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O.P. Jiyarov

Muhammad al-Samarkand branch of TUIT Named after Khorezmi
Senior Lecturer
010587oybek@mail.ru

A.SH. Usmanov

Muhammad al-Samarkand branch of TUIT Named after Khorezmi
Assistant, Republic of Uzbekistan, Samarkand
asli.usmon@mail.ru

THEORETICAL ASPECTS OF THE STUDY CREATIVITY IN PSYCHOLOGY

Abstract: In psychological reference literature, creativity is defined as “the creative possibilities (abilities) of a person, which can be manifested in thinking, feelings, communication, certain types of activity, characterize the personality as a whole and / or its individual aspects, products of activity, the process of their creation. Creativity is considered as the most important and relatively independent factor of giftedness”.

Key words: creative, possibilities, abilities, activity, competence, intellectual.

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Introduction

Various aspects of the problem of creativity were considered by D.B. Bogoyavlenskaya, A.V. Brushlinsky, V.N. Druzhinin, A.A. Melik-Pashaev, N.N. Nechaev, Ya.A. Ponomarev, B.M. Teplov, D.V. Ushakov, M.A. Kholodnaya, V.D. Shadrikov and others. Today in the scientific psychological literature there are many approaches to the study of creativity, but the conceptual apparatus of this phenomenon is still uncertain.

In psychological reference literature, creativity is defined as “the creative possibilities (abilities) of a person, which can be manifested in thinking, feelings, communication, certain types of activity, characterize the personality as a whole and / or its individual aspects, products of activity, the process of their creation. [1, p. 222].

Comprehension of the concept of creativity is associated both with the result of creative activity, i.e. with the creation of some new material and spiritual values, and with the study of the very process of the

creative act (A.V. Brushlinsky, L.S.Vygotsky, T. Daud, O.K. Tikhomirova, G. Wallace, etc.).

The creation of a new product in the process of creativity presupposes the presence of special creative, or creative, abilities in the subject of activity. A number of researchers (J. Guilford, A. Y. Ponomarev, S. Taylor, E. Torrance, and others) consider creativity as a universal cognitive ability for creativity.

In the scientific literature, an approach to understanding creativity as a personality trait is also widespread (D.B. Bogoyavlenskaya, A. Maslow, etc.) In particular, D.B. Bogoyavlenskaya means by this concept the ability to transform something [2, p. 35].

E.P. Ilyin defines creativity as “the ability for original, but at the same time, demanded work: for something that others did not think about, which brings some benefit” [3, p. 175].

Creativity is a complex multidimensional phenomenon that includes many parameters that characterize a creative personality and creative thinking. Creativity is often identified with divergent

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thinking, characterizing it as an alternative, intuitive, undirected, generating many ideas and options for solving a problem (J. Guilford, L. Ya. Dorfman, etc.).

According to P. Torrens, creativity contains a heightened sensitivity to problems, inconsistency or lack of knowledge; actions to identify such problems and find solutions. According to Y.A. Ponomarev, a creative person should be focused on an intensive search for solutions and be able to see by-products arising in the process of thinking [4, p. 431].

E.E. Tunick notes that a creative personality is characterized by sensitivity to problems, the ability to synthesize, identify similarities and differences, recreate missing details, predict and think divergently, a tendency to independence of judgments, self-confidence, attraction to new, complex and risky tasks, divergence and systematic thinking, openness to inner experience, energy, high sensitivity, tolerance to uncertainty, unconditional acceptance of other people of nature, immediacy, focus on problems, independence from culture and environment [5].

A number of researchers believe that creativity can be viewed as a need for research activity, or as a factor of giftedness (V.N. Druzhinin, A.N. Luk, etc.).

From the standpoint of the systems approach T.A. Barysheva, A. Yu. Zhigalov interpret creativity as a multidimensional mental education, consisting of motivational, emotional, existential, communicative, competence, intellectual, aesthetic symptom complexes [6, p. 27].

A reflexive approach to understanding creativity (E.V. Alfeeva, O.S. Anisimov, S.P. Kurdyumov, V.A. Petrovsky, I.R. Prigozhny, V.M. Rozin, etc.) is aimed at learning to comprehend one's own activities through comparison and study. Comprehension is a reflection, full of contradictions, doubts, experiences, it is a special source of knowledge that relies on the subject's internal experience, in contrast to the external experience of his sensations; realization of the needs for self-report about the experienced experiences of consciousness and for introspection; awareness of how a person is evaluated and perceived by the people around him. Reflection as a self-control of creative actions determines the self-regulation of creative activity and behavior. Reflection leads to a holistic idea, knowledge about the content, methods and means of one's creative activity, allows one to be critical of oneself, makes a person a subject of his creative activity [7, p. 33].

Thus, creativity is the creative ability of an individual, characterized by a willingness to produce fundamentally new ideas and included in the structure of giftedness as an independent factor.

The phenomenon of creativity forms a close connection with the concept of innovation, i.e. creativity is considered the "first step" of innovation (I.M. Kyshtymova, J. Heep and others). Potentially valuable ideas become innovation only at the moment of their implementation, application in practice. So,

according to J. Heep, creativity is a complex of ideas that are further implemented in the form of innovations.

Currently, there are a number of approaches to assessing the level of a person's creativity. In particular, J. Guilford identified such criteria as: fluency (the number of ideas formulated); flexibility (the ability to overcome functional fixity, the transition from one class of phenomena to another); originality (rare compared to other answers); curiosity; elaboration [8, p. 82].

A.N. Luk singled out the following components of creative abilities: vigilance in search, a method of coding information by the nervous system, the ability to curtail mental operations, the ability to transfer, lateral thinking, the integrity of perception, readiness of memory, convergence of concepts, flexibility of thinking, flexibility of intelligence, the ability to evaluate action, to choose one of many alternatives before testing it, ability to "cohere", ease of generating ideas, fluency of speech, ability to follow through. He notes the importance of the ability to carefully search for solutions and ideas in a huge flow of information, paying special attention to the ability to go beyond the already assimilated experience [9, p. 84].

In the fluency of A.N. Luk The bow includes three aspects: the rapid extraction of many properties of objects from memory, the ease of generating ideas and the fluency of speech, which allows you to expose new meaningful ideas into words. Considering the parameter of the flexibility of thinking, he notes the need for the flexibility of the intellect as the ability to "abandon false hypotheses in time" [9, p. 88].

In general, it can be noted that the criteria for assessing creativity depend on the theory within which the research was conducted. For example, the level of volitional effort, stimulating the work of the unconscious, and the tension of the previous work (theory of unconscious work); assessment of previous activities, which is the reason for the decision (theory of constructive intelligence); assessment of pathological conditions that are the result of impaired brain activity (theory of preservation); stimuli that cause determinant tendencies (theories of intentional orientation and determinant tendencies), etc.

Creativity, according to the associative theory, is based on the emergence of new combinations of associations between ideas. The degree of creativity of thinking depends on how distant are the ideas between which associations have arisen. However, these associations must meet the requirements for usefulness and suitability for the problem. Note that V.N. Druzhinin and S. Mednik argue that the establishment of associative links between previously known unrelated ideas leads to the emergence of creative products [10, p. thirty]. S. Mednik the main criterion for assessing creative giftedness is the ease of association and the ability to bring together distant associated ideas. This criterion also presupposes the

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ability to bring concepts closer together and derive new and correct conclusions from them. The generation of a multitude of creative ideas due to a number of associations forms such a trait of a creative personality as "super-inclusion" (D.B. Bogoyavlenskaya [11]).

P.I. Jackson, S. Messik highlight the following aspects of creative thinking: originality, meaningfulness, transformation, as the transformation of material through limitations, the combination of elements of experience [12, p. 79].

According to K. Takeksu, a high level of creativity is expressed in the inquisitiveness of the mind, high energy level, independence, non-conformity, ingenuity in the use of materials and ideas, the ability to concentrate on a matter of interest, as well as flexibility, fluency, originality, etc. [3, p. 134].

To the criteria of creativity of L.N. Drozdikova adds motivational components of creative self-realization (striving for self-improvement, success and leadership in creative activity, etc.), and also emphasizes the importance of self-organization for realizing creative potential (the ability to identify goals and priorities, planning, self-control, self-esteem, introspection, reflection and correction, the ability to overcome difficulties in learning) [12, p. 59].

From the point of view of a number of researchers, the key qualities that form creativity are associativity and dialectic, due to which thinking becomes flexible and original (N.E. Veraksa, A.Y.

Kapskaya, T.L. Mironchik, O.A. Shiyana and etc.). At the same time, dialecticity is understood as the ability to be aware of contradictions in any systems and to operate with them through mental actions of dialectical transformation, unification and mediation.

Thus, the following main approaches to the definition of creativity can be distinguished: personality trait (B. Bogoyavlenskaya, A. Maslow); the creative abilities of the individual (J. Guilford, A.Y. Ponomarev, S. Taylor, E. Torrance); one of the components of giftedness (A.N. Luk); divergent thinking (J. Guilford); a multidimensional phenomenon that includes many parameters that characterize a creative personality and creative thinking (T.A. Barysheva, A.Y. Zhigalov, etc.). Summing up, we can say that by creativity we mean the creative abilities of an individual, characterized by a willingness to produce fundamentally new ideas and included in the structure of giftedness as an independent factor

CONCLUSION

Based on the analysis of the literature, the criteria for creativity were identified: fluency, flexibility, originality, elaboration, resistance to closure, abstractness of the name, the desire for self-improvement, success and leadership in creative activity, the ability to identify goals and priorities, planning, self-control, self-esteem, introspection, reflection and correction, the ability to overcome difficulties in learning.

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