



Reading Culture As A Factor Shaping The Social Image Of Creators

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Abstract: In this article, the impact of reading culture on the formation of the social image of creators, especially poets, is revealed on the basis of scientific theoretical conclusions. Also, attention is paid to the stages of transformation of the social status of artists from ancient times to the present day. In particular, the article analyzes the role of poets and writers in the society in the history of Western culture. In addition, the development of the reading culture in accordance with the social changes of the society is also studied.

Keywords: Management, system, higher education, education, institutional, social mechanism, quality of education, subsystems, methods.

INTRODUCTION: Social status roles of creators in society, socio-political activity, value goals, motives, spending free time and other features determine their social image. It is known that this process was evaluated differently in different eras of human society. "The formation of the society in certain socio-historical conditions, its value system, customs, traditions, stereotypes, standards of behavior are the basis for the formation of the social image of the creator" [1]. Along with these factors, the place of reading culture in society, its social functions, its creative status, its roles, and its socio-political activity, in other words, its social image, ensure a change and transformation. Indeed, the importance of reading and using books is emphasized by many thinkers, scientists and philosophers.

METHODOLOGY

This article uses as a theoretical methodological basis the works of foreign scholars such as M. Woodmasy, M. S. Kagan, O. A. Krivtsun, B. Russell, R. Barth, as well as the research of Uzbek researchers: A. Umarov, A. Kholbekov, K. Kalanov on the formation of a reading culture among young people, increasing the creative

and intellectual potential of young people, etc. In addition, the article uses the methods of comparative analysis and content analysis.

MAIN PART

As we have emphasized above, the importance of the socio-regulatory impact of reading culture on society has been known since ancient times. Thinkers, philosophers, and poets have expressed various opinions on such problems as the role of literature in human life, the status of poets and writers in society, and their freedom of creativity. The ancient Chinese source book "Shu-King", attributed to the 22nd century BC, contains the following considerations in this regard: "Poetry and music educate a person to be cheerful but determined, kind but firm, thoughtful but courageous" [2]. The ancient Chinese philosopher Confucius distinguishes four forms of poetry's influence on human life:

1. "Poetry strengthens "Xin", and as a result, it affects the emotions and mind;
2. It unites people in the form of "Qing";
3. It gives an idea of the morality of different peoples in the form of "Guan";
4. It softens the hearts of rulers in the form of "Yuan" [3].

Based on the above considerations, it can be said that reading books, especially fiction, is a regulatory and manipulative tool that affects human behavior. Based on these factors, it can be concluded that the role of poets in society was different in different periods and in different social systems. Economic and political situations in societies, religion, value, traditions forced the status of the poet to occupy different positions along the social hierarchy.

In ancient society, the pursuit of intellectual contemplation, which was considered socially prestigious, was initially condemned as a form of profit from one's labor. Poets of this Byzantine period occupied lower positions in the social hierarchy of society. The social status of a poet as an intellectual stratum during this period depended on two factors:

1. To realize one's creativity selflessly. According to him, for the poet, the first priority was creative freedom, intellectual reflection;
2. To receive payment for one's creativity. The poet who chose this path could not participate in events organized for representatives of the upper class, who were equated with physically working citizens [4].

Later, as a result of the Athenian democracy, artists, especially poets who wrote in the genre of tragedy,

gained significant intellectual influence. Poets such as Euripides, Sophocles, and Aristophanes wrote during the Athenian democracy and achieved high social status. Also, playwrights and poets were recognized as wise men. In this sense, there is a competition between philosophers and poets. For example, Plato, while answering the question "should poetry be considered a true art or not?", criticizes the ideas that existed at that time about the social function of the poet (as the father of wisdom, as a guide) [5].

It should not be overlooked that, from an intellectual point of view, the poet was indeed perceived as a guide for the Greeks of the Middle Ages. For example, Homer's epics were not only a collection of poems with a certain rhyme and meter, but also used as a practical program in military and state administration. In addition, the Greeks received information about the gods, interpersonal relationships, emotions, and everyday life issues from the works of Homer, Hesiod, and other playwrights. Therefore, poets were recognized as knowledgeable, unique experts in social relations.

However, Plato criticizes poets in his early dialogues, from the Apology of Socrates to the Laws. For example, he makes the following points in the dialogue "The State":

"They speak very beautifully and beautifully, but they speak of things they do not know" [6].

Unlike Plato, Aristotle focuses on the cathartic, or rather, liberating, nature of poetry. "Poets, unlike historians," writes Aristotle, "do not write about real reality, but about potential events. Therefore, poetry is close to philosophy. And the importance of poets in educating citizens of the ideal polis is great" [7].

In the Middle Ages, Christian doctrines permeated all aspects of human life in Western European society. Naturally, art, including literature, appeared within the framework of church traditions. In this sense, the function of the creator, that is, the poet, acquired a religious meaning. The censorship established by the church, which was especially widespread in the art of antiquity, limited the status of the poet from the point of view of creative freedom. The Church Fathers, in particular, Saint Augustine, declared any pleasure, including pleasure in art, to be contrary to religious convictions. According to Augustine: "The poets of antiquity were engaged in idle pastime. The only acceptable occupation for a poet is the interpretation of the "Bible". The divine essence of the Holy Book should crowd out vulgar, frivolous thoughts from the poet's mind" [8].

By the end of the Middle Ages, as a result of the gradual specialization of art, the censorship imposed by the

church began to be relaxed. In turn, the personal responsibility of the creator also increased. However, this freedom also had a hierarchical form, in which the influence of painters and sculptors was higher. Because these creators mainly carried out church orders [9]. However, even this relative freedom did not move the creator beyond the status of a "master craftsman". Literature was not separated from theology, and fine arts from pleasure. As a result, the creator did not have freedom in the true sense of the word, the status of a creator, a creative person.

The ideas of beauty, harmony, and human goodness, which were promoted by the humanist principles of the Renaissance, formed a new worldview towards creativity and art. This process later created the basis for the formation of creative people, including poets and writers, as a unique intellectual stratum. It was during the European Renaissance that art was equated with science. As historian P.P. Haydenka put it, "When a person creates a certain work of art, his work is perceived as an imitation of the creator [10].

This approach to art, of course, determined the social position of the creator, and in particular the poet, in society. From the point of view of the ideas of the Renaissance, the main goal of the poet was to humanize man. The poet should first of all enlighten people. "Because poetry has a faster effect on the human mind than the sermon of a priest or the heavy teachings of a philosopher" [11].

At this point, the following thoughts of the philosopher B. Varki can be cited: "the goal of the poet is to enlighten the human spirit, and he can imitate, exaggerate and lie, but as a result, people feel happy" [12].

As mentioned above, the ideas of the Renaissance lifted the creator from the status of a "master". In particular, the visual arts and literature were freed from craftsmanship and theology and became independent activities. As a result, creators were formed as a unique intellectual stratum in society. In European culture, the social image of poets and writers began to take on a certain shape. Their behavior and actions differed from the standards of behavior accepted for an average person. Memoirs of the lifestyle of poets such as Petrarch, Dante, and Boccaccio are a vivid example of this.

Each work of the creator was evaluated as a perfect reflection of the whole world, or the universe, the product of a brilliant mind. As a result, the creator, who was considered an original in medieval society, became a member of the social elite by the Renaissance. The features that were manifested in the social image of the poet of the Middle Ages as skepticism and

shamelessness, acquired meaning in the Renaissance as uniqueness and individuality. Now, rather than reflective behavior, the poet manifested such features as meditative calmness and observational thoughtfulness. By the 16th-17th centuries, art in European culture began to abandon the influence of humanistic ideas. Science and art were separated into separate branches. In all types of art, trends such as classicism and romanticism emerged. Human thinking and feelings were contrasted. In turn, under the influence of these processes, the social role and social image of the creator acquired a new meaning. As the French poet La Fontaine put it, "it was classicism literature that led to a sharp division into genres such as tragedy, comedy, ode, parable, and fairy tale. This division had a social significance rather than a purely aesthetic content. Because the goal of classicism literature was to educate a person, and it refers to a citizen rather than an abstract person. For a citizen, duty prevails over any personal interest" [13].

The changes in European social life and culture at the end of the 18th century brought about a sharp change in people's worldview. Faith in the possibilities of man and his thinking united creative people of different positions. Social values, which emerged under the influence of the ideas of rationalism, formed the basis of the activities of the French Enlightenment. It should not be overlooked that the leaders of the French Enlightenment, such as Voltaire, Rousseau, Montesquieu, Diderot, were creative people who also worked in the field of literature. In this sense, the role of a poet and writer in society consisted of promoting views such as faith in the progress of science and secularism to the people. It was at this time that various associations of philosophers, scientists, poets and writers began to acquire institutional significance.

"The place of art and culture in society was reflected in the unification of academies. Membership in academic hierarchies provided the creative person with great opportunities" [14].

In this period, the capabilities of the academies could not cover all regions, therefore they needed their support. The institution of patronage, established during the Renaissance, can also be shown as one of the systems affecting the status of the creator in society. This institution allowed the artist to receive various degrees of privileges and orders, starting with various positions in the royal palaces.

"In the courts of European kings, poets who wrote mainly worked in positions such as valet, poet, secretary" [15]. A unique balance was maintained between the creator and the leader, that is, the customer. In this case, the patron's task was to

recommend the poet to the necessary position. In turn, the poet also asked the customer to guarantee a regular salary. "In a word, the patron was able to assess the individual abilities and skills of the creator. With some exceptions, the creator did not demand excessive privileges. He primarily favored economic freedom" [16].

By the 19th century, especially in the kingdoms of Belgium and the Netherlands, the concept of the "free artist" was put forward. This concept protected the artist from being dependent on the client in every way, economically and aesthetically. According to it, the artist created for an anonymous client. This relationship, based on the laws of the market, turned the author into an aesthetically and financially free artist. "As a result, poets were freed from having to be patient with the level of aesthetic knowledge of the patron and created according to their own ideals and ideas. But this freedom was limited by the laws of the market" [17].

This concept, which was seen as an experiment in Holland, paved the way for the creation of a modern model of the relationship between the creator and society, a product of the cultural life of the new era.

The concept of the "free creator" led to the formation of a unique and rigid stereotype in the cultural life of Europe of the 19th century. This cultural stereotype implied seeing the creator as an absolutely free person. However, the relationship between the creator and art did not give the expected result. The concept of the "free creator" remained abstract from a social point of view. Because creative activity was fundamentally assessed as an independent activity, separate from craftsmanship or a certain type of service. Already in the 19th century, the positions of court poet and court composer became a thing of the past. The new social system that emerged left the poet no other option than to use his creativity as a specific profession, that is, a profession. "The artist, as a professional, was forced to make a living from the profits of his work. This process led him to use art for commercial purposes or to become a propaganda tool for certain political groups. Neither of these situations was consistent with the idea of a free artist" [18].

CONCLUSION

Summing up the above considerations, it can be said that the mythologizing of the social image of the Creator shaped views on separation from society, rebellion against social norms, and the behavior of specific circles that is not like the general public. Such an absolutization of the subjectivity of the creator led to a decrease in the social significance of art and the author's position in opposition to society. The

individual's influence on utilitarianism and egoism idealized the creator as a supporter of aesthetic values. In this sense, the ideas put forward in 19th-century Europe expressed a desire to overcome the crisis that arose as a result of the opposition of the individual and society. The concept of "solidarity" created by classical sociologists was proposed as a solution to this crisis. According to him, C. Saint-Simon, C. Fourier, P. Proudhon, O. Comte, and E. Durkheim did not separate art as a socio-cultural phenomenon from society.

For example, Proudhon firmly defines the function of the creator in society as follows:

"We do not ask the poet, the artist or the composer for their personal feelings. They write, draw and sing not for themselves, but for us. For art is a monument of human social life, it comes into being as a result of a person's reaction to real reality. Only then does art manifest its socio-cultural function" [19].

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