



THE LITERARY HERITAGE OF ALISHER NAVOI AND THE ROLE OF UZBEK DIALECTOLOGY AS NATIONAL CULTURAL HERITAGE: A THEORETICAL, TEXTUAL, AND TRANSLATION ANALYSIS

Norova Gulsanam Maxsutovna,

Associate Professor, Doctor of Philosophy (PhD) in Philology.

gulsanam1981ndpi@umail.uz

(+99890) 7304595

<https://orcid.org/0009-0009-4802-3627>

Abstract. *This article provides a systematic analysis of Alisher Navoi's literary heritage and the role of Uzbek dialectology as part of the national cultural heritage. The study addresses the theoretical and methodological aspects of examining Navoi's poetic, prose, and scholarly works, analyzing their textual features, sources, and critical editions. Particular attention is given to translations of Navoi's works into foreign languages and their study in international research, as well as the extensive use of Uzbek dialectal units and their integration into literary texts. The article emphasizes that dialectological lexicons, developed within the national cultural context and linked to Navoi's heritage, hold both theoretical and practical significance for linguistic and literary studies. The findings demonstrate that studying Navoi's heritage facilitates contemporary scholarly reinterpretation of his work, supports the preservation and development of Uzbek dialectal units, and provides methodological guidance for translation practices.*

Keywords: *Alisher Navoi, literary heritage, Uzbek dialectology, national cultural heritage, phraseological and dialectal units, translation analysis, textual study.*

The work of Alisher Navoi (1441–1501) is a cultural and linguistic phenomenon of fundamental importance in the formation of the Turkic languages, in particular the Uzbek literary language. His works are not only of artistic and aesthetic value, but also an invaluable source reflecting the historical linguistic layers, dialectal features and national thinking of the Uzbek people. Therefore, the

study of Navoi's literary heritage in close connection with Uzbek dialectology is one of the important scientific tasks in understanding the national cultural heritage. He is known not only as a great poet, but also as a deep thinker, statesman, and leading figure in scientific and cultural activity. His work is a central factor in the development of Turkic literature, distinguished by the successful integration of folk dialects, phraseological and dialect units, and a rich lexical layer into the literary language. Through this, Navoi's works served to preserve and enrich the national identity of the language, as well as to take a strong place in the history of Turkic literary thought.

The significance of Alisher Navoi's legacy in the context of world culture can be seen in several directions. Firstly, its thematic and philosophical universality corresponds to different peoples: issues of human morality, love, justice, and spiritual perfection are valued as topical for each era and culture. For example, in the works of Layla and Majnun, the concept of human love and loyalty is depicted, while in Farhad and Shirin, devotion, faith, and spiritual values occupy a central place.

Secondly, the linguistic and phraseological richness of Navoi's works makes his legacy valuable not only in literary, but also in scientific and pedagogical aspects. The poet combined national dialect units, phraseological expressions, and the rich layer of the vernacular language into the literary text. For example, phraseological units such as "xush ko'ngil" (happy heart), "jon olam" (spiritual world) are valued not only in the history of Uzbek, but also in the history of Turkic literature as a means of emotional and figurative expression.

Thirdly, Navoi's legacy has been widely studied in international translation and research. His works have been translated into English, French, German, Arabic, and Persian, and are recognized by the world scientific community. For example, in S.I. Fozilov's English translation, Layla and Majnun were conveyed to the world audience [1, pp. 1-120]. At the same time, researchers in Istanbul, Tehran, Moscow,

and Dubai have studied Navoi's work in an international context, deepening its place in the history of Turkic literature.

This article is aimed at studying the literary heritage of Alisher Navoi and Uzbek dialectology as a national cultural heritage, covering such areas as the role of Navoi's work in world culture, source and textual analysis of works, translation and study in international scientific research, the integration of dialectal units into the literary text, the development of dialectal lexicography as a national cultural heritage, and research related to Navoi's heritage.

In his works, Navoi defends the "Turkic language" as an independent literary language and practically proves its rich potential. In particular, in his work "Muhokamat ul-lughatayn," he emphasizes that the Turkic language is not inferior to Persian, but rather superior in some aspects[2, 34-37-b]. The examples given in this work also demonstrate the internal dialectal richness of the Turkic languages. For example, Navoi notes that there are several words expressing the same meaning in different regions: "In the Turkic language, there are words like 'yunt', 'at', 'arg'umoq' for 'horse'."

This situation shows that Navoi perfectly understood the internal system of the Turkic language. He interprets language not only as a means of communication, but also as a complex cultural phenomenon with historical, territorial, and social layers. The lexical variants cited by Navoi belong to certain regional speech forms, which were later preserved in various dialects and sub-dialects of the Uzbek language or assimilated into the literary language.

In particular, the form "yunt" is found in ancient Turkic language monuments and in speech layers formed under the influence of Kipchak dialects, while the word "arg'umoq" is more characteristic of epic and artistic speech and means a thoroughbred, swift type of horse. "At" later became the norm of the literary language as the most generalized and neutral lexical unit. This situation indicates that functional stratification of language units existed even during Navoi's time.

In this regard, the work "Muhokamat ul-lug'atayn" is not only an example of comparative linguistics, but also an important source for historical dialectology. By revealing the rich synonymous layer of the Turkic language, Navoi substantiates the breadth of its expressive possibilities and proves with scientific and logical arguments the position of equality and, in some cases, superiority over the Persian language, and not an alternative.

In addition, Navoi directly connects the issue of language choice with national consciousness and cultural identity. He interprets creative work in the Turkic language not as a personal aesthetic decision, but as a socio-cultural responsibility. This approach was an important factor in the formation of the linguistic-based cultural identity of the Turkic peoples, including the Uzbek people.

As a result, the dialectal and synonymous richness found in Navoi's works were later selected in the process of standardization of the Uzbek literary language and became stable elements of the national language. Therefore, Navoi's work is of particular scientific importance for Uzbek dialectology not only as an observational material, but also as a conceptual source for understanding the mechanisms of the historical formation of the literary language.

In his literary works, in particular, in such works as "Khamisa," "Lison ut-tayr," "Mahbub ul-qulub," Navoi widely uses words and phrases characteristic of the people's language. For example, the word "el" in the sentence found in "Mahbub ul-qulub": "Be an el in el, don't be a stranger" [3, 76-b] deeply expresses the meaning of society, people not only in common Turkic, but also in some regional forms of speech. The lexeme "el," used in this example, is one of the central concepts in Navoi's linguistic thinking, which embodies not only the meaning of "people" or "people," but also the concepts of social unity, spiritual environment, and moral responsibility. In the work "Mahbub ul-qulub," this unit is used in a didactic context, indicating the author's goal of approaching folk speech and directly addressing the reader. In this respect, the word "el" is actively used in many regional dialects of the

Uzbek language (for example, in the Kashkadarya, Surkhandarya, and Khorezm dialects).

Navoi skillfully uses dialectal elements characteristic of the vernacular not only in his prose works, but also in his poetry. In particular, the following verse found in the epic "Farhad and Shirin" within the "Khamsa" deserves attention:

"One cannot be deprived of humanity" [4,148-b].

Although the word "kishi" in this verse is a common Turkic unit, its use in this context is characteristic of live colloquial speech, and in some dialects it is still widely used in the sense of a person. Although later the variants "human" and "human" prevailed in the norm of the literary language, in Navoi's time the word "kishi" was stylistically active.

Dialectal or historical variants of verb forms are also found in Navoi's works. For example, in the work "Lison ut-tayr":

In the line "Necha dedim: borayin, ko'nqlum to'njadi" [5,94-b], the verb "to'nmoq" is used in the meaning of "to cool down, to return," and although it is obsolete for today's literary language, it has been preserved in some dialects (in particular, in regions close to the Kipchak dialect). This situation shows the active participation of the historical-dialectal layer in the Navoi language.

From a phonetic point of view, Navoi's poetry also manifests forms close to dialects. In the above-mentioned verse: "Ko'nqlumni oldi ul ko'zlarining balosi" [6,112-b], the form "ko'nqlum" differs from the variant "ko'nqlim" in the modern literary language. This phonetic feature is characteristic of the ancient Turkic language tradition and is still found in the southern and eastern Uzbek dialects. This form, while preserving the poetic tone, strengthens the closeness to the vernacular.

In addition, the use of future tense forms in the form -ғай / -ғай in Navoi's poetry also has dialectological significance: "Бу дарддин қутлуғайму жон бирла тан?" [7, p. 203].

Although this form is not active in modern literary language, it has been preserved in some dialects and folklore texts as an important indicator of the historical grammatical layer.

In general, the dialectal elements in Navoi's works are not random, but a product of conscious choice. It demonstrates the natural wealth, flexibility, and aesthetic possibilities of the Turkic language by introducing various layers of the vernacular into the sphere of the literary language. Therefore, Navoi's work is an invaluable source not only for artistic heritage, but also for Uzbek dialectology and historical linguistics.

One of the most complex issues in translating Navoi's works into modern languages is the adequate delivery of dialectal and historical vocabulary. For example, some words in "Muhokamat ul-lug'atayn" are replaced by a common word when translated into Russian or English, as a result of which the national-dialectal color is lost.

From the point of view of translation studies, in such cases, it is advisable to use the method of annotated translation or footnoted translation. Because the dialectal units in Navoi's texts are an integral part of the memory of national culture and historical language. Translating them through simplification or generalization significantly impoverishes the artistic and cultural layer.

For example, in "Muhokamat ul-lug'atayn," Navoiy cites some verbs specific to the Turkic language by indicating that they lack exact equivalents in Persian: "There is the word 'to'nmak' in the Turkic language, which has no alternative in Persian" [8, p. 41].

Here, the verb "to'nmak" means not only "to return" or "to abandon one's thoughts," but also a change in one's inner state. In many Russian translations, this unit is given as "отказываться" or "передумывать," while in English it is limited to "to change one's mind." As a result, the emotional and cultural semantic load of

the word is lost. Therefore, it is scientifically justified to translate this unit with an explanation, for example: to turn away inwardly (historical Turkic concept).

Similarly, some historical and dialectal qualities found in Navoi's poetry create serious problems in translation. For example, the concept of "youth" in the verse "Yigitlikda erur mardumg'a davlat" [9, 152-b], which is found in the dastans of the "Khamsa," is translated into modern languages as simple "youth" or "youth." However, in the text of Navoi, this word includes not only physical age, but also courage, social responsibility, and moral maturity. Therefore, the translation requires an interpretation in the form of youth as moral and social maturity.

It should be noted that in the works of Alisher Navoi, phraseological units and folk expressions are used systematically and consciously, enhancing the imagery of artistic speech and enriching the linguocultural layer of the text. These units are formed on the basis of folk oral speech, dialects, and historical language experience and form the semantic core expressing national concepts in Navoi's works.

For example, the phraseological unit "xush ko'ngil" frequently encountered in his work, expresses a state of peace of mind, purity of soul, and inner stability. This unit is used in the poet's works as a symbol of moral perfection and social balance.

In particular, in the work "Mahbub ul-qulub" there is an opinion of the following content: "A good-hearted person is far from calamity, grief does not reach him quickly" [10, p. 112].

Here, the phrase "xush ko'ngil" appears not as a simple adjective, but as a phraseological unit expressing a socio-moral ideal.

Likewise, the collocation "jon olam" in Navoi's oeuvre functions as a stable expression denoting the human inner spiritual world, emotions, and moral experiences. This unit also carries a profound semantic load within Sufi and philosophical contexts. For instance, in the *Khazoyin ul-maoniy* divan, the following lines are found:

“My soul-world has been sacrificed to you, O beloved; All that I possess is yours—for your sake, I have even offered my life” [11, p. 214].

In these lines, the expression “jon olamim” signifies the individual’s entire spiritual being, integrating personal emotion with the collective phraseological consciousness of the people.

Navoi’s poetry also features other phraseological units characteristic of the vernacular language. The expression “ko‘ngil ko‘zi ochilmoq”—meaning to comprehend the truth or to attain enlightenment—is used as follows: *“When the eye of the heart opens, the mystery of the world becomes manifest”* [12, p. 87]. Another figurative expression, “yurak bag‘rini tilmoq,” conveys deep anguish and suffering: *“Separation slit the core of my heart and set my soul aflame”* [13, p. 156].

The continued active use of these phraseological units in contemporary Uzbek, especially in certain regional dialects, confirms that Navoi’s language is deeply rooted in the vernacular. At the same time, these units require particular attention in the process of translation, as their full semantic and cultural content may not be adequately conveyed through literal translation.

In this regard, when translating the works of Alisher Navoi into modern languages, it is essential to rely on the principle of cultural equivalence rather than solely on functional equivalence. Rendering dialectal and historical units without commentary reduces them to ordinary lexical items, whereas in Navoi’s works these units function as witnesses to national modes of thought, historical experience, and the development of the language.

Alisher Navoi’s oeuvre serves as an important empirical and theoretical source for Uzbek dialectology. The dialectal, phonetic, lexical, and semantic elements found in his works actively contributed to the subsequent formation of norms of the literary language. From this perspective, Navoi’s heritage is valued not only as a literary treasure of high artistic and aesthetic merit, but also as a significant

linguocultural and dialectological legacy that reflects the historical development of the Uzbek language.

In Navoi's creative work, the internal diversity of the Turkic languages is consciously reflected. Rather than rejecting various regional speech forms, he embraces them as sources that enrich the common literary language. This tendency is especially evident in *Muhokamat ul-lug'atayn*, where the author demonstrates the lexical richness of the Turkic language, including the fact that a single concept may be expressed differently across regions, thereby revealing the dialectal potential of the language. Such an approach represents a progressive aspect of Navoi's language policy, highlighting the organic relationship between the literary language and dialects.

Today, Navoi's works are of particular importance in the study of Uzbek dialects as a historical and comparative source. In dialectological research, lexical and phonetic forms from Navoi's era are compared with modern dialects in order to identify the evolution of linguistic units, their degree of preservation, and semantic shifts. For instance, units such as "el," "ko'ngul," "yigitlik," and "to'nmak," which appear in Navoi's texts, continue to exist in various forms and meanings in contemporary Uzbek dialects, serving as evidence of linguistic continuity.

Moreover, Navoi's heritage is highly valued as an integral component of national cultural memory. The dialectal elements reflected in his works are not merely linguistic phenomena, but also markers that convey the social life, worldview, moral norms, and cultural experience of the people. Therefore, from the perspective of modern linguoculturology, Navoi's oeuvre serves as an invaluable source for investigating the interrelationship between language and culture.

In conclusion, the legacy of Alisher Navoi not only serves as a foundational pillar in the formation and standardization of the Uzbek literary language, but also constitutes an invaluable historical, theoretical, and practical source for Uzbek dialectology. The dialectal, phraseological, and phonetic elements reflected in the

poet's works provide important empirical material for elucidating the internal developmental processes of the Uzbek language, its regional variations, and the mechanisms underlying the formation of the nationwide literary language.

In Navoi's creative legacy, the conscious and artistically refined use of the rich lexical layers of the Turkic language, its dialectal variants, and units characteristic of folk oral speech clearly demonstrates that the literary language developed on a strong vernacular foundation. This, in turn, necessitates evaluating Navoi's heritage not merely as a literary phenomenon, but also as a repository of national linguistic memory and as a linguocultural and dialectological legacy.

A systematic and scholarly study of this heritage makes it possible to gain a deeper understanding of the historical stages in the development of the Uzbek language, to identify the interactions between dialectal layers and the literary language, and to draw significant academic conclusions in the fields of modern translation studies and language policy. At the same time, research into the linguistic richness of Navoi's works plays an important role in preserving the cultural distinctiveness of the Uzbek people, strengthening national identity, and transmitting it to future generations.

In this sense, the legacy of Alisher Navoi should be recognized not only as an outstanding example of past literary and cultural experience, but also as a national treasure of strategic importance for the present and future development of Uzbek linguistics and national culture.

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