



UDC 378: 37

CREATIVITY AND THE FORMULA OF PSYCHOLOGICAL FOUNDATION

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Annotation. The article describes the concept of creativity, the process of intellectual thinking and its philosophical and psychological foundations, the formula for the effectiveness of the management of the creative process.

Аннотация: В статье раскрывается понятие творчества, процесс интеллектуального мышления и его философско-психологические основы, формула эффективности управления творческим процессом.

Аннотация: Мақолада креативлилик тушунчаси, у билан боғлиқ фикрий тафаккур жараёни ва фалсафий-психологик асослари, креативлилик жараёнини бошқариш самарадорлиги формуласи ҳақидаги фикр-мулоҳазалар баён қилинади.

Key words: creativity, ability, philosophical and psychological foundation, intellectual activity.

Ключевые слова: творчество, способности, философско-психологическое обоснование, интеллектуальная деятельность.

Калит сўзлар: иждокорлик, қобилият, фалсафий ва психологик асос, интеллектуал фаолият.

Introduction: The term “creative” is derived from English, and the lexical meaning is to create. In some sources, it is also interpreted as "Creativity-English create- creative-creativity." Below, there are the definitions of this term in Russian.

Creativity (from English “create” – invent, make) - the creative abilities of an individual, characterized by a willingness to accept and create fundamentally new ideas that deviate from traditional or accepted thinking patterns and are included in the structure of giftedness as an independent factor, as well as the ability to solve problems that arise within static systems.

The Latin version "creo" of creativity is interpreted as to create and invent" and its Russian definition is as follows.

(in Russian) “CREATIVITY (лат. “creo” — invent, make) the ability to create, the creative acts that lead to a new unusual vision of a problem or situation. Creative abilities can be manifested in the thinking of individuals, in their work activities, in the works of art created by them and other products of material and spiritual culture.”

At this point, in some sources, the term "creative" (creation) is challenged in the text as "creative ability." We try to explain this by the fact that "creative" is a part of the above-mentioned talent.

Literature review: The meaning of the word “iqtidor” (talent, skill). “Iqtidor (apaб.) - power, ability” which is similar to “creative - to create”. If we use the term "gifted" in relation to the activities of a student, we say "a gifted student". Also, if we use the term directly to refer to the problem of developing their abilities, it makes sense to say “developing their giftedness” rather than “developing their talents”.

It turns out that the term is generally called "talent" in the general lexical sense, "gifted" in relation to a person, and "giftedness" in relation to an individual's ability. The same can be said for "creative" and "creativity". In this case we apply it to the ability of students, not to "develop the ability of students to be creative", but to their characteristic side which is called creativity. Instead of it, we can say "constructive creativity" or "creative constructivity" in Uzbek, because it is natural that a simple artist and a creative person are different.

Based on the above analysis of the lexical term "creative", the definition of creativity in the Uzbek language differs from the traditional or generally accepted schemes of thinking of the individual as an integral part of talent, also, it can be said that the creative ability that characterizes the willingness of the seeker to create fundamentally new ideas.

It is clear from the definitions given in the above that a person has the ability to be creative, which is mainly explained as his/her readiness for fundamentally new creative ideas that differ from traditional or generally accepted thought process schemes. We focus on the place of the “thinking process” in the definition in creativity.

The English writer Graham Greene says the following good things about the process of thinking in creativity: anything (event, event) or action (manner, trajectory) that is out of our consciousness and somewhere in the spotlight is like a joke - they all boil in a cauldron of thought and in most cases it turns out to be a new dish that even the chef himself could not imagine. [1]. In English, this process is called "Serendipity", which means that "if talent cannot pass through an emergency so indifferently, it should not be seen as mere intervention, but as a key that reveals the mysteries of nature and solves complex creative problems".

Considering this key problem in the successful solution of creative problems in creativity requires mastering the methods of thinking and remembering information about the extraordinary phenomena, laws and properties of the material world. This can be considered as the basis of a unique "creativity formula".

But it should be borne in mind that the motive of intellectual activity is important in solving any problem in creativity.

Research methodology: Sources say that motive is the behavior of students in psychology. The formation of motives is influenced by demands and instincts, inclinations and emotions, behaviors, ideas and interests.

As in any human activity, students' national craft activities are based on motives that motivate them to specific actions, and it plays an important role in the formation of intellectual thinking (need) for a particular goal.

The following are the reasons for motivating students to be creative (figure 1):

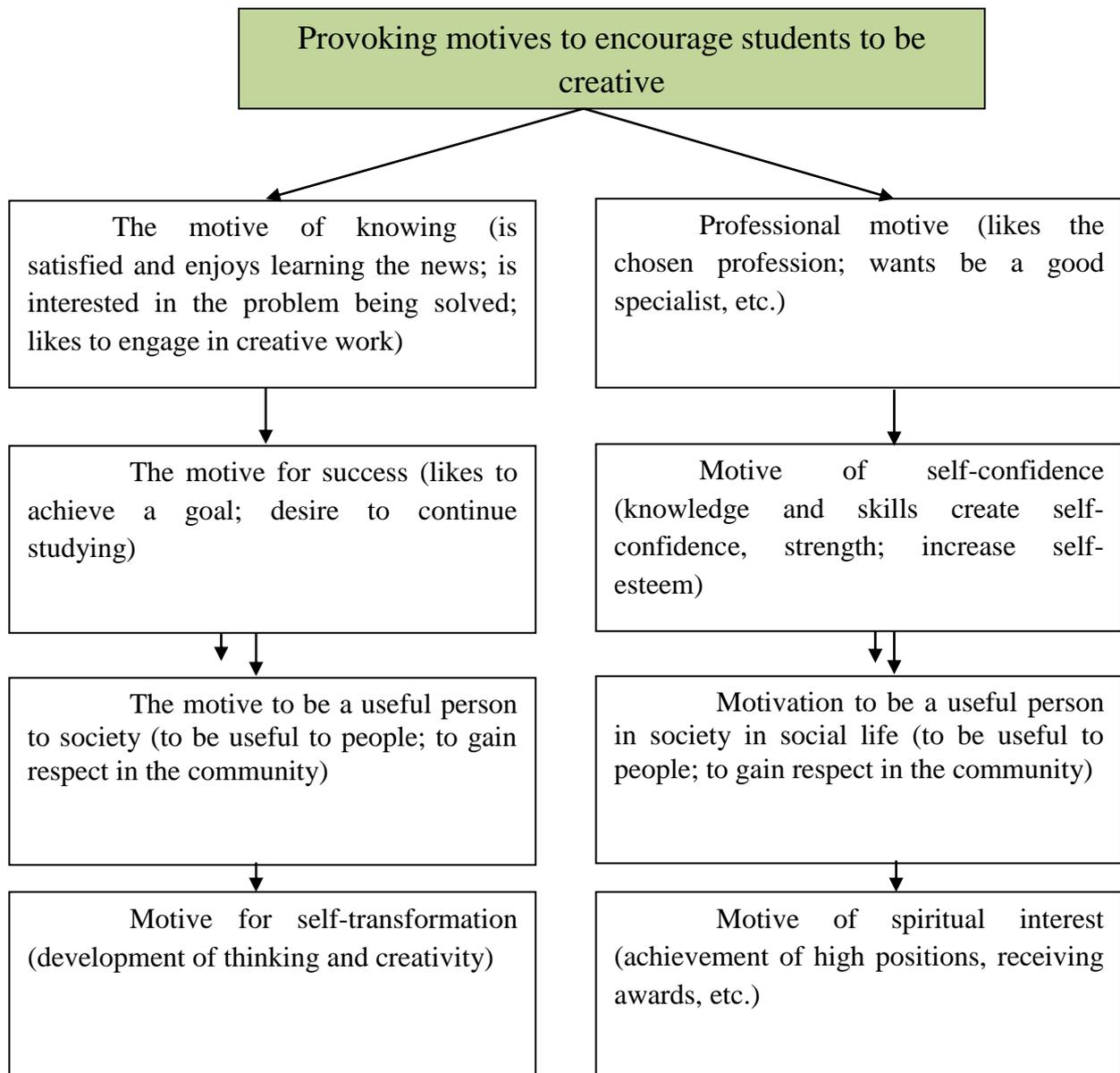


Figure 1. Thought-provoking motives that encourage students to be creative

Some considerations of thinking, which are the key to the successful solution of the problems of creativity mentioned, clarify the content of the formula of creativity. Below we focus on this problem and its solutions.

“In the science of modern psychology, thinking is recognized as an important form of creative activity of the individual and has three distinctive features:

1. Thinking performance is an activity aimed at solving various problems and issues;
2. Thinking performance is an activity carried out in connection with the human instinct;
3. Thinking performance is an activity that arises on the basis of ideas and concepts about the environment around a person, and is based on the process of thinking.

The process of thinking takes place from the moment when a problematic situation is created. Regardless of the nature of the problem, it is primarily a conflict between the needs and capabilities of the subject. As a result, the creative person forms a working hypothesis to find a solution to the problem. In other words, the

issue of creativity here is a specific image (model) of thinking in a problematic situation.

About thinking, Victor Alimasov said, [2] "Black, cinnamon and brown colors make you think sad instead of making happy. But the imagination and thinking is mixed up and created an image that is difficult to express, so everyone thinks (finds) about it according to their abilities and imagination". Also, about the ignorant who are not developed in thinking [3] "The butterfly hits the window in search of light, unaware that it is a glass mask. The aspirations of narrow-minded people are similar to those of a butterfly. It is well known that every thought is born and perfected because of the material and spiritual needs of human beings. Because, "Necessity is a natural feature that arises on the basis of human requirements, a condition that indicates that a living being depends on the obvious conditions of life". [4]. It is under these conditions that thought (thinking) also changes, which we can see vividly in the social development of our primitive ancestors.

According to subsequent views on the concept of thinking, psychologists interpret it as divergent and convergent.

The concept of "divergent thinking" was introduced by J. Guilford (1950). He recommends divergent and convergent thinking instead of inductive ("induction") and deductive ("deduction" - inquiry, inference) thinking, which are the classic concepts of thinking.[5]

Analysis and results

The theory divergent thinking (Latin "divergere" - different directions and options) - involves the use of different options ("Brain storming", "Focal objects" and others) in finding a solution to a problem.

Convergent thinking (Latin "Convergere" - the same direction and perspective) - involves the strategy of using approximate mastered algorithms based on the content and sequence of problem solving in accordance with inductive and deductive reasoning.

Philosophical and psychological foundations of creativity

There are two ways to solve the problem posed in any scientific research: the movement of intellectual thought (imagination) is the same as the transport from the point of departure - from separation, specialness and generality, and vice versa.

Making comparison among the paths of this creative activity, one can imagine the following scheme:

Separation \leftrightarrow Specialness \leftrightarrow Commonness

It is the scheme that forms the subject of logic in philosophy. It does not pay attention to the object of logic, the errors in the way of knowing the truth, the crooked paths or the right way to go to it, as well as the "intellectual barriers" in it and the "bridges" that help to cross it, or in other words the various contradictions do not interest him. Logic recognizes that the end result is truth in its purest form, that is, an intellectual thought-oriented movement toward knowledge.[6]

On the psychological basis, it is the opposite, in which the object of logic is the curvature of the path of intellectual movement that leads to the knowledge of truth, and its cause, the study of how obstacles appear and overcome them, the achievement of scientific truth in short and easy ways. In this sense, the second way in the scheme

of general philosophical bases of intellectual thinking of the person in question (commonness specialness separateness) can be said to be related to the development of students' creative abilities in national crafts.[7]

According to the above analysis of the relationship between the philosophical and psychological foundations, the subject of psychology corresponds to the development of creativity in national crafts, the psychological basis of which can be explained as follows, “Knowing the truth which is known to the public at first (Commonness-C), then to know the truth concerning some and him/herself (Specialness-S), and finally to reveal a truth that is not yet known to anyone (Separateness-S)”. In this case, according to this psychological basis, creativity can be expressed by the following symbolic formula $R=Mb\pm Mo\pm PP$, in this case R is “result”. It includes a new product, item, development, recommendation, and so on. [8]

M_b -management block, it includes the teacher's ability to lead, for example the ability to formulate pedagogical and scientific (effective) elements of the themes, content, form (out of school or extracurricular, etc.) and duration of creative work.[9]

M_o -managed object, this includes cases of student activities, availability of raw materials, necessary conditions in the school.

PP-performance process, this includes the ability of students to correctly define the purpose, mission, plans of a given topic.

The negative (-) sign in the formula indicates that the process of creation also has its own significant problematic aspects, for example, it indicates the state of special conditions (related to M_b , M_o , PP) for the participants in this activity. This includes whether there is a special training course, the level of additional training opportunities in addition to the training process, and related fatigue, and so on.[10]

In conclusion, it should be noted that the system of organizers in the formula differs from the professional system of skilled craftsmen in production by the specificity of its internal aspects. This can be explained by the fact that the main problem in the system of creativity of students in the national craft is not the purpose and task of producing any entrepreneurial product, but the integration of pedagogical goals and objectives related to the development of students' creativity. However, any creative work (whether theoretical or practical), even if it does not combine the results of one hundred percent victory, leaves a unique positive mark on the creative development of students at a high level.

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