earlier descriptions by scholars such as Aziz Kayyumov and Shodmon Vohidov to situate the findings within the broader historiography of Kokand studies. The use of philological and historical methods allowed the researcher to interpret the texts both as literary artifacts and as historical sources, combining internal textual evidence with external catalog data. This integrated methodological orientation ensured that manuscript No. 596 was analyzed not only as a preserved cultural object but also as a primary historical document contributing to the reconstruction of political, cultural, and literary life in the Kokand Khanate[3].

3. Results and Discussion

It is known that many works have been written about the history of the Kokand Khanate, and among them the work "*Shahnomai Andalib*" has its place. In this work, the events that took place in the Kokand Khanate in 1842-1843 are described in verse and prose, in simple language, and can provide us with valuable information not only about the history of the Kokand Khanate, but also about the artistic potential of the poets of that period, and the spirit of the era[4].

Two copies of the manuscript "*Shahnomai Andalib*" are known to us, and they are stored in the Main Fund of the Abu Rayhon Beruni Institute of Oriental Studies of the UzRFA under inventory numbers No. 596 and No. 696. So far, Aziz Kayyumov and Shodmon Vohidov have studied these two manuscripts in more depth and provided initial information about them. In addition, in 2015, Hamidullo Lutfullayev and Sherali Kuldoshev translated the work "*Shahnomayi Andalib*" into the Uzbek krill alphabet and published it. However, the scientific description of manuscripts No. 596 and No. 696 has not yet been presented in a more complete version. This article provides a complete description of manuscript No. 596 [5].

This manuscript is wrapped in thick red, black paper, and the main cover is covered with a black cloth. The size of the manuscript: 18 X31 cm. The collection is in good condition, the integrity of its papers is not damaged. The paper is smooth, yellow Kokand

paper, slightly modern. Manuscript No. 596 contains four historical works, each of which describes events related to the Kokand Khanate, and they enrich each other in terms of content [6].

The work "Muntakhabut Tawarikh"

The work is written in Nastaliq script in black and red ink and consists of 186 pages. There is a rectangular seal on page 9b. There is a round stamp on the last page of the page. It reads Ag'aliq, 1332, Rabi'ul Awwal, Marhumi Mulla Yunusjon Shig'ovul. This work was written in Persian-Tajik by Muhammad Hakimkhan. Shodmon Vohidov says that ten copies were made from the author's copy in 1843, which is why this work became widely distributed in the khanate. There are currently 11 copies of the work, which are stored in Uzbekistan, Tajikistan and Russia[7].

Shodmon Vohidov says about the structure and sources of the work: "Muntakhab at-tavorikh" has a lot of sources. Since the work is dedicated to world history, the author describes history from the creation of the world and man to the middle of the 19th century. Therefore, the initial part of the presented sources is based on many historical and literary works. Here, Muhammad Khakimkhan could use works related to world history and known to scholars. The rest of the work consists of three topics, namely the history of the Bukhara Mangits, the dynasty of the Thousand that ruled in Kokand, and the author's travels[8].

The work "Hadiqatul Anwar"

The author of the work "Hadiqatul Anwar" is the wise scholar of the Turkestan peoples, Muhammad Yunus Muhammad Aminkhan oglu, nicknamed Taib. He was born in 1830 in Tashkent. His works "Tuhfayi Taib", "Tarixi Aliquli Amirilkar", "Hadiqatul Anwar" are known to us. The work "Hadiqatul Anwar" was written in 1887 in Tajik. The work "Hadiqatul Anwar" consists of three parts: The first part describes the mention of the sultans of Fergana. The second part describes the events of Kashgar. The third part is about the cities and regions of Fergana, Kashgar, and the third part was not copied to the end. This information about the book can also be found in the book "History Writing in the Kokand Khanate" by Shodmon Vohidov. The work is written in black and red ink, in Nasta'liq script. There is a square seal on page 187. The page was copied by the scribe Babakhoja ibn Mir Ubaydullah in January 1914. There is a round stamp on the last page of the page. It is written in Aq'aliq, 1332, Rabi'ul Awwal, Marhumi Mulla Yunusjon Shig'aul. The seals and inscriptions at the end of the work "Muntakhabut Tawarikh" and "Hadiqatul Anwar" are similar to each other, which indicates that the same scribe copied both[9].

The work "Shahnomai Andalib"

The work is copied in Nasta'liq script. The text is written in green ink from beginning to end. The handwriting is not beautiful. Some texts are colored with ink. On page 1b of the work, the words "Uzbek State Research Institute Library Department No. 596 of Samarkand" are written in a rectangular seal. At the top of this page, "Shahnomayi Devonayi Andalib" is written. Book numbers are written in pencil on the left side of the pages of the manuscript. Some of the written numbers have been erased and corrected. This must have been done by librarians. The text of the work consists of 538 lines, of which page 1a has 16 lines, pages 17a and b have 18 lines, page 18b has 10 lines, and all other pages have 19 lines. The poems are placed consistently throughout the work until the end of the book[10]. The work begins with the following couplet:

ایلمی رقم ایمدی بر حکایت
مهم هجر فرایقیدین روایت
بو گردش چرخدون غماز
بز لارگ جفانی قیلدی اغاز

In this copy, marginal notes are given in only two places. Of these, on page 9a, the word تاغغ itself is written, and in the margin of page 12a, the following verse is written:

هم کوجی یام باغ صحرا
 خالی ایماس ایردی هیج مأوا
 هر بر کشی اوچ یاراغ آلیبان
 غوغا قیلیب ایلچینی کولابان
 ایلچی کوروبان بو خلق حالین
 غیرت بیلا سولاکان کلامین
 اول ایکی خلیفه بولدی حیران
 خوقند ایلی غیرتین کوروبان

The work concludes with the following verses:

کورسا تمایوزین بزه دورباره
 کوب قیلدی یوراگمیزنی پاره
 والله اعلام بالصواب
 تمت الكتاب بعون ملك الوهاب

The colophon part is not written in manuscript copy No. 696 of the work "Shahnomai Andalib". In manuscript No. 596, the colophon part was written after the work was written. The following sentences are recorded in the colophon part of copy No. 596 of "Shahnomai Andalib":

اصل نسخه سیدان املاسی اوزکار تلمای یازلدى
 ۱۳۴۴ شهره شعبان مطابق میلادی افرانچ
 فیورال ۱۳ انچی ۱۹۲۶ قوقان

The dates of the copies are indicated in the colophon of the manuscript in Hijri and Gregorian calendars[11]. It is also noted that it was copied without changes from the original in the city of Kokand. This shows that the work was copied 1926 times from the original, and the text of this manuscript corresponds to the text in the original version of the work. Since the date of copying the manuscript is close to the present, it is likely that its original copy still exists. In manuscript copy No. 696, there are many missing verses, which are written in black pencil in the margin. Therefore, the work "Shahnomayi Andalib" copied to copy No. 596 is a complete and close to the original version compared to copy No. 696. The name of the scribe who copied the manuscript is not mentioned in the colophon of the work. It is possible that the four works in manuscript No. 596 were copied by one scribe. When generating general information about the work, it is also worth studying their descriptions in other catalogs or books. The first descriptive information about "Shahnomayi Andalib" is given in Aziz Kayyumov's book "Koqon Literary Environment". Along with providing the main descriptive information about the book, the scholar also gave some personal comments about the work. "The poet describes events in a concrete, short and concise poetic form. Then, he moves on to a prose narrative. The epic is more like a historical work described in a poetic style". In this book, the scholar also provided preliminary information about the reason for writing the work and a brief description of the historical events mentioned in the work. "The author writes in the beginning of the epic "Shahnomai Andalib" that Kokand was conquered by the Bukhara emir Nasrullo, that Muhammadalikhan was executed along with his mother, brother and son, that Nasrullo appointed Ibrahim Parvanachi as the governor of the city and returned to Bukhara himself. Then Sheralikhan attacked Kokand, drove out this governor and established his own authority. Hearing this news, Nasrullo again rode towards Kokand in anger. After long, bloody battles, the emir could not enter the city and stopped in the Sarital steppe. From there, at the request of the army, which was in a difficult situation, he moved to Toqaytepa. When the emir made another attempt to take the city and failed to win, he

offered a truce. The truce did not work, and the war began again. The emir's army was defeated again. After that, Nasrullo called on trusted individuals. He sends several of them as ambassadors to Kokand. Sherhali Khan orders his men to gather the bodies of the Bukhara soldiers who died in the wars in one place and to stop the ambassadors there. After that, Sherhali Khan receives the Bukhara ambassadors and tells them that his army is ready for both war and peace. The Bukhara ambassadors are accompanied by the Kokand ambassadors and go to Nasrullah. Nasrullah denies his ambassadors, saying, "I did not send them, they went on their own." Another war begins. The Bukhara army is defeated again. The Bukhara ambassadors, again consisting of trusted individuals, go to Kokand. But this time they are greeted coldly. Sherhali Khan orders not to let these linguists disguised as ambassadors into the city. The ambassadors return to their headquarters and advise Amir Nasrullah to return to Bukhara, to which he scolded him. At that moment, news arrives that the Urgench army has attacked Bukhara. Nasrullah returns to Bukhara with his army"[12].

The work "Shahnama Devona Mutrib"

The work begins on page 217 of the manuscript and ends on page 228. The manuscript is copied onto Kokand paper in green ink, in ugly writing, in Nasta'liq script, and it is not stated by whom or when it was copied. The initial information about the work "Shahnomayi Devona Mutrib" was provided by Aziz Kayyumov. The scholar counted two manuscripts of this work that have survived to this day, manuscript number 596 in the collection of the Abu Rayhon Beruni Institute of Oriental Studies of the Russian Academy of Sciences and manuscript number 2412 in the St. Petersburg Department of the Institute of Oriental Studies of the Russian Academy of Sciences under number T. However, he did not mention the work contained in manuscript number 696. After discussing the descriptive information of the work, the scholar says the following about the reason for writing the work: "The author of the epic is a poet named Mutrib. That is why he titled the work "Shahnomai Devona Mutrib". However, it is not yet known who this poet himself is, where he is from, and when he wrote this work"[13].

In the introduction to the work, Mutrib tells the following about himself and the reasons for writing the work: "The brothers and sisters told the poor and humble Kamina Devonai Mutribi Dilsokhta that they are praying for you, that God has given you a fluent poem. The nobles of Khoqand, who were so noble that their mothers were martyred together, that Sherhali Khan, one of their relatives, came and took their place, and that the citizens were disturbed until the truth was known, begged you to make a book, Shahnama, so that it would not remain hidden. And I have written this much poetry, considering the time and the thought, that even the most difficult cases are still difficult"[14].

The work was not copied to the end. Blank pages were left at the end of the manuscript. According to Shodmon Vohidov, there are 3 copies of the work, two of which are stored in the fund of the Abu Rayhon Beruni Institute of Oriental Studies of the Russian Academy of Sciences, No. 696 and No. 596, and they are incomplete. One of them is manuscript No. 2412 under the number T in the St. Petersburg branch of the Russian Academy of Sciences, which is complete. Speaking about the value of the work, Shodmon Vohidov says: "The value of this work is that the main characters, the khans and their mothers, are depicted in the status of ordinary people. The tragedy that befell their leaders reveals the human weakness and humiliation of the nobles, and the tyranny and depravity of the emir for the sake of wealth, position, and benefit"[15].

There is a square seal at the end of the work. Both the writing and the color of the ink of the "Shahnomayi Mutrib" manuscript are similar to those of the "Shahnomayi Andalib". The "Shahnomayi Mutrib" work is a logical continuation of the "Shahnomayi Andalib" work, and one has complemented the other. Only while the "Shahnomayi Andalib" work covers events and incidents in a concrete manner, there is a slight artistic exaggeration in the "Shahnomai Devona Mutrib" work. The work was written simultaneously and sequentially in two manuscript copies No. 696 and No. 596. It is

possible that the two works were copied in this way due to the closeness of their meaning and structural structure to each other.

4. Conclusion

The manuscript copy No. 596, which includes the works Muntakhabut Tavorikh, Hadiqatul Anvar, Shahnomai Andalib, and Shahnomai Devona Mutrib, occupies a significant place in the study of the history and literary culture of the Kokand Khanate. Each of these works provides unique perspectives on the political, social, and cultural events of the period, while together they form a comprehensive source that enriches our understanding of Kokand historiography. The first two works—Muntakhabut Tavorikh and Hadiqatul Anvar—offer broader historical narratives connected to the dynasty of the Thousand, while Shahnomai Andalib and Shahnomai Devona Mutrib focus specifically on the turbulent events of 1842–1843. This combination of broader historical scope and detailed narrative of specific episodes enhances the value of manuscript No. 596, making it indispensable for reconstructing the historical memory of the Kokand Khanate.

The detailed description of this manuscript not only provides information about the physical features, script, seals, and colophons but also emphasizes its textual integrity compared to other surviving copies. In particular, Shahnomai Andalib in manuscript No. 596 is closer to the original version than copy No. 696, with fewer missing verses, making it an authoritative source for future research. At the same time, the literary style, alternating between poetry and prose, reflects the creativity of the authors and their efforts to combine historical narration with artistic expression. Overall, manuscript No. 596 demonstrates the interconnectedness of history, literature, and culture in the Kokand Khanate and underscores the necessity of preserving, cataloging, and studying such sources as part of Uzbekistan's broader cultural and intellectual heritage.

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