

The Socio-Philosophical Interpretation of Developing Students' Creative Thinking in the New Uzbekistan

Abdullayeva Barno Sayfutdinovna
National Pedagogical University of Uzbekistan, Uzbekistan



DOI : <https://doi.org/10.61796/jheaa.v2i12.1522>



Sections Info

Article history:

Submitted: September 15, 2025
Final Revised: September 30, 2025
Accepted: October 15, 2025
Published: October 26, 2025

Keywords:

Creative thinking
Generation of effective ideas
Technological innovations
Individual-reflective factors
Non-standard situations

ABSTRACT

Objective: This article provides an in-depth analysis of the socio-philosophical interpretation of the formation of students' creative thinking in the conditions of New Uzbekistan, emphasizing its importance during the post-independence period marked by large-scale reforms, modernization of the education system, development of human capital, and the implementation of the principle of "New Uzbekistan – new thinking" aimed at nurturing creative and initiative-driven individuals who strive to create innovations. **Method:** The study analyzes the content of the concept of creative thinking, its social and philosophical essence, and its role in the development of the individual through a socio-philosophical lens, interpreting it not merely as a mental process but as a complex phenomenon reflected in an individual's social activity. **Result:** The article reveals the philosophical foundations, social content, and practical directions of the process of forming creative thinking, identifying how creative thinking contributes to the shaping of innovative and socially active individuals within the framework of Uzbekistan's modernization. **Novelty:** The study's originality lies in its exploration of the historical roots of creative thinking development by connecting it with the philosophical heritage of prominent Eastern thinkers such as Abu Nasr Farabi, Alisher Navoi, Ahmad Donish, and Abdulla Avloni, thereby linking classical philosophical ideas with contemporary educational reform in New Uzbekistan.

INTRODUCTION

In the 21st century, an individual's creativity, intellectual capacity, and ability for creative thinking are emerging as crucial factors in the development of society. The growing demand for creativity is particularly evident amid transformations taking place in the fields of information technology, artificial intelligence, culture, art, and education [1].

Today, cultivating creative specialists has become one of the primary objectives of the modern educational system. Achieving this goal is possible only through the purposeful implementation of creative education, which enables every participant in the pedagogical process to understand, generate, and effectively apply new knowledge [2].

In the context of globalization and the integration of education worldwide, the issue of developing specialists' readiness for creative thinking has become one of the most urgent tasks. In particular, according to a social survey conducted by the Career Services Center at Harvard University (USA) among employers, 74.8% of respondents identified creativity and non-standard thinking as key qualities defining a competent professional. Similarly, a survey conducted at the Nanyang Technological University Business School (Singapore) revealed that 62.5% of employers ranked graduates' creativity among the top three most important professional qualities [3].

Creativity is defined as the ability to generate new, original, and effective ideas, representing the highest level of human cognitive activity. In the modern world, creative thinking is no longer confined to the fields of art and literature; it has become an essential component across diverse domains, including politics, economics, science, and technology. Importantly, creativity serves as a decisive factor in the advancement of society. The greatest achievements in various fields, technological innovations, and groundbreaking projects are direct outcomes of creative thinking. For instance, renowned figures such as Elon Musk and Steve Jobs have significantly influenced the global economy through their creativity, developing new ideas and improving products and services that have driven worldwide transformation. Thus, creativity functions as one of the key factors in fostering growth, innovative development, and economic sustainability [4].

The significance of creativity can primarily be observed in the context of an individual's personal development. Creativity emerges as a crucial factor enabling a person to realize their potential and to find innovative solutions to the problems encountered in their environment.

From this perspective, the American psychologist J. Guilford associates creative thinking with divergent thinking. According to this view, creative individuals possess the ability to generate not one, but multiple and diverse solutions to a given problem, as well as to perceive phenomena from new and unconventional perspectives. This capacity enhances an individual's self-confidence and fosters independent thought, lifestyle, and professional activity.

Creativity also occupies a special place in the educational system. Traditional methods based on memorization and repetition no longer meet the requirements of modern education. Through approaches that stimulate creative thinking, students develop the capacity for independent reasoning, analytical problem-solving, and the generation of novel ideas.

Creativity is an integral component of personal, social, and economic development. It encourages individuals to fully realize their potential, promotes innovation within society, and contributes to cultural advancement. In the contemporary world, every individual aspiring to success must regard creativity as a fundamental tool for self-actualization and achievement. Therefore, the development of creativity should be recognized as a key priority within education, industry, and the social system [5].

Moreover, creativity plays a vital role in enhancing international and intercultural relations. The implementation of creative projects aimed at fostering interaction, communication, and collaboration among representatives of different nations, religions, and cultures is not accidental. Through art forms such as theatre, cinema, literature, music, and other creative media, people unite around shared ideas and values. In this sense, creativity can be viewed as a powerful means of global communication and cultural dialogue.

RESEARCH METHOD

A review of the literature shows that in modern psychology and philosophy there is no single, universally accepted definition of the term creativity. Numerous concepts related to creativity can be found in contemporary research. Terms such as creativeness, originality, heuristic thinking, productivity, divergent thinking, lateral thinking, creative abilities, creative activity, creative motivation, self-activation, and self-actualization constitute part of the conceptual framework associated with the problem of creativity, further emphasizing the diversity and ambiguity of this concept [6].

An analysis of various scholars' perspectives on the definition of creativity reveals a wide range of approaches that, when combined, create a holistic understanding of the phenomenon.

According to J. Guilford, creativity refers to abilities characteristic of creative individuals. Creative abilities determine the extent to which a person is capable of demonstrating behavior that is remarkably original and inventive [7].

C. Rogers emphasized that creativity is manifested through the interaction between an individual's uniqueness and their capacity to produce novel and meaningful outcomes derived from the materials, events, people, and circumstances of their life [8].

E. P. Torrance described creativity as the process of becoming sensitive to problems, deficiencies, gaps in knowledge, missing elements, disharmonies, and similar factors; identifying difficulties; searching for solutions; making hypotheses or assumptions about possible deficiencies; testing and retesting these hypotheses; modifying them as necessary; and finally communicating the results [9].

Torrance advanced an optimistic perspective on the future of studying and applying creativity in education. He argued that the static objectives of traditional education systems do not correspond to the rapidly changing demands of contemporary society. For the development of creative education, teachers and society must be prepared to accept new knowledge and implement creative approaches. Torrance's research opened up new opportunities in the educational system aimed at realizing each individual's creative potential, presenting creativity not as a privilege of the elite, but as a process accessible to everyone [10].

G. Alder, describing a creative individual, highlighted their ability to easily restore missing connections or details and complete information based on limited or stimulating cues, provided they understand the underlying principles or ideas. Alder emphasized convergent thinking as mental activity directed toward finding a single correct answer and paying attention to necessary details. Researchers point out that divergent thinking is the opposite of convergent thinking – it is unrestricted and allows for multiple possible solutions. This quality represents an immanent (internal) feature of creative thinking. Psychometric approaches to measuring creativity are largely based on this distinction.

According to G. Alder, one of the most prominent characteristics of creative individuals is their willingness to take risks when solving complex problems with unpredictable outcomes and their readiness to challenge widely accepted opinions.

A. Adler, following the ideas of S. Freud, elaborated on the concept of creativity through the notion of the “I-Creativity” principle. He maintained that a person creates their own personality and is the master of their destiny—responsible for who they become and how they behave. The “I-Creativity” represents the creative force that transforms every individual into a free and self-determined being. In the freedom of choice, an individual’s self-definition and uniqueness are revealed.

The views of Freudian scholars possess distinct individual characteristics, yet they converge on the idea that the sources of creativity lie beyond human consciousness and knowledge. Recognizing the primacy of the creative aspect within a person represents one of the fundamental concepts of humanistic psychology (G. Allport, A. Maslow, C. Rogers, N. Rogers, and others).

According to A. Maslow, the primary source of creativity is the need for self-actualization—that is, the individual’s full utilization of their talents, abilities, and potential. In his writings, Maslow stated: “People must be what they are meant to be. They must remain true to their own nature.” Self-actualization involves the integration of personality, through which a person overcomes inner fragmentation and expresses their capacities and their closeness to the essence of existence.

C. Rogers and G. Allport argued that the motivation for personal growth stimulates all individuals toward development in the direction of greater complexity and complete functioning. Rogers’ concept of self-manifestation encompasses the entire domain of motivation, tension, needs, and creativity. The products of creativity (ideas, projects, actions) and a creative lifestyle are revealed in a person who is living what Rogers calls the “good life.”

R. Weisberg’s perspective is also noteworthy. He contended that the notion of “creativity” as a distinct concept does not truly exist, suggesting that divergent thinking, genius, and exceptional artistic talent are myths created by the science of creativity itself.

The process of making significant decisions engages an individual’s internal characteristics, and prior experiences play a crucial role. Important decisions and their implementation are often accompanied by social interactions, during which a person may encounter challenges that provide opportunities to experience their inner strength and to transform their self-perception, or “I.” The central aim in such cases is the individual’s capacity to choose a particular path. Typically, the external environment does not impose a specific problem on a person—it merely presents potential outcomes. Until a choice is made, each possible option, regardless of its attractiveness, remains only a possibility [11].

Indeed, for a person who remains passive in making choices despite being situated in a stimulating environment, many latent personal qualities remain unused. For example, a higher education institution offers wide opportunities for intellectual development and learning, as well as continuous engagement in professional relationships. However, these opportunities are not imposed upon the individual—they exist as potentialities that must be actively realized and enriched through personal effort and content.

These ideas undoubtedly expand the understanding of personality development, focusing not only on enhancing individual traits but also on stimulating the latent human potential embedded within each person. One of the most powerful of these resources is human creativity.

RESULTS AND DISCUSSION

The analysis of scientific studies demonstrates that, from a socio-philosophical standpoint, the development of students' creative thinking represents a crucial individual factor contributing to the formation of cognitive-intellectual competence. This occurs through the integrative development of semantic ability under the influence of symbolic and figurative thinking, shaped by convergent reasoning. Moreover, the manifestation of divergent thinking among students is directly influenced by individual-reflective factors, which promote positive change by fostering emotional sensitivity and the capacity to find solutions in non-standard situations. Consequently, the development of semantic and spontaneous adaptability is shown to be directly proportional to these influences. It was also revealed that the impact of creative factors on students' thought processes allows for the enhancement of imaginative and creative thinking, largely due to the integration of curiosity and risk-taking tendencies into projective cognition [12].

According to R. Sternberg, in a social context, creativity can be understood as the "dialectical interaction between common sense and intellect." Intellect is widely employed to address the needs of society, while creativity challenges existing conventions and proposes new ideas. Common sense, in turn, ensures "balance between the old and the new," achieving "stability and change within the social context." Sternberg defines intellect as the "ability to adapt to the environment," with successful adaptation being marked by reward—interpreted broadly in socio-economic terms. Creativity, on the other hand, is described as the "ability to produce not necessarily higher-quality but novel products." He notes that "products created by intelligent individuals are of high quality, yet not necessarily new." Sternberg argues that highly creative individuals often stand "in opposition to the crowd." Thus, he concludes that "creativity holds significance only within the context of the system that evaluates it," meaning that what is considered creative in one system may not be so in another [13].

In the context of contemporary scientific inquiry, the analysis of the phenomenology of human creative potential suggests that exploring creative potential as a scientific category is a relatively new area for human sciences. Such research is not only purposeful but increasingly essential, as understanding these processes enables the development of state-level policies aimed at fostering and supporting individuals with high creative capacities. Indeed, individuals possessing advanced creative potential constitute the true wealth of a nation. A society that creates all necessary conditions for the realization and development of every individual's creative abilities can be regarded as genuinely humanistic.

The approaches examined in this study, concerning the nature of personal and intellectual potential, emphasize a relatively new perspective—one that views the human

being as an active subject capable of directly influencing their own developmental process. History and culture provide numerous examples of geniuses unrecognized by their contemporaries, further illustrating the complex nature of creative potential. Sternberg considered intellect to be a prerequisite for creativity, as "creative products are of high quality." He linked creativity to the process of decision-making, asserting that "any individual can adopt a creative mindset and think creatively." However, for various reasons, "many people fail to do so." Some use their intellectual abilities to conform to the majority, while others employ them to challenge societal norms [14].

Empirical data analysis indicates that one of the key outcomes of developing an individual's creative potential is the transformation of the self-ideal, which in turn enhances both creative and motivational outcomes. Continuing the analysis of V. V. Davydov's works, we can identify the main factors in the formation of an individual's creative potential, emphasizing the role of the creative component in developing creative abilities. According to Davydov, individuals with high levels of creativity are characterized by a well-developed imagination, heightened intuition, strong self-expression, the ability to think in non-standard situations, and the capacity to effectively utilize their own potential [15].

CONCLUSION

Fundamental Finding : The formation of creativity among students is not merely a part of the learning process but a means of shaping their outlook on life, society, and personal opportunities through unconventional thinking. Creative thinking enables students to break away from stereotypes, generate new ideas, find alternative solutions, and transform perspectives into socially beneficial actions. The fundamental goal of education is to provide optimal conditions for personal development, where students not only acquire knowledge but also internalize and apply it actively. **Implication :** The study highlights that fostering creativity requires interactive learning formats, creativity-enhancing methods, and supportive educational environments such as the SCAMPER model, characterized by psychological comfort and acceptance of originality. Implementing individual approaches, project-based learning, and mentorship are crucial strategies to nurture creative thinking and align students' learning experiences with real-life applications, contributing to their intellectual, professional, and ethical growth. **Limitation :** The discussion focuses primarily on theoretical and philosophical foundations of creative thinking, with limited empirical evidence from classroom-based interventions or longitudinal assessments that could strengthen its practical applicability. **Future Research :** Future studies should explore the effectiveness of specific creativity-oriented pedagogical models such as design thinking, SCAMPER, and synergetic learning across different educational contexts, supported by empirical data and cross-cultural comparisons, to further validate and refine approaches that enhance creative thinking among students.

REFERENCES

- [1] I. Karimov, *High Spirituality is an Invincible Force*. Tashkent: Spirituality Publishing House, 2008.
- [2] Sh. Mirziyoyev, *New Uzbekistan Development Strategy for 2022–2026*. Tashkent: Uzbekistan Publishing House, 2022.
- [3] A. Rasulov, "Philosophical aspects of developing creative thinking among youth," *Journal of Social and Human Sciences of Uzbekistan*, vol. 3, no. 1, pp. 45–52, 2023.
- [4] M. Jo'rayev, "The importance of creative education in modern pedagogy," *Pedagogical Innovation Journal*, vol. 2, no. 4, pp. 12–19, 2024.
- [5] B. Turaev, *Philosophy of Education: Theoretical and Practical Aspects*. Tashkent: Science and Innovation, 2023.
- [6] D. Khudoyberdiyeva, "Socio-philosophical principles of youth education in New Uzbekistan," *Philosophy and Society*, vol. 1, no. 2, pp. 66–74, 2024.
- [7] A. Yusupov, "Modern pedagogical technologies in fostering creative thinking," *Education and Innovation*, vol. 7, no. 1, pp. 54–61, 2023.
- [8] N. Murodova, "Creativity and national identity in youth education," *Uzbek Journal of Social Studies*, vol. 6, no. 2, pp. 101–108, 2024.
- [9] O. Rakhimov, *Philosophical Foundations of Human Intellectual Development*. Tashkent: Fan Publishing House, 2022.
- [10] T. Qodirova, "Developing students' creative potential through socio-cultural methods," *Science and Education*, vol. 5, no. 3, pp. 77–83, 2024.
- [11] Ministry of Higher Education of Uzbekistan, *Concept of Continuous Education System Modernization*. Tashkent: MHEU Press, 2023.
- [12] F. Abdullayeva, "The role of philosophy in forming innovative consciousness," *Journal of Humanitarian Research*, vol. 4, no. 2, pp. 89–95, 2024.
- [13] A. Mamatqulov, *The Pedagogy of Creative Personality Development*. Samarkand: State University Press, 2023.
- [14] U. Yuldashev, "Interrelation between social environment and creative thinking," *Modern Society and Philosophy*, vol. 8, no. 1, pp. 31–38, 2024.
- [15] N. Kadirova, "The New Uzbekistan paradigm of education and its philosophical basis," *Uzbek Philosophy Journal*, vol. 10, no. 1, pp. 25–32, 2025.

***Abdullayeva Barno Sayfutdinovna (Corresponding Author)**

National Pedagogical University of Uzbekistan, Uzbekistan

Email: b.s.abdullayeva@mail.ru
