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**Mansur Boltaevich Sherov**

The Educational Institution Of The Chirchik High Tank, Commander And Engineering Knowledge major, Senior Teacher, Department Of Humanities, Tashkent, Uzbekistan

## EVOLUTION OF PHILOSOPHICAL VIEWS ON CREATIVE THINKING

**Abstract:** This article reveals the evolution of philosophical views on creative thinking. It demonstrates the improvement of development by increasing the number of professionals who meet modern requirements and can be creative in any field. Important ideas have been put forward on the formation of creative thinking among military personnel.

**Key words:** Creativity, philosophical views, evolution, creative thinking, creative ability, epistemological task.

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### Introduction

The concepts of "creative ability" and "creative thinking", which are one of the most important social qualities of a person, indicate that a person has a high creative potential, but at the same time is one of the most important signs of a person's independence.

The concept of creative thinking has meant different meanings and views in historical sources. This concept is a combination of words with two different properties, embodying qualitative and quantitative.

"Creativity" expresses its quality, while "thinking" reflects its fundamental nature. Also, creativity in the broadest sense is an activity based on a creative understanding of the specific nature of a person's events and happenings, creative.

It can be seen that even in the above definitions, the two concepts differ from each other in terms of quality and quantity. In ancient times, Greek philosophers expressed differing views on the subject.

In ancient times, the Greek philosopher Socrates understood creativity as the ability of the average state of creative thinking to create internal rules that coordinate human practical activity. According to Plato, a student of Socrates, creativity is the ability of a person to observe in order to create different concepts, while creative thinking is necessary to apply it to daily practical activities.

In general, ancient philosophical thinkers approach the content of creativity from two different perspectives:

- 1) that creativity is a cosmological concept;
- 2) recognize it as a biosocial concept with an individual character.

"Creativity", which has a cosmological meaning, occurs mainly in the works of Plato and Aristotle as syncretism in the form of a product of the world or secular creative mind, but this does not mean that Greek thinkers deny the individual features of creativity. Proponents of biosocial creativity mainly understand the formation of creative thinking as an automatic process as a reflection of natural and social phenomena in the human bioorganism.

In ancient Greek philosophy, creativity is not the source of creation, but creation itself, that is, the creative phenomenon. It is true that Aristotle (384-322 BC) used the concepts of "creativity" and "creative thinking" in his views and tried to distinguish between the two terms. According to him, "creativity" is a process of transition from creative opportunity to creative reality, while "creative thinking" is the end result of this process. Surprisingly, however, in the thinker's subsequent reflections and views, this conclusion was not developed, and both concepts were used in a similar, complementary context. Aristotle explained that "Creation is a deterministic

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activity in self-awareness that creates new qualitative indicators of knowledge" [1].

The distinctive interpretation of creativity and intellect has been of particular importance in the philosophies of Socrates, Plato, Aristotle, and later Kant and Hegel. Plato seeks to justify the creative process through the terms "inspiration" and "divine power". According to him, "the poet does not create with art and knowledge, but with divine power" [2].

Like Greek philosophers, Muslim scholars and thinkers have created their own schools on the subject of "creativity" and "creative thinking." In this sense, religious and philosophical teachings have paid great attention to the development of human creative abilities, such as Mutakallim and Mu'tazilism, Sunni, Shiite and Sufi. In particular, the two major directions of kalam advocated the use of creative methods, the use of creative methods in the interpretation of the rules of Islamic teachings of Mutakallim and Mu'tazilism.

Eastern philosophers Al-Kindi, Al-Farabi, Ibn Sina, Al-Ghazali and Ibn Rushd tried to define the meaning and essence, content and form of the concept of creative thinking in the early Middle Ages and to create a holistic doctrine about it. Abu Nasr al-Farabi, in the example of the poets, said: "Now we tell you that poets will be people of innate ability and ready to write poetry, and they will have the ability to use metaphors and parables. Such poets are capable of writing in many or one type of poetry [3] - emphasizing the importance of artistic creation.

In Western Europe, notions of creativity began to take shape in the late twelfth century as a method of "divine cognition," the highest stage of cognition, rather than human creative thinking. The formation of such perceptions was prompted by debates in the early twelfth century between supporters of Duns Scott, William Ockham, and Thomas Aquinas. We know that Duns Scott and William Ockham, as great exponents of scholasticism, contrast creativity with human thought by emphasizing that creativity is a willful, divine way of knowing, that is, a higher form of knowledge. Thomas Aquinas, on the other hand, argues that creativity is a process of transition from Aristotle's creative opportunity to creative reality, subordinating the will to creativity. According to him, creativity means the aspect of a person who perceives events and happenings only with a creative mind. At the same time, creativity has become a fundamental concept that expresses the nature of knowing events and phenomena through creative intellect.

The famous Dutch philosopher Baruz Spinoza argues that creative thinking acts according to a strict rule set by the intellect. In other words, a person draws creative and independent conclusions about internal and external reality based on the most general concepts through his creative thinking. Also, creative thinking, which acts on the basis of certain rules, acts as some kind of spiritual gun [4].

Creativity serves as the supreme manager of social life, human activity, further improving the ability to think and directs it towards good deeds. Such a creative person always acts in harmony with the being. The French philosopher Henri Bergson called creation "the highest stage of the intellect"[5].

The German classical philosopher Gaggle says, "Creative thinking is the division of a whole into parts. In the process of dividing the whole into parts, the power of creation, the ability to divide the whole into parts, the connection of one of the parts with the other, becomes clear ... The crazy difference of creative thinking is that it combines the creation of new material and spiritual values [6] criticizing his view, the Danish philosopher Syoren Kerkegor points out that his views are overly generalized. Indeed, Gegel was completely devoted to generality. For example. His wife said there was no known food he loved. There was only a common meal for him. The essence of Gaggle's views, according to Kerkegor, was "focused on general essences, in which specific existence and individuality were not recognized here"[7]. According to Giggle, Creation is an ancient human quality. However, people's creative pursuits can be so different that they may even be completely contradictory [8].

The human mind is concerned with its mental intelligence and the fact that its memory does not give reason at the right time, in which man consistently regulates his mental observations on self-understanding of his thoughts about nature and society. For this reason, N. A Shermuhamedova writes that "continuity in science is reflected in the creative process and the emergence of new knowledge that is completely different from the previous one" [9].

Nowadays, there are also religious or mystical approaches to talent, according to which a person can further perfect his talent by performing existing religious practices. From a mystical point of view, man can reflect and further develop his talent on the basis of purifying his existing inner psyche by overcoming his lust.

In our opinion, such approaches should take into account the formation of talent and its further development, taking into account certain positive "positives". That is, talent is a great gift given to man by Allah in the beginning, and it must be used effectively by man, and he must direct it towards noble goals. Such talents have always been an invaluable intellectual property of society and the state.

The first sparks of creative thinking manifesting intelligence, talent, and ability to a certain extent are reflected through the talents of young people. Of course, it is good to direct such talented young people to the profession in a timely manner. The great Eastern thinker, Imam al-Ghazali, in his book Ihyou ulum ad-din (Revival of the Sciences of Religion), commented on the specificity of the human mind and said: "The

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intellect is a part of the necessary sciences. Permissible things are permissible, impermissible things are like knowing impermissible things, and again it is actually true because these sciences exist. Appearance is also called intelligence. But to deny this claim is to say that only these sciences exist"[10].

According to modern scientific conclusions and calculations, only about 300 people have been recognized as geniuses in the socio-historical development of mankind. Increasing the quantity and quality of this category of people in society serves as an important basis for making its present and future brighter.

So, creative thinking performs the following tasks according to the self-reform of nature, society

and man. Creative thinking primarily serves a gnoseological function. That is, man seeks to know the world in which he lives, to perceive reality as a whole, through his creative thinking. Man observes thought by summarizing information about the world received through his senses. This process is a broad interpretation of the epistemological function of human creative thinking, while in the narrow sense, people use their creative potential to gain a solid knowledge of reality, object or event, to critically approach existing knowledge based on imagination, perception, meticulousness and intellectual ingenuity includes.

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