

## POETIC RENEWAL OF THE NOVEL GENRE IN LITERARY CRITICISM

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**Annotation**

This article examines mechanisms of poetic renewal in the novel genre within contemporary literary studies. The aim is to identify transformations of form and content and clarify their relation to genre memory. The study applies historical-typological, comparative-poetic, and narratological approaches. The results systematize renewal through polyphony, chronotope reconstruction, and intertextual strategies, outlining their scholarly contribution to genre evolution theory.

**Keywords**

novel, poetic renewal, genre memory, polyphony, chronotope, intertextuality, narratology

**Introduction.** The novel as a genre is regarded in literary history as one of the most adaptable and dynamic artistic systems: it continually reworks its poetic possibilities in step with the expansion of social experience, the increasing complexity of language and speech culture, and the diversification of forms of individual consciousness. Nevertheless, the renewal of the novel is often explained only through thematic or compositional innovations, while structural changes at the poetic level—particularly the internal tensions between genre memory and innovation—are not sufficiently described in a theoretically consistent manner.

Although in contemporary literary studies the idea of the novel as an “open genre,” capable of assimilating diverse discourses, has become well established, the question of which specific poetic mechanisms generate renewal, and under what conditions these mechanisms evolve into an aesthetic system that produces new normativity, often remains at the level of general definitions. From this perspective, the article aims to provide a terminological clarification of the poetic renewal of the novel as a genre, to identify its structural indicators, and to interpret them as a system.

The research problem lies in the need to explain renewal in the poetics of the novel not merely through a “new style” or a “new type of hero,” but through the interrelation of such elements as narrative organization, the construction of the chronotope, the relationship among voices, intertextual connections, and the communicative contract with the reader.

The scholarly gap becomes evident in the lack of a sufficiently developed integrative and criteria-based approach that would synthesize the analytical apparatus of Russian formalism and structuralism, Bakhtin’s concept of polyphony, Genette’s narratology, Auerbach’s interpretation of realism, and perspectives on the study of the novel within Uzbek literary scholarship.

For this reason, the aim of the article is to identify the principal mechanisms of poetic renewal in the novel genre and to interpret them in relation to genre memory. To achieve this aim, the following tasks are undertaken: first, to clarify the theoretical foundations of novelistic renewal within the framework of concepts of genre evolution; second, to describe polyphony, the reconstruction of the chronotope, and intertextual strategies as central indicators of poetic renewal at the level of operational concepts; and third, to generalize how these indicators generate a “new normativity” within the internal system of the novel.

**Main Part.** The research methodology is based on viewing the novel as a poetic system in historical motion. The first methodological layer is the historical-typological approach, which



makes it possible to analyze renewal in the poetics of the novel from the perspective of continuity and rupture within the literary process, the recoding of the “old” poetic model, and its adaptation to new cultural demands.

This approach interprets genre memory not as a static inheritance, but as a reservoir of poetic resources—that is, as a set of potentialities reactivated under specific conditions. This principle aligns with theoretical perspectives on genre evolution.<sup>1</sup>

The second methodological layer is the comparative-poetic method, which serves to demonstrate transformations of poetic elements within the novelistic text in relation to other artistic systems, particularly epic, the short story, dramatic dialogue, and journalistic discourse.

The comparative approach makes it possible to determine that the renewal of the novel is intensified not only through its “internal” potentialities, but also through forms of speech entering from beyond its boundaries. This aspect is connected in novel theory with the dialogic nature of the genre.<sup>2</sup> The third methodological layer is narratological analysis, within which the specific mechanisms of poetic renewal are identified on the basis of such categories as focalization, the organization of narrative time, the hierarchy of voices, the unreliable narrator, and the metanarrative layer.<sup>3</sup> The narratological apparatus makes it possible to ground the renewal of the novel not by reducing it to thematic shifts, but by identifying structural displacements that occur within the very construction of the text.

In addition, in order not to confine poetic renewal solely to an “internal textual” phenomenon, principles of reception aesthetics were employed as an auxiliary method. Changes in the “communicative contract” between the novel and its reader—namely, readerly expectations, the degree of interpretive freedom, and the text’s strategies of self-commentary—were included in the object of analysis.<sup>4</sup> The selection of methods, in accordance with the aim of the study, was directed toward revealing the renewal of the novel as a multi-factorial yet poetically definable system. As a result, an operational connection was established between theoretical concepts and poetic indicators.

**Results.** The findings of the study demonstrate that poetic renewal in the novel can be systematized around three principal mechanisms: polyphonic organization, chronotope reconstruction, and intertextual strategies.

As a first result, it was established that polyphony in the renewal of the novel is not merely a matter of “multiple characters” or “numerous dialogues,” but a poetic phenomenon marked by a positional shift in the authorial voice. In polyphonic renewal, the author’s explanatory and dominant voice is reduced, and the field of discourse is redistributed among characters, the narrator, and social discourses. Consequently, within the novel, “truth” is constructed not as a monologic conclusion but as a system of relations. This process is

<sup>1</sup> Tynyanov Yu. N. *Poetika. Istoriya literatury*. Kino. Moskva: Nauka, 1977. 574 s.

<sup>2</sup> Bakhtin M. M. *Voprosy literatury i estetiki. Issledovaniya raznykh let*. Moskva: Khudozhestvennaya literatura, 1975. 504 s.

<sup>3</sup> Genette G. *Narrative Discourse: An Essay in Method*. Ithaca: Cornell University Press, 1980. 286 s

<sup>4</sup> Iser W. *The Act of Reading: A Theory of Aesthetic Response*. Baltimore: The Johns Hopkins University Press, 1978. 239 p.



concretized through contested semantics, ironic distance, stylistic heteroglossia, and the openness of dialogic endings. Thus, poetic renewal in the form of polyphony transforms the epistemological model of the novel: cognition and evaluation emerge not from a single center, but from a multi-centered system of voices.

The second result reveals the role of chronotope reconstruction in the renewal of the novel. The renewal of the chronotope manifests itself not in presenting time as a sequence of events, but in the interpenetration of temporal layers, the collision of memory and the present within a single scene, and in the functioning of space as a psychological and cultural code. As a result, the event structure of the novel is organized less through external action and more through semantic units such as experience, recollection, repetition, absence, and pause; space, in turn, ceases to be merely geographical decoration and becomes a poetic operator of social and personal identification. Chronotope reconstruction softens the traditional cause-and-effect chain of the plot and shifts the reader's perception into a mode of "structural assemblage," in which meaning arises not from direct narration but from the internal montage of time-space relations.

The third result demonstrates that intertextual strategies are not merely stylistic ornamentation in the poetic renewal of the novel, but a mechanism that activates genre memory. Intertextual connections may appear within the novel in the form of quotations or allusions; however, their primary effect lies in the text's engagement with other texts, through which it redefines its own poetic laws. In this process, allusion and reminiscence do not simply provide the "pleasure of recognition"; rather, they render the novel's semantics double-layered, expand artistic time, and multiply the authorial position. Through intertextual strategy, the novel presents itself not as a "closed event," but as an open system connected to cultural memory. Thus, poetic renewal emerges not through the negation of earlier generic forms, but through their recoding.

As a fourth result, it was established that the interaction of these three mechanisms generates a new normativity within the novel—that is, poetic standards that reorganize readerly expectations. Polyphony transforms the reader from a judging arbiter into an interpreter balancing multiple positions; chronotope reconstruction shifts reading from "linear observation" to "structural assemblage"; and intertextual strategy turns reading into a continuous process of verification within a cultural context. Consequently, the renewal of the novel appears not as a separate device or style, but as a reconfiguration of the aesthetic relations among reader, author, and text.

**Discussion.** The obtained results can be interpreted in close connection with several key concepts in the theory of the novel. First, highlighting polyphonic organization as the central mechanism of poetic renewal confirms Bakhtin's views on the novel at a new operational level: the novel differs from other genres through its dialogic nature, in which voices collide as semantically equal forces.<sup>5</sup> However, the results indicate that defining dialogism merely as "multiple voices" is insufficient; polyphonic renewal is measured by the repositioning of the authorial instance. The withdrawal or multi-positionalization of the authorial voice transforms the evaluative mechanisms within the novel and constructs aesthetic truth not as a final judgment, but as a network of relations. This interpretation links Bakhtin's theory to internal structural indicators of the text, allowing polyphony to be defined as a poetic indicator. The results regarding chronotope reconstruction further deepen the analysis when compared with Bakhtin's

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<sup>5</sup> Bakhtin M. M. *Voprosy literatury i estetiki. Issledovaniya raznykh let.* Moskva: Khudozhestvennaya literatura, 1975. 504 s.



concept of the chronotope.<sup>6</sup> While Bakhtin positioned the chronotope as a crucial criterion in the historical formation of the novel, this study demonstrates chronotope renewal as a contemporary poetic mechanism of the genre. In other words, the chronotope is no longer merely a question of “which time and which space,” but functions as a poetic operator that organizes perception and an internal mechanism that assembles the plot. Here, Genette’s conceptual apparatus on narrative time provides important precision: the sequence, duration, and repetition of time play an independent role in the semantic construction of the novel.<sup>7</sup> Linking the results to Genette’s approach and the chronotope highlights a broader structural function of the time category in poetic renewal: chronotope reconstruction is renewed not only through the “manner of presenting time,” but also through the use of space as a semantic code.

Interpreting intertextual strategies as a mechanism that activates genre memory aligns closely with Kristeva’s concept of intertextuality. However, the findings indicate that intertextual connections are not simply “intertextual infinity,” but are interpreted as a functional dimension within the poetics of the novel.<sup>8</sup> In this context, intertextual strategy emerges not as an ornamental feature within the novel, but as a factor that restructures its semantic and compositional organization. Moreover, Lotman’s ideas on the hemisphere and the cultural mechanisms of the text provide a theoretical foundation for explaining the connection of intertextual strategy with cultural memory.<sup>9</sup> From Lotman’s perspective, if the text serves as a field for the reworking of cultural codes, the novel, through intertextual strategy, integrates this very reworking into its poetic structure. Thus, the results concretize intertextuality as a mechanism serving the poetic renewal of the novel—that is, one that recodes genre memory to align it with contemporary aesthetic functions.

Viewing novelistic renewal as a system that generates “new normativity” aligns with the literary evolution ideas advanced by the formalists: Tynyanov explains the change of literary fact and system through internal functional redistribution. In the present study, polyphony, chronotope, and intertextual strategies emerge precisely as poetic indicators of such redistribution. Here, novelty does not arise from introducing an “entirely new element,” but through changes in the function and hierarchy of existing elements. This approach justifies the renewal of the novel as an internal movement of the poetic system, rather than limiting it to modernization or experimentalism.

In Uzbek literary scholarship, issues of novel poetics have often been analyzed within the context of the development of the national novel, its compositional structures, and systems of characterization. Such studies have yielded important results in identifying the historical-periodic layers of novelistic poetics.<sup>10</sup>

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<sup>6</sup> Bakhtin M. M. *Formy vremeni i khronotopa v romane. Ocherki po istoricheskoy poetike*. Moskva: Azbuka, 2012. 480 s.

<sup>7</sup> Genette G. *Narrative Discourse: An Essay in Method*. Ithaca: Cornell University Press, 1980. 286 p.

<sup>8</sup> Kristeva J. *Desire in Language: A Semiotic Approach to Literature and Art*. New York: Columbia University Press, 1980. 305 p.

<sup>9</sup> Kristeva J. *Desire in Language: A Semiotic Approach to Literature and Art*. New York: Columbia University Press, 1980. 305 p.

<sup>10</sup> Quronov D. *Adabiyot nazariyasi*. Toshkent: Akademnashr, 2018. 304 b.



However, from the perspective of the present study, the need to evaluate poetic renewal specifically at the level of narrative mechanisms, chronotope operators, and intertextual strategies becomes more pronounced. The novel as a genre exists simultaneously within the national literary process and alongside global poetic trends: translation, cultural exchange, and the circulation of aesthetic norms continually renew the internal system of the novel. Therefore, applying polyphony, chronotope reconstruction, and intertextual strategies as universal criteria when analyzing Uzbek novels not only broadens the comparative horizon but also helps to more precisely reveal the distinctiveness of national novelistic poetics.

Auerbach's concept of realism provides an important backdrop for explaining the content-aesthetic sources of novelistic renewal: he presents the novel and realism as systems predisposed to renewal through the artistic representation of various layers of everyday life.<sup>11</sup>

Compared with the results, Auerbach's emphasis on the "layers of reality" is transformed into poetic form in the novel through polyphony and chronotope reconstruction: the multilayered nature of everyday life requires a multi-centered discourse, while the complexity of historical experience necessitates the montage of time and space. Thus, an internal connection emerges between the interpretation of realism and the poetic mechanisms: semantic complexity makes poetic renewal necessary, and poetic renewal, in turn, organizes and gives shape to that semantic complexity.

**Conclusion.** The study demonstrates that poetic renewal in the novel genre occurs systematically through three main mechanisms: polyphony, which repositions the authorial stance and transforms semantic truth into a multi-centered network of relations; chronotope reconstruction, which reorganizes time and space as poetic operators governing perception and replaces linear plot development with structural montage; and intertextual strategies, which activate genre memory and integrate the text into dynamic engagement with cultural context.

The combined operation of these mechanisms generates new normativity in the novel—that is, a novel configuration of aesthetic relations among reader, text, and author. The findings offer integrative criteria for analyzing novelistic poetics and expand the capacity to explain the renewal of the novel in both national and comparative literary studies based on structural indicators. Future research should focus on examining the poetic consequences of novelistic renewal in relation to factors such as digital environments, multimodal storytelling, and reader collaboration.

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<sup>11</sup> Auerbach E. *Mimesis: The Representation of Reality in Western Literature*. Princeton: Princeton University Press, 2003. 576 p.



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