

Interpretations of The A Traveler (Whose Goal Is to Reach Allah Through Love) Symbol in The Image of Alexander

 Kamolova Majnuniso Ulug'bek qizi

1st year doctoral student, Qarshi State University, Uzbekistan

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Abstract: Alisher Navoi, through his vast creative heritage, is one of the writers who expressed in his epics, ghazals and prose works the topics that were relevant not only for his time, but also for all humanity at a high artistic level. In particular, his epic "Saddi Iskandariy", which is part of the "Khamsa" series, is distinguished by its skillful artistic images, depth of meaning, philosophical views and humanistic ideas. In this epic, Navoi deeply and uniquely interprets all the qualities of a just society, a just state administration and a just ruler, giving his readers high spiritual and moral standards.

This article presents the image of A traveler whose goal is to reach Allah through love through the figure of Alexander the Great in Alisher Navoi's epic poem "Saddi Iskandariy". Through this image, an attempt is made to reveal meanings such as justice, truth, and equality.

Keywords: Justice, ruler, epic, state administration, science, public interests, mercy, virtue, morality.

Introduction: The main ideas that form the core of the epic are justice and honesty, knowledge and foresight, responsibility in governing the state, the obligation to serve the people, leadership accompanied by knowledge and thought, dedication to the interests of the people, and at the same time the stability of the principles of social equality. Alisher Navoi creates an artistic image of an ideal ruler in the person of Alexander the Great through a series of historical events, and through this image he artistically expresses life lessons that serve as an example for the rulers of his time and the leaders of the future generation. When analyzing the epic "Saddi Iskandariy", literary critics, historians, and scholars engaged in philosophical thinking and literary researchers emphasize that the concept of justice expressed in this epic and its interpretation through the image of the ruler is a unique aspect of Navoi's work.

In the work, Zulkarnayn - Alexander - is depicted not only as a commander who conquered the world, but also as a ruler who treated other people with justice, honesty, mercy, and respect for other people in every step and decision. Navoi shows that progress and the rise of society are justified not by Alexander's power, but by his wisdom, and in most cases, by his justice and kindness to all people equally.

In many pages of the epic, it is of great importance that, unlike the rulers of his time, Alexander relied on the council in issuing every judgment, law and decision, and did not act without the advice of many compatriots, wise and experienced people, elders, and ancestors. The progressive spirit of the ideas inherent in the epic "Saddi Iskandariy" is clearly manifested in these aspects - that is, the development of society, the peace and happiness of the people, are created through the progressive political approach of progressive rulers.

Navoi in his work promotes the qualities of Alexander as a wise and knowledgeable person, portraying him as a learned ruler, a leader who relies on the power of thought. For this reason, he emphasizes that in order for justice to be fully embodied, the ruler must always be able to turn to knowledge, thought, dialogue, and the advice of like-minded people, maintain the factors of humility and sincerity, and use the means of power only for the welfare of the people and the development of the country.

RESULTS AND DISCUSSION

In the epic, Navoi emphasizes that in every campaign of Alexander, in every newly discovered land, in his communication with the local population, he took the responsibility of justice as the main criterion, and that acts of violence, oppression, and discrimination were alien to Alexander's statehood. Through the symbol of "Justice", Navoi shows that the foundation of the development of the state and society is precisely justice, honesty, compassion, and respect for human dignity. In particular, one of the unique aspects of the image of Alexander - along with being a brave commander and a victorious ruler - is embodied as a compassionate, tolerant person who is not indifferent to the sorrows and worries of the people, forgives them from the bottom of his heart, and rushes to help the orphans and the needy. In the embodiment of these aspects, Navoi is a literary genius who was able to elevate justice to the level of the law of life. The fact that Iskandar directed himself to the interests of the people in every situation, adapting his views and actions to the people and their lives, and approaching them creatively and thoughtfully clearly indicates that he was driven by the demand for true justice.

The epic consists of several main parts, each of which reveals important artistic and philosophical content:

- **The image of Alexander the Great:** The central character of the epic is Alexander the Great, who is depicted as both a historical figure (Alexander of Macedon) and a mythological hero. Navoi presents Alexander as an ideal ruler, a supporter of justice, a wise man and a person engaged in spiritual quests. His ambition, desire for knowledge and human weaknesses are also taken into account, which makes the image multifaceted and realistic.
- **Travels and battles:** A large part of the epic is devoted

to Alexander's travels on the path to conquering the world. He travels through different countries, meets peoples, learns their culture, traditions, and worldview. Through these episodes, Navoi describes the diversity of different peoples and their unique values, while at the same time promoting the idea of the common unity of humanity.

Philosophical conversations: One of the most important parts of the epic is Alexander's conversations with wise men, philosophers, religious figures, and rulers. In these conversations, topics such as the meaning of life, death, justice, good and evil, happiness, and virtue are discussed. Through these conversations, Navoi conveys to the reader the deep ideas of medieval philosophy.

- **Building the wall:** The most symbolic episode of the epic is the construction of a wall against the people of Gog and Magog. This wall is interpreted as a symbol of protecting humanity from evil and chaos. Navoi expresses the ideas of justice, security, and social stability through this.

- **Spiritual ending:** The epic ends with the death of Alexander and the conclusion of his spiritual quest. Navoi reflects philosophically on the transience of human life, the temporary nature of fame and wealth.

The epic is written in the form of a "masnavi", and Navoi's poetic language is filled with rich metaphors, images, allegories, and philosophical reflections. This language enriches the epic not only literary, but also spiritually and morally, and has a profound impact on the reader.

Alisher Navoi's epic poem "Saddi Iskandariy" is one of the most important monuments of Uzbek literature, occupying a special place with its literary, historical, philosophical and social aspects. Through the image of Alexander the Great, the epic raises such profound ideas as fair governance, spiritual quest, human responsibility to society, and the problem of good and evil. Navoi's poetic skill, use of the rich possibilities of the Uzbek language, and development of the traditions of medieval Eastern literature make the epic a unique example of literary heritage. "Saddi Iskandariy" not only strengthened the epic traditions in Uzbek literature, but also encourages us to think about universal human values. In modern literary criticism, this epic is studied as an important example of the

literary possibilities of the Uzbek language, Navoi's philosophical views, and the national spiritual heritage. The ideas of the epic remain relevant today, reminding us of the importance of justice, knowledge, and moral values.

Alisher Navoi created one of the highest examples of Eastern literary and philosophical thought through the epic "Saddi Iskandariy". Through the image of Alexander, he put forward not only the ideal of a just ruler, but also the idea of spiritual perfection. The richness of the language in the epic, poetic means of expression, artistic arts, narrative plots - all this shows the artistic maturity of Navoi's work. This work has not lost its relevance even today, but on the contrary, is one of the rare works that requires in-depth analysis and study.

Above, we have considered Navoi's poem "Saddi Iskandariy" in general, literary meanings under the analysis of various researchers. Now we will try to reveal the image of the traveler man described by Navoi through the image of Tsar Alexander.

In fact, the word a traveler (whose goal is to reach Allah through love) is a mystical concept, and the a traveler is an Arabic word, which means a traveler, a follower of the path. In Sufism, a suluk is a murid who has chosen the tariqa and has begun to master it, but has not yet achieved any status or rank. A traveler is included in the ranks of the road only if he adheres to its specific rules of conduct. He is known as a murid who is undergoing spiritual education, that is, look with the aim of reaching Allah. A traveler educates his soul under the guidance of a teacher (pir), takes steps to achieve spiritual statuses, and strictly adheres to its specific rules of conduct.

So, from the very beginning of the work, Alexander is tutored by the greatest teacher, Aristotle's father, Naqumojis, who takes his upbringing seriously. As a result, Alexander is brought up in the spirit of love for science and noble virtues, not for the crown and throne and wealth. Even after his father's death, he does not fall in love with the throne, the people really want him to become king. When Aristotle crowns him, he sets a condition for the people that everyone should consider him as their equal and order them to tell the king about any problems they have.

At one point, during a battle with Darius, Darius's

lieutenants poison him to death. Despite being Alexander's rival, Darius fulfills the three wishes he made in his will.

That is, he punishes the traitors, shows mercy to the Kayonii, Darius's relatives, and marries his daughter Ravshanak. He buries Darius with honor. In this scene, it is very skillfully depicted that Alexander, in addition to being a conqueror, is also a possessor of infinite love. Through this, we can also witness Alexander acting as a true traveler collector.

The process of the march to Kashmir is described more interestingly. In Kashmir, during the battle against Mallu, he finds Kashmir under a spell, because Kashmir is famous for its sorcerers. But Alexander easily solves it with the help of wise people. Mallu, seeing this situation, leaves the country. Alexander's greatness lies in giving safety to the people of Kashmir and living there for a while. At this time, he acquires the Cup of Jamshid. The Cup also embodies a mystical image. In particular, the Cup of Jamshid is of two types:

Someone said: Jomi Getinamoy

Someone said: Jami Ishratfizai.

The Cup that Alexander obtained was "Jami Ishratfizai" that is, the cup that increases happiness. Its characteristic was that no matter how much he drank, the wine would not run out, and even when it was tilted, not a drop would spill from it.

Through this, Navoi points out that Alexander's heart was full of love, that is, the Cup he found increased happiness, and the love in his heart would not end. Also, when Mallu ibn Mabok surrendered wounded, after his death, Alexander also carries out his will, does not oppress his people, and makes his son Feruz king of Kashmir.

Through this, Navoi talks about the virtue of forgiveness. As mentioned in chapter 44, a person who is forgiving and generous is especially respected among rulers. Therefore, Alexander also gains a place in the hearts of people through his unique qualities. Navoi says:

There is a man among the kings, a man of honor,

Whose style is not to be admired.

Whether he is a young man or a nobleman,

Who is not to be despised by the people.

According to Navoi's interpretation, if a sinner confesses his guilt and asks for forgiveness, it is a sign of manliness to forgive his sin or to make a lighter punishment inevitable. Forgiveness should be the main characteristic of kings. Even where the death sentence is obligatory, it is more correct to change the sentence to imprisonment.

For the people of the land of Qirvan, who sought refuge from the oppression of Gog and Magog, he built the famous Saddi Iskandari between two mountains for six months, and thus repelled this scourge. After returning to his homeland, Rum, he now has a passion for water travel. With this, he travels the seven seas and twelve thousand islands for twelve years with three thousand ships under the guidance of Socrates.

His next sea voyage was across the ocean that surrounds the entire world, and on this voyage the people enjoyed his prophethood and prophethood. On his return from the voyage, Alexander fell ill and wrote a letter to his beloved mother Bonu, apologizing for not being able to replace his son. Although this letter conquered the entire world, in the end he was a great conqueror who went into the world with nothing, with open hands, realizing that the honor of being a slave to a great being like a mother was higher than being a king in this world. Through this, the Great Thinker teaches us what true tribute should actually be. That is, he beautifully describes the superiority of self-awareness over any greatness, and that in order to attain the Truth, it is not about reaching the world, but about actually transcending the world and conquering the self. Alexander says in the letter:

My head is spinning with worry,

I said, "I'm going to open the world".

What can I do? My thoughts are raw,

The cup of desire is the food for my heart.

It was necessary, until my mind entered,

Until wisdom filled my heart.

If I were to make a demon, I would be your son,

If I were to accept, I would be your servant.

I would be surrounded by a dusty forest

If I were to call its name a kingdom.

Since the epic poem "Saddi Iskandari" is the last epic poem, it is dominated by a leading and social, generalizing meaning and content.

CONCLUSION

According to Professor Najmiddin Kamilov, the main idea at the center of the epic poem "Saddi Iskandariy" is a lesson and awareness. In Navoi's interpretation, Iskandar is not actually a prince, but a baby whose mother found him in the ruins, gave birth to him and then died. The childless Faylaqus finds the baby, considers him his own child, and takes care of him. By nature, eager for the leech of dervishes and disgusted with the trade of empire, Iskandar is assigned a mission of world domination. Unlike other rulers who entered the stage of history with the claim of world domination and conquest, Navoi created the image of Iskandar, who considered it his duty to establish just rule in the world, to achieve the triumph of knowledge and intelligence, goodness and generosity, and kindness and compassion, based on the wishes of the people and the consent of the Truth. Therefore, although the end of this epic is sad, Navoi, throughout the narration of events, reflects on various socio-political, moral-philosophical issues such as man and society, king and dervish, life and death, teacher and disciple, good and evil, wisdom and government. Thanks to these conclusions, contributions from the story, Navoi's portrayal of Iskandar Jahangir is more of a savior, an enforcer of justice, more inclined to dervishism than to rulership, and an enlightened person who is a source of knowledge and wisdom.

Since the epic poem "Saddi Iskandariy" is the last epic poem of "Khamsa", it has a certain concluding character, summarizing the ideas of the previous epic poems. The ideas about justice, forgiveness, truth, generosity and generosity, youth, and the cruelty of the sky in this epic are a continuation of the ideas in the articles of "Khairat ul-abror" devoted to these topics, while the central characters of the previous epic poems, Majnun (chapters 33 and 66), Bahrom Gor (chapter 54) and Farhad (chapter 68), participate in the stories presented after the wise chapters as proof of the main idea. This requires Navoi's "Khamsa" to be viewed and studied not as a set of five independent

epic poems, but as a single work with a complex architectonics.

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