

ABOUT THE TRANSLATION AND INTERPRETATION OF THE "ISKANDARNAMA"

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Received: 07.02.2020

Revised: 04.03.2020

Accepted: 25.04.2020

Abstract

The article focuses on the interpretation of the image of Alexander in fiction, one of the most widely used images in Eastern and Western literature. Alisher Navoi's epic "Sadd-i-Iskandari" and its influence on the written and oral literature of the XVII-XIX centuries are considered. Prose interpretations of "Iskandarnama", translated works and independent short stories created in the style of folklore are analyzed on the basis of primary sources, manuscripts and lithographs. An epic "Sadd-i-Iskandari" by Navoi and its prose statement "Iskandarnama", a translation from Persian, an independent short story "Iskandarnama" written in Uzbek are described according to their specific features. The controversial places that have been interpreted in the world literature, the attitude to the ideas in the plates. A comparative analysis of the plots shows that the "Shah-Namai Turkish" had a significant influence on the creation of the "Iskandarnama" in the Uzbek language.

Keywords: Epic, Prose, Poetry, Folklore, Narration, Translation, Bookstore, Period

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DOI: <http://dx.doi.org/10.31838/jcr.07.07.164>

INTRODUCTION

The system of images that traditionally live in world literature is distinguished by its territorial affiliation. Images in Western and Eastern literature are characterized by their national character, genesis, and evolution. In every example of art, in the images lives the national image, dreams and history of that people. The images of Farhod, Majnun, Bahrom, Rustam, Siyavush, Afrosiyob, Jamshid are the leading images of fiction that have traditionally lived for centuries. Every time a new work is written about them, it acquires a new look. The theme of Alexander, who moved from the figure of a historical person to the artistic literature, is one of the most often addressed images both in Western literature and in Eastern literature. In each of the peoples of the ancient world, the theme of Alexander took a wide place in historical and literary works. The entry of commander into the territory of Central Asia and Khorasan, the information about the intensities of the war, descended from the novel to the novel and laid the foundation for the creation of subsequent works. Originally based on small plots with a historical-legendary basis, he later rose to prominence as a major protagonist of large epic works. In the written literature it was based on the epic "Shahnameh", and later became the basis for the epics of Iskandar in the epic "Khamsa" and in the oral works "Iskandarnama". Of course, between life and fiction, there is a difference between the idealized images of Alexander the Great and Alexander in written literature. The popularity of the image in Uzbek literature is determined by the doston of "Sadd-i-Iskandari" in the composition of the epics of Alisher Navoi "Khamsa". Therefore, all interpretations and analyzes in Uzbek literary studies revolve around the epic of Alisher Navoi "Sadd-i-Iskandari". The epic of Navoi is taken as a basis and studied from the XV century onwards – from the previous centuries. However, under the influence of Navoi, many "Iskandarnama" were created in the following periods. Their study is a gradual continuation of the work carried out in the framework of a number of studies specifically on international versions of "Iskandarnama", translated variants of "Iskandarnama", comparative-typological analysis of "Iskandarnama". In the present study, this issue is approached for the first time on the basis of new sources. Manuscripts and lithographs that have not yet been brought into scientific use have been analyzed for the first time.

MATERIAL ANALYSIS AND RESEARCH METHODS

The genesis of the image of Alexander in the scientific researches of scholars who have studied in depth the works of the great figures of Eastern literature Firdavsi's "Shahnameh", Nizami Ganjavi's "Iskandarnama", Khusrav Dehlavi's "Oyinai Iskandari", Abdurahmon Jami's "Hiradnomai Iskandar" and Alisher Navoi "Sadd-i-Iskandari" in the Turkic language is studied by linking the history of the world. Particularly, the Russian Orientalist scientist E. Bertels's study "The novel about Alexander and its main versions in the East" has a significant value among studies in this direction [3]. The scholar compares the life, activity and the process of penetration into the literature of Alexander the Great, his expression in the epics of Nizami Ganjavi, Khusrav Dehlavi, Abdurahmon Jami, Alisher Navoi. It ideologically reveals the ideological purpose and creative skills of the writers in the formation of the image of Alexander, the aspects that have acquired a traditional and new content in each work. E. Kostyukhin's monograph "Alexander the Great in Literary and Folk Traditions", unlike other studies, covers a large geographical area and all genres of literature [16]. The scientist notes the difference in the interpretation of the image, the differences of Western and Eastern literature. In Eastern literature, Alexander is extremely idealized, even in Malaysia and China, where he did not step; they emphasize the abundance of works about him.

Uzbek scholar F. Sulaymonova in her scientific monograph "East and West" provides detailed information about the history of Alexander the Great and the process of his penetration into the literature of the peoples of Central Asia [25]. Literary texture-based plots are backed up by historical facts. The exemplary ideas of the Greek sages found in Eastern literature are analyzed on the basis of examples. Notably, Alexander's death with an open hand, Alexander's letter to his mother, and his testament that if there are people in the world whose relatives are not dead, let him mourn for me, and the conversation between Alexander and the scholar-dervish are compared to Greek literature. In general, the links between Eastern and Western literature, the culture of the Hellenistic period, the connections of literary influence are deeply rooted by the scholar.

Academician A. Kayumov's scientific research is aimed at revealing Navoi's artistic skills [22]. Tajik scholar R. Vosieva in her dissertation "A novel about Alexander and its reception in

the popular novels of the Iskandarnama" studies many "Iskandarnama" that are the product of such a long historical period [27]. He compares the works of "Dorobnome" and "IskandarnamaiKabir", which are a logical continuation of "Iskandarnama", in terms of plot and composition. An important aspect of the work is that it was done for the first time on the basis of manuscript sources.

In Uzbek literature, there is a need for such a comparative study of "Iskandarnama" created in the folklore. Newly identified sources as a result of observations have not yet been the subject of independent research. It is clear that in the future, these works will be translated into the current alphabet and studied, which will enrich the Uzbek literature with new information. Manuscripts and lithographs of "Iskandarnama" together with the epic "Sadd-i-Iskandari" by Alisher Navoi were analyzed from a comparative-typological, comparative-textological point of view, with a view to contribute to a certain degree of research in this system.

PROCESSING OF THE ALEXANDER THEME

The image of Alexander is also the protagonist of many major "Iskandarnama" in folk art. Along with the works of Greek historians, the Turkic peoples embodied their Alexander, including the "Holy Qur'an", "Devonu Lughotitt Turk" by Mahmud Kashgari, "Shahnameh", "Monuments of Ancient Peoples" by Beruni, Arab historians Tabari's "Tarikhi Tabari", "Tarikhi Baihaki" by Balam were widely used. Among the Turkic peoples, Alexander is also associated with legends such as the names of ancient cities, the naming of peoples.

The most numerous creations of works in Uzbek literature in the plot "Iskandarnama" dates back to the XVII-XIX centuries, which was the golden period of oral creativity of the people. After Alisher Navoi, "Centuries-old artistic and aesthetic experiences of the Ancient East, literary traditions, wisdom and intelligence", the image of Alexander in Uzbek literature was mainly used in the oral creativity of the people [15, 283]. Among the works "Joseph and Zulaykho", "Vomik and Uzro", "Tahir and Zuhra", the writers were influenced creatively by the friends of Navoi, as a result of which in the oral creativity of the people were created works "QissaiLeyli and Majnun", "Qissai Farhod and Shirin", "Qissai Haft manzari Bahrom", "Iskandarnama".

Researcher B. Tokhliev, I. Ismailov classifies the sources on which the Navoi was founded to create his own Alexander. "The sources of Navoi's view of Alexander can be divided into three groups: 1) historical sources; 2) religious sources; 3) literary sources" [26, 1195]. In turn, even in the post-Navoi period, it is possible to distinguish three of the factors that influence the creation of "Alexandrites": 1. AlisherNavoi's epic "Sadd-i-Iskandari"; 2. Firdavsi's epic "Shahnameh"; 3. "Iskandarnama" stories in Persian.

The epic "Shahnameh" by Firdavsi's influenced the creation of many great works after him. The development of the theme of Alexander in Uzbek literature depends on many factors, such as the fraternal relations of the Persian and Turkic-speaking peoples, the bilingualism that allows people to read without translation. Firdavsi's work "Shahnameh" was translated into Uzbek in the XVII century by Nurmuhhammad Bukhari, in the XVIII century by Shah Hijran, in the XVII century by Mullo Mirzo Khomushi. The most famous of these is the translation of Mullo Mirza Khomushi. The book was published in 1905, 1906, 1908 in Tashkent by Portsev, Orifjonov, "Shirkati Khayriya" lithographs [17, 28, 29]. The calligrapher Rahmatullahoglu Abdushukur, who copied the "Shah-Namai Turkish", was the first in Uzbekistan to create more than 40 paintings in graphic art, taking into account the possibilities of lithography, rather than traditional miniatures in accordance with the content of the work [29]. The book is written in the old Uzbek script - nastalik. From the 17th century onwards, the manuscript has served the needs of Uzbek readers for almost three centuries. They have lost their readership among the people today as they were known to the readers of

their time. With the reform of the alphabet in the early twentieth century, it remained in the old alphabet and is now preserved in the manuscript fund. There is a need for poetic and prose translations of the Shahnameh, but the text of the work, which is silent in the style of classical prose, will need to be re-interpreted in order to bring it to consumption.

Currently, the manuscript fund of the Institute of Oriental Studies of the Academy of Sciences of the Republic of Uzbekistan contains manuscripts and lithographs of several "Iskandarnama" of the XVIII-XIX centuries. We classify them according to their content and essence as follows:

1. "Iskandarnama". Alisher Navoi's prose narration of the epic "Sadd-i-Iskandari" in the style of a folk book [10]. Published in Tashkent in 1908 by Orifjonov printing house, copied in nastalik letter. The work is included in the "Nasri Hamsai Benazir", which contains prose descriptions of other epics of "Khamsa". The events begin with a correct description of the kings of Iran. It is narrated in the style of oral narrative in the style of folk books, similar to the level of readers of its time. This book was narrated and published by Mir Mahdumibn Shohyunus Nasri, who was the first in Uzbek literature to prepare for publication the "Shah-Namai Turkish". Although elements of folklore dominate the prose statement, it does not stray far from Navoi's epic. That is, Navoi's epics are narrated in a prose way in a popular, simple style. The main plot is chosen, the philosophical and moral sections of the epic are not described. At this point, the author also intended the book to be educated and in demand.
2. "Iskandarnama" compiled by Mirzo Iskandaribn Mirzo Abdurahim Namangani from Namangan [11]. The work appears in the name of the author in the XIX century, created in Namangan. Copied in a letter of Nastaliq. There is no information about the author's personality and creative activity. Indeed, during this period the difference between the representatives of folk oral and written literature was enormous. Information about the representatives of the written literature is preserved, and information about the people who copied and processed the oral works of the people is not sufficiently preserved. They are generally not accepted among artists who create original works. Literary critic S. Tohirov notes that lyrical works are read by more people. Therefore, "talented, madrasa-educated, but not creative people who have reached the level of creating original classics" satisfies the needs of the people with recreated simple works, which is similar to the interest in modern TV series [13, 109]. From this point of view, the author creatively reworked the work on the basis of ready-made plots in accordance with the tastes and interests of the people. In the absence of the media today, these works were read with great interest during the night of public retaliation. The work has a large scale of events, a large volume. Created using the plot of Alisher Navoi's "Sadd-i-Iskandari".
3. "Iskandarnama" translated from Persian [9]. The work was translated by Mullo Azim Tashkendi and published in Tashkent in 1908 in the Arabic alphabet in lithographic printing, consisting of 504 pages. Historical and legendary figures Bahrom, Jamshid and Afrosiab also take part in this large-scale book. If "Alexander" in the "Shahnameh" forms a part of the book, it is as large as the Shahnameh itself. The translator translated the work into Turkish due to the strong demands and desires of his time. During the translation, he absorbs the national features, using the rich potential of the Uzbek literary language. During the narration, like in Uzbek folk tales, he goes from chapter to chapter, connecting the chain of events, saying, "et these words stand here, now listen to two words ...". This method is also used as a response to the reader wondering what happened in the life of the second protagonist, or to divert

the reader's attention so as not to bore the reader. Translations also played an important role in Uzbek literature and had a significant impact on the creation of a number of folk tales.

The gradual continuation of the events about Alexander continues in such works as "Qissai Jangnomai Podshahi Jamshid", "Dahmai Shohon". There is a story "Iskandarnama" in 5113 inventory digital manuscripts collected and copied by Mirzo Ibrahim Mawlavi in 1335 AH [24]. All of these works are kept in the manuscript fund, have not yet been copied into the current alphabet, and have not been made available to the general public. It is waiting for its researchers in the future. Only Iskandarnama, part of "Nasri Khamsai Benazir", was published.

DISCUSSION

Interpretations related to the birth of Alexander

The more diverse the information about the life and work of Alexander the Great, who moved from historical reality to myth, the more diverse his interpretations in fiction. The development of plots in the literature of the peoples of the world sometimes differs markedly from one another, and sometimes revolves around plots that are close to each other in general. Life and works about him are just as complex, controversial. Many questions always arise by the reader as to the birth of Alexander, whether Alexander was one or two, whether Alexander was a prophet or whether he was submerged. Literary critics try to interpret them as much as possible. One of the most problematic, controversial places among them is the plaques associated with the birth of Alexander. The writers here give a legendary spirit to the historical truth. Notably, the Uzbek literature contains the following interpretations of Alexander's birth, taking into account all the information in the written literature and folklore, as well as in the works translated from Persian:

1. Alexander's birth in ruins, his mother's death, and his adoption by King Faylakus.
2. Alexander's birth in the family of King Faylakus.
3. Alexander's mother abandons him in a cave and raises him by suckling a goat.

Let us focus on the first of the above interpretations:

1. Certainly, the most popular work in Uzbek literature on the theme of Alexander is the epic "*Sadd-i-Iskandari*" by Alisher Navoi. Many issues raised in it, such as the ideal king and ideal society, the relationship between father and son, king and scientists, king and citizen, the essence of human life, the search for identity, have important social significance. There is no other work in Uzbek literature comparable to "*Sadd-i-Iskandari*" by Navoi. Therefore, we will dwell on the events of Alexander in Navoi's epic "*Sadd-i-Iskandari*", which serve as a criterion for both literary criticism and the process of artistic creation.

Alisher Navoi also notes that in writing the epic he carefully read the historical works, there are many controversies about Alexander, and there are many untrue places:

That sucks two Iskandars in the universe,

That both suck at the time.

One of them was Darius,

One of them is a sad tie and seven daring [18, 852].

In the XV chapter of the epic, Alexander says that he went to his teacher Abdurahman Jami for advice, asking him if it was one or two. From Jami says that Alexander was the son of Faylakus, when he knew that these thoughts contradict reality, he began to write his own Alexander, relying on the truth. It is precisely he who devotes a special chapter to the process of creativity associated with the creation of the epic and notes that Jami began his work, inspired by the epic "Hiradnomai Alexandria". Alisher

Navoi gives a detailed description of the Kings of Iran and concludes with Alexander the great.

There is a lot of general information about how the reader understood and accepted the work over the five centuries from the time it was written. However, the twentieth-century reader read and understood that Alexander the Great was born in ruins. King Faylakus finds a child and adopts him. The occurrence of the thought in this way was caused by only one word in the text:

Malik Faylakus found Alexander,

Made, property of beauty in poem [18,852].

From the word *found* in couplet, it is understood that *to find up*. And this is explained by the prose classification of the epic, which the couplet prepared in 1978 year by Grace Makhsufov: "*the historian explains that after the finding of Alexander by the King Faylakus in the support of the transitory world, he decorated his house as a bride*" [19, 33]. The text concludes that Faylakus found Alexander, not his own child. The same idea was continued in the prose statement of the epic close to independence - in 1990, prepared by M. Khamidova [20, 553].

In literary criticism, the following interpretations were stable: Alexander the Great was born in ruins, so that the poet's goal was not to discriminate against members of the social class, and the common people could be well educated and raised to the level of a higher kingdom; Navoi pursued glorious ideas, and emphasis was placed on the notion that his Alexander differed from other Alexander in these respects. Readers have speculated that Faylakus found Alexander, based on the word *found* in the text and prose statements aimed at explaining the text.

It is not easy for an ordinary reader to read and understand the works of Navoi, which are deeply rooted in the works of the classics of Oriental literature Farididdin Attar, Jalaliddin Rumi, Hafiz Sherozi, Abdurahman Jami, mysticism and religion. The analyzes sometimes seem stable, unchanging, but the new era provides its own researchers with a new approach to the work. In particular, a young researcher I. Ismailov proved that these analyze was wrong. As a result of Ismailov's serious approach to the text, he came to the conclusion that he was the son of Iskandar Faylakus. This proves that Navoi's goal was completely different - that Alexander was a noble king, based on the signs in the whole text of the epic. "The recognition that Navoi is the son of Alexander Faylakus is necessary to prove that his works are scientifically based, that the important places in them correspond to historical realities, and that the epic is not based on fiction or myth" [8, 18].

Here again we focus on the text. If the word *found*, which confuses the reader, is not understood correctly, two different meanings emerge. The first interpretation suggests that the usual - Alexander was born in ruins and was found by Faylakus. In order to correctly understand the word *found* in the second interpretation, it is necessary to have a good knowledge of the people's live speech, national concepts. The Uzbek people do not say that a child is born in the family, but are happy that they have found a boy or a girl. If we approach the text on the basis of this idea, the word *found* means that Alexander was born into his own family. Now that the idea has been proven, we have to change the old interpretations that the reader has been learning for about 70-80 years.

It is easy for readers of the classical period to understand classical works, as the spirit, taste, environment of some past writers remained close to it. Understands and interprets the work in any case close to the content of the original text. In this sense, we pay attention to the "Iskandarnama", which still maintains its eastern environment - a prose description of "*Sadd-i-Iskandari*", created in the XIX-XX centuries. At the time of creation of this prose statement, readers were still close to the spirit of classical literature in terms of consciousness and outlook. We can see how the author perceives the text and makes

a mistake in his interpretation, as in the case of correct or current prose statements. The author of the prose statement did not touch on the place of comments and comments on this place. Navoi points out that *"in the end, it became clear that Iskandar was the son of Faylakus, and this is also mentioned in Ghiyasul-Lughat"*, it is given in the same way in *"Ghiyasul-Lughat"* [10, 5]. It is gratifying that the author correctly understood the sign of Navoi and understood that the word *found* could distract the reader, and did not use this word at all: *"Eventually, King Faylakus, made the crown city for Alexander, opened the door of generosity with ornaments, gave gifts to the citizens, ... enlightened his eyes with the presence of his son"* [10, 5].

The interpretation in the novel did not lead the reader to draw the wrong conclusion. So, until the beginning of the twentieth century, the reader correctly understood the subtle meaning of this place. This is the result of the prose narrator's careful look at the text, his deep understanding of the mysteries of the text.

2. *"Iskandarnama"* by Mirzolskandar Namangani continues as in Navoi's epic. The artist used Navoi's epic creatively. After the usual traditional praise and nat, the text of the work begins on page 5. From the Kayani tribe, Darius VII says that he is the king of seven countries, and Faylakus to Darius that every year a thousand chickens pay a gold tribute like an egg: *"In how many days and hours did the princess become pregnant and give birth in nine months and nine hours"* [11, 7].

So Alexander was born and raised in his family. If the creator is influenced by the Navoi epic, it turns out that Alexander in the Navoi epic is the son of Faylakus and was born into his own family. The work continued in the plot of Navoi's *"Sadd-i-Iskandari"*. At first glance, the reader who reads it wonders whether it is a prose statement of Navoi's work. However, the scale of the subsequent events in the play is completely different. Due to the size of the work, the breadth of the scope of meaning, it can be called a real adventure novel.

In the novels of the Uzbek language about Alexander, which were considered above, the birth of the hero was interpreted in accordance with the historical reality.

3. *"Iskandarnama"* translated into Uzbek is one of the most famous works in Persian-Tajik. The comparison of the places where Alexander was born in it directly with the events of Alexander in the *"Shah-Namai Turkish"* shows a very close similarity. The list of works about Iskandar in Uzbek literature is supplemented by *"Iskandarnama"*, which is a translation of Firdavsi's *Shohnameh* and *"Shah-Namai Turkish"*. This work is an example for Uzbek artists and had a significant impact on the creation of prose statements of *"Khamsa"*. Its large number of lithographs and popular distribution also expanded its sphere of influence.

Faylakus fights with Darius, and Faylakus, defeated in battle, marries his daughter Husnoro to Darius. Darius takes the girl home. However, *"I died so captive in the work of Husnori Kamand, if I lost a breath of my love, it would be as if the world would be dark in my eyes"* and as a result, the palace, day by day, ignores the affairs of state [9, 8]. The ministers write a letter to put an end to this affair and put it in Dorothy's cheeks. The letter read: *"O king of the worlds, Faylakus saved his daughter and deceived you and gave you a maid"* [9, 8]. Darius reads the letter and sends Husnoro away with his maids. As Husnoro walks down the road, he becomes agitated and restless. At that moment a voice comes from the unseen, and that voice says that there is cocaine at the foot of a mountain, crush it and drink its water, and you will be relieved of trouble. The princess searches for the cocaine and finds it and pulls it out. When a voice came from the unseen, he said, *"If you see a son, name him Alexander, and he will be happy"*. And at the same time a son is born, whose beauty is dimmed by the sun and whose forehead shows a sign of mastery. The princess cried and wrote a letter, leaving the child

there, wondering what my father would think now, if the child belonged to Dorothy, why he had divorced my daughter. The baby is breastfed by an old goat, and the old woman goes in search of the goat and sees it. The child grows up and is later adopted by the minister of that country. In the meantime, many events take place, the child sets off in search of his mother. Arriving in a town, he sees his mother on the palace wall there. The details are very close to the details of Alexander in the *"Shah-Namai Turkish"*. In *"Shah-Namai Turkish"* a child is guarded by a lion at the mouth of a cave. Although this work was not created in a pure Uzbek environment, the translator translated it in an international style, using the rich potential of the Uzbek literary language.

The abnormal birth of the hero is measured by the alpine cult in the Turkish heroic epic. The abnormal birth points to the hero's great future. Assumptions about Alexander's birth were of interest to the literature of each region, and he sought to use them as much as possible. In particular, the staff of the Institute of Oriental Studies marked *"Iskandarnama"* on the edge of the page because there was no title page for the 1573 inventory lithograph book [12]. At the beginning of the play, the king sends his wife, Ozodabakht, to her father's house for a reason. The woman gives a birth child on the way. When my father came home, I was alone, and he left his child, thinking that he would get angry. A few days later he tells his father the story, and then comes looking for him and cannot find his child. The continuation of the work is completely different. It is clear that the creator of the story used plots in this direction. This means that the *"Iskandarnama"* in the folklore is also nourished by the story of Iskandar in the *"Shohnameh"* and the *"Iskandarnama"* in Persian. Based on the above analyzes, the difference between them can be clearly distinguished. 1. In the case of the abnormal birth of Alexander, the work is divided into the following parts: the birth of a child - adulthood - the search for his mother - the beginning of the adventures of the world. 2. Alexander, the son of Faylakus, goes in the following direction in the works of the interpretation: the hero's upbringing in his own family - the adventures of the kingdom, the world. In the written literature, not much place is given to birth. In Namangan's *"Iskandarnama"* it begins with the birth and growth of Alexander. Alexander's travels to Kashmir, his visits to India, his conversations with Chin khakan, his visits to the lands of the West and the East, his travels in the deserts, and his visits to the sea are all narrated one by one.

CONCLUSION

The Turkish *"Iskandarnama"* is also dominated by elements of folklore. They can be said to have arisen as a result of the need for war-type works such as *"Qissai Jamshid"*, and *"Qissai Gurughli Sultan"*. Such a series of "births of folk books brought the novel's folklore, deception, adventurous adventure, chivalry, memoir-autobiographical, enlightenment, sentimental, humorous utopian and other genres closer to the time of the emergence of the great novel-epic or epic" [1, 21]. At a time when there was a great interest in risaristic novels in Europe, there was an increasing interest in large-scale combat-adventure works in Uzbek literature. If we compare such works to the works of detective-adventurism in modern literature of the XX century, we can see that from ancient times there were tangents in the literature of Turkic peoples. The study of narratives and epics such as *"Iskandarnama"* and *"Qissai Jangnamai Jamshid"* are also aimed at understanding the changes that have taken place in the people's psyche.

In conclusion, the way of life of Alexander, which found a certain image in the works of the *"Shahnamai"* and the *khamsanavis*, served as a ready material for later folk books. Works about Alexander were not limited to Uzbek literature, but also fed on their own sources in Persian-Tajik literature. In this sense, the works in the series *"Iskandarnama"* are an eternal legacy from the great pages of world literature. Through these works, national literature rises to the level of world literature. It is clear

that examining them through the methodology achieved by the science of world literature will yield new scientific results.

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