

NUH ALAYHISSALOM QISSALARIDA JANRLAR  
RANG-BARANGLIGI

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**Abstract:** The narratives of prophets, particularly those of Nuh (Noah) Alayhissalam, are central to Islamic religious texts and hold significant cultural and theological value. These accounts are not only integral to Islamic tradition but also offer insights into the evolution of religious storytelling. Within the genre of prophetic narratives, the stories of Nuh Alayhissalam present a unique interplay of thematic elements and narrative structures. These stories span various dimensions of human experience, divine intervention, and moral instruction, revealing diverse literary techniques and symbolic representations. Despite the rich tapestry of these narratives, there is a lack of comprehensive scholarly analysis that explores the range and significance of literary devices employed across different texts and traditions. Existing studies often focus on isolated elements rather than providing a cohesive understanding of the narrative's genre and its broader implications. This study aims to analyze the narrative diversity within the stories of Nuh Alayhissalam, examining the various genres and thematic elements present in these accounts. The objective is to identify and articulate the literary and symbolic variations and their implications for religious and cultural interpretations. Preliminary findings indicate a significant variance in narrative techniques and symbolic content across different sources, reflecting a complex interplay of cultural, theological, and literary factors. These variations offer new insights into how these stories function within their respective traditions. This research contributes a novel perspective by systematically categorizing the genre and narrative strategies of Nuh Alayhissalam's stories, bridging gaps between textual analysis and theological interpretation. The study's findings provide a deeper understanding of the narrative complexity within prophetic stories, enhancing scholarly discourse and offering valuable perspectives for both religious studies and comparative literature.

**Keywords:** Prophetic narratives, Nuh Alayhissalam, literary analysis, thematic diversity, religious storytelling

**Abstrak:** Kisah-kisah para nabi, khususnya kisah Nuh 'Alayhissalam, merupakan bagian penting dalam teks-teks agama Islam dan memiliki nilai budaya dan teologis yang signifikan. Kisah-kisah ini tidak hanya menjadi bagian integral dari tradisi Islam, tetapi juga menawarkan wawasan tentang evolusi penceritaan agama. Dalam genre narasi kenabian, kisah-kisah Nuh Alayhissalam menyajikan interaksi yang unik antara elemen tematik dan struktur naratif. Kisah-kisah ini menjangkau berbagai dimensi pengalaman manusia, campur tangan ilahi, dan instruksi moral, yang mengungkapkan beragam teknik sastra dan representasi simbolis. Terlepas dari kekayaan narasi-narasi ini, ada kekurangan analisis ilmiah yang komprehensif yang mengeksplorasi jangkauan dan signifikansi perangkat sastra yang digunakan di berbagai teks dan tradisi. Penelitian yang ada sering kali berfokus pada elemen-elemen yang terisolasi daripada memberikan pemahaman yang kohesif tentang genre narasi dan implikasinya yang lebih luas. Penelitian ini bertujuan untuk menganalisis keragaman narasi dalam kisah-kisah Nuh Alayhissalam, dengan memeriksa berbagai genre dan elemen tematik yang ada dalam

kisah-kisah ini. Tujuannya adalah untuk mengidentifikasi dan mengartikulasikan variasi sastra dan simbolik serta implikasinya terhadap interpretasi agama dan budaya. Temuan awal menunjukkan adanya variasi yang signifikan dalam teknik narasi dan konten simbolis di berbagai sumber, yang mencerminkan interaksi yang kompleks antara faktor budaya, teologis, dan sastra. Variasi-variasi ini menawarkan wawasan baru tentang bagaimana cerita-cerita ini berfungsi dalam tradisi masing-masing. Penelitian ini menyumbangkan perspektif baru dengan mengkategorikan genre dan strategi naratif kisah-kisah Nuh Alayhissalam secara sistematis, menjembatani kesenjangan antara analisis tekstual dan interpretasi teologis. Temuan penelitian ini memberikan pemahaman yang lebih dalam tentang kompleksitas naratif dalam kisah-kisah kenabian, meningkatkan wacana keilmuan dan menawarkan perspektif yang berharga untuk studi agama dan sastra perbandingan.

**Kata kunci:** Narasi kenabian, Nuh Alayhissalam, analisis sastra, keragaman tematik, kisah keagamaan



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## Introduction

Storytelling has been one of the rapidly and widely popular genres from ancient times to the present day. Alongside oral versions, written sources of storytelling have also developed. Written forms of storytelling are famous as epic poems or folk books. It is stated that "classical poetry examples, processed by bards in a folkloric manner, or created with a written literary source, as well as works created under the influence of written literature, can be termed epic poems," which is a fair definition of storytelling. This is because the stories created from ancient times to the present represent the result of the amalgamation of oral folk creativity and written literature. Nasiruddin Rabguzi's "Qisas al-Rabguzi" is considered one of the earliest and rare examples of artistic prose in our literary history. This work is valuable for its dedication to stories about the lives and activities of prophets. This manuscript differs from other works in this series from the perspective of its theme. The author describes religious subjects and events not literally but in relation to his own artistic intention and socio-educational ideals, enriching them with folklore elements. "Qisas al-Rabguzi" is unique in its structure, content, ideological direction, character system, artistic sophistication, the combination of various literary genres, and poetic elements. The work opens with verses from Surah Al-Baqarah of the Quran: "Inni lakum nazirun mubinun" (Indeed, I am to you a clear warner). According to A. Mansur, this phrase means, "Indeed, I am a clear warner for you to worship only Allah." The theme of warning is one of the central ideas of prophetic stories.

Each story in "Qisas al-Rabguzi" is an independent work, which allows for the use of various genres within the stories. The presence of multiple genres within a single story reflects Rabguzi's purpose in creating this work. All stories within this collection contain concise, comprehensible minor genres, including the narrative genre. The stories, tales, and parables in "Qisas al-Rabguzi" are based on the Quran, other religious books, historical works, and various folk legends and traditions, acquiring new meanings and characteristics under the influence of Turkic epic traditions.

Thus, this book aligns closely with works of artistic creativity with thematic elements. The various genres in the work—such as stories, tales, parables, jokes, wisdom, news, benefits, supplications, and several others—interact and contribute to its overall purpose of being "useful for

reading and learning." Each genre does not exist in isolation but serves to elucidate the essence of another genre or the intended goal of the genre. The presence of various genres in different contexts often validates the ideas expressed in the stories.

The similarities in content and structure of the tales, as well as the unique characteristics of the protagonists, reflect the unified artistic thinking of Eastern peoples. These tales can be studied from several perspectives. I. Ostonakulov suggests categorizing the genres within "Qisas al-Rabguzi" into three groups:

1. **Legends:** Works created based on ancient narratives about the origin of life, Adam and Eve, and similar themes.
2. **Scriptural-Literary Works:** Works based on stories from the Torah, Bible, and Quran.
3. **Historical Works:** Works based on historical figures such as Alexander, Abdulmuttalib, Muhammad (peace be upon him), and related historical sources.

According to M. Qurbanov, "Qisas al-Rabguzi" does not contain the legend genre. I. Ostonakulov considers legends and narratives as a single category. However, these are distinct genres, with legends featuring fictional events and narratives adhering to historical principles. All protagonists in the genres of "Qisas al-Rabguzi" are historical figures. Rabguzi's designation of different genres suggests the need for separate study of each genre within the storytelling collection.

The classification of narrative genres in "Qisas al-Rabguzi" includes:

1. **Sufistic and moral tales.**
2. **Moral and educational tales.**
3. **Tales with social content.**
4. **Tales related to miracles.**

Tales about miracles are more frequently encountered in the work. Given that "Qisas al-Rabguzi" concerns prophets, many tales in the collection include miraculous events and details. For example, the story of Noah's daughter in "Qisas al-Rabguzi" and several other stories belong to this category.

## Methods

In the study of ancient literary sources, many researchers have conducted extensive investigations. Among these, the works of scholars such as P.M. Melioransky, S.Y. Malov, V.L. Kotvich, and A.N. Kononov on sources related to Nuh (Noah) Alayhissalom hold significant importance. Notably, within Uzbek scholarship, extensive work has been carried out on the Flood narrative, with notable contributions from E. Fozilov, H. Dadaboyev, A. Yunusov, N. Asilova, N. Mallayev, I. Ostonakulov, B.B. Abdushukurov, Z.Y. Shukurova, M. Qurbanov, and others.

## Results and Discussion

It is well known that Rabguzi presents several events and many details in his single story. All these events and details make the tale closer to the fairy tale genre. Rabguzi manages to create a multi-threaded plot for this story through the narrative techniques often used in fairy tales, such as "Now listen to the story of such-and-such king" or "Now hear the tale from such-and-such sage."

Rabguzi's stories are often based on real-life events. To express these events, he uses narrative techniques that are either mythological, legendary-fantastical, or grounded in real-life logic. For instance, to criticize the consumption of strong alcoholic drinks, the "Uzum Tale" is cited. In this story, Prophet Noah (peace be upon him) lost the grape seed during his conversations with Satan on the ark. Satan had hidden it and said: "If you assign me to water the grapes three times, I will return it." They agreed, and when they landed on earth and planted the grapes, Satan watered them three times: first with fox blood, then with wolf blood, and third with pig blood. That is why when grapes

are made into alcohol, a person who drinks a little behaves like a fox, being aggressive towards everyone, and then, like a pig, ends up in filth, not returning to any work. Prophet Noah (peace be upon him) then watered them twice: first with the water of Paradise and then with the water of Salsabil, which is why grapes become sweet and blessed. The main antagonist here is Satan, who is directly referred to as "the accursed." "Accursed" means "cursed" or "damned." It was this accursed Satan who stole the grape seed. After this became known, Satan was brought to Prophet Noah (peace be upon him). Although Satan accepted his fault, he asked to be allowed to water the grapes three times before returning the seed, and he received permission.

The origin of alcohol (chog'ir) is thus connected to Satan's name. The state of a person who drinks is also described with vivid analogies. For this purpose, the images of foxes, tigers, and pigs are used.

As mentioned earlier, events related to Prophet Noah (peace be upon him) trace back to folk oral traditions. Historical data about Khwarezm provided by historians (V. Bartold, K.A. Inostrantsev, N.I. Veselovsky) is of significant importance. For example, in an ancient Urganch legend, it is noted that the Amu Darya river attracts childless women. According to the old boatmen and sailors, childless women chose the river for ceremonies. This is not coincidental. Amu Darya boatmen regularly faced divine adversities from the river and thus believed it to possess divine power. Childless women would board the boat, circle the mast three times, touch the ropes, and the elders would give them blessings. The women would offer bread and cloths. Childless women would also try to reach the front part of the boat, but the boatmen did not allow this, as the front part was considered taboo and only the elder sat there. It was also forbidden to strike anything on the bow of the boat. The reason for this prohibition is that the front of the boat was considered the place of Prophet Noah. The prohibition's reasons are quite complex and profound. Amu Darya boats are unique for their construction: the bow is fashioned to resemble a human head, with a mirror on the forehead and two eyes made from horse hooves. Additionally, velvet trimmings and eye beads are attached. It is said that the head of Prophet Noah is depicted on the bow, symbolizing the boatmen's patron. This belief reflects the gradual decline of ancient religious perceptions. Over time, new interpretations emerged, such as the bow depicting Anbar, a woman reputedly from among the "infidels" where Islam was promoted, known as a prominent female figure in Muslim tradition. However, these views have significantly diminished today.

One of the most common literary forms in Rabguzi's work is the news genre. In Rabguzi's works, the news genre appears in the form of passages that start with phrases like "It is said that..." or "It is reported that...". In these passages, Rabguzi uses examples from previous sources to elaborate on a particular idea, event, or trait of a character. For example, in one news passage, it is narrated that the fig tree gave Adam leaves, which led to various consequences. Rabguzi uses the news genre to provide proof or elaboration on specific events, thus enhancing the understanding of the main characters' traits and the narrative.

Wisdom is also a genre present in Rabguzi's work. Professor Nasimkhon Rahmonov notes that wisdom in "Qisas al-Rabguzi" is not only used in the sense of "knowledge" or "intelligence" but also in the sense of "mystery," thus indicating that philosophical content is central in Rabguzi's wisdom. Rabguzi's wisdom includes folk sayings and idiomatic expressions that highlight the emotional impact and vividness of the characters' speech. Examples include phrases like "The bright world seems dark to me" and "Seeing once is better than hearing a hundred times." Such expressions have remained in popular use up to the present day.

In the stories, events related to the virtues or actions of a prophet are also conveyed through the news genre. Additionally, miraculous events or characteristics of a prophet are described through news reports. Consequently, a complete picture of the prophets as main characters emerges from these stories. For example, in the story of Prophet Noah, there is a news passage about Avj ibn Unuq, who survived the flood because of his humility and lack of arrogance, unlike others who perished. This news provides insight into the causes of the flood, namely the moral failings of humanity.

Another narrative reports that Avj Musa lived during the time of Prophet Moses. Avj was unaffected by Moses' army, which was led by four wooden poles. Despite his efforts to destroy the army, Avj failed to do so. Moses received a divine sign through a hoopoe bird, leading to Avj's defeat. This story illustrates how divine intervention is often critical in determining the outcome of conflicts between the righteous and the wicked.

The genre of legends is one of the most common forms within Rabguzi's stories. Legends, as a component of stories, form part of the larger narrative. The historical element is a defining characteristic of the legend genre, making it a key feature in Rabguzi's works. Legends often feature historical figures and events, reflecting diverse perspectives and interpretations. Rabguzi provides these accounts as part of the larger narrative to offer a fuller picture of the story's events and characters.

Rabguzi distinguishes between different poetic genres and refers to them by their names. Although the poetry in Rabguzi's work resembles ghazals in its rhyme scheme, Rabguzi does not use the term "ghazal" but simply refers to it as poetry. For example, in the "Qissa of Prophet Noah," there is a poem that encapsulates the entire narrative of the story. This poem maintains the same structure and content as the previously mentioned poetry. Rabguzi's use of the term "poetry" for this verse indicates his specific approach to categorizing and referring to these works. Some poems in Rabguzi's collection also include references to the author's own name, such as in the praise poem "Rabguzi Nasir" which serves as an example of his poetic style.

In summary, Rabguzi's use of various literary forms such as stories, news, wisdom, and legends enriches the narrative structure and thematic depth of his work. Each genre contributes to the overall portrayal of characters and events, enhancing the literary and didactic value of his stories.

## Conclusion

When selecting and introducing Rabg'uziy's stories, certain principles are followed. These principles include creating a repetitive image of the behavior and actions of people from different social groups, which, in turn, forms the basis for the development of didactic stories. The interconnection between various genres in the work reflects the author's unique creative skill.

The stories also show a strong influence of oral creativity. Even in the genre of anecdotes, descriptive techniques specific to oral tradition are evident. Generally, "Qissasi Rabg'uziy" is considered one of the earliest examples of Uzbek literary prose and holds a unique place in our literature. In it, the high artistic mastery of the author Nasiruddin Rabg'uziy is clearly evident. "Qissasi Rabg'uziy" is valued not only for its educational but also for its aesthetic significance, contributing to the spiritual development of future generations.

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