



Distinctive Features of the Formation of Creative Abilities in Young People

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Received 14th Aug 2023, Accepted 16th Sep 2023, Online 31st Oct 2023

Abstract: *The article is devoted to the study of the problem of the development of creativity in modern science. The main directions of creativity research are considered here, the existing scientific approaches to the study of this phenomenon are analyzed: naive-contemplative, monodisciplinary and interdisciplinary. The paper presents the author's interpretation of the essence and structure of creativity.*

Keywords: *study, modern sciences, scientific research, phenomenon, creative ability, philosophical worldview.*

Creative thinking is one of the most interesting phenomena that distinguish a person from the animal world. Already at the beginning of life, a person has an urgent need for self-expression through creativity, a person learns to think creatively, although the ability to such thinking is not necessary for survival. Creative comprehension is one of the ways of active cognition of the world, and it is it that makes possible the progress of both the individual and humanity as a whole.

Attempts to explain the phenomenon of creative thinking were made by ancient philosophers and have not stopped until now. In the twentieth century, psychologists and cybernetics specialists also studied it. Despite such a long attention to the problem, not all its aspects have been fully disclosed, so research in this area continues.

In the course of conducting numerous studies on the diagnosis and development of creativity, researchers have noticed that the fear of being a "black sheep" can act as an obstacle to the manifestation of creativity. Probably, the degree of manifestation of creative abilities depends not only on the giftedness of the individual, but also on internal and external motivation.

The external motivation of creativity is understood as the reaction of the social environment, both positive (encouragement by attention, recognition, approval, as well as material reward) and negative (harsh criticism, punishment). The significance of the influence of external motivation directly depends on the level of internal motivation, i.e. the lower the level of internal motivation, the more significantly the external motivation affects.

Here you can suggest using the following methods of stimulation:

1. to minimize the negative impact of moral and cultural prohibitions can help, for example, such methods of influence as expanding the circle of interests of a person (for example, through training),

self-identification with another person (allows you to look at the problem "with different eyes", while your own value-orientation attitudes recede into the background). The removal of the influence of attitudes formed in the course of activity (for example, the influence of experience in performing similar or similar activities) can be facilitated by switching attention, changing activities;

2. since it is very important to have high self-esteem for creativity, it is advisable to influence it by increasing external positive and minimizing external negative motivation. It is a well-known fact that often the best works of art appeared precisely as a result of work "to order" (for example, the famous "Requiem" in-A. Mozart). It is also necessary to say here that, apparently, the opposition of internal and external motivation is not always legitimate, in some cases they can flow into each other, and purely external motivation in the process of activity can be transformed into internal;
3. researchers of biographies of creative personalities note that creativity manifests itself weaker if relatively long-term stability is established in the emotional sphere, and vice versa, a strong surge of creativity can often cause post-traumatic stress or positive stress (for example, experiencing the euphoria of falling in love). Within the framework of the methods under consideration, it is possible to propose such methods of influence as, for example, a sharp change in the situation, environment, sphere of activity (it is known that scientists, poets, artists often overcame their creative crisis in this way).

It can be assumed that persons with high creative potential initially, or as a result of the individual process of personality formation, are characterized by a weakening of the mechanisms of psychological protection. Thus, a creative person needs a certain courage to perceive and accept the imaginative information of his own subconscious, which does not correspond to those "correct", "moral" motives that are recognized as permissible in this culture and which a person accepts and includes in his system of values.

Personal courage, courage of mind and spirit, psychological and spiritual courage, which is the inner core of a creative personality: the courage to question the generally accepted; the courage to be destructive to create the best; the courage to think like no one thought; the courage to be open to perception from inside and outside; the courage to follow intuition, not logic; the courage to imagine the impossible and try to realize it; the courage to stand aside from collectivity and, if necessary, to conflict with it; the courage to become and be yourself.

The most successful brief formulation of the most essential feature of a creative personality: creative people often surprisingly combine maturity of thinking, deep knowledge, diverse abilities, skills and peculiar "childish" traits in their views on the surrounding reality, in behavior and actions.

The beginning of the new century marks the truly global nature of integration processes in the economic, political, financial, and information spheres of society. Therefore, today the problem of adaptation and socialization of a person in a rapidly changing modern reality is more acute than ever. The most important result of the socio-cultural development of the twentieth century was the recognition of the fact that man is regarded as the main creator of historical progress. In this regard, the creative formation of the younger generation is of fundamental importance, which, due to its socio-psychological characteristics, is one of the driving forces of the progressive development of culture, its preservation and multiplication.

And it is no coincidence that the prevailing educational strategy around the world today is the strategy of forming creative individuality, aimed at realizing the potential of each student, his creativity as an attribute of spirituality, the basis of self-expression and self-realization. It is the creative activity of a person that is defined as a system-forming element of the economic, social and cultural structure of public life, and creatively active people are the national treasure, the wealth of the country. Therefore, the more

effectively the creativity of an individual develops, the more dynamically and progressively the evolution of social life as a whole is carried out.

The necessity and importance of the development of personal creativity are dictated by several factors. Firstly, globalization and intensification of living space, when cardinal changes in the socio-cultural and industrial spheres require a high level of development of adaptive properties and creativity of a person. Secondly, the qualitative characteristics of the highest achievements in science, culture, production, which are primarily due to the high level of creative potential of their authors. Thirdly, the accelerated pace of updating scientific knowledge and the active introduction of modern information and communication technologies into people's daily lives, which brings to the rank of priority the problem of intensive development of creativity of each person's personality.

Social significance and practical relevance dictated the need for scientific development of the problem of creativity development in the conditions of modern information society.

At present, the general theoretical problems of the psychology of creativity, the issues of general and special abilities, the specifics of different types of creative activity and giftedness have been fully studied. In psychology, much attention is devoted to the study of individual parameters, criteria, forms of manifestation and characteristics of creativity, as well as the process of creativity development and methods of its diagnosis are studied.

The problem of personal creativity development in socio-cultural institutions is far from exhaustive study, which emphasizes its relevance and significance. The issues of the optimal age period for the development of creativity, effective methods and technologies for the formation of creative qualities, the sensitivity of age periods for engaging in creative activity, the features of the level realization of creativity depending on age and type of activity, the means of developing creativity at various stages of ontogenesis, etc. require further development.

So, the social significance and practical relevance dictate the need for scientific development of the problem of creativity development in the conditions of modern information society. Since not only society has a formative effect on the individual, but also creatively developed individuals form the basis of the well-being of society. By creating conditions for the fullest creative realization of each person today, we will ensure the prosperity of society in the future.

All this gives rise to many approaches, directions and theories of creativity in world science. Moreover, language studies of creativity, based on English-language works, often contain incorrect translation and use of basic terms, which does not contribute to the development of clear and understandable terminology both for scientific use and for everyday use. This has led to the fact that very often in modern science and in everyday life, the concept of "creativity" and its derivatives are used to please the fashion for beautiful and obscure foreign words, which contributes to the blurring of a strictly defined meaning of creativity as a scientific category.

Let's consider the main approaches existing in science to the study of creativity. At different times, foreign studies have been dominated by different approaches to understanding the essence of creativity, which belong to one of the three groups we have identified:

- A. naive-contemplative,
- B. monodisciplinarian,
- C. interdisciplinary. Naively contemplative is an approach that mystifies creative activity, according to which creativity does not lend itself to scientific analysis, since it is a spiritual process. This interpretation can be seen in the works of Plato and Aristotle.

The monodisciplinary approaches include pragmatic, psychoanalytic, psychometric, cognitive and socio-personal approaches. Representatives of the pragmatic approach were engaged in the development of methods for the development of creative thinking. The methods of "pros, cons, interest" and "thinking hats" by E. de Bono, the technique of "delusional ideas" by Osborne, the method of Gordon's synectics, the method of Adams' reincarnation, aimed at stimulating creative thought and encouraging people to solve problems creatively, were particularly popular. The pragmatic approach is considered as an attempt to put methods and techniques of stimulating creative activity on a commercial basis.

The psychoanalytic approach to the study of creativity is represented by the theory of Z. Freud's idea that creativity is born as a result of the tension between conscious reality and unconscious motives, the concept of adaptive regression and scrupulous thought processing, according to which the source of creativity is the pre-conscious state that occurs between the moment of awareness of reality and deeply hidden unconsciousness.

Within the framework of the psychometric approach, standardized tools have been created that measure creativity as a universal creative ability. One of them was the "Unusual use of objects" test. The researcher noted that creativity is not a gift of a few chosen ones, on the contrary, all mankind is endowed with this property to a greater or lesser extent, "creative potential is distributed continuously among the entire human race, but geniuses are endowed with this quality to a much greater extent than the rest." The theoretical model of creativity created by Guilford and tests for creative thinking became widespread, and the tests themselves soon became the main tool for measuring creativity.

In the context of the cognitive approach, attempts have been made to study the mechanisms and processes underlying creative thought. Both people and a computer modeling a creative thought based on a given program are chosen as the object of research. Representatives of this approach proposed an algorithm by which creative thought passes through two phases in its development: generative and exploratory, and the thought processes involved in these phases include recall, association, synthesis, transformation, substitution by analogy and mental reduction of the object to simpler categorical formations.

The research conducted within the framework of the socio-personal approach is devoted to the study of individual differences, diverse motivation and socio-cultural environment as stimuli for creativity. Scientists note that creative people have certain personality traits, a set of which provides a high level of creativity development. This includes independence of judgment, the ability to find aesthetic appeal in difficulties, the ability to take risks, self-confidence. Thus, he believes that self-confidence, courage, and love of freedom are not only characteristic of creative personalities, but their development increases the possibility of realizing their creative potential.

Integrative and system-structural approaches should be attributed to interdisciplinary approaches. Within the framework of the integrative approach, an integrative theory of creativity is being developed, based on interdisciplinary research and using the achievements of various scientific disciplines. According to the authors, creativity requires six interrelated sources: intellectual abilities, knowledge, thinking styles, personal characteristics, motivation and environment. The creative process can be carried out in the presence of such intellectual abilities as the synthetic ability to see problems in a new light and avoid the usual way of thinking, the analytical ability to evaluate the value of ideas, the practical ability to convince others of the value of an idea.

According to the system-structural approach, four main aspects of the problem were identified: creative process, product, personality and the environment in which a person's creative activity is carried out. These aspects are developed both comprehensively and separately.

Thus, each of the presented approaches to the study of creativity and creativity has made a certain (more or less significant) contribution to solving these problems, which, of course, contributed to the progressive advancement of scientific thought. However, today there are still many unresolved issues in the field of creativity research, among them the problem of the content and structure of creativity as a personal quality and the mechanisms of its development.

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