

TA'LIM TRANSFORMATSIYASI

ILMIY-METODIK JURNALI

10.00.00 FILOLOGIYA FANLARI

13.00.00 PEDAGOGIKA FANLARI



SENTYABR 2026, 6-SON

BUXORO DAVLAT PEDAGOGIKA INSTITUTI

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TA'LIM TRANSFORMATSIYASI ILMIY – METODIK JURNAL

№. 6

BUXORO – 2026

SOME REMARKS ON THE WORKS OF EASTERN PANDOM

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Annotation. This article discusses the specific features of the epics, which are short in size but rich in content, examples of oral creativity that embody the life experience and spiritual and moral views of the peoples of the East. The sources of famous ancient Eastern stories and legends, namely the oldest written sources, folk epics, didactic works created in the Middle Ages, and works created on the basis of the Turkestan Enlightenment, are described. The classification according to the general characteristics of the development of the countries of the Ancient East, as well as the reflections on the creation of man in the “Shahnama”, which is considered the most magnificent among the world didactic sources, are analyzed.

Key words. Eastern didactic sources, ancient Eastern countries, general characteristics, architecture, alphabet, cuneiform writing, silk weaving, national spiritual heritage, folk epics, man, beauty, mind, language, labor, human.

SHARQ PAND-NASIHAAT ASARLARI HAQIDA AYRIM MULOHAZALAR

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Annotatsiya. Ushbu maqolada Sharq xalqlarining hayotiy tajribasi hamda ma’naviy-axloqiy qarashlarini o’zida jamlagan mazmungan boy og’zaki ijod namunalari hisoblangan pandnomalarning o’ziga xos xususiyatlari haqida so’z boradi. Mashhur qadimgi Sharq hikoyatlari va rivoyatlari manbalari ya’ni, eng qadimgi yozma manbalar, xalq dostonlari, o’rta asrlarda yaratilgan didaktik mazmundagi asarlar, Sharq ma’rifatparvarligi negizida yaratilgan asarlarda uchraydigan Sharq hikoyatchiligi janriga oid ba’zi namunalar bayon etilgan. Qadimgi Sharq mamlakatlari rivojlanishining umumiy xususiyatlariga ko’ra tasnifi, shuningdek, jahon didaktik manbalari orasida eng durdonasi sanalgan “Shohnoma”da odamning yaralishiga oid mulohazalar tahlil qilingan.

Kalit so’zlar. Sharq didaktik manbalari, qadimgi Sharq mamlakatlari, umumiy xususiyatlar, me’morchilik, alifbo, mixxat yozuvi, ipakchilik, milliy ma’naviy meros, xalq dostonlari, odam, husn, aql, zabon, mehnat, inson.

НЕКОТОРЫЕ ЗАМЕЧАНИЯ О ВОСТОЧНЫХ НАЗИДАТЕЛЬНЫХ ПРОИЗВЕДЕНИЯХ

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Аннотация. В данной статье рассматриваются специфические особенности эпосов, отличающихся небольшим объемом, но богатым содержанием, примеры устного творчества, отражающие жизненный опыт и духовно-нравственные взгляды народов Востока. Описываются источники известных древневосточных сказаний и легенд, а именно древнейшие письменные источники, народные эпосы, дидактические произведения, созданные в Средние века, и произведения, созданные на основе Туркестанского Просвещения. Анализируется классификация по общим характеристикам развития стран Древнего Востока, а также размышления о сотворении человека в «Шахнаме», которая считается самым великолепным среди мировых дидактических источников.

Ключевые слова. Восточные дидактические источники, древние восточные страны, общие характеристики, архитектура, алфавит, клинописное письмо, шелкоткачество, национальное духовное наследие, народные эпосы, человек, красота, разум, язык, труд, человек.

The thoughts of the President of our Republic Sh.M. Mirziyoyev, “An important issue that always worries us is the morality, behavior, and, in a word, the worldview of our youth. Today, times are changing rapidly. Who feels these changes more than anyone else is the youth. Let the youth be in harmony with the requirements of their time. But at the same time, let them not forget their identity. Let the call to who we are, what great people we are, always resonate in their hearts and encourage them to remain true to their identity. At the expense of what will we achieve this? At the expense of education, upbringing, and only upbringing,” are the thoughts of Uzbekistan. It is natural for every participant in the ongoing educational process to think.

The East is one of the first cradles of civilization in the world, it has witnessed many historical events: kingdoms changed as a result of wars and conflicts, great commanders lived. Among the deeds they inherited, the names of the great and only works that remind us of their good deeds remain. Oriental fairy tales, which have long fascinated the Maghreb, are short but meaningful stories that embody the life experience and moral views of the East. They are often created to teach a lesson, make a person think and guide him on the right path. Deep meaning in simplicity, wisdom in a concise summary, and the hidden truth in a simple story are the charm of Oriental stories.

The fact that it is a product of Eastern social thought and culture increases its practical and artistic significance. For the writing of such works, appropriate conditions, social consciousness and thought, level of culture and spirituality, and a certain practical socio-political experience worthy of generalizing conclusions were necessary. At a time when most of the continents and regions whose high development is rightly recognized today were still “sleeping”, a great deal of experience in the field of statehood was accumulated in the East, including in our ancient and young country. In particular, the era of revival reached its peak in the Muslim East, and the next stage of development continued in the West.

The economy, traditional values, religious diversity, historical monuments, and architecture determined the general characteristics of the development of the countries of the Ancient East.

When analyzed regionally, artificial agriculture, which requires the construction of large irrigation structures - canals and dams, is characteristic of the Far East and Southeast Asia.

Maritime trade, the invention of the alphabet, and the first coins developed in Asia Minor and the Middle East.

The inventions of silk, paper, and the compass, and the Great Wall of China, considered one of the wonders of the world, are associated with the name of Ancient China, which was considered one of the main gates of the Silk Road of the East.

Ancient Egypt is a land that still fascinates the world with its pyramids and hieroglyphic writing, and continues to fascinate historians, ethnographers, archaeologists, and anthropologists.

Ancient Babylon, Mesopotamia (Between Two Rivers) is considered the oldest mysterious land, home to one of the first writings - cuneiform, a collection of laws - the Code of Hammurabi, and monumental structures.

The subsequent development of humanity was largely determined by the continuation of the spiritual and political enthusiasm of that time. The roots of the development of our statehood, issues of our socialization, our development in the field of spirituality and enlightenment go back to many didactic and historically unique works that inform us about those times. Today, every generation, which has the right to draw nourishment from them, is very interested in such works. This is the formation of an incentive for self-awareness.

These didactic works, which are considered a national spiritual heritage, cover oriental stories and legends, regardless of genre. They are of great importance in concise and educated

presentation of the main content of the thought and idea. This tradition has been preserved in almost all works that have survived from history to the present day.

The famous sources of ancient Eastern stories and legends include the Avesta, folk epics (Shirag, Tumaris, Gorogly, Alpomish, etc.), Kalila and Dimna, Thousand and One Nights, Hayy ibn Yaqzan, Shahnama, Qutadg'u bilig, Qobusnama, Siyosatnama, Hibbat ul-haqoyiq, Mantiq ut-tayr, Bo'ston, Gulistan, Masnaviy Ma'naviy (consisting of 6 books, each of which contains symbolic images and stories as a source of nourishment for the soul), Ichindagi ichinndadur, Akhlaqi Nasiriy (issues of morality, family and social upbringing), Qissasi Rabguziy, Javome' ul-hikayot va lavame' ur-rivayot, Lavomi ul asraq fi makorim ilakhloq (Akhloqi Jalali), Lison ut-tayr, “Khayrat ul-abror”, “Mahbub ul-qulub”, “Lataif ut-tavoif” are among these works. Also, among the new enlighteners, Abdulla Avloni's “Turkish Gulistan or Morality”, Behbudi's “Kitobat ul-atfol”, Munavvarqori Abdurashidkhanov's “Adibi Soniy”, Fitrat's “Oila” treatise and “Rahbari najot” treatise, Hamza's “Qiraat kitobi” consists of short stories. The works of Cholpon and Qodiriy contain many stories, which belong to the genre of modern storytelling.

Storytelling⁴¹ is the social and cultural activity of sharing stories, sometimes with improvisation, theatrics, or embellishment. Every culture has its own narratives, which are shared as a means of entertainment, education, cultural preservation, or instilling moral values (sometimes through morals). Crucial elements of stories and storytelling include plot, characters, and narrative point of view. The term “storytelling” can refer specifically to oral storytelling but also broadly to techniques used in other media to unfold or disclose the narrative of a story. Storytelling, which is intertwined with the development of mythologies,^[2] predates written history. The first human languages had likely emerged by 80,000 BCE and were spoken or signed, or a combination of the two, but even the most basic languages allow the framing of hypotheticals, suggesting that the first language speakers could already tell stories. Stating a hypothetical, and telling a story about it may have provided a survival advantage to early human groups who developed it, creating an evolutionary pressure that favoured this cognitive development.

Their importance and value are clearly reflected in the description of “man” in Firdausi's “Shahnama”⁴², which embodies 4,000 years of the history of Turan and

1. «Нарративы и повествование | За пределами непреодолимости». www.beyondintractability.org. 2016-07-06. Архивировано 11.07.2017. Дата обращения: 08.07.2017. Шерман, Джозефа (26 марта 2015). Повествование: энциклопедия мифологии и фольклора. Routledge (опубликовано в 2015 году). ISBN 978-1-317-45937-8. Дата обращения: 27 марта 2021 года. Мифы затрагивают сложные темы, такие как сотворение, жизнь, смерть и устройство природы [...]. [...] Мифы тесно связаны с религиозными историями, поскольку мифы иногда принадлежат живым религиям.

² **Izoh. (manba: Shohnoma - Vikipediya)** Shohnoma, buyuk fors-tojik shoiri Abulqosim Firdavsiyning shoh asari. Qadimgi shohlar haqidagi rivoyat, afsonaviy va epik dostonlardan iborat kitoblar nomi. Firdavsiy "Shohnoma" asarini So'g'dda va Sosoniylar imperiyasi davrida mavjud bo'lgan rivoyatlar asosida qayta ishlangan. Taxminan 963 -yil Abd al-Muayyad Balxiy nasriy "Shohnoma" yozgan. U bilan ayni vaqtda Mas'ud Marvaziy va Abu Ali Balxiylar "Shohnoma" bitganlar. Balxiy asarida Firdavsiy "Shohnoma" sida tilga olinmagan Narimon, Som, Og'ush, Vahodan, Kayshikan nomlari bilan bog'liq lavhalar mavjud bo'lgan. Marvaziy o'z "Shohnoma" sini birinchi odam va birinchi podshoh Kayumarsdan boshlab, somoniylar davlatining oxirgi davri tasviri bilan tugallaydi. Bu borada to'plangan katta tajriba va yig'ilgan salmoqli material asosida somoniy hukmdorlar buyrug'i va homiyligida Abu Mansur Daqiqiy nazmiy "Shohnoma" ga qo'l urgan. Biroq u Zardusht, Gushtasp va Arjasp dostonlarini — jami 1000 bayt yozgan-da, fojiali ravishda o'ldirilgan. Daqiqiy boshlagan ishni Abulqosim Firdavsiy nihoyasiga yetkazgan: 50 podshohlikdan iborat, 4 ta sulola misolida Eron va Turon xalqlarining qariyb to'rt ming yillik tarixi yuksak mahorat bilan qalamga olingan 60 ming bayt (120000 misra) dan iborat muazzam "Shohnoma" ustida u 30 yildan ortiq vaqt ishlagan. U eng qadimgi davrlardan boshlanib, sosoniylar shohi Yazdigard III davrida arablarning Eronga bostirib

Iran, considered a single world masterpiece.

Abulqasim Firdausi's "Shahnama" ("Book of Kings")⁴³ is one of the greatest epic monuments of Persian-Tajik literature. The epic unites the ancient myths, legends, heroic stories and historical traditions of the Iranian peoples into a single epic system. Firdausi completed the "Shahnama" around 1010. The work is related to earlier prose historical-epic traditions, in particular the tradition of Abu Mansur.⁴⁴ The work is conditionally divided into three large layers in terms of content:

The mythological part⁴⁵ - ideas about the first people, the first kings, nature and divine forces.

The heroic part - the fate of heroes such as Rustam, Zol, Suhrab, Siyavush, Isfandiyyar.

The historical part - events related to Alexander, the Sassanid rulers and other historical figures.⁴⁶

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kirishi bilan yakunlangan. Firdavsiy "Shohnoma"si o'zidan keyingi Sharq adabiyotiga kuchli ta'sir ko'rsatgan, unga javoban ko'plab "Shohnoma"lar yozilib, o'ziga xos shohnomanavislik an'anasi vujudga kelgan. Bu an'anani Asadiy Tusiy boshlab bergan: u 1066-yilda 145 bob, 9000 baytdan iborat "Gershaspnama" dostonini yaratgan. Qadimiy Eronning afsonaviy qahramoni bo'lgan Gershasp Jamshidning 6 - avlodi, Firdavsiy qahramoni Rustamning katta bobosidir. Firdavsiy "Shohnoma"-sida Gershasp haqida batafsil to'xtalmagani uchun Asadiy Tusiy uning faoliyatini keng yoritishni maqsad qilgan. Firdavsiy vafotidan so'ng, "Shohnoma" jiddiy o'zgarishlar va buzilishlarga duch keldi. Bizgacha etib kelgan fors tilidagi eng qadimgi Shohnoma ro'yxati 1276-1277-yillarga to'g'ri keladi. Shunday qilib, u Firdavsiy vafotidan 250 yil o'tgach tuzilgan. XI — XII asrlarda "Barzunoma", "Bahmannoma", "Qushnoma", "Faromurnoma" asarlari, keyinroq — mo'g'ullar hujumi arafasida "Jahongirnoma", Qone'iy Tusiyning "Saljuqnoma"si, 1300-yilda qatl etilgan shoir Robe'iy Bushanjiyning "Kartnoma"si, temuriylar davrida "Somnoma", Rustamning qizi Gushasbonuga bag'ishlangan 4 doston paydo bo'lgan. Bu dostonlar orasida eng salmoqlisi "Barzunoma" bo'lib, uning 2 nusxasi ma'lum: kichigi — 45, kattasi — 65 ming bayt. Qo'lyozmalari Parij va Dushanbeda saqlanadi. Uning o'zbekcha nusxalari ham mavjud.

⁴³ Иранская онлайн-энциклопедия (iraniconline.org) Sah-Nama

⁴⁴ **Izoh.** "Shohnoma" ta'sirida bir necha tarixiy va tasavvufiy dostonlar ham yaratilgan: "Iskandarnoma"lar, mutasavvif shoirlar yozgan pandnoma dostonlar, "Shahanshohnoma" nomlari bilan ijod qilingan asarlar shular jumlasidandir. Faqat Hamdulloh Mustavfiy Qazvinining "Zafarnoma" kitobi "Shohnoma"ning davomi bo'lib, 1335-yilgacha bo'lgan tarixiy voqealarni o'z ichiga oladi. Sohib nomli shoir ham 1320-yilda yozilgan "Daftari dilkusho" asarida "Shohnoma"-ni davom ettirgan. Badriddin Chochiy ham 35 ming baytdan iborat "Shohnoma" yozgan bo'lsada, u hali topilgan emas. Turk shoiri Uzun Firdavsiy ham Boyazidga atab "Shohnoma" yozgan. Lekin sulton shoirga dostonini ixchamlashtirishni buyurganidan achchiqlanib, unga qarshi hajviya yozib, Xurosonga qochib ketadi. Bag'ishlovni hisobga olmaganda, Firdavsiy "Shohnoma"sida islom dinining ta'siri deyarli yo'q. Holbuki, unga ergashib yozilgan "Shohnoma"larda mualliflarning musulmon ekanligi yaqqol sezilib turadi, ba'zi dostonlarda bahodirlar hatto islom dini uchun kurashchilar sifatida tasvirlanadi. Shayboniylar davrida yozilgan "Hovaronnoma"da shialik mazhabi uchun kurash asosiy o'rinni egallaydi va hatto bosh qahramon o'rnini Hazrat Ali egallaydi. Bundan tashqari, bu dostonlarning barchasi uchun xos xususiyat ularda pand-nasihat motivining ustunligidir. "Gershaspnama"ning ham uchdan bir qismini pand-nasihat tashkil etadi. Bu asarlarning birortasi g'oyaviy-badiiy jihatdan Firdavsiy "Shohnoma"si darajasiga ko'tarila olmagan, adabiyot taraqqiyotida ham sezilarli rol o'ynamagan. (*Ushbu maqolada O'zbekiston milliy ensiklopediyasi (2000-2005) ma'lumotlaridan foydalanilgan.*)

⁴⁵Bertel'sa Ye.A. Predisloviye // Firdousi. Shakh-name. Kriticheskiy tekst. T.1. Pod redaktsiyey Ye.A.Bertel'sa. M., 1960. S.9

⁴⁶ Либ.ждпу.уз

The heroic part - the fate of heroes such as Rustam, Zol, Suhrab, Siyavush, Isfandiyar.
 The historical part - events related to Alexander, the Sassanid rulers and other historical figures.

The issue of the origin of man in the “Shahnameh” is interpreted not through modern biological concepts, but rather based on ancient mythological and cosmogonic ideas.

At the heart of this conception stands the figure of Kayumars (Gayomart). In the work, he appears as both the first human and the first king. Consequently, the figure of Kayumars can be viewed not merely as a ruler, but as the starting point of human history.

The struggle between good and evil in the human story begins with the early events surrounding Kayumars. The forces of evil are embodied by Ahriman and the “devs” (demons). Kayumars’s son, Siyamak, perishes while battling the forces of Ahriman. Subsequently, his son Hushang carries on his grandfather's work.

Thus, the concept of human origins in the “Shahnameh” extends beyond the simple notion that “man was created” evolving instead through the sequence of:

human → lineage → society → kingship → the struggle between good and evil.

In the “Shahnameh”, human development is not limited merely to the continuation of the lineage; the cultural progress of humanity is also symbolically depicted through the early kings (See Table 1.).

The essence of the characters in the work

Table 1.

	Character	System of Main Characters in the Work	Symbolic Significance
1.	Kayumars	The first human and the first king. He represents the dawn of humanity. During his reign, people lived in close harmony with nature.	The beginning of humanity
2.	Hushang	A successor in the line of Kayumars. He is associated with the practical and cultural advancement of humanity. In traditional interpretation, the discovery of fire is attributed to Hushang.	Knowledge and discovery
3.	Tahmuras	He is portrayed as a ruler who continues the human struggle against evil forces.	Strength and order
4.	Jamshid	Great king. Human progress reaches new heights during the era of Jamshid; aspects such as craftsmanship, social order, clothing, and the emergence of various professions are linked to his reign.	Progress, as well as the danger of arrogance
5.	Zahhok	Tyrannical ruler. He is one of the embodiments of evil in the “Shahnameh”. He seizes power through tyranny. Rising up against him is an ordinary blacksmith named Kaveh.	Oppression and evil
6.	Kova	Representative of the common people, a blacksmith	The people’s struggle for freedom and justice
7.	Faridun	Victor over Zahhok	Just ruler
8.	Zol	Warrior, Rustam’s father. He was rejected by his father, Sam, because he was born with white hair. The Simurgh raised Zal on Mount Alborz. Later,	Intellect, experience, and wisdom

		Zal became a wise, strong, and experienced hero.	
9.	Simurgh	In this narrative, the Simurgh is no ordinary bird. It can be interpreted as a symbol of wisdom, protection, and divine aid.	a symbol of wisdom, protection, and divine aid
10.	Rustam	The epic's most renowned warrior. While he is an immensely strong, brave, and martial hero, he is also a complex character capable of deep human emotion: the defense of the homeland, valor, loyalty, friendship, the father-child relationship, human helplessness in the face of destiny are explored. The tragedy involving Rustam and his son Sohrab is particularly significant. Father and son engage in battle without recognizing one another, and Rustam kills his own child. This episode stands as one of the most powerful tragic storylines in the “Shahnameh”.	Bravery, strength, and patriotism
11.	Suhrob	Rustam's son	The younger generation, tragic fate
12.	Siyovush	Pure and tragic hero. Through the tragedy of Siyovush, the author demonstrates that even a good person can fall victim to an unjust environment.	Innocence, justice, and political conspiracy; war and peace; the fate of the homeland and the country
13.	Afrosiyob	Ruler of Turan, one of the main adversaries	Political conflict
14.	Isfandiyor	Warrior prince	Duty, courage, and tragedy
15.	Iskandar	Historical-mythological ruler	World dominion and political power

According to Table, not all of these characters serve the same function. Some embody goodness, others evil, while others represent the inner conflicts of the human spirit. Scholarly studies also categorize the characters of the “Shahnameh” into mythological, legendary, and historical groups.

Thus, the succession of these early kings can be interpreted as a mythological model of humanity's transition from nature to culture.

In the “Shahnameh”, the creation of man and his evolution into a society are consistently depicted through the lens of mythological concepts. The process, which begins with the emergence of Kayumars as the first human and king, continues with the cultural advancement of humanity embodied by figures such as Hushang, Tahmuras, and Jamshid. In subsequent events, the struggle between good and evil becomes increasingly complex, playing out through human relationships, statecraft, and the destinies of the heroes. Through characters like Rustam, Zal, Sohrab, Siyavash, Kaveh, Fereydun, and Zahhak, Ferdowsi exalts values such as valor, justice, patriotism, and humanity, while condemning tyranny, treachery, and injustice. In this regard, the “Shahnameh” holds great significance not merely as an epic work about kings and warriors, but as a monumental achievement of philosophical

and artistic thought concerning humanity, society, governance, morality, and goodness (See Table 2.).

About the creation of man in the “Shahnama”. Who is a man?

Table 2.

	Classification	Content
1.	Given beauty	First advantage - created beautiful in appearance
2.	Given intelligence	All creatures were made rulers in intelligence and beauty, thinking and speaking, seeking goodness, not boasting (from having intelligence), not being arrogant (from worldly desires)
3.	Language	Made worthy of speaking
4.	Work	Busyness (to save the body from sin), not being disgusted (from work), not being disgusted (from weakness)
5.	Harmony of thought and work Purpose	1) not falling into the trap of evil; 2) distinguishing between what is honest; 3) not being ashamed of what has been done; 4) not finding sustenance without work; 5) caring; 6) being a helper for the weak; 7) being familiar with knowledge and enlightenment.

According to the table, Human. Thus, as the highest level born with the name “man” reaches the status of “human”, in this process, external and internal beauty, intelligence, speech, labor, unity of thought and action are formed beyond the stages.

In the work of Abulkasim Firdawsi, the description of the creation of man is given based on ancient mythological views.

In it, the creation of man is described in connection with the creation of the universe. Initially, Kayumars is mentioned as the first man and the first king. He lives in the mountains, his life is simple and in harmony with nature. Later, the human race continues from him.

Summary, Kayumars is the first man and the first king. He gathers people together and teaches them how to live. His son is Siomak. Siomak dies in a fight with the evil force - Ahriman. Human life continues through Kayumars and his descendants. In many historical cities of our country, when we got acquainted with the life of our regions, we became convinced that the unique history, culture, and invaluable spiritual heritage of our country have not been fully studied.

Firdawsi created his epic by selecting—from the powerful figures found in folk legends—those that aligned with his own ideals. Instead of the acclaim he expected from Sultan Mahmud, he was gifted silver coins rather than gold—a gesture that felt like an insult regarding a masterpiece he had nurtured like a child throughout his life. Realizing that the Sultan’s actions contradicted the ideals of a just society and a righteous ruler—themes central to the “Shahnameh”—he penned a satire. Legend has it that he distributed the reward money he received from the Sultan among three different groups of the needy, left his homeland, and spent the rest of his days in Khorasan, aching with longing for his native land (the city of Tus); it is said that he was ultimately laid to rest in a corner of the garden his father had created.

The true essence of the “Shahnameh” and its recognition as a rare masterpiece of

world literature lies in its connection to the people. It encompasses the figures of courageous women who lived as true companions to their husbands; the character of Mazdak—a folk hero whose significance was rightly acknowledged only by scholars like Beruni and Ferdowsi; the transcendence of the era's class-based backwardness to celebrate idealistic visions; and tales of ancient heroes, epic warriors, and ordinary working people—figures born of the popular imagination and cherished in the hearts of the masses. The work's central themes are the glorification of the homeland, the showcasing of the people's strength, and the celebration of their heroes. The life of the legendary Rustam alone exemplifies this: he engages in fierce battles for the future of the homeland and the freedom of its people; yet, for all his heroic portrayal, he remains a relatable figure—not devoid of human flaws—which makes him all the more vivid. Through this single character, one can observe models of spiritual-moral, intellectual, civic, physical, and work-related upbringing. The work's value is further enhanced by its nature as a chronicle spanning four millennia of history in Iran and Central Asia—from the era of Alexander the Great to the reign of Yazdegerd III (ending in 651 AD with the Arab conquest).

In the foreword to his translation, Shoislom Shomammedov, a Doctor of Philology and laureate of the International Ferdowsi Prize—wrote: “Although the work depicts battles and warfare across its 100,000 verses, I would nonetheless call it a herald of peace”.⁴⁷

The work remains highly significant today; for instance, it is replete with themes such as opposition to major inter-ethnic and internal conflicts, the celebration of peace, and the eternal struggle between good and evil—a core concept found in the “Avesta”. When Rustam discovers he has killed his own son and carries Sohrab's body, the reader is stirred to loathing for war; furthermore, beneath every battle scene lie ideals of striving for independence and boldly advancing toward the future.

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