



THE STUDY OF UNPUBLISHED MANUSCRIPTS IN THE ARCHIVE OF THE SCHOLAR YOQUBJON IS'HOQOV

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ABSTRACT

The article highlights a small-scale research study of the archive of Yoqubjon Is'hoqov preserved at the Alisher Navoi State Museum of Literature under the Academy of Sciences of the Republic of Uzbekistan. The study focuses on identifying and classifying unpublished materials, including the author's autograph manuscripts, typed research papers, and notes. These materials reveal unknown aspects of the scholar's academic legacy and provide new insights into the history of Uzbek literary studies.

Introduction

The Alisher Navoi State Museum of Literature under the Academy of Sciences of the Republic of Uzbekistan stands out not only within Uzbekistan but also among the Central Asian countries for the richness of its collection. The museum's repository encompasses a vast range of materials — from ancient manuscripts and lithographic books to archival documents belonging to the prominent figures, writers, and literary scholars of the twentieth century Uzbek literature.

The museum's archival collection of twentieth-century writers extends from the archive of Hamza Hakimzoda Niyoziy to that of the academic scholar Izzat Sulton. The archive currently contains 170 individual fonds, of which 119 have been described, while 38 remain without formal descriptions. In total, 65,588 documents are preserved in the museum's archives. The catalogued and published archives include those of such prominent writers and literary scholars as Hamza Hakimzoda Niyoziy, Hamid G'ulom, Maqsud Shayxzoda, Hakim Nazir, Turob To'la, Mirmuhsin, Laziz Qayumov, Abdulla Qahhor, and Xurshid.

In recent years, the museum has also received archival materials reflecting the scholarly "laboratories" of literary critics such as Naim Karimov, Nosir Fozilov, Saidbek Hasanov, and Yoqubjon Is'hoqov. Some of these collections have already been catalogued, while others are still awaiting researchers' attention

Among them, the archive of literary scholar **Yoqubjon Is'hoqov** was personally handed over to the museum on **January 29, 2025**. The study of this archive reveals the remarkable breadth of the scholar's "creative workshop" and illustrates how his lifelong dedication to research can rightfully be compared, in the Uzbek expression, to "digging a



well with a needle.” This article discusses some of the issues and findings encountered during the study of the scholar’s archive.

Research Goals and Objectives

The main purpose of this article is to determine the composition, content, and scholarly significance of the archive of the literary scholar **Yoqubjon Is’hoqov**, preserved in the collections of the **Alisher Navoi State Museum of Literature**, and to elucidate the role and importance of these materials in studying the history of Uzbek literary scholarship. Additionally, the research aims to provide preliminary recommendations for the digitization of these documents and their inclusion in a unified **Turkic electronic library archive**.

To achieve this goal, the following objectives were set:

- To analyze the general classification and structure of archival materials preserved in the Museum’s collection;
- To identify the formation history and content of Yoqubjon Is’hoqov’s archive;
- To provide a scholarly description of the manuscripts, letters, scientific notes, and publication drafts contained in the archive;
- To substantiate the significance of Is’hoqov’s legacy in the development of Navoi studies and, more broadly, in Uzbek literary scholarship;
- To highlight the pressing issues related to the digitization, preservation, and accessibility of archival materials for researchers.

Degree of Research

A bibliography of Yoqubjon Is’hoqov’s scholarly activity was included as an appendix to the book *“So’z san’ati so’zligi” (The Dictionary of the Art of the Word, 2014)* [Is’hoqov, Y. *So’z san’ati so’zligi*, 2014]. The list contains the titles of more than **160 works**, including articles and monographs, arranged chronologically by year.

The scientific legacy of the scholar has been evaluated by prominent researchers such as **Botirkhon Akramov, N. Komilov, S. Olimov, B. Tuxliyev, H. Homidov, M. Kenjayeva, I. G’aniyev, N. Afakova, D. Salohiy, H. Boltaboyev**, and **A. Eshonboboyev**.

However, despite this attention, Yoqubjon Is’hoqov’s intellectual heritage has **not yet been thoroughly studied** through the examination of his personal archive, which was deposited in the museum’s collection. In this respect, the study, classification, and scholarly description of the archive, as well as the analysis of its textual features, remain among the **important research tasks of today**.

Scientific Novelty

During the examination of **Yoqubjon Is’hoqov’s archive**, it was discovered that, in addition to the autograph manuscripts and typewritten scientific works corresponding to his published research, the collection also contains a number of **unpublished works**. Among them are research papers on which the scholar himself left notes indicating that they had **not been published**.

The archive includes the scholar’s scientific and publicistic articles, texts of speeches prepared for academic conferences, as well as both handwritten and typewritten copies of his works. The archival documents show that Yoqubjon Is’hoqov produced manuscripts not only in the Cyrillic script but also partially in the **Arabic-based Uzbek alphabet**.



For the description of the archive, materials were systematically classified—from major works to minor notes and drafts. Each document was given a brief bibliographic description according to the following structure:

1. Inventory number;
2. Title of the work;
3. Genre;
4. Writing style;
5. Paper format;
6. Brief description;
7. Year of writing;
8. Number of documents;
9. Volume of material.

Example:

1. *“Alisher Navoiyning ilk lirikasi” (The Early Lyrics of Alisher Navoi)*. Monograph. Typewritten in Uzbek based on the Cyrillic script, on A4-sized white paper. The first page bears a handwritten note by the responsible editor, Prof. Hamid Sulaymon: “To be archived at the Museum of Literature ‘Fan’, 1965.” Some pages contain handwritten corrections in black and blue ink. Pages 134–155 are missing. Written in Tashkent, 1965. Document I, 183 sheets. This monograph was later published in 1965 under the same title. One of the forthcoming research tasks is to conduct a **comparative analysis** between the typewritten archive copy and the printed edition, identifying authorial edits and studying textual variations.

During the research process, several handwritten documents marked by the scholar as “unpublished” or “for the Museum archive” were also identified. The folder titled **“Unpublished Works”** contains the following materials:

- **On the Issue of Punctuation in the Transcription of Uzbek Classical Literary Texts (related to Navoi’s Poetry)**. Typewritten in Cyrillic script on A4 white paper. The first page bears the note “for discussion.” The article addresses the problem of punctuation usage in transliteration. Some portions of page 3 are crossed out; page 9 contains marginal notes and peer comments. Undated. 9 pages.
- **Genres in Uzbek Literature of the Late 19th and Early 20th Centuries**. Typewritten in Cyrillic script on A4 white paper. A small note attached to the first page reads: “Chapter written for the new edition of *The History of Uzbek Literature (Pre-Revolutionary Period)* — unpublished, Y. Is’hoqov.” The work analyzes the creative legacy of Muqimiy, Furqat, Nodim, Miriy, and Umidiy from a genre perspective. Undated. 43 pages.

The study and comparative analysis of these archival materials offer valuable insights into the scholar’s intellectual workshop and serve as a **preliminary contribution** to future research on the archives of other writers and scholars preserved in the Museum of Literature.

Main Text

The renowned Navoi scholar **Yoqubjon Is’hoqov** was born in **1934** in the city of **Shahrixon**, Andijan region, into an educated family. He graduated from Shahrixon



Secondary School No. 1 in **1952** and that same year entered the **Fergana State Pedagogical Institute**. During his higher education, he studied under prominent mentors such as **Akram Ibromimov**, a distinguished expert in Eastern literature. After successfully completing the institute, he briefly worked as a schoolteacher, and later was admitted to the **postgraduate program at the Institute of Language and Literature**, where, under the supervision of the eminent Navoi scholar **Prof. Hamid Sulaymonov**, he defended his PhD dissertation on *“The Early Lyrics of Alisher Navoi”* ahead of schedule [Eshonboboyev A. *Logic as the Main Criterion*, 2024]. From that moment, his broad and fruitful academic career began.

Yoqubjon Is’hoqov conducted research in **three major areas of literary studies**: textual criticism, the history of literature, and literary theory.

The study of his archive reveals how particular scientific works of the scholar came into being. For instance, his article *“Some Reflections on Pahlavon Mahmud”* (*O‘zbek tili va adabiyoti* journal, No. 2, 1971) was prepared with exceptional depth — the draft alone consists of **38 handwritten pages**, demonstrating his meticulous “less is more” approach to scholarship.

Among the archival materials are documents titled *“Ruboiylar”* (“Quatrains”), which contain transcriptions copied by Is’hoqov from manuscripts housed in the **Institute of Oriental Studies** (manuscript collection nos. 7670, 2069). The document measures **21 × 14.5 cm**, with unbound, numbered pages and a four-page appendix written in blue ink. The appendix begins with the phrase *“Among the quatrains of Hafiz and others”* and provides general comments on the manuscript. The document, written in Persian-Tajik using the **Arabic script**, is dated **February 25, 1970** and spans **232 pages**. Each page features quatrains with noted **textual variations**, showing his rigorous philological analysis.

In another folder prepared by Is’hoqov himself, labeled *“For the Encyclopedia of Navoi”*, there are **72 manuscripts and typewritten texts**, many of which represent **original scholarly contributions**. For instance, he composed articles in a “Navoian style” corresponding to each letter of the **Turkic alphabet (from alif to ya)** based on the Arabic script. These articles explain terms and figures connected to Navoi’s works. One such article, titled *“The Beginning of the Calamities of the Letter Alif”*, is an autograph written in Cyrillic script on A4 paper in blue and red ink, discussing the symbolic meanings of the letter *alif* in Navoi’s poetry. Notably, this article does **not appear** in the published version of the *Encyclopedia of Navoi*, and the manuscript is undated.

It is known that the first edition (2006) of Is’hoqov’s monumental work *“The Dictionary of the Art of the Word”* (*So‘z san‘ati so‘zligi*) contained **49 articles** devoted to various poetic arts. In the **expanded and revised second edition (2014)**, this number increased to **145**, prepared by **Olim Oltinbek**, PhD in Philology. For each entry, Is’hoqov studied and compared multiple classical sources, focusing particularly on the science of *badī‘* (rhetorical and poetic devices) [Is’hoqov Y. *So‘z san‘ati so‘zligi*, 2014].

Since the 1970s, Is’hoqov had begun publishing a series of articles under the heading *“Information on the Poetics of Classical Literature”* in the journal *O‘zbek tili va adabiyoti*, offering valuable insights for admirers of Uzbek classical poetry. Some of these articles



were later included—either in original or revised form—in *The Dictionary of the Art of the Word*.

Articles published in *O'zbek tili va adabiyoti* included discussions of **20 rhetorical and poetic devices**, such as: *ibhom, irsoli masal, ishtiyoq, ittifoq, ihom, mubolag'a, radd ul matla', radd ul qofiya, ruju', tajih ul orif, tazod, talmeh, tanosub, tansiq us sifot, tardi aks, tarse', tashbih, tashobeh ul atrof, qaytarish, husni ta'lil*.

In the 2014 edition, the range was greatly expanded, incorporating **over a hundred additional entries**, including: *baroati istihlol, bahri taviil, jam va taqsim, zulqofiyatayn, zulradifayn, ishtiyoqli zul qofiyatayn, muvashshah, mulamma', mukarra lafz, murabba'-musofiyat tarafayn, muaqqad, savol va javob, sahli mumtani', tazmin, takrir, tarofuq, tardi aksli tarse', chor dar chor, harfiy san'atlar, hasht dar hasht, hurufi hijo, husni matlab, husni maqta', dubaytiy, lug'z, marsiya, masnaviy, muammo, muashshar, munozara, munshaot, murabba', musaddas, musallas, musamman, muxammas, muxammas qasida, sayohatnoma, tarji'band, tarona, ta'rih, tuyuq, fard, qasida, qit'a, g'azal, holot, bayoz, badiha, band, bayt, baytbarak, da'bi tasnif, debocha, devon, kashkul, kitoba, kulliyot, malik ul kalom, malik us shuaro, manoqib, masnu', munojot, muxtara', mushoara, nasib, na't, poetic fetish, ranglar ramzi, sababi ta'lif, tavorud, tazkira, tatabbu', tashbih, xamsa, xasiy, and o'lan, hamd, among others.*

Yoqubjon Is'hoqov's research on **Haydar Khwarazmi, Pahlavon Mahmud, and classical poetry anthologies (bayoz)**—as well as his creation of *The Dictionary of the Art of the Word*—reflect his profound familiarity with a vast range of classical sources. The *Dictionary* was based on an impressive array of **Arabic, Persian, and Turkic literary treatises**, including:

1. **Arabic works on rhetoric and poetics:**

Nasr ibn Hasan — “*Mahāsin al-kalām*”,

Ibn al-Mu'tazz — “*Kitāb al-Badī'*”,

Qudāma ibn Ja'far — “*Naqd al-Shi'r*”;

2. **Persian-language sources:**

Umar Rādūyānī — “*Tarjumān al-Balāghah*”,

Muhammad Manshūr Samarqandī (on *talavvun*),

Abu Muhammad Rashid al-Din Samarqandī — “*Zīnat-nāma*”,

Rashid al-Din Vatvat — “*Hadā'iq al-Sihr fī Daqā'iq al-Shi'r*”,

Shams al-Din Muhammad Rāzī — “*Al-Mu'jam fī Ma'āyir Ash'ār al-'Ajam*”,

Muhammad Soleh Siddiqi Husayni — “*Majma' al-Şanāyi'*”, and

Atoulloh Husayn — “*Badāyi' al-Şanāyi'*”, among others;

3. **Turkic sources, including Navoi's own treatises:**

“*Mezon ul Avzon*”, “*Muhokamat ul Lug'atayn*”, “*Majolis un Nafā'is*”, “*Risola-yi Muammo*”, and Tarozi's “*Funun ul Balog'a*”;

4. **Lexicographical references:**

“*G'iyos ul Lug'at*”, “*Abushqa*”, and similar dictionaries.

Thus, *The Dictionary of the Art of the Word* represents the culmination of Yoqubjon Is'hoqov's lifelong engagement with the **aesthetic, linguistic, and theoretical heritage** of classical Oriental literature.



Conclusion

Yoqubjon Is'hoqov is one of the distinguished scholars who occupies a special place in the history of Uzbek literary studies. His scientific legacy—particularly his research on the works of Alisher Navoi from the perspectives of textual analysis, literary theory, and history—represents an important stage in the development of national philology. The archival materials created and preserved by the scholar, now kept in the State Museum of Literature named after Alisher Navoi, serve not only as documents of his personal creative process but also as invaluable sources that reflect the literary and critical thought of an entire era.

The manuscripts, scientific notes, edited materials, and analytical writings in this archive clearly demonstrate the breadth of the scholar's intellectual pursuits and his significant contribution to the Uzbek school of textual studies. Digitizing these materials, incorporating them into a common Turkic electronic library system, and ensuring open access for researchers are crucial steps toward preserving this legacy and transmitting it to future generations.

The archive of Yoqubjon Is'hoqov should be regarded not merely as the record of an individual scholar's work, but as a unique intellectual treasure that encapsulates the development of Uzbek literary scholarship in the second half of the twentieth century.

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