

Linguistic Studies of the *Khamsa* in Uzbek Scholarship

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ABSTRACT

This article reviews the principal directions in the scholarly study of Alisher Navoi's Khamsa and its five epics. It traces the development of Navoi studies from early Eastern biographical and historical sources to modern literary, comparative, textual, linguistic, philosophical, and pedagogical research. Particular attention is paid to studies of Hayrat ul-Abror, Farhad and Shirin, Layli and Majnun, Sab'ai Sayyor, and Saddi Iskandariy. The review shows that Navoi did not merely reproduce the Persian-language khamsa tradition, but reinterpreted it through Turkic thought, national character, new social and ethical ideas, and an original poetic system. It also highlights the contribution of manuscript studies, critical editions, linguopoetic analysis, and recent corpus-based approaches. The findings demonstrate that the khamsa remains a multidimensional field of research whose poetics, language, imagery, philosophy, and reception continue to offer important prospects for international scholarship.

Keywords: Alisher Navoi, *Khamsa*, Navoi studies, comparative literature, poetics, textual criticism, linguopoetics, Eastern epic tradition, corpus linguistics

INTRODUCTION

Considered the highest achievement of Alisher Navoi's creative work, the *Khamsa* is an invaluable masterpiece not only of

classical Uzbek literature but also of the spiritual heritage of all Turkic peoples. Continuing the *khamsa* tradition that had taken shape in Persian-Tajik literature, Navoi brought it to a new stage by imbuing it with a national spirit, Turkic modes of thought, and distinctive artistic and aesthetic principles. For this reason, from the time of their composition to the present day, the epics of the *Khamsa* have remained major objects of research in literary studies, linguistics, source studies, and textual scholarship.

The scholarly study of Navoi's *Khamsa* first began in Eastern countries. Biographical anthologies and historical works written in the fifteenth and sixteenth centuries highly praised Navoi's oeuvre and recognized his creation of a *Khamsa* as a major event in the history of Turkic literature. Khondamir's *Makorim ul-Akhloq*, Davlatshah Samarqandi's *Tazkirat ush-Shuaro*, and Zahiriddin Muhammad Babur's *Baburnama* contain important information about Navoi's personality and creative work, including the artistic value of the *Khamsa* epics. These sources provided an initial theoretical foundation for subsequent scholarship [1: 54-58; 2: 122-125; 3: 142-144].

In the late nineteenth and early twentieth centuries, the European and Russian Orientalist study of Navoi's heritage entered a new phase. Scholars such as V. V. Bartold, E. E. Bertels, A. N. Kononov, and I. Yu. Krachkovsky analyzed Navoi's work from historical and literary perspectives [4: 198-202]. Bertels's research occupies a particularly important place in *khamsa* studies. Through a comparative analysis of the *Khamsas* of Nizami, Amir Khusrau Dehlavi, Abdurahman Jami, and Alisher Navoi, he provided a scholarly basis for recognizing Navoi's artistic mastery as an independent author. Bertels demonstrated that Navoi did not repeat inherited plots, but enriched them with new ideological content and aesthetic interpretation [5: 126-130].

In Uzbek literary scholarship, systematic research on the *khamsa* developed from the second half of the twentieth century onward. Academician Oybek devoted one of his studies in Navoi scholarship to an analysis of the principal images of the *khamsa*. Written in 1936, this study was first published in 1967 in

Oybek's collection of scholarly articles on Navoi, Navoiy gulshani [Navoi's Garden] [6: 71-124].

A number of literary studies devoted to Alisher Navoi's *Khamisa* and other lyric-epic works also discuss, to varying degrees, the poet's skill in using elements of colloquial speech and phraseological expressions. In his *History of Uzbek Literature*, N. Mallayev emphasizes that every epic in the *Khamisa* draws inspiration from oral tradition and employs folk proverbs and expressions [39: 419-507]. Academician A. Qayumov likewise regards the *Khamisa* as the summit of Navoi's creative achievement. Comprising 51,230 lines, the work expresses with great artistry the noble ideas born of the poet's observations of life [7: 129].

MATERIALS AND METHODS

The study is based on a critical review of early biographical and historical sources, monographs, scholarly articles, dissertation abstracts, doctoral and candidate dissertations, manuscript research, and critical editions devoted to Alisher Navoi and the five epics of the *Khamisa*. The works surveyed represent literary-historical, comparative-typological, poetic, philosophical-Sufi, pedagogical, linguistic, and textual approaches.

Descriptive, historical-comparative, bibliographic, and interpretive methods are used to identify the principal stages of research, compare scholarly perspectives, and classify the main areas in which each epic has been studied. Attention is also given to the gradual shift from traditional source-based and philological scholarship toward structural, linguopoetic, cognitive, discourse-oriented, hermeneutic, and corpus-based methodologies.

RESULTS

Alisher Navoi's *Hayrat ul-Abror* has been examined in Uzbek Navoi scholarship from literary-historical, comparative-typological, poetic, philosophical-Sufi, and pedagogical perspectives. Early studies focused primarily on the epic's place in the *khamisa* tradition and on its similarities to and differences

from the works of Nizami Ganjavi, Amir Khusrau Dehlavi, and Abdurahman Jami. Later research investigated its poetic architectonics, system of images, composition, authorial conception, mystical meaning, meter, and rhyme.

The first monographic dissertation devoted to *Hayrat ul-Abror* was completed by Salimjon Khidirnazarov. His 1990 candidate dissertation, Alisher Navoi's *Hayrat ul-Abror: Problems of Typology and Poetic Architectonics*, examined the work in the context of Eastern didactic epic poetry. *Hayrat ul-Abror* was compared with Nizami Ganjavi's *Makhzan ul-Asror*, Amir Khusrau Dehlavi's *Matla ul-Anwar*, and Abdurahman Jami's *Tuhfat ul-Ahrar*, with particular attention to typological relations among their chapters, discourses, stories, images, and social and moral ideas. A comparative table of the chapter titles in all four epics was included in the dissertation. A major contribution of Khidirnazarov's study is its assessment of Navoi not merely as an author who relied on his predecessors, but as an independent artist who enriched the established traditional system with new social content, images, and poetic solutions [8].

Muslihiddin Muhiddinov's 1995 doctoral dissertation, 'The Concept of the Human Being in the Works of Alisher Navoi and His Predecessors' (Based on the first epics of the *Khamsas*), holds a special place in the study of the philosophical and anthropological content of *Hayrat ul-Abror*. Although the research was not devoted exclusively to this epic, it comparatively analyzed the human being, the perfect human, the just ruler, the enlightened individual, and the moral ideal in the opening epics of the *khamsas* of Nizami, Amir Khusrau, Jami, and Navoi. The study shows that, while continuing the moral and didactic traditions of his predecessors, Navoi evaluates the individual through concern for the people, social responsibility, and constructive activity. This dissertation therefore provides an important methodological foundation for understanding the epic's humanistic essence [9: 269].

The pedagogical and educational potential of the epic was investigated in A. Abdumannotov's 2004 dissertation, 'Developing Primary-School Pupils' Spiritual Concepts through the Heritage of Alisher Navoi' (Based on the Discourses of

Hayrat ul-Abror). The study formulated the pedagogical conditions for using the ideas of justice, honesty, generosity, contentment, good conduct, knowledge, enlightenment, and humanism expressed in the epic's discourses. Although this work belongs more directly to pedagogy than to literary studies, it is scholarly significant for understanding the modern educational interpretation and reception of *Hayrat ul-Abror* [10].

U. Jo'raqulov's 2017 doctoral dissertation, 'The Poetics of the Chronotope in Alisher Navoi's *Khamisa*,' examines *Hayrat ul-Abror* as a major poetic component that shapes the composition of the *Khamisa* as a whole. The researcher analyzes the categories of time and space in relation to genre, plot and composition, and the system of images. *Hayrat ul-Abror* is treated as the epic that establishes the philosophical and ideological foundations of the subsequent four works and unifies the parts of the *Khamisa* semantically. It is thus studied not simply as an independent didactic epic, but as the ideological and compositional beginning of a single *Khamisa* macrostructure [11].

One of the most substantial comprehensive studies of *Hayrat ul-Abror* is Nigora Sharipova's 2021 dissertation, 'The Poetics of Alisher Navoi's *Hayrat ul-Abror*.' It analyzes the epic's genre, structure, plot and composition, system of images, origins of its embedded stories, meter and rhyme, and ideological-semantic, lexical, and stylistic features as an integral poetic system. The epic is also compared with Nizami's *Makhzan ul-Asror*, Amir Khusrau's *Matla ul-Anwar*, and Jami's *Tuhfat ul-Ahrar* [12: 54].

A particularly important finding of Sharipova's research is that the chapters of praise, supplication, na't, and wonder are not merely conventional introductory sections, but structural components that form the work's central semantic layer. The three chapters of wonder are shown to define the epic's ideological and artistic center, while the authorial image performs a unifying function across the plot and composition. The study also examines the relationship between discourses and stories, the poetic roles of historical, religious, Sufi, and figurative images, and the use of Turkic, Arabic, and Persian lexical strata.

Comparative study of the epic continued in Dilrabo Nazarova's 2022 dissertation, 'A Comparative Analysis of Abdurahman Jami's *Subhat ul-Abror* and Alisher Navoi's *Hayrat ul-Abror*.' The artistic worlds, structures, moral and didactic content, poetic mastery, and stylistic features of the two works are analyzed comparatively. Rather than limiting the relationship between Jami and Navoi to that of teacher and disciple, the study identifies both commonalities and distinctive features in their artistic thinking, their views of the individual and society, and their principles of poetic expression [13].

Fayzulla Iskandarov's dissertation, 'The Poetics of Na'ts in Alisher Navoi's Epics,' is also important for the study of the introductory chapters of *Hayrat ul-Abror*. It examines the historical and literary sources, genre features, religious and Sufi content, ascension motifs, and artistic devices of the na'ts in Navoi's epics. The na'ts in *Hayrat ul-Abror* are interpreted as important elements in the development of Navoi's devotional poetics, the poetic representation of the Prophet, and the epic's overall ideological and compositional design. The dissertation is therefore a direct scholarly source for the specialized study of the epic's chapters of praise and na't [14].

The comparative study of *Hayrat ul-Abror* entered a new phase in 2026 with Diyora Abdujalilova's research, 'A Comparative Analysis of Hayrat ul-Abror and Gulshan ul-Anwar.' Navoi's epic is compared with *Gulshan ul-Anwar* by the Ottoman Turkish poet Yahya Bey Taşlıcalı. The study examines the two authors' literary and social activities, the poetic architectonics of the epics, their introductory chapters, moral-didactic discourses and stories, and their systems of rulers, princes, sheikhs, saints, and allegorical images [15: 54].

Dissertation research on *Hayrat ul-Abror* has therefore developed in several principal directions: comparative-typological study within the traditions of the Eastern *khamisa* and didactic epic; investigation of its philosophical concepts of the human being, the perfect human, justice, and the social ideal; poetic analysis of plot, composition, imagery, meter, rhyme, language, and style; study of praise, supplication, na't, and Sufi

content; and research on the epic's educational and pedagogical potential.

Alisher Navoi's *Farhad and Shirin* has been studied in Uzbek Navoi scholarship from literary-historical, comparative-typological, ideological and artistic, folkloristic, linguistic, poetic, and textual perspectives. Early research focused on its literary sources, the evolution of the *Farhad and Shirin* plot in Eastern literature, Navoi's relationship to the *khamisa* tradition, and the work's leading ideological motifs. Later studies treated the epic's poetic structure, system of images, language and style, the artistic function of chapter titles, and the transformation of images and symbols as independent research problems.

The early stage in the scholarly study of *Farhad and Shirin* is associated with Abdurauf Fitrat. His 1930 article 'On the Epic *Farhad and Shirin*' advanced important observations about the work's literary sources, the development of the Farhad and Shirin plot in Eastern literature, and Navoi's creative engagement with the established tradition. Fitrat sought to show that, although Navoi drew on the experience of earlier poets, he followed an independent creative path in his plot, interpretation of characters, and ideological orientation. The study was later republished in *Fitrat's Selected Works* [16: 105-134].

During the 1940s and 1950s, increased attention was given to the epic's ideological content and its relationship with oral tradition. Vohid Zohidov's article 'The Ideological Motifs of Navoi's *Farhad and Shirin*' analyzes the ideas of love, labor, heroism, construction, and humanism in the work. Mansur Afzalov's candidate dissertation, *On the folk version of Farhad and Shirin*, examines the relationship between the written literary work, popular books, and oral variants. This research is important for understanding the transformations, popular interpretations, and dissemination of the epic's plot in the folklore environment [17: 94-110].

Sodir Erkinov's scholarship holds a special place in the comparative-typological study of the epic. His research 'Navoi's Farhad and Shirin and Its Comparative Analysis' examines the formation of the literary plot about Farhad and compares the shared and distinctive features of the epics by Nizami Ganjavi,

Amir Khusrau Dehlavi, and Alisher Navoi. His doctoral dissertation was likewise devoted to comparative questions surrounding Farhad and Shirin. His later monograph *The Story of Farhad in Eastern Literature* synthesizes the genesis and gradual development of the image of Farhad across Eastern literature [18: 276].

A major strength of Erkinov's studies is that they assess Navoi's relationship to earlier literary models not solely on the basis of plot similarity, but also through the functions of images, characterization, the nature of conflict, and the author's ideological concept. In Navoi's interpretation, Farhad is not merely a lover; he is a builder and a physically and spiritually mature human being who has mastered knowledge and crafts and who places the people's interests above his own. This representation is identified as one of the epic's central innovations.

Academician A. Qayumov's monograph *The Secrets of Farhad and Shirin* is an important study that interprets the epic as an integrated ideological and artistic system. Proceeding consistently from the introductory chapters to the conclusion, Qayumov analyzes the plot's development, the characters' psychology, the relationship between *Farhad and Shirin*, the nature of Khusrau's image, and the conflict between good and evil. The epic's central idea is interpreted in relation to spiritual perfection, true love, loyalty, labor, and constructive activity [19].

A. Karimov is among the researchers who examined the language of *Farhad and Shirin* from a specialized linguistic perspective. His candidate dissertation, 'The Lexical-Semantic and Stylistic Features of the Language of Alisher Navoi's *Farhad and Shirin*,' divides the work's vocabulary into native and borrowed strata and studies the use of Turkic, Arabic, Persian, and Tajik elements. It also considers Navoi's mastery of polysemy, synonymy, antonymy, and homonymy, as well as the stylistic functions of lexical units in imagery and poetic devices. The appended explanatory glossary of 5,431 words occurring in the epic also establishes the lexicographic importance of the study [20: 28].

Karimov's research represents one of the first substantial attempts to study the language of Navoi's epics through statistical and lexical-semantic methods. Nevertheless, the epic's vocabulary was analyzed mainly through lexical strata and traditional stylistic categories. From the perspective of modern linguistics, the text can be reexamined through conceptual semantics, linguopoetics, pragmatics, text syntax, and electronic corpus methods.

Research on individual structural elements of the epic's poetics continued in A. A. Qurbonov's dissertation, 'The Artistry of the Chapter Titles in Alisher Navoi's *Farhad and Shirin*.' The chapter titles are examined not as simple labels external to the content, but as artistic components that express the work's compositional structure, authorial attitude, and poetic meaning. Their lexical and semantic composition, imagery, stylistic construction, and anticipatory function in relation to the following chapters receive special analysis [21: 54].

X. Xolmurodov's PhD dissertation, 'The Transformation of Images and Symbols in Alisher Navoi's Poetry (Based on *Farhad and Shirin*),' investigates the artistic afterlife of the epic's images in Navoi's lyric poetry. Farhad, Shirin, Khusrau, Bisutun, the pickaxe, the mountain, the canal, and other images and poetic details move beyond the epic and become symbolic figures in the poet's ghazals and other lyric genres. Farhad is interpreted as a multilayered poetic symbol signifying the lover, the perfect human, the spiritual seeker who endures hardship, and the constructive individual [22].

Questions concerning *Farhad and Shirin* are also addressed in dissertations that study the *khamisa* as an integrated system. Dilnavoz Yusupova examines the relationship between meter, rhythmic structure, and meaning in the epics; Uzoq Jo'raqulov studies forms of time and space in Farhad and Shirin; Abdug'afur Hayitov considers prose retellings, adaptation, and interpretation of the Khamisa; and N. G'afforov analyzes the artistic functions of Sufi figures and mystics in the epics. Together, these studies make it possible to understand *Farhad and Shirin* not only as an individual epic but also as part of the Khamisa's unified ideological and poetic system [23].

Research centered on *Layli and Majnun* has primarily examined the concept of love, Sufi symbols, and the poetic expression of inner experience. Scholars emphasize that Navoi transforms Majnun into a symbol of divine love and interprets love as a major factor in human perfection. Descriptions of nature, symbolic images, and lyrical digressions are regarded as models of poetic excellence. The text was first studied from manuscript sources by G'ulom Karimov and later by P. Shamsiyev. The version included in Volume 9 of Alisher Navoi's twenty-volume *Complete Works* was prepared for publication by T. G'afurjonova on the basis of Shamsiyev's scholarly critical text [24: 7-313].

S. Narzullayeva's research is especially important for the comparative-typological study of the epic's relationship to the *Layli and Majnun* tradition in Eastern literature. She compares the plot and compositional structures and the interpretation of characters in the epics of Nizami Ganjavi, Khusrau Dehlavi, Abdurahman Jami, Alisher Navoi, Fuzuli, and other Eastern poets. Her study shows that Navoi did not confine himself to repeating conventional events from his predecessors, but introduced new episodes, images, and social and moral content. The episode involving the beloved of Nawfal's daughter, the figure of Ibn Salam, and Layli's testament to her mother are treated as features that define Navoi's creative originality [25: 30-31].

Narzullayeva also analyzes in detail the humanistic essence of Majnun's image, the profound representation of Layli's inner world, the complex and multifaceted nature of Nawfal, and innovations in the portrayal of women. She concludes that Navoi gave the traditional plot greater vitality and psychological force by connecting the characters' individual emotional experiences with their social environment [25: 59-63, 72-75, 87-96, 102-118, 122-123].

T. Ahmedov is among the scholars who studied Layli and Majnun on a dedicated monographic basis. His candidate dissertation, scholarly articles, and monograph Alisher Navoi's *Layli and Majnun* are devoted directly to the epic. He examines its composition history, plot sources, introductory chapters,

structure, characters, and ideological and artistic features as a whole. The fourth chapter of the monograph analyzes the work's poetic characteristics, including psychological depiction, landscapes, portraiture, dialogue, monologue, and the functions of artistic devices [26: 139].

The major Navoi scholar Maqsud Shayxzoda also devoted close attention to Alisher Navoi's creative work, especially the *Khamsa*, on a broad scale. Volume 4 of his six-volume Works is entitled *The Sultan of the Realm of the Ghazal* and consists of studies and articles on Alisher Navoi [27: 372].

According to Shayxzoda, Iskandar, the protagonist of Saddi Iskandariy, the fifth and final epic of the *Khamsa*, occupies a distinctive place because of his character and orientation. He is a great commander, a wise head of state, a scholar, and a philosopher. Although the historical basis for the image was the life and campaigns of Alexander of Macedon, who lived four centuries before the Common Era, Navoi does not reproduce the historical Alexander; instead, he draws selectively on that figure to create a new artistic image. Shayxzoda also comments on the poet's mastery of artistic language in the *Khamsa*, especially in Saddi Iskandariy [27: 372, 28: 168-175].

P. Shamsiyev's textual scholarship constitutes an important stage in the scholarly study of *Sab'ai Sayyor*. In 1952 he defended a candidate dissertation devoted to the epic's scholarly critical text, and in 1956 he published that critical text as a separate book [29: 13-14].

In establishing the critical text, Shamsiyev used the Abduljamil and Sultonali Mashhadi copies of the *Khamsa* produced during Navoi's lifetime, as well as other early manuscripts. He selected manuscripts according to their age, accuracy of copying, proximity to the authorial text, and reliability. By comparing lexical, graphic, grammatical, and semantic differences among the manuscripts, he established a comparatively reliable version of the work. Shamsiyev's text subsequently served as an important scholarly foundation for the twenty-volume edition and other academic publications [29: 25-27].

Academician A. Qayumov's study 'The Seven Travelers' provides a sustained analysis of the content of Sab'ai Sayyor, the figures of Bahrom and Dilorom, and the artistic functions of the seven palaces and the seven travelers' stories. Qayumov interprets Bahrom's rule, romantic experiences, moral decline, and spiritual transformation under the influence of the stories as a unified artistic process.

B. Murtazoyev comparatively studies *Sab'ai Sayyor* and Khusrau Dehlavi's *Hasht Behisht*, identifying similarities and differences in their framing narratives, the image of Bahrom, the seven palaces, and the system of seven stories. He observes that, of the fourteen stories in the two epics, only a few are thematically close, while most are independent in plot, imagery, idea, and artistic resolution. This conclusion shows that Navoi made creative use of Dehlavi's tradition while constructing his system of stories around new content and new images [30: 196-197].

The first scholarly text of *Saddi Iskandariy* was prepared by P. Shamsiyev. During the independence period, M. Hamidova recollated the epic's manuscripts and produced a new scholarly critical text. She applied new principles of textual criticism to distinguish difficult readings, use diacritical marks, and clarify manuscript variants [31: 40-41].

Academician A. Qayumov's study *Saddi Iskandariy* examines the epic's ideological and philosophical content, plot, system of images, and Iskandar's characterization as ruler, conqueror, and sage. Qayumov interprets Navoi's Iskandar not as an exact reproduction of the historical Alexander, but as an artistic figure embodying the poet's views of the just king, the learned leader, and the enlightened society [32: 243-395].

Summarizing scholarship on *Saddi Iskandariy*, I. Ismoilov divides the relevant studies into three principal groups. The first includes specialized studies of the epic by E. E. Bertels, A. Qayumov, H. Tören, M. Hamidova, Y. Azimov, N. Komilov, and I. Ismoilov. The second examines individual questions such as the image of Iskandar, landscape, rhythm, prose adaptation, cultural relations, and techniques of characterization. The third

brings the epic into analyses of broader problems in Navoi's oeuvre [33: 9-11].

More recent research also treats individual stories in *Saddi Iskandariy* as independent poetic phenomena. The story 'Iskandar and the Beggar,' for example, has been interpreted as a symbolic key to understanding Navoi's literary ideal and the moral character of the protagonist [33: 217-218].

All five epics of the *Khamsa* contain special chapters praising the word, poetry, and the masters of poetic expression Nizami Ganjavi and Khusrau Dehlavi. Chapter 5 of *Layli and Majnun*, for example, is devoted to 'In Praise of the Word.' In this chapter Navoi discusses how his predecessors Nizami and Khusrau used language, the value of the word, its incomparability with any pearl or jewel, and the infinite world of meaning hidden in its depths like a sea. Significantly, in *Hayrat ul-Abror* Navoi names his predecessors directly as "Hazrat Sheikh Nizami" and "Amir Khusrau," whereas in *Layli and Majnun* he describes Nizami as the "sage of Ganja" and Khusrau Dehlavi as the "magician of India."

The heading of that fifth chapter may be rendered as follows:

To say a few words in praise of the jewel of the word, beside which what is called a jewel would be only a drop of water; to scatter treasure in praise of the sage of Ganja, beside whose Five Treasures the treasure of Qarun would appear as a ruin; to string upon the thread of his jewel the magician of India, before whom the sorcerers of Kashmir cannot even twist a thread; and to join to them the decayed thread and broken string of one's own verse. [24: 7-313]

Even this single chapter heading contains periphrastic expressions such as "the sage of Ganja" and "the magician of India," together with idioms meaning "to speak," "to scatter treasure," "to be unable to twist a thread," "to string onto a strand of jewels," and "to join a broken thread." Their use demonstrates Alisher Navoi's exceptional mastery of phraseological expression.

Academician Alibek Rustamov emphasizes that Navoi mastered the Turkic dialects, had an excellent command of Arabic and Persian, and thoroughly studied scholarly and literary books written in those languages. The poet's sensitivity to the finest nuances of language became a foundation for his great artistic achievements. Navoi not only used language fully and precisely, but enriched it in every respect and raised it to a very high level. Without violating the laws of language, he created many words and expressions and skillfully employed existing units in new meanings. Rustamov points to numerous expressions coined or renewed by Navoi in the *Khamsa*, including *rakhshi tamanno surmak*, *shikasta maqol kelmak*, *kamol tutmoq*, and *ganjfishonliq qilmoq* [34: 135-137].

DISCUSSION

The reviewed scholarship demonstrates that the study of the *Khamsa* has expanded from early historical testimony and comparative source research into a wide interdisciplinary field. The five epics have been analyzed as individual works and as parts of a single macrotext. Across these approaches, a consistent conclusion emerges: Navoi's relationship to the Persian-language *khamasa* tradition was creative and transformative rather than imitative. He preserved recognizable genre frameworks while renewing plots, images, ethical ideals, social meanings, and artistic language.

The existing literature is strongest in historical-comparative poetics, the analysis of characters and ideas, and the preparation of scholarly critical texts. It has also opened important lines of inquiry into didacticism, Sufism, phraseology, rhythm, chronotope, reception, and education. At the same time, several studies rely on traditional lexical and stylistic classifications, which leaves room for renewed investigation through conceptual semantics, pragmatics, discourse analysis, text syntax, and computational methods.

In recent years, structural analysis, linguopoetic analysis, cognitive poetics, discourse analysis, hermeneutics, and corpus linguistics have become increasingly prominent in *Khamsa*

research. The creation of electronic corpora of Navoi's works has broadened opportunities for integrated statistical, semantic, and stylistic analysis. These methods make it possible to reassess the linguistic features, phraseological units, conceptual system, and individual style of the *Khamisa* on a new empirical basis.

CONCLUSION

In conclusion, Alisher Navoi's *Khamisa* epics constitute a multidimensional object of scholarly research. Studies produced over many decades have illuminated their ideological and artistic essence, poetics, textual history, language and style, and philosophical perspectives. At the same time, new work grounded in linguopoetic, cognitive, and corpus-based approaches can reveal dimensions of the *Khamisa* that remain unexplored and enable a deeper assessment of its place in the world's literary heritage.

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