



THE EVOLUTION OF THE ALEXANDER NARRATIVE IN UZBEK LITERARY CRITICISM

Khafiza Abduraimova

PhD Student, Tashkent State University of Uzbek Language and
Literature named after Alisher Navo'i, Tashkent, Uzbekistan

Abstract

The study of the Alexander (Iskandar) theme in Uzbek literary scholarship represents a crucial intersection between Eastern and Western literary traditions. This article examines the systematic investigation of the Alexander figure, which is rooted in the ancient Greek "Alexander Romance" Persian classical poetry (notably Nizami Ganjavi), and oral folk traditions. The research identifies four distinct stages in the evolution of this field: early 20th-century Russian Orientalist foundations, the Soviet-era focus on Alisher Navoi's "Saddi Iskandariy" the post-independence expansion into comparative-typological studies (1991–2010), and the contemporary era characterized by specialized philological and folkloric inquiries. By analyzing the contributions of key scholars such as E.E. Bertels, A. Hayitmetov, and I. Ismoilov, this paper elucidates how the image of Alexander has transitioned from a historical figure to a multifaceted literary archetype embodying the ideal of the just ruler.

Keywords: Alexander theme, Alexander Romance, Alisher Navoi, Saddi Iskandariy, comparative-typological analysis, folk epic, classical literature.

INTRODUCTION

The figure of Alexander the Great (Iskandar Zulqarnayn) stands as one of the most extensively studied historical and artistic archetypes in Eastern literature. Formed as a synthesis of the historical Alexander of Macedon and the narrative of Dhul-Qarnayn from the Holy Quran, this image has manifested through diverse interpretations in the written and oral literatures of Eastern peoples over the centuries. In Uzbek literary scholarship, the Alexander theme has been studied in close connection with the works of Alisher Navoi, as he provided a profound



artistic and philosophical interpretation of the figure in “Saddi Iskandariy” (The Wall of Alexander), the fifth epic of his “Khamsa” cycle. At the same time, the Alexander theme in Uzbek literary studies is not limited solely to Navoi’s oeuvre. Scholarly research conducted from the 1900s to the present also encompasses its interpretations in oral folk art, comparative studies with Persian-Tajik and Arabic literatures, and its connection to historical sources.

METHODS

This research is based on a synthesis of comparative-typological, historical-literary, and source-study methods:

Comparative-typological method: Utilized to identify similarities and differences by comparing interpretations of the Alexander figure in Uzbek literary scholarship with the literatures of other peoples (Persian, Arabic, Western).

Historical-literary method: Facilitated a consistent analysis of the history of the Alexander theme's study across three distinct periods: the Soviet period, the Independence period, and the Contemporary period.

Source-study method: Applied to identify and analyze scientific perspectives on Alexander found in scholarly articles, monographs, dissertations, and educational manuals.

Together, these approaches have enabled a comprehensive coverage of the subject's scientific spectrum.

RESEARCH SOURCES

The research incorporates the following categories of primary and secondary sources:

a) Scholarly Monographs and Treatises

E.E. Bertels: “The Romance of Alexander and its Principal Versions in the East” (1948); “Nizami: The Poet’s Creative Path” (1956).

A. Hayitmetov: “Issues in Alisher Navoi and the History of Uzbek Literature” (1970).

R. Vohidov and H. Eshonqulov: “History of Uzbek Classical Literature” (2006).

b) Dissertations



I. Ismoilov: “Comparative Analysis of Alisher Navoi’s Epic “Saddi Iskandariy” (PhD, 2019).

I. Ismoilov: “Genesis and Poetics of Alisher Navoi’s Epic “Saddi Iskandariy” (DsC, 2022).

c) Scientific Articles

Sh. Khudayberdiyeva: “The Tale of King Alexander – A Folk Work about Alexander” (2023).

All scholarly articles by I. Ismoilov regarding the Alexander theme.

d) Additional Contextual Sources

The Holy Quran (Surah Al-Kahf, verses 83–101): The primary religious source regarding Dhul-Qarnayn.

The works of Nizami, Jami, and Ferdowsi: The fundamental pillars of the Eastern Alexander tradition.

ANALYSIS CRITERIA AND RESEARCH PHASES

The analysis of scholarly perspectives was conducted based on the following criteria:

1. Poetic-Philosophical Interpretation: How is Alexander perceived as an ethical and political ideal?

2. Genre Classification: In which genres have these works been interpreted? (e.g., heroic epic, historical epic, philosophical epic, etc.)

3. Source Foundations: Which written and oral sources did the scholars rely upon?

4. Comparative Context: With which figures or historical personalities has Alexander been compared? (e.g., Nizami’s Alexander, Jami’s Alexander, the “Alexander Romance”)

5. Level of Scientific Innovation: What specific contributions did each study make to the preceding body of research?

Scope of the Study: This research exclusively covers Uzbek literary scholarship from 1900 to the present. Ancient and medieval sources are utilized solely as the source context for these scholarly perspectives.

Phases of Research Evolution: The study of the Alexander theme is analyzed through the following chronological stages representing general trends:



-
- 1900–1950: Genesis and socio-cultural dissemination.
 - 1950–1980: Poetic analysis centered on the works of Alisher Navoi.
 - 1991–2010: Expansion of the comparative context.
 - 2010–Present: Specialized scientific research and folkloristic approaches.

MAIN PART

1900 – 1950: The Image of Alexander in Russian Orientalism

Although specialized scientific research on the Alexander theme in the Uzbek language did not exist in the early 20th century, the investigations of Russian Orientalists exerted a significant influence on this field.

V.V. Barthold: In his scholarly views on Alexander, Barthold evaluated him simultaneously as a historical figure and a legendary symbol. While analyzing the impact of Alexander of Macedon's campaigns on the history of Central Asia, Barthold examined the information provided by medieval Muslim historians (such as Al-Tabari, Al-Baladhuri, and Ibn al-Athir) through the lens of historical criticism. It should be noted as a point of reference that most of Barthold's works pertain to general Islamic history and historical methodology; he did not author a specific monograph dedicated solely to Alexander. Nevertheless, the methodological approach he established namely, source criticism and the comparative reading of Muslim historians served as the foundation for subsequent Alexander/Iskandar studies.

E.E. Bertels: By studying Nizami Ganjavi's epic "Iskandarnama", Bertels revealed the Persian-philosophical dimensions of the Alexander figure. He linked the portrayal of Alexander as a "just ruler" model to the concept of the ideal king in Eastern literary traditions. Specifically, Bertels interpreted the image of Alexander as one of the most significant "wandering plots" ("sayyor syujet") in Eastern literary traditions and systematically identified the primary versions of the "Alexander Romance" in the East, including the Alexander section in Ferdowsi's "Shahnameh", Nizami's "Iskandarnama", and subsequent interpretations by "Khamsa" authors. His 1948 treatise, "The Romance of Alexander and its Principal Versions in the East", was dedicated to this very subject, substantiating the reasons for Alexander's reinterpretation in the East as an ideal ruler and sage within an Islamic-enlightenment context a harmony of the ideals of wisdom and governance.



Bertels' major works on Nizami (e.g., "Nizami: The Poet's Creative Path", 1956; as well as the 1983 translation and commentary of "Iskandarnama" with A. Arends) emphasize how two facets of the Alexander persona the conqueror and the philosopher-king are harmonized within Eastern poetics. This harmonization is particularly evident in the analysis of Nizami's "Iskandarnama" ("Sharafnameh" and "Iqbalnameh"). Although these works chronologically span the 1950s–1980s, their methodological foundations trace back to research conducted in the 1930s and 1940s.

In summary, between 1900 and 1950, Russian Orientalism (primarily the work of Bertels) established the theoretical and historical foundation for Alexander as the "ideal king" and "philosopher-king" model in Eastern prose and poetry. This scholarship identified him as the central figure of the "Eastern Alexandriada" a narrative that partially merges with the Quranic Dhul-Qarnayn and relies on a layer of romantic legends.

O.A. Smirnova: Conducted paleographic and philological analyses of legends concerning Alexander in Central Asian manuscripts. She noted that a significant portion of these narratives was written in the "folk book" ("khalq kitoblari") genre. The perspectives of these scholars served as the theoretical and methodological basis for the subsequent development of Alexander studies in Uzbek literary scholarship.

1950–1980: Research Centered on Navoi Studies. During the Soviet period, the Alexander theme was primarily investigated within the framework of Navoi studies. The works of Abduqodir Hayitmetov, dedicated to the chronology of Alisher Navoi's "Khamsa" and the poetics of the epic "Saddi Iskandariy", represented a significant milestone in this direction. Hayitmetov interpreted the Alexander figure as a model of the "just ruler" and compared it with the interpretations of Alexander by Nizami and Jami. In the volumes of the "History of Uzbek Literature" and classical literature textbooks published during this period, the sections dedicated to the epic "Saddi Iskandariy" characterized the image of Alexander as a synthesis of historical and legendary layers.

1991–2010: Expansion of the Research Scope. In the post-independence period, the scale of scholarly inquiry significantly expanded. In educational manuals developed by scholars such as Vohidov and Eshonqulov, the image of Alexander



was interpreted not merely as a character in Navoi's work, but as a component of a common plot shared across the works of "Khamsa" authors. In these manuals, "Saddi Iskandariy" is categorized within the lyro-epic genre as a heroic epic (specifically, historical epics like "Shaybaninama" and heroic epics like "Saddi Iskandariy" are distinguished within the "masnavi" form). Here, the authors place the Alexander theme within the framework of heroic epics a crucial development in genre classification.

Literary Tradition and Comparative Context

In these educational manuals, the "Khamsa chain" (Nizami → Jami → Navoi) is explained in a dedicated section, illustrating the mechanisms of mutual influence and "wandering plots" within Eastern literature. This framework serves to clarify the distinctive features of Navoi's "Saddi Iskandariy" as a creative response to previous interpretations and his method of revitalizing the traditional plot. The authors elucidate Navoi's position within the "Khamsa" tradition and his literary relationship with Nizami and Jami. While the manual by Vohidov and Eshonqulov does not provide an exhaustive poetic analysis in a specialized "Alexander chapter" it explicitly defines the genre as a heroic epic and establishes its structural place within the "Khamsa" tradition. Consequently, "Saddi Iskandariy" is interpreted within the broader system of Eastern lyro-epic forms and migrating narrative cycles.

Folkloric and Comparative Approaches. This approach serves as a methodological foundation for subsequent specialized research. During this period, comparative-typological investigations regarding the Alexander theme also flourished. Uzbek scholars studied the image of Alexander by comparing it with the "Alexander Romance" tradition in Western literature, as well as with heroic figures in oral folk art. For instance, in her research, F. Sulaymonova compared the Alexander figure in oral folk traditions with the "Alexander Romance" tradition, analyzing plot similarities and the typological aspects of the characters. B. Sarimsoqov noted the convergence of the Alexander persona with folk heroes during the process of character transformation between the epic and written literature. Furthermore, the studies of K. Imomov and H. Homidiy compared folk legends about Alexander with motifs in Western epics to identify



common features of the epic structure. M. Jo'rayev, in his typological analysis, paid particular attention to the phenomenon of plot migration (the transition of motifs from one literature to another).

2010 to Present: The Period of Specialized Scholarly Inquiries. In recent decades, the study of the Alexander theme has entered a new phase characterized by specialized dissertations and in-depth analytical articles. Through these investigations, Uzbek scholars have sought to provide a scientific foundation for the typological connections between folk literature and Western literary traditions. The most prominent contemporary researcher in this field is I. Ismoilov, whose work represents a comprehensive evolution in the study of Alisher Navoi's "Saddi Iskandariy". In his PhD (2019) and subsequent DSc (2022) dissertations, Ismoilov transition from a general thematic overview to a rigorous analysis of the genesis and poetics of the epic. His research is notable for:

1. Genetic Analysis: Tracing the roots of the Alexander image back to ancient prototypical sources while identifying the specific transformation of these motifs within Turkic literature.
2. Structural-Poetic Investigation: Analyzing the internal artistic logic, metaphorical systems, and the architectural symmetry of Navoi's poem.
3. Intertextual Mapping: Examining how Navoi interacted with his predecessors (Nizami and Jami) not just as a follower, but as an innovator who adapted the Alexander figure to the socio-philosophical requirements of his own era. Furthermore, scholars like Sh. Khudayberdiyeva have contributed to this period by focusing on the "folkloric interpretations" of the Alexander narrative. Her research into the "Tale of King Alexander" highlights the transition of the Alexander image from high classical poetry into the genre of folk books, emphasizing the democratization of the hero's image within the popular consciousness.

This contemporary era is defined by a shift toward complex interdisciplinary analysis, where historical-literary facts are integrated with modern comparative theories and poetic structuralism.

Ilyos Ismoilov (PhD, 2019): In his research titled "Comparative Analysis of Alisher Navoi's Epic Saddi Iskandariy", the author conducts a rigorous



comparative study of Navoi's epic alongside the interpretations of Nizami and Jami. The primary focus is directed toward the divergences in plot structure, the system of characters, and the unique characteristics found within the symbolic layers of the text.

Ilyos Ismoilov (DsC, 2022): In the doctoral dissertation (Doctor of Science) titled "Genesis and Poetics of Alisher Navoi's Epic Saddi Iskandariy", the scholarly foundations of the theme including the Quran, "tafsir" (exegesis), Turkic and Persian written sources, and folk books are extensively covered. The research provides a specialized analysis of key mythological and symbolic motifs, such as Gog and Magog (Yajuj and Majuj), the Land of Darkness, the Water of Life, Khidr, and the Mirror of Alexander.

Contemporary Scholarly Contributions. Shahnoza Khudayberdiyeva (2023): In her research, Khudayberdiyeva introduces the folk interpretation of the Alexander narrative into scientific discourse by analyzing the plot structure, the system of legends, and folkloric motifs within the "Iskandar Podsho" (King Alexander) folk book. Her work highlights how the Alexander figure was adapted and reimagined within the collective popular consciousness.

Comparative Synthesis: During this contemporary phase, there has been a significant intensification of folkloristic and source-study approaches. The image of Alexander is now elucidated as a multi-layered archetype, integrating historical, legendary, religious, and folk dimensions.

Evolution of Scholarly Perspectives (1900–Present). While the study of the Alexander theme in Uzbek literary scholarship since 1900 can be categorized into three primary stages, each period is characterized by distinct methodological approaches and inherent scholarly constraints. A comparative-typological analysis reveals that the scope of sources, the depth of analysis, and the techniques of poetic interpretation have evolved significantly over time:

1. General Commonalities in Scholarly Interpretations

The Concept of the Ideal Ruler: Scholars such as E.E. Bertels, A. Hayitmetov, and I. Ismoilov all identify the archetype of the just and wise ruler as the core of the Alexander image. While Bertels links this concept to the broader model of the ideal king within Eastern literary traditions, Hayitmetov interprets it as a central tenet of Navoi's philosophical worldview. Building upon these foundations,



Ismoilov employs comparative source-study methods to elucidate the specific historical and religious underpinnings of this model.

The Context of Traditional Khamsa Writing: From the pedagogical frameworks of Vohidov and Eshonqulov to the contemporary specialized research of Ismoilov, a consensus exists among scholars regarding the placement of “Saddi Iskandariy” within the seminal creative lineage of Nizami–Jami–Navoi. This perspective emphasizes the evolution of the Alexander theme as a continuous intertextual dialogue across centuries.

Synthesis of Historical and Legendary Layers: Virtually all researchers acknowledge that the narratives surrounding Alexander in Uzbek literature represent a complex fusion of the historical Alexander of Macedon and the Quranic figure of Dhul-Qarnayn. This synthesis is viewed as the defining characteristic of the Eastern Alexander tradition, where historical historiography and hagiographic legend intertwine to create a unique literary archetype.

2. Methodological and Conceptual Divergences.

The evolution of Alexander studies in Uzbek scholarship is marked by several key shifts in source material, analytical focus, and genre classification:

Scope of Source Materials: Early scholarship, represented by Bertels and Barthold, primarily relied on Persian-Tajik and Arabic written sources, with Uzbek folkloric traditions remaining largely peripheral to their research. In contrast, contemporary scholars like Ismoilov and Khudayberdiyeva have significantly broadened the empirical base by integrating Turkic written monuments and oral folk traditions into their investigations.

Evolution of Analytical Focus: Bertels: Employed a philological and historical-comparative analysis focused on the regional dissemination of the theme. Hayitmetov: Focused on poetic-structural analysis, specifically the internal logic of the plot and the system of characters. Ismoilov: Synthesizes source criticism (manbashunoslik) with comparative poetics and the study of mythopoetic motifs. Khudayberdiyeva: Focuses on the analysis of folklore structures and narrative archetypes.

Genre Classification: Scholarly perspectives on the genre of “Saddi Iskandariy” have also undergone refinement. While the pedagogical works of Vohidov and



Eshonqulov categorize the poem as a heroic epic Ismoilov offers a more nuanced definition, classifying it as a “philosophical-heroic epic” within the lyro-epic genre. This shift reflects a deeper understanding of the poem’s complex integration of martial narrative and philosophical discourse.

3. Under-researched Aspects and Future Directions

Despite the significant progress in the field, several dimensions of the Alexander theme remain insufficiently explored, requiring further scholarly attention:

Interaction between Folk Books and Written Literature: While folklorists have conducted preliminary analyses, the complex intertextual relationship between oral folk narratives (*khalq kitoblari*) and classical written literature regarding the Alexander motifs necessitates a more comprehensive, integrated study.

The Alexander Image in Contemporary Uzbek Literature: The resonance of Alexander motifs in the works of late 20th and early 21st-century Uzbek writers remains largely unexamined. Investigating how modern literature reinterprets this classical archetype is a vital area for future research.

Expansion of Comparative Poetic Analysis: To date, comparative studies have primarily focused on the "triad" of Nizami, Jami, and Navoi. There is a clear need to broaden this scope by including other prominent *Khamsa* authors, such as Amir Khusrau Dehlavi, to fully map the evolution of the theme across the Persian-Turkic literary continuum.

Interrelation between Islamic Exegesis and Literary Texts: The profound influence of the Dhul-Qarnayn narrative found in the Holy Quran and “tafsir” (exegesis) literature on the poetics of “Saddi Iskandariy” has not yet been addressed at the level of a specialized scientific monograph. Exploring the semantic intersections between theological sources and poetic transformation remains a critical scholarly task.

4. Scientific Horizons and Prospects

The application of a comparative-typological approach to the study of the Alexander theme provides a robust framework for achieving the following scientific objectives in the future: Mapping Narrative Migration: Developing a



comprehensive map of plot and motif exchanges across Turkic, Persian, and Arabic sources to trace the cross-cultural transmission of the Alexander legend.

Diachronic Evolution of the Archetype: Providing a step-by-step reconstruction of the evolution of the Alexander persona, spanning from oral folk traditions and classical masterpieces to its manifestations in contemporary literature.

Socio-Cultural and Ideological Semantics: Investigating the semantic role and functional relevance of Alexander motifs within modern culture and political ideologies, thereby exploring how this classical “just ruler” model resonates with contemporary social constructs.

DISCUSSION

Since 1900, the Alexander theme has remained an object of consistent scholarly interest within Uzbek literary studies. The content, methodological approaches, and the scope of source materials associated with this interest have undergone a significant evolution over time. The trajectory of these research efforts can be categorized into four primary historical stages:

1. 1900–1950: Source-Based and Historical-Comparative Inquiries under the Influence of Russian Orientalism. During this initial period, while the study of the Alexander theme had not yet emerged as an independent field of research in the Uzbek language, Russian Orientalists most notably E.E. Bertels and V.V. Barthold established the methodological foundation for future Uzbek literary scholarship. Barthold’s contribution focused on the intersection of historical fact and legendary narrative through rigorous source criticism. Bertels provided a structural framework for understanding the “Eastern Alexander” as a philosophical archetype of the “ideal ruler” tracing the transmission of this image across Persian and Turkic poetic traditions. The scholarship of this era transitioned the Alexander figure from a mere mythological subject into a serious object of philological and historical-comparative analysis, creating the necessary groundwork for the specialized Navoi studies that followed.

Bertels identified the concept of the ideal ruler and the sage-king by analyzing the position of the Alexander figure in Eastern literature and its connections to the narrative of Dhul-Qarnayn in the Holy Quran and Greco-Roman sources. Barthold critically examined the historical reliability of narratives provided by



Muslim historians and defined the stages through which Alexander legends permeated the territory of Central Asia. The research of this period was primarily focused on issues of genesis, the exchange of historical sources, and regional dissemination; however, the specific texts of Uzbek literature had not yet undergone a comprehensive, integrated analysis.

Scientific Generalizations. The current stage of scholarship is defined by a multi-layered scientific approach to the Alexander theme, where historical, legendary, religious, and folkloric dimensions are analyzed in a unified and integrated manner. The following generalizations can be drawn from the evolution of this field.

1. Continuity of the Ideal Ruler Concept: The conception of the ideal ruler has remained the central, guiding idea across all periods of scholarly interpretation of the Alexander figure. Whether viewed through the prism of Soviet humanism or contemporary ethno-philosophical studies, the archetype of the just and wise monarch continues to be the primary focus of analysis.
2. Expansion of Source Materials: There has been a significant shift in the empirical foundation of the research. While early studies were predominantly confined to Persian-Tajik and Arabic written sources, contemporary scholarship has expanded its scope to include Turkic written monuments, oral folk traditions, and folk books, providing a more holistic understanding of the theme's development.
3. Advancement of Comparative-Typological Analysis: The Alexander narrative is increasingly recognized as a vital link in the process of international literary and cultural exchange. Through comparative-typological methods, scholars now view the theme as a cross-cultural bridge that connects diverse civilizations and literary epochs.

Future Research Directions and Strategic Perspectives

The analysis identifies several critical research gaps that represent significant opportunities for future scholarly inquiry:

Contemporary Literary Receptions: Investigating the utilization and transformation of Alexander motifs within modern Uzbek literature, exploring



how contemporary writers reinterpret this classical archetype to address current existential or social themes.

Oral-Written Intertextuality: Conducting deeper research into the organic links and fluid boundaries between oral folk traditions and classical written literature, specifically how motifs migrate and adapt between these two spheres.

Theological-Literary Semantics: Analyzing the profound semantic intersections between Quranic exegesis (tafsir) and literary texts to determine the degree of theological influence on the poetic structure of “Saddi Iskandariy”.

Socioculturological Context: Examining the relationship between the Alexander narrative and contemporary socioculturological processes, including his role in identity formation and political ethics.

Scientific Goals for Future Implementation. Utilizing a comparative-typological framework will enable the realization of the following strategic objectives:

1. **Mapping Narrative Exchange:** Creating a systematic map of plot and motif exchanges between Turkic, Persian, and Arabic literary traditions to visualize the cross-cultural evolution of the theme.
2. **Digital Corpus Construction:** Establishing a comprehensive digital corpus of Uzbek, Persian, and Arabic texts that contain Alexander motifs, facilitating large-scale linguistic and thematic computational analysis.
3. **Interdisciplinary Integration:** Advancing a multifaceted scholarly approach that integrates literary theory, historiography, religious studies, and folkloristics to produce a holistic understanding of the Alexander phenomenon.

CONCLUSION

1. The definitive conclusion is that the history of the Alexander theme within Uzbek literary scholarship represents far more than the mere artistic interpretation of a single figure. It is a clear manifestation of how our scholarly thought has evolved in relation to historical, religious, and cultural strata. Each era reflects its own scientific paradigm, source-based constraints, and methodological approaches. Consequently, the existing scholarly heritage regarding this theme serves as a foundational platform for future research that promises to be even more profound and comprehensive in scope.



2. 1950–1980: The Phase of Poetic Analysis Centered on Navoi Studies During the Soviet era, the Alexander theme in Uzbek literary scholarship was primarily investigated as an integral component of Alisher Navoi's creative heritage. A. Hayitmetov analyzed "Saddi Iskandariy" as the artistic manifestation of the "just ruler" concept. By comparing Navoi's work with the interpretations of Nizami and Jami, he elucidated Navoi's distinctiveness in character development. The textbooks of this period (e.g., "History of Uzbek Literature", 1976) categorized the work as a heroic epic within the lyro-epic genre.

This stage is significant for illuminating the image of Alexander through the lens of poetic-structural analysis and uncovering the philosophical dimensions within the plot and character systems. However, folk oral traditions and a broader comparative context were largely absent from the research conducted during this period.

3. 1991–2010: Expansion of Comparative and Cultural Contexts in the Independence Era. Following independence, the expansion of academic freedom in Uzbek literary studies enabled the emergence of novel approaches to the Alexander theme. R. Vohidov and H. Eshonqulov defined "Saddi Iskandariy" as a heroic epic within the lyro-epic genre, placing particular emphasis on the structural position of the Alexander plot within the "Khamsa" lineage. A new direction in comparative analysis emerged, contrasting Eastern narratives with Western "Alexander Romance" traditions. This allowed the Alexander plot to be viewed within a broader international cultural context. At this stage, the study of the Alexander theme was no longer confined to Alisher Navoi's work; it began to be investigated through comparisons with diverse cultural traditions, moving toward a more intertextual and cross-cultural perspective.

References

1. Barthold, V. V. (1963). *Turkestan v epokhu mongol'skogo nashestviya* [Turkestan down to the Mongol invasion]. Moscow: Nauka. [In Russian].
2. Navoi, Alisher. (1987). *Saddi Iskandariy* [The Wall of Alexander]. Complete Works in 20 volumes, Vol. 11. Tashkent: Fan. [In Uzbek].
3. Golden, P. B. (2011). *Central Asia in World History*. Oxford: Oxford University Press.



-
4. Barthold, V. V. (1918). Ocherk istorii semeyskikh otnosheniy u musul'man [An essay on the history of family relations among Muslims]. Petrograd. [In Russian].
 5. Bertels, E. E. (1940). Nizami i ego sovremenniki [Nizami and his contemporaries]. Moscow: USSR Academy of Sciences Publishing House. [In Russian].
 6. Smirnova, O. A. (1959). Rukopisi sredneaziatskikh narodnykh knig [Manuscripts of Central Asian folk books]. Moscow: Publishing House of Oriental Literature. [In Russian].
 7. Hayitmetov, A. (1970). Alisher Navoiy va o'zbek adabiyoti tarixi masalalari [Alisher Navoi and issues in the history of Uzbek literature]. Tashkent: Fan. [In Uzbek].
 8. O'zbek adabiyoti tarixi [History of Uzbek literature]. (1976). Tashkent: O'qituvchi. [In Uzbek].
 9. Vohidov, R., & Eshonqulov, H. (2005). O'zbek mumtoz adabiyoti tarixi [History of classical Uzbek literature]. Tashkent: Universitet. [In Uzbek].
 10. Meisami, J. S. (1999). Medieval Persian Historiography. Edinburgh: Edinburgh University Press.
 11. Sulaymonova, F. (1998). O'zbek xalq dostonlarida tarixiy shaxs obrazi [The image of the historical figure in Uzbek folk epics]. Tashkent: Fan. [In Uzbek].
 12. Sarimsoqov, B. (2001). O'zbek xalq eposida tarixiy obrazlar evolyutsiyasi [Evolution of historical images in the Uzbek folk epic]. Tashkent: Ma'naviyat. [In Uzbek].
 13. Imomov, K., & Homidiy, H. (2005). "Sharq adabiyoti va xalq og'zaki ijodida Iskandar obrazi" [The image of Alexander in Eastern literature and folklore]. O'zbek tili va adabiyoti, (4), 45-52. [In Uzbek].
 14. Jo'rayev, M. (2007). Qiyosiy adabiyotshunoslik asoslari [Foundations of comparative literary studies]. Tashkent: National University of Uzbekistan. [In Uzbek].
 15. Ismoilov, I. (2019). Alisher Navoiyning "Saddi Iskandariy" dostonining qiyosiy tahlili [Comparative analysis of Alisher Navoi's epic "Saddi Iskandariy"]. PhD dissertation. Tashkent. [In Uzbek].
-



-
16. Ismoilov, I. (2022). Alisher Navoiyning “Saddi Iskandariy” dostoni genezisi va poetikasi [Genesis and poetics of Alisher Navoi's epic "Saddi Iskandariy"]. DsC dissertation. Tashkent. [In Uzbek].
 17. Khudayberdiyeva, Sh. (2023). "Iskandar podsho qissasi — Iskandar haqidagi xalqona asar" [The tale of King Alexander — A folk work about Alexander]. Folklorshunoslik to'plami, 85-94. [In Uzbek].
 18. Bertels, E. E. (1948). Roman ob Aleksandre i ego glavnye versii na Vostoke [The Romance of Alexander and its major versions in the East]. Moscow-Leningrad: USSR Academy of Sciences Publishing House. [In Russian].
 19. Abduraimova, X. (2025). Alisher Navoiy g ‘azaliyotida Xizr va Masih obrazlari talqini. Uzbekistan: Language and Culture, 1(1).
 20. Abduraimova, H. (2025). The study of the Iskandar theme in Uzbek literary scholarship. Зарубежная лингвистика и лингводидактика, 3(4), 47–56. <https://doi.org/10.47689/2181-3701-vol3-iss4-pp47-56>
 21. Abduraimova, H. (2025). Philosophical and poetic reflections in Alisher Navoi’s literary system: The symbolic world of classical imagery (Alisher Navoiy lirikasida Xizr va Masih obrazlari talqini). Uzbekistan Language and Culture, 1(2), 75–87.