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*Article*

# Using the Six Thinking Hats Method in Teaching Ibrayim Yusupov's Creative Works

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**Abstract:** This article examines the pedagogical application of Edward de Bono's Six Thinking Hats method in teaching the creative works of the Karakalpak poet Ibrayim Yusupov. Particular attention is given to the poem "Búlbúl Uyasí" ("Nightingale's Nest"), which provides rich material for multidimensional literary interpretation. The study analyzes how the six thinking positions can organize students' examination of factual information, emotional experience, critical problems, positive values, creative alternatives, and general conclusions. The methodology is based on qualitative analysis of the literary text and the pedagogical model presented in the source material. The results indicate that the Six Thinking Hats method can transform literary analysis from a predominantly reproductive activity into an interactive process involving factual reading, emotional and aesthetic perception, critical evaluation, creative interpretation, and synthesis. The approach is particularly appropriate for large lyric-epic works because it enables students to examine narrative events and artistic meanings from complementary perspectives. The study concludes that the method can contribute to the development of independent thinking, critical judgment, creativity, active participation, and deeper appreciation of Ibrayim Yusupov's literary heritage.

**Keywords:** *Ibrayim Yusupov, "Búlbúl Uyasí", Six Thinking Hats, literary education, critical thinking, creative thinking, Karakalpak literature, literary analysis, teaching methodology*.

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## 1. Introduction

The teaching of literature has an important role in developing students' ability to think independently, interpret artistic texts, express personal opinions, and understand literary characters and events from different perspectives. Literary education is therefore not limited to remembering biographical information or reproducing the plot of a literary work. Students need opportunities to question the text, interpret its emotional and aesthetic dimensions, identify its positive and problematic aspects, and formulate their own conclusions [1] .

This issue becomes particularly important in the teaching of large lyric-epic works. Such works normally combine narrative development with lyrical reflection, historical background, emotional experience, symbolism, characterization, conflict, and moral ideas. A single analytical perspective cannot always reveal the full range of meanings contained in such texts. If students concentrate only on the plot, they may overlook the emotional and philosophical dimensions of the work [2]. Conversely, an exclusively emotional approach may prevent them from examining historical facts, narrative structure, and artistic construction.

The Six Thinking Hats method proposed by Edward de Bono offers a practical framework for overcoming this problem. The method enables learners to approach one subject from several clearly differentiated perspectives. In the proposed classroom model, students are divided into six groups, with each group responsible for a particular type of thinking [3].

Ibrayim Yusupov's literary heritage is particularly suitable for such an approach. His lyric-epic works contain a combination of narrative events, human emotions, social circumstances, moral conflicts, and philosophical implications. "Búlbúl Uyasí" provides especially rich material because its narrative incorporates contrasting emotional situations, natural images, sacrifice, hope, tragedy, and human relationships [4].

The purpose of this study is to examine the methodological potential of the Six Thinking Hats strategy in teaching "Búlbúl Uyasí" and to demonstrate how its six analytical positions can contribute to students' comprehensive interpretation of Ibrayim Yusupov's creative work [5].

## 2. Materials and Methods

The study is based on the methodological material devoted to applying the Six Thinking Hats technique to Ibrayim Yusupov's creative work, particularly the poem "Búlbúl Uyasí". The research uses qualitative textual and pedagogical analysis. The poem is considered not simply as a literary text but as a learning environment in which students can perform different cognitive operations.

The instructional procedure begins with an explanation of the six hats and their respective functions. The teacher organizes the class into six groups or, depending on classroom conditions, uses the method collectively. Each group receives a specific analytical task.

The white hat is associated with facts, information, and objective evidence. Students identify information about the poem, its characters, historical period, geographical references, and chronological sequence of events. Personal emotional judgments are excluded at this stage so that students learn to distinguish textual evidence from subjective interpretation.

The red hat focuses on emotions, intuition, and aesthetic perception. Students discuss the feelings produced by particular events and characters. In "Búlbúl Uyasí", the discovery of the nestling, the death of the mother bird, the arrival of the letter announcing the teacher's death, the birth of a child, and the later tragedy provide substantial material for emotional interpretation.

The black hat represents critical thinking. Students identify conflicts, weaknesses, risks, contradictions, and problematic aspects of the narrative. They can question the historical realism of particular events, the construction of characters, the organization of parallel episodes, and the relationship between artistic representation and historical reality.

The yellow hat represents positive and optimistic thinking. Students search for hope, courage, moral strength, humanistic values, and constructive meanings. The hedgehog's intervention to protect the nestling becomes an example of courage and self-sacrifice, while the mother bird's death while protecting its offspring provides an example of devotion and sacrifice.

The green hat represents creativity and alternative thinking. Students are encouraged to imagine how events might have developed differently. They may create alternative endings, introduce hypothetical situations, or consider how the meaning of the poem might change if a different character or image were used.

The blue hat is responsible for organization, synthesis, and conclusion. The teacher or student moderator combines the results of the other groups and formulates a broader interpretation of the poem. The discussion can move from individual observations toward questions concerning the place of Ibrayim Yusupov in Karakalpak literature and the relevance of his creative heritage for contemporary students.

## 3. Results

The application of the Six Thinking Hats method demonstrates that "Búlbúl Uyasí" can be approached as a multidimensional literary text rather than through a single interpretive framework [6]. Each hat adds a specific analytical dimension, while their combination produces a more comprehensive understanding of the poem.

**Table 1**. Application of the Six Thinking Hats Method in Literary Text Analysis: Analytical Directions, Student Activities, and Educational Outcomes

| Thinking hat | Main analytical direction | Typical student activity | Educational result |
|---|---|---|---|
| White Hat | Facts and information | Identifying events, characters, historical context and chronology | Evidence-based interpretation |
| Red Hat | Emotions and intuition | Expressing emotional and aesthetic responses | Emotional and aesthetic development |
| Black Hat | Critical analysis | Examining conflicts, weaknesses and contradictions | Critical thinking |
| Yellow Hat | Positive interpretation | Identifying hope, courage and moral values | Value-based interpretation |
| Green Hat | Creative thinking | Creating alternative events and endings | Imagination and creativity |
| Blue Hat | Synthesis | Integrating different viewpoints | Analytical generalization |

The relative structure of the six analytical dimensions is presented in Figure 1. Because the original material does not contain quantitative classroom measurements, the percentages shown in the chart represent an illustrative equal allocation of the six analytical dimensions rather than measured student performance [7].

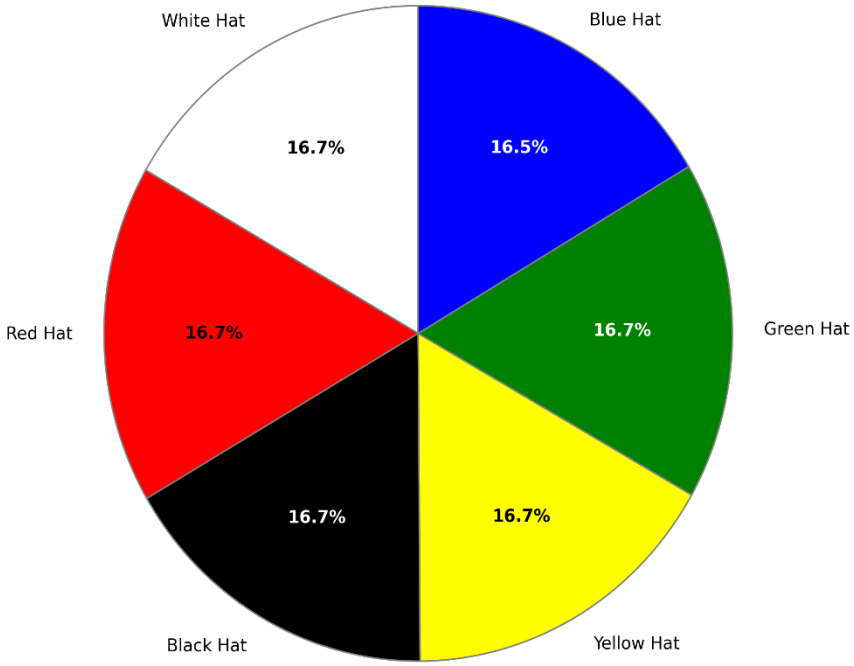



Figure 1. Illustrative distribution of the six analytical dimensions in the Six Thinking Hats method.

The white hat establishes the factual basis of literary interpretation. Students working within this position concentrate on information that can be identified directly from the text and relevant literary context. This prevents interpretation from becoming detached from textual evidence [8]. Attention to characters, historical circumstances, geographical references, and chronological development gives students an initial framework within which later interpretations can be constructed.

The red hat introduces the emotional dimension of reading. "Búlbúl Uyasí" contains a strong contrast between suffering and hope, and these contrasts provide opportunities for students to articulate their emotional responses. The tragedy of the mother bird, the fate of the teacher, and the birth of the child can evoke different emotional reactions [9]. The important pedagogical point is that students are allowed to express these responses as part of literary perception.

The black hat moves students from perception toward evaluation. Students are encouraged to examine the pessimistic aspects of the poem, conflicts between characters, tragic situations, historical circumstances, and possible artistic weaknesses. Questions about historical realism and narrative organization require students to justify their judgments.

The yellow hat provides a necessary counterbalance to critical analysis. The tragic events of the poem do not eliminate its positive humanistic meanings [10]. The hedgehog's attempt to save the nestling can be interpreted as an image of courage and self-sacrifice. The mother bird's death can likewise be interpreted through the concept of maternal devotion.

The green hat changes the student's role from reader to creative participant. Questions such as what would happen if the teacher survived or if the hedgehog did not intervene require students to understand the original narrative before constructing alternatives. This makes creative thinking dependent upon textual comprehension rather than independent of it [11].

The blue hat completes the analytical process by bringing the different viewpoints together. Without this stage, students' observations could remain as disconnected individual opinions. Through synthesis, factual information, emotional impressions, criticism, positive interpretations, and creative alternatives are organized into a general conclusion[12].

The method also has a significant effect on classroom participation. When each student or group receives a specific analytical role, participation becomes more structured. Students who might remain passive during conventional discussion receive a defined responsibility and therefore have a clearer reason to contribute [13].

## 4. Discussion

The results suggest that the main strength of the Six Thinking Hats method lies in the interaction of different modes of thinking. The six hats should not be understood as six unrelated exercises. Together they establish a progression from observation to interpretation, evaluation, creativity, and synthesis.

The relationship between the white and red hats is particularly important. The white hat teaches students to distinguish facts from impressions, while the red hat legitimizes emotional and intuitive responses. Literary interpretation requires both. A reader needs textual knowledge, but a literary work also operates through emotional and aesthetic experience.

The relationship between the black and yellow hats creates another productive balance. Critical reading requires students to identify problems and contradictions, but criticism alone can produce an excessively negative interpretation. The yellow hat encourages students to search for moral strength, hope, courage, and positive values.

The green hat adds a further level of interpretation by encouraging students to reconstruct the narrative imaginatively. Alternative endings can reveal how strongly particular events influence the overall meaning of the poem. Students thus discover that literary meaning is connected not only with individual events but also with relationships between events.

The blue hat is essential because it transforms diversity of opinion into organized understanding. Students should be able to compare interpretations, recognize relationships between them, and formulate conclusions based on the accumulated evidence. The blue hat creates this final stage of intellectual organization.

The method is especially relevant to the teaching of Yusupov's lyric-epic works because these works combine narrative and lyrical principles. The narrative dimension requires attention to characters, events, chronology, and historical context. The lyrical dimension requires attention to emotions, symbolism, aesthetic experience, and philosophical meaning [14].

The teacher's role remains important throughout the process. The rules of each hat should be explained before the activity begins. This is necessary because the effectiveness of the method depends on maintaining the distinction between the six analytical positions. The teacher should also ensure that students eventually connect the separate perspectives rather than treating them as isolated answer.

The percentages in Figure 1 should not be interpreted as experimental measurements of student achievement. They simply visualize the six equally represented analytical components of the teaching model. Actual empirical percentages would require classroom observation, questionnaires, assessment results, or comparative experimental data [15].

## 5. Conclusion

The study demonstrates that the Six Thinking Hats method provides a productive framework for teaching Ibrayim Yusupov's creative works, particularly the poem "Búlbúl

Uyasí". Its effectiveness is based on the combination of six complementary analytical perspectives: factual, emotional, critical, positive, creative, and synthetic. The white hat establishes a factual foundation for interpretation. The red hat develops emotional and aesthetic perception. The black hat encourages students to question, evaluate, and identify problematic aspects of the text. The yellow hat reveals positive moral and humanistic meanings. The green hat stimulates alternative interpretations and creative reconstruction. The blue hat brings these perspectives together and produces a general conclusion. The method is especially valuable for teaching large lyric-epic works because it prevents students from approaching literature from only one direction. It allows a poem to be understood simultaneously as a narrative, an emotional experience, an artistic construction, a source of moral reflection, and an opportunity for creative thought.The approach also strengthens student participation. Assigning specific analytical roles gives learners a concrete responsibility within the learning process and creates opportunities for both active and less active students to contribute. Therefore, the Six Thinking Hats method can be considered an effective methodological tool for contemporary literature teaching. Its application to Ibrayim Yusupov's works can help students move beyond memorizing literary information toward independent interpretation, critical judgment, emotional understanding, creative thinking, and reasoned synthesis.

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