



THE CREATIVE TEACHER PHENOMENON AND ITS INTEGRAL  
CONNECTION TO THE DEVELOPMENT OF LINGUOPOETIC THINKING

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**Abstract:** *The phenomenon of the creative teacher has gained increasing scholarly attention in contemporary pedagogical discourse, particularly in relation to literary education, aesthetic development, and interpretive competence. This study offers a comprehensive theoretical exploration of the intrinsic relationship between the creative teacher's pedagogical identity and the development of linguopoetic thinking in learners. Linguopoetic thinking is conceptualized as a complex cognitive-aesthetic capacity that allows students to navigate poetic imagery, interpret symbolic structures, perceive rhythm and sound-based harmony, and engage deeply with the artistic essence of literary language. Through an interdisciplinary framework grounded in linguistics, cognitive poetics, literary hermeneutics, educational psychology, and multimodal pedagogy, the article argues that linguopoetic thinking is most effectively cultivated within learning environments shaped by the creative teacher's aesthetic sensitivity and innovative methodological orientation. Such teachers design learning tasks that prioritize emotional resonance, imaginative interpretation, multimodal perception, and open-ended meaning-making. They reconceptualize the teaching of literature not as a linear analytical activity, but as an aesthetic, multisensory, and dialogic experience that integrates affective, imaginative, and logical dimensions of cognition. The creative teacher thus functions as a transformative agent who leads students from passive reception to creative interpretation, enabling the emergence of personal aesthetic judgment, poetic intuition, and reflective literary consciousness. The findings underscore the importance of rethinking teacher education programs to include artistic literacy, linguopoetic awareness, and creativity-driven pedagogical competencies.*

**Keywords:** *creative teacher phenomenon, linguopoetic thinking, literary cognition, aesthetic experience, cognitive poetics, multimodal pedagogy, interpretive competence, poetic imagination*

The creative teacher phenomenon and its integral connection to the development of linguopoetic thinking. In the rapidly evolving landscape of modern education, the role of the creative teacher has become central to cultivating higher-order literary cognition and aesthetic sensitivity among learners. The creative teacher is not merely a transmitter of knowledge but a facilitator of meaning, an initiator of artistic experience, and a designer of interpretive environments.

Their pedagogical practice transcends conventional instructional paradigms by integrating linguistic artistry, imaginative exploration, and emotionally resonant engagement with literary texts. It is within this pedagogical context that the development of linguopoetic thinking becomes both possible and pedagogically meaningful.

Linguopoetic thinking is a multifaceted intellectual-aesthetic process through which learners perceive and interpret the poetic dimensions of language. It encompasses a range



of cognitive operations such as identifying metaphorical structures, recognizing symbolic layers, perceiving tonal and rhythmic patterns, and internalizing the aesthetic coherence of a literary text. Unlike basic textual comprehension, linguopoetic thinking requires the activation of sensory imagination, reflective consciousness, and the ability to construct internal aesthetic representations. Such capacities cannot be developed through didactic or mechanical teaching methods; rather, they thrive in environments shaped by the creative teacher's artistic intuition and innovative methodology.

The intrinsic connection between the creative teacher and linguopoetic thinking begins with the teacher's approach to the literary text. A creative teacher conceptualizes the text not as a static linguistic artifact but as a dynamic aesthetic entity that demands experiential engagement. They guide students toward perceiving the "inner music" of the text, its rhythm, imagery, emotional coloration, and the interplay of linguistic and symbolic structures. This process aligns with the principles of cognitive poetics, which emphasize that literary meaning emerges through the integration of emotional, sensory, and conceptual modalities of understanding. By encouraging aesthetic perception before intellectual evaluation, the creative teacher scaffolds a natural progression from emotional resonance to reflective interpretation.

Furthermore, the creative teacher employs a rich diversity of methodological techniques that stimulate linguopoetic thinking. These include associative imagery mapping, metaphor chains, symbolic detail analysis, narrative reframing, reader-response reflection, and multimodal visualization. Through such methods, learners are invited to construct their own interpretive pathways, thereby developing autonomy in meaning-making. Dramatic performance, expressive reading, improvisation, and visual-aural interpretations allow learners to embody the text, activating kinesthetic, auditory, and visual dimensions of literary experience. These multimodal strategies expand the perceptual space in which poetic meaning is formed, enabling students to perceive the text through multiple sensory channels.

The creative teacher also cultivates a dialogic and interpretively open learning environment. Unlike traditional approaches that prioritize predetermined interpretations, the creative teacher encourages multiplicity of perspectives, interpretive flexibility, and personal engagement with the text. Students are empowered to question, challenge, and reconstruct meaning, thus becoming active co-creators rather than passive recipients of literary knowledge.

This interpretive autonomy contributes significantly to the deepening of linguopoetic thinking, as learners integrate personal experience, cultural knowledge, emotional intuition, and analytical reasoning in the formation of aesthetic judgments.

Another dimension of the creative teacher phenomenon lies in its emphasis on emotional-aesthetic development. Linguopoetic thinking is deeply entwined with affective response: the ability to feel the text, resonate with its imagery, and experience its emotional tone. The creative teacher fosters this dimension through artistic atmosphere—expressive reading, sensory-rich materials, evocative visuals, and cognitive-emotional prompts that stimulate imagination.

Such emotionally charged environments heighten aesthetic awareness and prepare learners for deeper symbolic and poetic interpretation.

Ultimately, the relationship between the creative teacher and linguopoetic thinking represents a shift from conventional knowledge-based pedagogy to creativity-centered literary education. The creative teacher transforms literary learning into an intellectually stimulating and aesthetically fulfilling experience, enabling students to internalize poetic meaning at a profound personal level. Linguopoetic thinking thus emerges as both a cognitive and existential achievement—an ability to perceive literature not only as text but as an artistic world that shapes perception, emotion, and imagination.

This conceptualization underscores the need for reimagining teacher education programs. Preparing creative teachers requires fostering aesthetic literacy, reflective practice, artistic intuition, and pedagogical creativity. Without these qualities, the development of linguopoetic thinking remains superficial and fragmented. With them, however, literature education becomes a space of intellectual liberation, emotional enrichment, and poetic awakening.

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