

CREATIVITY AND ITS MODERN THEORIES

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Abstract: The development of the world economy is closely related to the emergence of creativity. Without a creative society there cannot be a creative economy. In this regard, an important role is played by consideration of theoretical issues of creativity and the study of its modern theories. The work provides a theoretical analysis of creativity and an analysis of its modern theories.

Keywords : world economy, thinking, creativity, market economy, creative economy, behavioral theory, humanistic theory, associative theory, cognitive theory, investment theory, psychoanalytic theory.

Introduction

Trends in the development of the world economy are increasingly manifesting such elements of the economy as creativity, the main products of which are new ideas and innovations in various areas of human activity.[1, 2]

The creative activity of man in ancient times is the object of close study, since it carries not only his personal development, but also progress, creating the culture of all humanity as a whole. The term “creativity” denotes both the activity of an individual and the values created by him, which, based on the facts of his personal fate, become facts of culture.

Creativity is, first of all, a reflection of the essence of man, his relationship to the world around him, his desires, dreams, feelings that move humanity forward. A creatively oriented person is more open to receiving external information, perceives world problems as her own, her energy does not tolerate humility forward. A creatively oriented person is more open to receiving external information, perceives world problems as her own, her energy does not tolerate humility, she looks for a way out, solutions. The Strategy of New Uzbekistan for 2022-2026 notes the need to

“carry out a fair social policy, develop human capital; ensuring spiritual development and raising this area to a new level”[3].

Literature analysis:

The desire for intellectual independence, characteristic of creative individuals, is often accompanied by self-confidence and a tendency to highly value one’s own abilities and achievements. This trend is already observed among “creative” teenagers. The famous psychologist K. Jung stated: “A creative person is not afraid to discover in his behavior the opposite properties of his nature. She is not afraid, because she compensates for the shortcomings of her real self with the advantages of her creative self.

But people of any character and temperament can be creative individuals. Creative people are not born, but made. Creativity lies at the core of a creative personality. At the same time, a creative personality is characterized not only by a high level of creative abilities, but also by a person’s special life position, his attitude to the world, to the meaning of the activity performed and a constant orientation towards creative activity and action in real life.

The need for a deeper understanding of creativity, which is now considered an important feature of human learning, teaching and work, has led to the growth of interdisciplinary research. Ten thousand research articles on creativity have appeared in hundreds of journals and periodicals since 1960; More than 600 books on creativity were published in the 1990s, and that number is growing exponentially every year.

Analysis of statistical data shows that the interdisciplinary phenomenon of creativity is of interest to researchers on a global scale. The role that creativity plays in society, as well as in business, science and education, is significant, but has not yet been fully explored.

A retrospective analysis of foreign research shows that since the beginning of the last century, numerous attempts have been made to understand the phenomenon of creativity, its components, stages of the creative process and the functions of both

hemispheres in the creative process. process. and types of thinking. Considering the ambiguity of the phenomenon of creativity, the range of views on creativity is quite wide.

The concept of “creativity” has long been explored in various studies, but especially in the fields of art and psychology. D. Guilford , R. Sternberg and T. Lubart indicate that only 0.2% of articles published in scientific journals in psychology before the early 1970s addressed the issue of creativity.

D. Feast and M. Ranco argue that the number of articles on creativity increased by 1.5% between 1975 and 1994, with non-empirical creativity research outpacing empirical research. The role that creativity plays in society, as well as in business, science and education, is significant, but has not yet been fully explored [5].

Research methodology

The following methods were used in the work: scientific abstraction, analysis and synthesis, induction and deduction, statistical methods.

Analysis and results:

Creativity" (from the English word " creativity ") is the level of creative talent, the ability to create, which is a relatively stable characteristic of a person. Creativity is the ability to create, to bring something new into this world. In recent years, this term has become widespread in Russian psychology. And in order to understand this as best as possible, it is necessary to give concepts and a few more terms:

There are two main points of view on a creative person:

1. “Creativity” (creativity) is characteristic of every normal person. It is as important for a person as the ability to think, speak and feel. At the same time, the value of the result of creative activity does not matter much; the main thing is that the result is new and important for the “creator” himself. An independent, original solution by a student to a problem to which there is an answer will be a creative act, and he himself should be assessed as a creative person.

According to the second point of view, not everyone should be considered a creative person. Since the determining factor of a creative act is the value of the new result, it, as a rule, must have significant cultural, technological or other value for humanity as a whole.

As you can see, there is no consensus, so you will have to decide for yourself who truly is a creative person. Well, this is even more confusing, let's summarize. Therefore, many researchers in the field of creativity are currently coming to conflicting conclusions. Therefore, in summing up the research in this area, F. Barron and D. Harrington made the following generalizations of what is known about creativity:

“Creativity” is the ability to respond to the need for new approaches and new products. The creation of a new creative product largely depends on the personality of the creator and the strength of his internal motivation.

The specificity of the creative process, work and personality are their originality, consistency, validity and suitability for the task at hand. Creative products can be very different in nature: a new solution to a mathematical problem, the discovery of a chemical process, the creation of music, a painting or a poem, a new philosophical or religious system, an innovation in law, a new solution. social problems, etc.

In Table No. 1 we present some definitions of creativity of foreign scientists.

Table No. 1

Definitions of creativity [6]

Author	Definition of creativity
D. Simpson	a person's ability to abandon stereotypical ways of thinking
D. Guilford	the ability to be creative is multidimensional and includes the ability to take risks, divergent thinking, flexibility and speed of thinking, rich imagination, perception of ambiguous things, high aesthetic values, developed intuition
E. Torrance	the ability to heighten the perception of shortcomings, gaps in knowledge, missing elements, disharmony, etc.
J. Renzulli	peculiarity of personality behavior, the study of creativity innovation expressed in original methods of obtaining a product, new approaches to solving a problem from different

Author	Definition of creativity
	points of view
S. Mednik	the process of redesigning elements into new combinations that meet utility requirements and certain special requirements
F. Barron	the ability to bring something new to the experience
M. Wallach	the ability to generate original ideas when solving or posing new problems.
X. Gavin	ability to obtain valuable results in an unconventional way
E. de Bono	creation of a product that previously did not exist in its present state and has a certain value
K. Rogers	ability to discover new ways of solving problems and new ways of expressing
M. Csikszentmihalyi	the cultural equivalent of the process of genetic change by which biological evolution occurs
A. Rotenberg , K. Hausman	out-of-the-box thinking leading to positive results
K. Findlay , K. Lumsden	ability to solve problems in situations of uncertainty
M. Shaw, M. Ranco	an ability, an important component of which is an emotional state that stimulates creative behavior
M. Boden	the ability of an individual to generate ideas from existing concepts that lead to interesting results in the study of creativity

As we can see, the general characteristic of creativity, despite the variety of definitions of creativity (such as the ability to generate new ideas, abandon stereotypical ways of thinking, the ability to formulate hypotheses, generate new combinations, etc.), is that creativity is the ability to create something new and original.

Considering the ambiguity of the phenomenon of creativity, the range of views on creativity is quite wide.

According to **the behavioral theory of creativity** (B. Skinner), a person is not the initiator of a creative action, but rather a focal point in which the forces of heredity and environment converge to achieve a common effect. B. Skinner argues that it is necessary to analyze the genetic and environmental factors influencing human behavior, and then create an environment for the manifestation of creative behavior.

Humanistic theory (A. Adler, A. Maslow , G. Allport , K. Rogers, E. Fromm) sees creativity as a mechanism for the development and self-expression of personality. A prominent proponent of this direction, A. Maslow, argued that creativity is a universal, natural, inherent personality trait that promotes self-realization. Within the framework of humanistic theory, we can highlight the compensatory theory of A. Adler, the author of which saw in creativity a way by which a person can make up for his own shortcomings, as well as the driving force that controls his life

creativity is based on the idea that associations are the basis of creative thinking. Creative thinking is formed as a result of new combinations of associations between ideas, and the more distant the ideas between which associations arise, the more creative thinking is considered - provided that these associations meet the requirements of the task and are characterized by usefulness .

The focus of cognitive theory (D. Guilford , W. Gordon, D. Kelly, A. Koestler , A. Osborne, G. Wallace) is mental abilities and the thought process. Many concepts have been incorporated into cognitive theory because of the intuitive connection between intelligence and creativity and because the cognitive aspects of creativity can be scientifically demonstrated in the laboratory. Cognitive theory approaches are varied and identify links between cognitive processes and creative problem solving, creativity and intelligence, language, and other measures of individual differences.

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According to investment theory (R. Sternberg, T. Lubart), Creative

people are people who want to “buy low and sell high” ideas. Using economic terms, the researchers explained the essence of the creative process, where “buying low” means using unknown or unpopular ideas, but with some potential.

Breakthrough ideas often cause misunderstanding and resistance from others, but creative people overcome resistance and, as a result, “sell high” and move on to the next new or unpopular idea.

Psychoanalytic theory (S. Freud, C. Jung) argues that the true and most powerful source of creativity are unconscious mental processes. According to this theory, all discoveries, new ideas and thoughts are in the area of the unconscious, therefore creativity is a quality given from above and not subject to the influence of human consciousness or will.

Thus, having analyzed various approaches to the definition of creativity, the author shares the point of view of a number of researchers that the creative process is based on the ability to overcome stereotypes at the final stage of mental synthesis. Creativity presupposes a new vision of reality, overcoming stereotypes of perception, thinking, activity and the ability to self-development. [7,8]

Table No. 2.

Modern approaches to the theory of creativity[6]

Approach name	Authors	Contents of the approach
<i>Mystical</i>	A. Rotenberg K. Houseman	The phenomenon of creativity belongs to the category of difficult-to-explain concepts, since the creative process, combining the work of the conscious and unconscious, leads to results that are often difficult to predict. The uncertain nature of creativity has made empirical research difficult
<i>Psycho-dynamic</i>	R. Weisberg	Creativity is seen as "the tension between conscious reality and unconscious driving forces." The theory has been criticized because it only considers cases of successful "creators", such as L. da Vinci.
<i>Cognitive</i>	D. Guilford G. Wallace	Study of cognitive processes that promote creative thinking. Creativity was seen as a concept in a larger thought process, rather than a significant phenomenon in its own right.
<i>Socially - personal</i>	T. Amabile F. Barron A. Maslow T Lubart	The studies included personality characteristics, the influence of motivation on creativity and social climate as stimulating factors in the creative process.

Approach name	Authors	Contents of the approach
<i>Integrative</i>	M. Csikszentmihalyi G. Gardner M. Mumford R. Sternberg	Creativity consists of many aspects: cognitive, personal and social. The fundamental importance of a stimulating creative environment is emphasized.

The theories discussed above convincingly prove the versatility and ambiguity of the phenomenon of creativity. Each of the theories takes into account a certain layer of the problem, based on the value priorities of researchers, and despite the fact that each of them contains a significant layer of discoveries, observations and justifications, they cannot be called exhaustive and comprehensive.

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