

# Artistic And Conceptual Interpretation Of Genre Poetics In "Saodat Asri Qissalari "

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**Abstract:** This scientific work analyzes the work of the Turkish writer Ahmed Lutfi Kazanci "Tales of the Age of Prosperity" from the perspective of genre poetics. The work scientifically studies the artistic possibilities of religious-biographical prose, the modern interpretation of the narrative structure, the image-creation system, and the specific aspects of the compositional approach. "Tales of the Age of Prosperity" is studied not only as a religious-didactic informative text, but also as a vivid example of genre synthesis in Turkish and Muslim literature. The article extensively covers comparative analysis, poetic structure, the connection between religious sources and artistic interpretation, the historical foundations of the work, and its artistic reconstruction. As a result of the research, it is scientifically substantiated that this work by Ahmed Lutfi Kazanci is a unique example of the religious-biographical story genre, and that its artistic and didactic layers form a coherent poetic system.

**Keywords:** Ahmad Lutfiy Kazanchi, Tales of the Age of Prosperity, genre poetics, religious-biographical prose, religious literature, artistic interpretation, Turkish literature, biography, composition.

**Introduction:** Ahmed Lutfi Kazanchi's "Tales of the Age of Prosperity" occupies an important place in Turkish literature and the wider Islamic cultural sphere as one of the most learned prose monuments of the Muslim world. This work provides extensive information about the life and activities of the Prophet Muhammad (peace be upon him), historical events related to the companions, and the early stages of Muslim society. It is recognized not only as a religious text, but also as a work of high artistic level, well-constructed in terms of composition and enriched with a system of vivid images. Ahmed Lutfi Kazanchi not only relied on historical sources and narrations from the science of biography in creating his work, but also processed them through the methods of artistic thinking, figurative depiction, and dramatic amplification. That is why "Stories of the Age of Prosperity" is one of the rare works of high artistic quality within its genre, imbued with didactic and spiritual ideas. One of the important factors that ensured the success of the work is its popular, simple, but scientifically based style. The creative skill of the poet is that he was able to make complex religious topics understandable and

impressive for a wide readership. This work is distinguished by the fluency of the artistic language, the consistency of events, the psychological depth of the images, the gradual intensification of dramatic situations, and the harmony of plot elements that attract attention.

Although the main purpose of the work is to convey religious and spiritual values, this purpose is expressed not in the form of dry admonition, but through artistic and aesthetic interpretation. "Stories of the Age of Prosperity" in this sense clearly demonstrates the high stage of religious and biographical prose. When analyzing the genre poetics of the work, it is necessary to note the harmony between its historical and biographical foundations and artistic reconstruction. Kazanchi's approach is aimed not at accurately presenting the historical fact, but at recreating its spirit and spiritual content in an artistic form. This approach turned the work into an artistic and literary text, not a historical source. Throughout the work, the coming of the revelation of our Prophet, the trials of the Meccan period, the political and social processes of the Medinan period, and the formation of the Muslim

community are sequentially covered. Each event is presented in a way that is enriched with artistic imagery, which creates a vivid picture of the events in the reader's mind. The system of images in the work is extremely diverse, and each has its own unique character. In the image of our Prophet Muhammad (peace be upon him), such qualities as a perfect human figure, justice, mercy, patience, and courage are manifested in dramatic episodes. The author also skillfully illuminates the images of the companions, such as the loyalty of Abu Bakr Siddiq, the determination of Umar ibn al-Khattab, the intelligence of Ali ibn Abu Talib, and the humility of Usman ibn Affan. Kazanchi creates separate scenes, separate dialogues, and separate spiritual experiences for each of them. This style allows the reader to perceive the personalities of the companions not as a whole, but with their individual qualities. The dramatic structure in the work deserves special attention. The author creates an internal or external conflict in each episode: the resistance of the forces of disbelief, the social trials of Muslims, the tests of faith and patience, etc., lead to a dramatic intensification of events. The extensive use of dialogues further enlivens the scene. Through dialogues, Kazanchi not only conveys historical facts, but also reveals the psychological state, the drama of the situation, and the content of the idea.

The artistic concept plays a very important role in the poetics of the work. Kazanchi aims to depict not a historical fact, but the spiritual truth behind the fact. In his view, the events of the Prophet's life are not only a historical process, but also an artistic and philosophical experience that demonstrates immutable spiritual principles for humanity. Therefore, he fills historical events with artistic content, reveals their spiritual content through dramatic amplification, and enriches each scene with a moral concept. This feature elevates Ahmad Lutfi Kazanchi from the level of an ordinary historian or translator and introduces him as a creator of artistic interpretation. The conceptual approach in the work is centered on the Age of Prosperity - a model of an ideal society. Kazanchi interprets the Age of Prosperity not just as a historical period, but as the brightest example of divine grace, the rise of humanity, the perfection of the justice system, and moral maturity. This concept is also constantly reflected in the artistic structure of the work: in each event, faith and moral purity win, each conflict ends with justice, each test becomes a means of spiritual maturity. This forms the basis of Kazanchi's conceptual idea - the path to human perfection is "stories of the Age of Prosperity." The world of images occupies a special place in the artistic interpretation of the poetics of the genre. Although Kazanchi idealizes the image of the Prophet,

companions, and the first Muslims when creating them, this idealization does not violate artistic adequacy. Because the author does not directly emphasize ideal qualities, but reveals them in dramatic situations. For example, Abu Bakr's loyalty is illuminated through the inner experiences of the Hijra; Umar ibn al-Khattab's justice through the firmness of his decisions; and Uthman's humility through his gentleness during social decisions. This method shows that attention is paid to the psychological foundations of the images. Although the composition of the work seems simple, it is very carefully constructed. The plot develops mainly linearly, but each chapter is built as a miniature, subject to the principles of dramaturgy: introduction - dramatic situation - resolution - lesson. This determines the general genre nature of the work as a "religious-didactic story". As is typical of the short story genre, each episode contains a certain moral conclusion. However, this conclusion does not appear separately, like a *pandnoma*, but naturally in the plot itself. In the poetics of Kazanchi's work, artistic time is two-layered: the first is historical time - events correspond to the real historical sequence; the second is spiritual time - the Age of Prosperity is the time of divine light. In the artistic space, Mecca and Medina are two conceptual spaces. Mecca is a place of oppression, trials, endurance and strengthening of faith, while Medina is a place of community building, unity, political independence and scientific and spiritual advancement. The events in these two spaces exist in the poetic system as opposing but complementary concepts. The emotionality of the language of the work is also one of the important elements in its poetic system. The author skillfully uses figurative means to enhance the spiritual impact of events. In particular, prayers, advice, and instructive stories are given in an artistic tone, which gives the text spiritual depth. The images sometimes show lyricism, sometimes dramatic power, and sometimes deep philosophical observation. The poetic space of "Stories of the Age of Prosperity" also deserves a separate scientific analysis. Mecca and Medina are depicted not only as geographical spaces, but also as spiritual spaces. Mecca is represented as a place of darkness, resistance, and trials; Medina as a place of unity, light, community building, and the achievement of political independence of Muslims. Although the literary time is linear, the author deepens the events through retrospective returns when necessary. The didactic layer of the work is not strictly visible, but is embedded in the plot. The inner essence of each episode contains a lesson, a conclusion, a moral idea. But this idea is not formed separately, as a fragment, but naturally within the artistic development of events. This aspect distinguishes the work from the *pandnoma* genre. "Stories of the Age of Prosperity" is

also read with love in Turkish literature. It is not a dry narrative, like previous religious sources, but is formed as an example of fiction intended for a wide readership. The work is also popular among Uzbek readers, and its simple style, instructive content and artistic approach make it an easy-to-read, but deep work in content. In conclusion, it can be said that Ahmad Lutfiy Kazanchi's "Stories of the Age of Prosperity" is a mature example of the religious-biographical story genre, in which historical facts are brought to life through artistic interpretation, the moral-ideological layer is enriched through a system of images, and artistic integrity is ensured through a compositional structure. The genre poetics, dramatic structure, and artistic language features of the work make it one of the most successful religious prose works of Turkish literature.

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