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Concept of Renewal in 21st Century Uzbek Poetry and its Scientific-Theoretical Interpretation

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Abstract: This article examines the scientific-theoretical and methodological essence of the category of "renewal" in 21st-century Uzbek poetry. The phenomenon of renewal is investigated not merely as an evolution of poetic forms but as a complex process interconnected with artistic thinking, spiritual consciousness, national aesthetic perception, and civilizational shifts. Consequently, the study provides a scientific-theoretical interpretation of genre transformation, the reshaping of the poetic subject, intertextual relationships, aesthetic modernization, and the synthesis with global literary processes within contemporary Uzbek poetry.

Keywords: Renewal, Poetic Thinking, Contemporary Uzbek Poetry, Aesthetic Paradigm, Post-Classic Poetics, Intertextuality, Methodological Pluralism, Nationality, Global Aesthetics

1. Introduction

In literary studies, the category of "renewal" is interpreted as a complex theoretical concept representing the evolution of artistic thinking. It is an occurrence intrinsically linked not only to genre transformation or the modernization of poetic forms but also to the shifting of aesthetic paradigms, the reconstruction of discursive models, and the epistemological renewal of artistic consciousness. In this sense, renewal manifests as an ontological, structural, and hermeneutic category that defines the internal dynamics of the poetic system [1]. In the contemporary literary process, this concept is researched particularly in relation to the transformation of genres, the hybridization of poetic forms, intermedial poetics, postmodernist aesthetics, and the fragmentary-compositional nature of the text. In 21st-century Uzbek poetry, alongside traditional lyrical forms, new aesthetic models such as experimental poetics, visual poetry, minimalist expression, and fragmentary text construction are taking shape. This process is characterized by the diffusion of genres, aesthetic syncretism, and the polyfunctionalization of poetic codes [2].

The theory of dialogism and polyphony put forward by Mikhail Bakhtin serves as an important methodological foundation for analyzing the modern literary process [3]. The phenomena of multivocality, intersubjectivity, and the polyphonic subject in contemporary poetry are understood more deeply through these specific concepts.

The category of renewal is also closely tied to the reshaping of the poetic subject phenomenon. In modern poetry, the lyrical "I" has moved beyond traditional

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monocentrism, emerging as a multi-layered, polyphonic, intersubjective, and fragmentary subject. This activates principles of polyphony, intertextuality, and receptive ambiguity within the text [4].

From this perspective, analyzing formal and thematic explorations, new poetic genres, innovations, and aesthetic discoveries in modern Uzbek poetry is vital –not only within the criteria of artistry but also in terms of spiritual-intellectual impact, civic discourse, axiological values, and socio-aesthetic functions. Indeed, the concept of renewal is not limited to artistic experimentation; it is viewed as a reflection of the progress of spiritual thought [5].

In the context of the post-classical humanitarian paradigm, previously dominant single-centered aesthetic models are giving way to methodological pluralism, conceptual polycentrism, and interdisciplinary approaches. This process should be evaluated not as a crisis, but as the transformational development of artistic consciousness [6].

This situation is understood more profoundly through the methodologies of post-structuralism, receptive aesthetics, intertextuality theory, and discourse analysis. These approaches allow for the interpretation of the text not as a finished structure, but as an open semiotic system that generates meaning. In this regard, the renewals in contemporary Uzbek poetry manifest not merely as formal experiments but as an epistemological reconstruction of poetic consciousness [7, 8].

2. Materials and Methods

The interpretation of the literary text as an open semantic system is methodologically enriched by the perspectives of Roland Barthes and Wolfgang Iser. While Barthes emphasizes the openness of meaning-making mechanisms through intertextuality and textual ambiguity, Iser defines reader participation as a factor that generates artistic meaning through receptive aesthetics. This allows for the perception of renewal in contemporary Uzbek poetry not merely as a formal experiment, but as a receptive and discursive innovation.

At the same time, the phenomenon of "renewal" is not solely an immanent poetic process; it is also a socio-cultural event conditioned by socio-spiritual determinism. Indeed, any artistic innovation develops in inseparable connection with the intellectual environment of society, spiritual needs, the system of cultural communication, and civilizational dynamics. At this juncture, it is essential to link poetic innovations in contemporary Uzbek poetry with socio-spiritual determinism.

In this regard, the views of S. Allayorov concerning the impact of spiritual-intellectual processes on the perfection of national ideology are significant [8]. According to this approach, the phenomenon of renewal in artistic thinking is not limited to aesthetic modernization or the updating of poetic forms; it is also intrinsically linked to the evolution of society's spiritual consciousness, the transformation of the intellectual environment, and the exchange of axiological (value-based) criteria.

In this sense, renewal in poetry can be interpreted as a poetic reflection of social consciousness. Every genuine artistic innovation arises primarily from historical-cultural necessity and emerges as an expression of certain socio-spiritual needs translated into aesthetic form. This allows for the evaluation of poetic renewal not merely as a product of individual creative experience, but as an artistic form of the movement of universal cultural thought.

Particularly in 21st-century Uzbek poetry, the activation of motives such as civic duty, the fate of the homeland and nation, historical memory, identity, spiritual decline, and mental awakening is directly related to this socio-spiritual determinism. Such poetic tendencies demonstrate that poetry functions not only as an aesthetic field but also as a space for social reflection and spiritual discourse.

3. Results and Discussion

From a cultural-semiotic perspective, this process can be interpreted as the phenomenon of the "socialization of poetic consciousness." That is, the poetic text is no longer merely an expression of personal feelings but has transformed into a spiritual text encoding collective consciousness, historical experience, and the national psyche. Consequently, the poem becomes a means of spiritual-intellectual communication rather than just a poetic object [9].

Furthermore, analyzing contemporary renewals based on socio-spiritual determinism allows for the evaluation of poetic innovations through axiological criteria. Indeed, formal experimentation or genre modernization is not a renewal in itself; it only attains the status of a true poetic renewal when it introduces new spiritual content, a new ontological sensation, and a new human experience into artistic thinking [10, 11].

Viewed from this angle, many explorations in contemporary Uzbek poetry manifest not merely as formal experiments but as forms of spiritual modernization. They represent an evolving aesthetic model of national thought that preserves its identity within the global cultural space.

Such an approach also allows us to view poetry as a cultural mechanism that generates spiritual immunity. In the face of globalization and information pressure, artistic thinking—especially poetry—serves as a "symbolic protective space" that strengthens national consciousness and ensures spiritual stability. Therefore, poetic renewal can be interpreted not only as an aesthetic category but also as a category of cultural security and spiritual progress [12].

Thus, socio-spiritual determinism is not an external condition for renewal in contemporary Uzbek poetry, but rather one of its internal driving factors. It demonstrates the dialectical unity between the evolution of poetic thinking and the spiritual-intellectual development of society [13].

Indeed, true poetic renewal is defined not just by the creation of a new form, but by the opening of a new spiritual horizon in the social consciousness. Consequently, it is methodologically essential to analyze modernization processes in poetry within the framework of the interaction between internal poetic evolution and the external socio-cultural context.

From this perspective, renewal in 21st-century Uzbek poetry can be interpreted across three primary theoretical layers:

1. Ontological Layer: The creation of new poetic concepts by artistic thinking in perceiving and modeling reality.
2. Structural Layer: The intensification of transformational processes in genre, form, composition, and versification systems.
3. Discursive Layer: The expansion of interpretative multiplicity, polyphony, and hermeneutic openness in the mechanisms of meaning production.

These theoretical approaches allow for the analysis of contemporary Uzbek poetry not only as a national literary process but as an integral part of the global post-classical literary space. This is because 21st-century poetics manifests as a dialectical synthesis of nationality and universal aesthetic principles.

Furthermore, it is difficult to imagine the methodological foundations of post-classical thinking without the concept of the "postmodern condition" put forward by Jean-François Lyotard [14]. His critical approach to meta-narratives serves to explain fragmentarity, pluralism, and interpretative freedom. These views are further deepened by Fredric Jameson's reflections on the logic of postmodern culture [15].

These theoretical foundations allow for the study of renewals in contemporary Uzbek poetry within the context of the global literary space. In this regard, the concept of "world literature" advanced by David Damrosch is of particular importance, as it enables

the interpretation of national poetic phenomena as components of a universal literary dialogue.

In national literary studies, these issues have been deeply analyzed by Qozoqboy Yo'ldosh based on the principles of universalism and methodological polycentrism. The scholar's view that "no single method can hold absolute dominance anymore" is a crucial theoretical thesis for understanding the multi-directional nature of today's literary environment.

As Qozoqboy Yo'ldosh noted, the period following the end of the 20th century entered the history of world philosophy and art as a stage of universalism. During this period, conceptual models such as postmodernism, trans-avant-garde, and post-structuralism took shape within "post-" and "trans-" paradigms. They gave rise to aesthetic codes in modern poetics such as intermediality, hyper-textuality, and fragmentarity. The renewal processes observed in Uzbek poetry are also developing in a dialogic relationship with these global aesthetic tendencies.

Therefore, it is appropriate to evaluate the concept of renewal in 21st-century Uzbek poetry not just as an aesthetic or genre-based phenomenon, but as a complex theoretical-conceptual category. As a multi-layered phenomenon linked to the evolution of poetic thinking, the dynamics of social consciousness, global literary trends, and cultural communication processes, it constitutes one of the most important interdisciplinary problems of modern literary studies.

In this sense, renewal is not the negation of tradition, but its re-semantization under new aesthetic conditions, the modernization of poetic codes, and the entry of national artistic thinking into a constructive dialogue with the universal literary space.

4. Conclusion

Indeed, from the perspective of the development of modern human civilization, it is observed that the principles of universalism have already begun to take shape as an internal law of contemporary humanitarian thought. Although its institutionalization as a perfect theoretical category in the annals of world philosophy and art may require time, it currently manifests as one of the key conceptual paradigms defining artistic-aesthetic processes. This is a cultural-civilizational reality that is fully perceived but not yet fully theorized. This situation is explained, primarily, by the crisis of classical methodological monopolies and the formation of multi-centered aesthetic thinking. In this sense, it is historically impossible for a specific artistic method, such as socialist realism, to become a tool of state ideology and exert absolute dominance. From this point of view, Qozoqboy Yo'ldosh's conclusion that "an era has begun in art and literature where no single method or direction can hold absolute dominance" is noteworthy as a significant methodological finding.

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