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SEMANTIC AND PHILOSOPHICAL INTERPRETATION OF THE MOTIVE OF THE WALL OF ISKANDAR IN ALISHER NAVOI's DOSTAN "SADDI ISKANDARI"

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Abstract: This article analyzes the semantic and philosophical aspects of the Iskandar Wall motif in Alisher Navoi's dastan "Saddi Iskandari". The multi-layered meanings of the image of the wall, its moral, social and spiritual content are highlighted. Also, through this motif, the idea of a perfect person, issues of building a just society and views on the internal perfection of a person are investigated. The article provides a scientific analysis of Navoi's artistic mastery and means of symbolic expression.

Keywords: Alexander's Wall, semantics, philosophy, perfect man, symbol, spirituality.

Introduction

The work of Alisher Navoi, which holds a great place in the literary heritage of Central Asia, is of particular importance not only from an artistic perspective but also due to its profound philosophical content. The poem "Saddi Iskandari", part of his "Xamsa", interprets the relationship between man, society, and the universe through unique symbolic images. One of the most important and central motifs in this work is considered to be the wall of Iskandar. This wall is not just a construction or a geographical barrier, but a symbolic expression of the idea of human spiritual perfection, the struggle against evil and the building of a just society. This article analyzes the semantic layers of the Iskandar Wall motif, its philosophical content, as well as aspects related to the idea of humanism and the perfect human being in Navoi's interpretation.

Literature Review

Scholarly studies on Alisher Navoi and his epic Saddi Iskandariy mainly focus on the poet's philosophical worldview, symbolic imagery, and artistic interpretation of the ideal ruler. Researchers such as Aziz Qayumov emphasize that Navoi presents Iskandar not merely as a historical conqueror, but as a symbol of justice, wisdom, and spiritual perfection. Hasan Hayitov, in his studies on Uzbek literary history, highlights the important place of Saddi Iskandariy within the tradition of Eastern classical literature and notes its deep ethical and social ideas. In literary criticism, the symbolic meaning of the wall motif has attracted particular scholarly attention. Abduqodir Rasulov argues that symbolic images in classical epics often function as philosophical categories reflecting moral and spiritual values. From this perspective, the wall in Saddi Iskandariy can be interpreted not only as a physical barrier, but also as a metaphor for spiritual protection and moral discipline. Ulug'bek Hamdamov's

research on Navoi's poetics further explains that the poet skillfully combines artistic symbolism with philosophical thought, creating multilayered meanings through metaphors and allegorical images. Although several scholars have analyzed Navoi's philosophical ideas and poetic mastery, the semantic and philosophical interpretation of the Iskandar wall motif has not been sufficiently studied as an independent research object. Therefore, this article aims to examine the motif from both semantic and philosophical perspectives and to reveal its connection with the concepts of justice, spirituality, and the ideal human being.

Methodology

This study employs qualitative and comparative literary analysis methods in examining the semantic and philosophical interpretation of the Iskandar wall motif in Alisher Navoi's Saddi Iskandariy. The research is based on textual analysis of the epic, focusing on symbolic images, metaphorical expressions, and philosophical concepts related to spirituality, justice, and the ideal human being. In addition, elements of semantic analysis are used to identify the multiple layers of meaning embodied in the wall motif. The study also applies comparative analysis by examining scholarly interpretations presented in literary and historical sources concerning Navoi's poetics and Eastern classical literary traditions. Furthermore, descriptive and interpretative methods are utilized to reveal the artistic and ideological functions of the motif within the structure of the epic.

Results And Discussion

In Navoi's interpretation, Iskandar appears not as a historical figure, but as a symbol of an ideal ruler and a perfect person. His actions were not merely a conquest, but aimed at fulfilling a spiritual mission – to protect humanity from evil. [1;65] The construction of the Alexander Wall also appears as a logical continuation of this mission. Through the wall, he seeks to limit not only external enemies but also internal vices – factors such as ignorance, tyranny, and lust. In this sense, the construction of a wall is a symbol of spiritual and moral protection.

The motif of the Alexander Wall has several layers of meaning, which are inextricably linked to each other:

The first layer is historical and mythological meaning.

In Eastern literature, legends about Alexander's Wall are widespread, depicting it as a wall built to block the path of evil forces such as Gog and Magog. Navoi, while preserving this tradition, enriches it with new content.

The second layer is moral meaning.

The wall is interpreted as an internal barrier that protects a person from evil. Here, the wall is considered a symbol of will, faith, and reason in the human heart. If a person can strengthen their inner wall, they will be able to withstand any external threats.

The third layer is the socio-philosophical meaning.

Navoi associates the wall with the idea of building a just state. A wall is a symbol of order and the rule of law. It acts as a means of limiting disorder and oppression in society.

Philosophical interpretation of the wall: In Navoi's philosophy, man is considered the central being of the universe. Its spiritual perfection is the main condition for the development of society. The Alexander Wall is an artistic expression of this idea.On the one hand, the wall is a border. It separates man from evil. On the other hand, it is an educational tool that encourages a person to understand themselves. So, the wall is not only a barrier, but also a symbol that shows the way.

Dualism is observed here:

wall – restriction;

wall – protection;

wall – order;

wall – a means of spiritual perfection.

Alexander's Wall and the idea of a perfect person

One of Navoi's main ideas is the concept of a perfect human being. A perfect person is an intelligent, just, patient, and spiritually pure individual. Alexander is shown as a practical example of this ideal. During the construction of the wall, Alexander appears not only as a ruler, but also as a thinker and educator. It explains to people not only the importance of external protection but also the importance of inner purity.

In this regard, the wall is a symbol of order in the inner world of a perfect person. Navoi has masterfully expressed the wall motif artistically as well. Metaphors, similes, and symbols are widely used in it. Through the image of the wall, the poet conveys great philosophical thoughts in a simple and impressive way.

For example, the strength of a wall expresses the strength of will, its height the spiritual elevation, and its breadth the limitless possibilities of the human soul. The motif of Alexander's Wall holds an important place not only in Uzbek but also in Eastern literature as a whole. However, Navoi interprets it differently. He elevates the wall not only as a mythical object but also to the level of a philosophical category.

While in Western literature the wall is interpreted more as a symbol of separation and isolation, in Navoi it appears as a means of unification and protection. This clearly demonstrates his humanistic views.

Even today, the Iskandar Wall motif has not lost its significance. It encourages thinking about a person's inner world, moral choice, and responsibility in society. In modern conditions, a wall can be interpreted as follows:

1. moral protection against harmful influences in the information flow;
2. an individual's ability to maintain their principles;
3 a mechanism for ensuring justice and the rule of law in society.

The motif of Iskandar's wall in Alisher Navoi's dastan "Saddi Iskandari" has multi-layered semantic and philosophical content. It is not just a simple architectural object, but a symbolic expression of human spirituality, social order, and the idea of justice. Through this motif, Navoi calls upon man to look into his inner world, build a spiritual wall against evil, and strive for perfection. From this perspective, the Alexander Wall is an artistic and philosophical symbol embodying eternal ideas.

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