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THE IMPORTANCE OF CREATIVE TEXTS IN DEVELOPING STUDENTS' INTUITIVE ABILITIES

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Abstract: This article examines the role of creative texts in developing students' intuitive abilities within the educational process. Particular attention is paid to the relationship between literary reading, imagination, emotional perception, associative thinking, and the ability to make informed judgments when information is incomplete or ambiguous. Creative texts, including short stories, poetry, fables, and narrative fiction, provide opportunities for students to interpret implicit meanings, anticipate possible developments, recognize patterns, and understand characters' motivations. Drawing on reader-response theory, educational psychology, and empirical research on reading and creative writing, the article discusses the pedagogical potential of literary texts for strengthening students' interpretive independence and reflective thinking. It also outlines practical teaching strategies, including prediction exercises, open-ended questions, alternative endings, character analysis, and reflective writing. The article argues that intuition in education should not be understood as an inexplicable or infallible faculty, but as a form of rapid judgment that can be informed by accumulated knowledge, experience, emotional awareness, and pattern recognition. The effective use of creative texts therefore requires a balanced approach that combines intuitive responses with textual evidence, critical reasoning, and classroom discussion.
Keywords: creative texts, intuitive abilities, literary reading, imagination, associative thinking, emotional intelligence, critical thinking, language education, interpretive skills.

Аннотация

В статье рассматривается роль художественных текстов в развитии интуитивных способностей учащихся в образовательном процессе. Особое внимание уделяется взаимосвязи художественного чтения, воображения, эмоционального восприятия, ассоциативного мышления и способности принимать обоснованные решения в условиях неполной или неоднозначной информации. Художественные тексты, включая рассказы, стихотворения, басни и повествовательную прозу, создают условия для интерпретации скрытых смыслов, прогнозирования развития событий, выявления закономерностей и понимания мотивов поведения персонажей. На основе теории читательского отклика, положений педагогической психологии и эмпирических исследований чтения и творческого письма раскрывается дидактический потенциал художественных произведений в формировании самостоятельности интерпретации и рефлексивного мышления учащихся. Рассматриваются практические методы работы с текстом: прогнозирование содержания, постановка открытых вопросов, создание альтернативных концовок, анализ персонажей и рефлексивное письмо. Обосновывается положение о том, что интуицию в образовании не следует рассматривать как необъяснимую или безошибочную способность. Она может выступать формой быстрого суждения, основанного на накопленных знаниях, жизненном опыте, эмоциональном восприятии и распознавании закономерностей. Поэтому

эффективное использование художественных текстов предполагает сочетание интуитивных предположений с анализом текстовых свидетельств, критическим осмыслением и обсуждением в учебной аудитории.

Ключевые слова: художественные тексты, интуитивные способности, художественное чтение, воображение, ассоциативное мышление, эмоциональный интеллект, критическое мышление, языковое образование, интерпретационные навыки.

Annotatsiya

Ushbu maqolada ta’lim jarayonida badiiy matnlarning o‘quvchilar intuitiv qobiliyatlarini rivojlantirishdagi o‘rni yoritiladi. Badiiy o‘qish, tasavvur, hissiy idrok, assotsiativ tafakkur hamda to‘liq bo‘lmagan yoki noaniq axborot asosida asosli xulosalar chiqarish qobiliyati o‘rtasidagi bog‘liqlikka alohida e’tibor qaratiladi. Hikoya, she’r, masal va boshqa nasriy asarlar o‘quvchilarga yashirin ma’nolarni anglash, voqealar rivojini oldindan taxmin qilish, muayyan qonuniyatlarni aniqlash va qahramonlarning xatti-harakatlari sabablarini tushunish imkonini beradi. O‘quvchi munosabati nazariyasi, pedagogik psixologiya hamda o‘qish va ijodiy yozishga oid empirik tadqiqotlarga tayangan holda badiiy matnlarning mustaqil talqin qilish va refleksiv tafakkurni rivojlantirishdagi didaktik imkoniyatlari tahlil qilinadi. Shuningdek, matn mazmunini oldindan taxmin qilish, ochiq savollar berish, muqobil yakun yaratish, qahramonlarni tahlil qilish va refleksiv yozuv kabi amaliy usullar tavsiya etiladi. Maqolada intuitiv qobiliyatni tushuntirib bo‘lmaydigan yoki doimo to‘g‘ri natija beradigan hodisa sifatida talqin qilish mumkin emasligi ta’kidlanadi. Intuitsiya to‘plangan bilimlar, hayotiy tajriba, hissiy idrok va qonuniyatlarni anglash asosida shakllanadigan tezkor mulohaza yuritish shakli sifatida qaraladi. Shu sababli badiiy matnlardan samarali foydalanish intuitiv taxminlarni matndagi dalillar, tanqidiy tahlil va jamoaviy muhokama bilan uyg‘unlashtirishni talab etadi.

Kalit so‘zlar: badiiy matnlar, intuitiv qobiliyatlar, badiiy o‘qish, tasavvur, assotsiativ tafakkur, hissiy intellekt, tanqidiy fikrlash, til ta’limi, talqin qilish ko‘nikmalari.

Introduction

Contemporary education increasingly emphasizes the development of students’ cognitive independence, creativity, critical thinking, and ability to respond flexibly to unfamiliar situations. Although these competencies are often discussed separately, they are closely connected in the learning process. Students must not only acquire factual knowledge but also learn to recognize relationships, interpret incomplete information, formulate hypotheses, and anticipate possible outcomes. Within this context, the development of intuitive abilities deserves particular attention.

Intuition can be understood as the ability to arrive at an initial judgment or recognize a possible explanation without consciously articulating every intermediate step. It does not necessarily involve irrational thinking. In many situations, intuitive judgments emerge from previously acquired knowledge, repeated experience, familiarity with patterns, and sensitivity to contextual clues. Nevertheless, intuition can also produce errors, particularly when knowledge is insufficient or when an individual relies on stereotypes and unsupported assumptions. Educational practice should therefore encourage students to develop intuitive responses while learning to evaluate them critically.

Creative texts offer valuable opportunities for this process. Unlike texts that communicate information in a predominantly direct and explicit manner, literary works frequently contain ambiguity, figurative language, symbolic meanings, psychological complexity, and gaps that readers must interpret independently. A reader may infer a character’s emotional state from a

gesture, predict the consequences of a decision, or recognize a conflict before it is explicitly explained. Such activities require students to combine linguistic knowledge, personal experience, imagination, and contextual reasoning.

Louise M. Rosenblatt's reader-response theory provides an important theoretical foundation for understanding this process. According to her approach, reading involves an active relationship between the reader and the text rather than the passive reception of predetermined information. The meaning constructed during reading emerges through the interaction between textual features and the reader's experiences, expectations, and responses (Rosenblatt, 1982). This perspective makes literary reading particularly relevant to the development of interpretive independence and reflective awareness.

The educational value of creative texts is also supported by research into literary interpretation and reading comprehension. Deane (2020) identifies the construction and justification of textual interpretations as important practices in language education, emphasizing inference, consideration of multiple perspectives, and the use of textual evidence. Similarly, research on creative text production suggests that the ability to construct meaningful narratives involves representational processes associated with the comprehension of written texts (Janssen et al., 2015).

The purpose of this article is to examine how creative texts can contribute to the development of students' intuitive abilities and to identify teaching strategies that encourage intuitive responses without neglecting evidence-based interpretation. The discussion focuses on literary reading, imagination, emotional understanding, predictive reasoning, and the pedagogical conditions necessary for meaningful classroom engagement.

The concept of intuition in the educational process

Intuition is a complex cognitive phenomenon that cannot be reduced to a single psychological mechanism. In everyday learning, it may appear when a student senses that a character is concealing something, predicts the ending of a story, recognizes a familiar narrative pattern, or identifies a possible meaning of an unfamiliar expression from its context.

Such responses are often rapid and initially difficult to explain. However, they may reflect the activation of prior knowledge and the recognition of familiar relationships. For example, a student who has encountered several narratives about betrayal may anticipate a conflict when a character begins to behave inconsistently. The prediction may emerge before the student consciously identifies the specific textual details that produced it.

Creative texts can provide an environment in which such preliminary judgments are generated and subsequently examined. A literary narrative presents readers with information in a particular sequence, allowing them to form expectations, revise assumptions, and compare alternative explanations. Students gradually learn that an initial impression is a starting point for interpretation rather than a final conclusion.

This distinction is essential in education. If teachers treat intuition as automatically correct, students may become overconfident in unsupported interpretations. Conversely, if only explicit and logically organized answers are accepted, students may hesitate to express emerging ideas or explore unfamiliar possibilities. An effective learning environment recognizes initial intuitive responses while requiring students to explain, test, and refine them.

Consequently, the pedagogical objective is not simply to increase intuitive reactions. It is to help students develop informed intuition: the capacity to generate plausible interpretations through experience and contextual awareness, then evaluate those interpretations through reasoning and evidence.

Creative texts as a means of stimulating imagination and associative thinking

Creative texts differ from many informational materials because they invite readers to construct mental images, connect events, recognize symbols, and establish relationships between textual details and personal experience. These activities can stimulate associative thinking, which enables learners to connect ideas that may not initially appear directly related.

Poetry, for example, often communicates through metaphor, rhythm, imagery, and symbolic association. A poem describing autumn as a farewell may encourage students to associate seasonal change with separation, maturity, memory, or the passage of time. Different interpretations may emerge because readers draw on different experiences and cultural associations.

Short stories and novels create similar opportunities through narrative structure. A seemingly insignificant detail introduced at the beginning of a story may become meaningful later. Students who notice such details can anticipate developments or formulate hypotheses about the relationship between characters.

Research on creative text production by Janssen et al. (2015) examined the relationship between narrative features and creativity in children's writing. Their findings indicate that sensory richness and the situatedness of narratives are associated with the originality of students' written work. Although this study does not establish that literary reading directly causes the development of intuition, it supports the educational relevance of vivid, contextually meaningful narratives for creative language production.

Teachers can use these characteristics to develop activities that encourage students to generate associations and explore alternative interpretations. For example, after reading a short passage containing a metaphor, students may be asked to explain what the image suggests, identify several possible associations, and justify which interpretation best fits the surrounding context.

The emphasis should be on the quality of the interpretive process rather than the production of a single predetermined answer. Students should understand that interpretations can differ while remaining constrained by the text.

The role of inference and prediction in developing intuitive abilities

Inference is one of the most important processes connecting literary reading with intuitive judgment. Readers frequently need to infer information that the author does not state directly. They may identify a character's emotional condition, reconstruct the causes of an event, or predict what might happen next.

Consider a short narrative in which a student enters a classroom, notices that a friend avoids eye contact, and discovers an unfamiliar note on the desk. The text may not explain the situation immediately. Readers must combine the available clues with their knowledge of social interaction to formulate possible explanations.

A teacher can use this passage to ask the following questions:

- What might the character be feeling?
- Which details support your first impression?
- What other explanations are possible?
- What information would help you decide between them?
- Does the next part of the story confirm or challenge your prediction?

These questions guide students from an initial intuitive response toward more systematic interpretation. They also demonstrate that a plausible hypothesis may need to be revised when new information becomes available.

Deane (2020) emphasizes the importance of developing students' ability to construct and justify interpretations of complex texts. This process involves identifying textual clues, considering alternative perspectives, connecting ideas with context, and reconsidering conclusions in light of new evidence.

The systematic practice of prediction and inference can therefore support several interconnected competencies: attentional sensitivity, contextual understanding, hypothesis formation, and intellectual flexibility. Students learn not only to anticipate possible outcomes but also to recognize the limits of their assumptions.

Emotional perception and understanding literary characters

Intuitive judgments are not exclusively analytical. They may also involve sensitivity to emotions, interpersonal relationships, and the psychological implications of actions. Literary texts are particularly useful in this respect because they present characters with conflicting motives, uncertain intentions, and complex emotional experiences.

When students encounter a character who appears confident but behaves hesitantly, they may infer a discrepancy between outward behavior and inner feelings. A narrative may communicate anxiety through pauses, gestures, changes in speech, or descriptions of the surrounding environment rather than through direct statements.

Such reading encourages students to attend to subtle signals and consider how people may experience the same situation differently. It can also help them distinguish between observable behavior and assumptions about another person's intentions.

However, emotional interpretation requires caution. Students should not be encouraged to assume that they can know another person's feelings with certainty. Instead, they should consider several possible explanations and examine the evidence provided by the text.

A useful classroom activity is to ask students to describe a character's emotional state at three different points in a story. They should identify the textual details that influenced their judgments and explain whether their understanding changed as the narrative developed.

This activity connects emotional awareness with reflective thinking. It also helps students understand that the interpretation of human behavior is provisional and context-dependent.

Literary discussion can further strengthen this process by exposing students to perspectives different from their own. Maine's (2013) research on children's collaborative reading discussions highlights the role of dialogue, questioning, imagination, and empathy in the collective construction of meaning. Discussion allows learners to encounter interpretations they might not have considered independently and to reconsider their initial assumptions.

Reader-response theory and the active construction of meaning

Reader-response theory provides a useful framework for explaining why students may respond differently to the same creative text. Rosenblatt (1982) conceptualizes reading as a transaction between the reader and the text, in which meaning develops through their interaction.

From this perspective, a literary work is not merely a source of information that students must reproduce. It is an invitation to interpret, evaluate, question, and respond. Readers bring their linguistic competence, cultural knowledge, emotional experiences, and expectations to the reading process. These factors influence the associations they make and the interpretations they develop.

This approach is particularly relevant to intuition because the initial response to a literary passage may emerge from a combination of conscious and less conscious associations. A student may sense that a particular ending is likely or that a character's explanation is unconvincing before being able to articulate the reasons.

The teacher's role is to help the student make this emerging understanding more explicit. Questions such as "What made you think so?", "Which word influenced your interpretation?" and "Could another explanation fit the passage?" encourage learners to connect their responses with textual evidence.

A systematic review by Momeni, Aerila, and Routarinne examines classroom applications of reader-response approaches in primary and secondary education. Its analysis of empirical studies identifies literature discussions, free-response and creative writing, varied reading practices, and teacher read-alouds among the approaches used to support students' literary engagement (Momeni et al., 2026).

These practices provide a useful foundation for classroom instruction because they allow students to respond personally while participating in a shared process of interpretation. They also make room for uncertainty, disagreement, and revision, all of which are important to the development of independent judgment.

Practical teaching strategies for developing students' intuitive abilities

The educational value of creative texts depends not only on the texts selected but also on how teachers organize students' engagement with them. Activities should encourage learners to make predictions, express initial impressions, investigate textual clues, and reflect on changes in their understanding.

1. Predicting the continuation of a narrative. The teacher stops reading at a moment of uncertainty and asks students to predict what will happen next. Students explain the clues behind their predictions and compare their ideas with the continuation of the story. This activity encourages anticipation and the recognition of narrative patterns.

2. Interpreting an ambiguous passage. Students read a short extract in which a character's motives are unclear. Working individually or in pairs, they formulate at least two possible interpretations. They then identify the textual evidence supporting each explanation. This task develops flexibility and discourages premature conclusions.

3. Creating an alternative ending. After reading a story, students write a different ending that remains consistent with the characters and the narrative situation. They explain which details they retained, changed, or introduced. The activity encourages imagination while requiring students to maintain coherence.

4. Analyzing characters through indirect clues. Students examine dialogue, gestures, actions, and descriptions of the setting to infer a character's emotional state or intentions. They distinguish explicit information from their own interpretations and consider alternative explanations.

5. Completing an unfinished story. Students receive the beginning or middle of a narrative and construct a plausible continuation. Before writing, they identify the main conflict, possible character motivations, and likely consequences of different decisions. This combines intuitive prediction with structured creative production.

6. Reflective response writing. Following a reading, students write briefly about their first impressions, the details that influenced them, and the aspects that changed their understanding. Comparing their initial and final responses helps them recognize the development of their own thinking.

7. Collaborative interpretation. Small groups discuss a literary passage and identify the different interpretations suggested by its language and events. Each group presents its conclusions and explains the evidence supporting them. This practice helps students encounter alternative perspectives and reconsider their assumptions.

These activities can be adapted to different educational levels. Younger learners may benefit from illustrations, fables, short narratives, and oral prediction exercises. Older students can work with symbolism, unreliable narrators, psychological conflict, and texts that support several defensible interpretations.

The teacher's role and the assessment of learning outcomes

Teachers play a central role in creating an environment in which intuitive responses can develop productively. They should encourage curiosity, accept thoughtful questions, and allow sufficient time for students to explore possible meanings before presenting authoritative interpretations.

A supportive classroom does not require every student to arrive at the same conclusion immediately. Instead, students should learn to distinguish between a creative possibility and a well-supported interpretation. The teacher can acknowledge an original hypothesis while asking the student to identify evidence that strengthens or weakens it.

Assessment should consequently focus on both the process and the quality of interpretation. Relevant criteria include the student's ability to notice textual details, formulate plausible hypotheses, consider alternatives, revise an initial judgment, and communicate reasoning clearly.

It is important to avoid assessing intuition as though it were a directly observable, isolated ability. A student's prediction may be correct by chance, while an incorrect prediction may nevertheless demonstrate careful attention to meaningful clues. The quality of the reasoning process is therefore more informative than accuracy alone.

Teachers should also recognize the limitations of creative-text activities. Not every literary text is equally accessible to every learner, and unfamiliar cultural references or difficult language may prevent students from engaging meaningfully with a narrative. Appropriate text selection, vocabulary support, background information, and differentiated tasks can help address these challenges.

Furthermore, intuition should not replace analytical reasoning. Rather, creative reading should establish a productive relationship between initial impressions and deliberate reflection. This combination allows students to explore possibilities while learning to justify their conclusions.

Implications for language education

The use of creative texts is particularly significant in language education because intuitive interpretation often depends on sensitivity to linguistic form and context. Metaphors, idioms, connotations, dialogue, and changes in tone may communicate meanings that are not directly expressed by individual words.

When students read literary texts in their first or an additional language, they can develop an awareness of how meaning is shaped by context. For example, a familiar word may acquire a different emotional meaning depending on the speaker, situation, or surrounding expressions. Recognizing such differences requires students to move beyond word-for-word comprehension.

Creative texts can also support vocabulary development, reading fluency, oral communication, and written expression. Activities involving alternative endings, character monologues, and interpretive discussions require learners to use language to formulate possibilities, explain relationships, and defend viewpoints.

For students learning a foreign language, teachers can begin with short and linguistically accessible texts before introducing more complex literary works. Visual prompts, vocabulary lists, guided questions, and paired discussion can reduce unnecessary difficulty without removing opportunities for independent interpretation.

In multilingual classrooms, students may bring different cultural associations to the same text. These differences can enrich discussion when handled respectfully and critically. Teachers should encourage students to explain their interpretations rather than assuming that all readers will respond identically.

Ultimately, creative texts can connect linguistic development with broader cognitive and interpersonal learning. Their educational value lies not only in the acquisition of vocabulary or knowledge of literary genres but also in the opportunity to interpret meaning, explore uncertainty, and articulate independent judgments.

Creative texts constitute a valuable pedagogical resource for developing students' intuitive abilities because they invite readers to interpret implicit meanings, recognize patterns, anticipate events, and respond to complex human situations. Through engagement with poetry, short stories, fables, and other literary forms, students have opportunities to connect previous knowledge with new information, generate associations, and construct interpretations that extend beyond what is explicitly stated.

The analysis presented in this article indicates that intuition is most productively understood as an initial form of judgment informed by experience, contextual awareness, and pattern recognition. It should not be regarded as an infallible source of knowledge or as a substitute for critical thinking. In educational practice, intuitive responses become more valuable when students learn to explain their assumptions, identify supporting evidence, consider alternative possibilities, and revise their conclusions when necessary.

Reader-response theory provides a relevant framework for this approach by emphasizing the active role of the reader in the construction of meaning. Research on literary interpretation, collaborative reading, and creative text production further supports the pedagogical importance of inference, dialogue, imagination, and reflective writing. At the same time, these findings should not be interpreted as definitive proof that creative reading alone produces measurable improvements in intuition. Further empirical research is needed to establish the extent to which particular teaching practices influence specific intuitive and metacognitive skills.

For classroom practice, teachers should select age-appropriate and linguistically accessible texts and incorporate activities such as prediction, alternative endings, character analysis, open-ended questioning, and reflective response writing. Assessment should emphasize the quality of students' interpretive processes rather than the correctness of their first impressions alone.

In conclusion, the importance of creative texts lies in their capacity to create an educational space where imagination and reasoning complement one another. By combining intuitive exploration with textual evidence, critical reflection, and collaborative discussion, educators can support students in becoming more independent, flexible, and thoughtful readers. Such an approach contributes to a broader educational objective: preparing learners to interpret complex situations, remain open to alternative perspectives, and make better-informed judgments in both academic and everyday contexts.

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