

Formulating The Doctrine Of Promptocentrism: Shifting The Creative Act To The Stage Of Intellectual Management Of Generation

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Abstract

This comprehensive research report formulates and substantiates the doctrine of promptocentrism—a new philosophical and methodological paradigm postulating a fundamental shift in the ontology of creativity in the age of generative artificial intelligence (GenAI). It examines the transformation of the creative subject's role from a demiurge-executor to an architect of meaning and a director of generative processes. The phenomenon of "intellectual generation management" is analyzed as a new form of cognitive labor, replacing traditional craftsmanship with semantic design (prompt engineering) and curatorial selection. The study draws on cybernetic theory, philosophy of technology, R. Barthes' concept of the "death of the author," and contemporary debates on copyright. Special attention is paid to multimodal aspects of prompting and the specifics of integrating generative models into national linguistic ecosystems, particularly in the context of the Uzbek language. The report proposes a new taxonomy of skills for "Homo Promptus" and outlines the future of professional activity in creative industries.

Keywords: Promptocentrism, generative artificial intelligence, intellectual management, prompt engineering, philosophy of technology, death of the author, distributed creativity, algorithmic aesthetics, cognitive offloading, Uzbek language.

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1. Introduction

Modern technogenic civilization is experiencing a moment of singularity in the realm of content and meaning production, driven by the ubiquitous implementation of generative artificial intelligence (GenAI). This technological shift, comparable in scale to the invention of writing or the printing press, requires not merely the adaptation of existing practices but a radical revision of the very foundations of creative activity.

The traditional model of creativity, based on the inextricable link between the concept (intention) and its physical or immediate digital embodiment (execution), is

undergoing deconstruction. It is being replaced by a new paradigm, which, within the framework of this study, we define as the doctrine of promptocentrism. The essence of promptocentrism lies in asserting the primacy of the linguistic and semantic coding of a task over the technical mastery of its execution.

In this new ontological reality, the "prompt" ceases to be a utilitarian instruction for a machine and transforms into an independent cultural artifact that serves as a carrier of creative will. The creative act thus shifts from the stage of production (writing code, drawing lines, composing text) to the stage of intellectual management of the

probabilistic spaces of neural networks.

The relevance of this research is dictated by the need for a theoretical conceptualization of the tectonic shifts occurring in the philosophy of art, management theory, and cognitive psychology under the influence of AI. We are witnessing a crisis of traditional authorship, described long ago by Roland Barthes, which in the digital age acquires a literal embodiment: the author dies as a craftsman to be reborn as a curator and orchestrator of hybrid human-machine systems.

The goal of this work is not only to describe the phenomenology of promptocentrism but also to propose a structured methodology for the intellectual management of generation, which could serve as a foundation for professional activity in the AI era. The study covers a wide range of issues: from the philosophical roots of algorithmic aesthetics to the applied aspects of prompt engineering in specific linguistic environments, such as the Uzbek language, which faces unique challenges in the global digital ecosystem.

The work is based on an interdisciplinary analysis synthesizing approaches from the philosophy of technology, computational linguistics, art history, and law. We rely on a vast array of data, including academic articles, industry reports, and philosophical treatises, to reconstruct a holistic picture of the new creative reality. Special emphasis is placed on the transition from the paradigm of "creation" to the paradigm of "management," where the key competencies become the ability to abstract, systems thinking, and the ethical validation of results.

In ancient philosophy, the concept of *techne* (craft, art) implied the unity of knowing and doing. The master was one who knew the material and knew how to give it form with their own hands. With the advent of the industrial era, the alienation of physical labor occurred, but intellectual labor (writing text, creating an image) remained the prerogative of the human creator for a long time. Generative AI completes this process of alienation, invading the very essence of *poiesis* — the production of being from non-being.

The doctrine of promptocentrism asserts that the modern creator is no longer obliged to possess *techne* in the sense of an instrumental skill (holding a brush or knowing Python syntax). Their *techne* becomes purely linguistic and conceptual; as Lev Manovich notes in "Artificial

Aesthetics," we are moving from creating representations by hand to "predicting" images and texts based on massive datasets.

In this logic, the prompt acts as the formal cause (*causa formalis*) in the Aristotelian sense, setting the structure of the future object, while the neural network provides the material cause (*causa materialis*) — the latent space of all possible variations. This shift has profound epistemological consequences; creativity ceases to be an act *ex nihilo* (creation out of nothing) and becomes an act of navigation through an already existing but hidden space of possibilities. The prompter is an explorer who, using language, paves a path in the multidimensional vector space of the model, actualizing specific potentialities.

The concept of the "death of the author," proposed by Roland Barthes in 1967, finds its ultimate expression in the GenAI era. Barthes argued that a text is a "tissue of quotations" woven from multiple cultural codes, and the figure of the Author is merely a modern myth; generative models, trained on trillions of tokens of human knowledge, are ideal Barthesian "scriptors": they have no biography, passions, or intentions—they merely recombine signs.

However, the doctrine of promptocentrism does not agree with the complete disappearance of the subject; instead of the romantic Author-Genius, the figure of the Orchestrator or Director appears. Just as a film director does not act in the role themselves but manages the acting, lighting, and editing to realize their vision, the prompt engineer manages the "acting" of the neural network. They set the context, tonality, style, and limitations; David Gunkel, in his works on the philosophy of AI, emphasizes that this process destabilizes traditional notions of authorship, requiring a revision of the very concept of "intellectual contribution".

If previously the value of a work was determined by the uniqueness of manual execution, it is now determined by the uniqueness of the semantic request and curatorial selection. In the legal plane, this generates collisions similar to the *Thaler v. Perlmutter* case in the USA, where the court denied copyright for an image created by a fully autonomous AI, requiring proof of "substantial human involvement". Promptocentrism postulates that it is qualified, complex, and iterative prompting that constitutes the very "human involvement" which

legitimizes the result as an object of intellectual property.

The prompt is not simply an input-output command; it is a formalized cast of the operator's cognitive process. When a user formulates a request, they are forced to structure their implicit knowledge, turning it into explicit instructions. This is a process of externalization of thought. The quality of the system's response (output) is directly dependent on the quality of the thought process embedded in the prompt (input).

Within the framework of the promptocentrism doctrine, various levels of prompt complexity are distinguished, reflecting the depth of intellectual management:

- **Naive Prompting:** Direct, monosyllabic requests ("Draw a cat"). The result is highly random and depends on the model's default settings.
- **Engineering Prompting:** The use of specialized techniques (Few-Shot, Chain-of-Thought) to control the structure and logic of the output.
- **Semantic Design:** The creation of complex scenario constructions that define role models, emotional context, and stylistic nuances. This is the level of "art".

A key thesis of promptocentrism is the assertion that creativity becomes an act of orchestration. In this model, a human does not play a single instrument but conducts an entire ensemble of agents and algorithms. As noted in reports on the future of creative industries, we are transitioning from using disparate AI tools to agentic workflows.

In the orchestration paradigm, the human task breaks down into the following stages:

- **Decomposition:** Breaking down a complex creative task into subtasks executable by AI.
- **Delegation:** Assigning appropriate AI agents (textual, visual, analytical) for each subtask.
- **Synchronization:** Ensuring consistency of context and style between different generation stages.
- **Integration:** Assembling disparate artifacts into a single whole.

This requires the creator to possess not so much highly specialized skills (like drawing shadows) but rather a systemic vision and strategic thinking.

In conditions of an overabundance of generated content, the ability to select (curation) becomes a critically important competency. Generative models are capable of producing an infinite number of variants, but they do not possess taste or an understanding of cultural appropriateness; the function of "aesthetic judgment," described by Kant, remains an exclusively human prerogative. Promptocentrism views curatorship not as a passive choice but as an active process of meaning formation. The prompter, selecting one variant out of a hundred, performs an act of authorial affirmation. Moreover, modern methods such as in-painting (editing parts of an image) or iterative text rewriting turn curatorship into a form of dialogic co-creation, where the boundaries between creation and editing are erased.

The transition to intellectual management carries risks; the phenomenon of cognitive offloading—delegating mental efforts to external tools—can lead to the atrophy of basic skills. If a student stops writing essays independently, relying on AI, they may lose the capacity for critical thinking and structuring argumentation. The doctrine of promptocentrism acknowledges this risk but proposes viewing it dialectically. Liberation from routine cognitive operations (writing standard code, translation, summarization) frees up resources for higher-order tasks—conceptualization, strategizing, and ethical evaluation. However, to maintain intellectual tone, humans must retain "effective control" over the process, understanding the principles of the system's operation and being capable of verifying the result.

The global GenAI ecosystem is characterized by a significant linguistic imbalance; most leading models (GPT-4, Claude, Llama) are trained predominantly on English-language data corpora, which creates a "digital divide" for speakers of other languages, including Uzbek. Direct prompting in the Uzbek language often leads to a decrease in generation quality due to insufficient training data volume and weak representation of cultural concepts in the models' latent space.

This phenomenon poses the task of localizing promptocentrism for the Uzbek community. It is necessary not simply to translate prompts but to create methods of "cultural adaptation" for requests that would allow models to correctly interpret national specificity. Studies show that specific strategies are applied for the effective use of GenAI in the Uzbek context:

- Cross-Linguistic Prompting: Formulating the task in English (to utilize the model's powerful logical capabilities) with a requirement for output in Uzbek.
- Few-Shot Translation: Providing the model with examples of high-quality translation taking into account context, idioms, and respectful forms of address characteristic of Uzbek culture.
- Use of Specialized Tools: The development of national AI platforms, such as Tilmoch AI and UzbekVoice AI, which are specially trained on Turkic language corpora and account for the morphological structure of the Uzbek language (agglutinative structure), often ignored by global models.

Within the framework of promptocentrism, translation ceases to be a mechanical replacement of words; it is viewed as a high-level creative act, requiring the preservation of the "author's voice" and cultural codes. In Uzbek literature and journalism, AI-assisted translation requires thorough post-editing and curation to avoid calques (loan translations) and preserve the richness of the national language. Terms such as "sun'iy intellekt" (artificial intelligence), "generatsiya" (generation), and "ijodiy jarayon" (creative process) are becoming new conceptual markers in the Uzbek intellectual discourse.

The legal system faces the necessity of redefining the concept of authorship. In the *Thaler v. Perlmutter* case, the U.S. Copyright Office took the position that works created by a machine without human "creative contribution" are not subject to protection. However, what constitutes a sufficient contribution? The doctrine of promptocentrism proposes the criterion of intellectual control: if a prompt is the result of a complex, iterative process involving selection, adjustment, and editing, it should be recognized as an object of copyright as a literary work or algorithmic instruction.

In the European Union, discussions are moving towards protecting investments and efforts put into creating complex prompts and curating results. In the Uzbek legal field, this issue is currently at the formation stage, which opens opportunities for adapting best global practices while taking national interests into account.

The phenomenon of "hallucinations" (generation of false facts) is the reverse side of AI creativity. What is an error in information retrieval tasks can become a source of novelty—a semantic shift—in creative tasks. A prompt engineer must be able to manage this parameter, using

the model's "temperature" settings. However, the responsibility for verifying the result lies entirely with the human; intellectual management includes an ethical filter: the prompter is obliged to guarantee that the generated content is not discriminatory, offensive, or misinforming.

The doctrine of promptocentrism predicts the emergence of a new type of professional — *Homo Promptus* ("Promping Man"). This is a specialist possessing hybrid competencies: humanitarian erudition for formulating meanings and technical understanding of algorithm operation for managing their embodiment. In creative industries, a transition is occurring from a vertical hierarchy (master — apprentice) to a horizontal network structure (orchestrator — agents). For the education system, this means a need for a paradigm shift: from teaching memorization and craft skills to teaching systems thinking, inquiry (the art of asking questions), and critical evaluation. In the Uzbek context, this opens a unique window of opportunity for integrating national culture into the global digital code through the creation of high-quality, culturally conditioned prompts and models.

2. Conclusion

Formulating the doctrine of promptocentrism allows for the fixation and conceptualization of the fundamental shift occurring in culture under the influence of artificial intelligence. The creative act transforms from a process of physical creation into a process of intellectual management of generation. The future of creativity lies not in the competition between human and machine, but in their symbiosis, where the human sets the vector ("Why?" and "What?"), and the AI provides infinite possibilities for implementation ("How?"). Promptocentrism is the manifesto of this symbiosis, asserting the primacy of human thought in a world of algorithmic infinity.

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