

# Modern Interpretation of Creativity in Science

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**Abstract**--The article analyzes the psychological definition, essence of creative activity. Differences and similarities between creative activity and creative thinking are studied.

**Keywords**--Creativity, creativity, thinking, activity, art.

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## I. INTRODUCTION

The psychology of creativity and creative activity is to describe the process of creative activity and creative thinking in such a way as to bring the person into the creative process. Its modern demand, purpose, to find a way to engage in creativity, to create a new perspective on their social activities, regardless of the social, physiological and psychological difficulties that occur in the individual. Because artistic creation is the basis of our spiritual existence. Creativity is a creative activity that is becoming more and more successful in our increasingly complex professional activities, making its way in the face of modern competition. These important psychological states help to shape a person.

The artistic creation is the creation of new aesthetic values, objects and artistic images that are pleasing to the beauty and create spiritual feelings. The psychology of artistic creativity is the psychology of creating new aesthetic and spiritual values. This is part of psychology on the one hand and traditional aesthetics on the other. This is how the creative psychology differs from the aesthetic. In aesthetics, creativity is interpreted without psychology. Aesthetics is the study of creativity beyond the individual, the author, his or her experiences, approaches. That is, the artistic analysis in art illuminates as a model of creative activity. In contrast to the aesthetics, the psychology of artistic creativity explores the psychological approaches to artistic creativity, the nature of the artist, and his / her input into the creative process; examines the internal psychological patterns that occur in the artist.

## II. THEORITICAL BACKGROUND

The rapid acceleration of the flow of life, the healthy competitive environment, encompassing all areas, the modern level of development require a human being to take a fresh look at all problems. The concept of creativity in the field of media, education, trade, advertising and production is determined by the need for an individual to look at and reflect on his / her work in a way that fully meets the needs of the original, modern person. From this point of view, a creative, new, original approach to work, problem-solving cannot happen without creative thinking and creative thinking. Many believe that creativity is, first and foremost, a creative, material, or spiritual product.

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The creativity required today in education, management, decision-making, manufacturing, commerce and social services is the ability of the individual to come up with a new perspective on his or her field, unexpected and useful solutions. That is what modern development requires from man.

The goals and objectives of the study are to broaden the psychoanalytic approach from the definitions and interpretations to creative activity and creativity, to analyze the direct relationship between the creative personality and the unconscious.

Creating a creative climate requires not only the creation of creative and creative abilities, but also the study of other personality traits - willpower qualities and emotional aspects. In addition, the proper scientific organization of labor in research laboratories is of great importance and requires a clearer understanding of the nature of the creative process, its regularities and stages. Covering these issues also sets new tasks for the topic.

The methodological basis of the research. From classic approaches to psychoanalytic interpretation of the author's personality in creative psychology. Freud, e. Fromm, L.S. Vygotsky, N.. Nikofova, S.. Molyako, A.. Mironov, R. Garifullin, E. We know that Gaziev's scientific works. In recent years, as a result of the integration of science, this topic has been covered by scholars, philosophers, historians and literary scholars.

Hypothesis of the scientific problem. The product of creative labor and creative activity provides information on the psychological characteristics of the person (s) and his mental state and socio-political views in the creative process. –

- study of the author's psychobiography;
- the work is drawn within the framework of psychoanalytical analysis;
- when considering the nature of the author, the proportion of conscious and unconscious areas is taken into consideration.

Both the subjectivity and the objectivity in the creative work should be distinguished. When you discover something for yourself (not for others), it is a subjective element of creativity. Creating something new for the community, not just for yourself, is an objective creature in the creative process.

For example. The boy draws. He will rejoice, create, discover. This is a subjective creation that most children belong to. However, some children can break through the normal child psychology and draw another line. It is an objective creation. There should be both subjectivity and objectivity in the creation of a person. Most creators live with their subjective creations. They believe in their creations, but others are not interested in them. They are not valued objectively, but subjectively they believe in their own power and highly value themselves. It is unique to singers, musicians, different performers and other artists. This problem is important in educating creators, and what the teacher says may affect the fate of the future artist. The study of the psychology of artistic creativity is the use of the subjective creativity of the student to support and support him as a creative person. It's not just child-friendly. There are also adults who are creative people who are subjective self-evaluators, genial calculators, hopes and aspirations, and who want to be distinguished by their superior performance.

The psychology of artistic creativity is part of art psychology. What does art psychology study? He explores the process of perception of works of art and answers the question, "Why does a particular work create aesthetic pleasure and is an art?"

If you put the idea in the rhyme, it will be interesting and beautiful. Why does the poet not say this in the prose? As the music changes, we begin to leap with emotion. What exactly does it enjoy or aesthetic pleasure? We have learned to accept them as normal, so art psychology plays an important role in art psychology. It also examines the psychology of the processes that take place within the artist's work. Another section examines the impact of art on our lives, activities, and changes.

The psychology of creation of a work is determined by the creative character and state of the art, its way of life and its experiences. Creativity depends on many psychological factors. The psychology of artistic creativity studies the artist's perceptions, thoughts, dreams, imaginations, fantasies, and situations that have developed his creativity. It analyzes how these factors have influenced his creative work. The impact of the work of art on our lives and activities is also analyzed. Because the effect of the work is strong on the individual. For example, at the time of Said Ahmad's "Forty-Five Days," many young people were interested in digging a canal or in Mirzachel.

"Our science studies the psychology of the individual in art. It also looks at technologies that can help the creator effectively. Creative psychology teaches you not to waste time rediscovering the already invented bike." (Translations by the author) [3.76] Because a lot of people are created with a sense of greatness, and in fact, from the point of view of real art, their creativity is of no value. This discipline teaches the artist how to direct his work.

The subject of psychology of artistic creativity is the psychological content of the work. How to explore the inner world of the creative artist? What if he isn't alive now? For this purpose, various etudes, sketches, drafts, plans, corrections, personal documents, stories of those who know the creator and relatives, personal life, even diseases, and so on are studied. (Some of the artists have been ill and psychologists and psychiatrists have done research on the psychology of artistic creativity). Here's how the artist works, what he does, where he walks, what he talks about, what he says. In this way, the analysis and psychoanalysis of the history of the creative person.

"Art is the spiritual mastering and cognition of the world, the purpose of which is the development of creative abilities, the transformation of oneself and the surrounding world into a spiritual one, the transformation of oneself and those around them according to the laws of beauty. This is the definition given in the dictionary of aesthetics. Art is this just to know?" [3.98]. It is wrong to say that one can only know through art. Do we listen to music and song only to know? One word in the chorus of the song is repeated twenty times, what can you know about this? But, we like it. So, there is another function of Art other than knowledge. It has a pleasant and spiritual effect on our feelings and experiences. Psychology of influence – an interesting psychology. For example, the art of color-painting amazes us with the fact that it is drawn exactly like subjects, and in reality we do not sit down, paying attention to these things. What causes us to move according to music tactics? Why does the work cause tears in our eyes when we feel sorry for the hero's condition? After all, this is no more an event, where the actor plays and inventors? Psychologically, this is a complex problem. Why are many architectural structures built in vain, various Egyptian monuments, from a practical point of view they are not needed?

How does the idea come about? What does the creator do from his own experience that he creates a work of art? What psychological approaches, motivations will work?

Thus, the psychology of artistic creativity is a unique (peculiar) psychology within all sections of psychology. He is the most humane, the most lively psychology. The areas of psychology you meet artistic creativity are lifeless, dead against the background of psychology. Why? In these psychological directions, the attitude to the person, to the

living psyche becomes complex, the attitude to the psychic machine, to the psychic system. They are given a clear definition of how to behave and influence, in order to achieve the desired result. In them, the attitude to the soul and soul – as in a complex machine, it is possible to achieve the result by pressing (twisting) the regulars, buttons, screws. Here the person looks at the other person as a tool, an object. This is the psychology of understanding a person. Psychology is the science of predicting and knowing a person in advance. Can psychology predict a creative idea, inspiration, inspiration? Or could he tell the primitive reactions of the victims of advertising?

"Primitive psychology, which is designed to predict a person's reactions, is more inclined to primitive psychotechnologies, since it correlates with primitive psychophysiological approaches to the individual. For example, advertising. It is based mainly on natural instincts. This has nothing to do with a living soul. This is how Psychophysiology differs from psychology, which creates psychological reality. [3.81]. Psychology is not capable of predicting that in a certain hour tomorrow a person will suddenly appear to God, or write to Sonata, or consciousness will open, and an intuitive process will take place. Because our mental processes take place in an open system. Our soul is open to the universe and it is impossible to know it in advance. This is the hardest point in psychology, so it can not be an exact science. In psychology, there are developments that somewhat reveal the processes of creativity and art, these are psychotechnologies. Someone chooses a conjuncture-technological path in art. For him, the process of artistic creation becomes a profession, becoming a means of subsistence.

In psychology, there is an approach that arises from the content of an artistic work and the form of a work of individual consciousness characteristics. That is, the form of the artistic work and its content determines the characteristics of individual consciousness. Another approach is the school of antipsychology. He leaves the creative lives of the Bee'tibor. On the basis of creative psychology on the first approach lies the processes of inner consciousness and subconscious, and they are sublimated in the artistic work. On antipsychologism, on the contrary, the dependence of the work on the psychological state is rejected. According to this approach, the psyche does not relate to creative activity, but to the fact that some external factors create creativity without dependence on our consciousness.

What is the difference of scientific creativity from artistic creativity? Scientific creativity is the opening of what is in nature. For example. Some fish living in deep water bodies have natural electricity. However, Galva discovered electricity as a physical phenomenon. Similarly, Kekule opened the presence of a benzene ring. And in artistic creativity, something is created that is not in nature. When Navoi was not born, his works would not have been, and the benzene ring and electricity would have been discovered by other scientists anyway.

Therefore, artistic creativity is a kind of unexpected creation, which depends on individuality. "Creativity in antipsychology does not create, but opens up what is there. From their point of view, the creator knows a certain place where creativity is preserved, tied to a certain substance and copied from it. For example, the famous artist admitted to his eyes what he would look like and put his sinesthesia on paper" [5.45]. Is it actually so? This is one of the complex problems of the psychology of artistic creativity.

True, there are such forms of art and creativity, they are universal and are repeated in many countries, peoples and cultures, except for individual consciousness. Such forms of creativity are fairy tales. Children from all over the world listen to fairy tales with the same content. The personages and syllables are the same, only the names change, that's all.

So, in art there is uniformity, nobility for all. In art, there are many common forms that do not depend on individual consciousness. Therefore, some researchers try to determine the legalities of artistic creativity. For example. Genial musical ages were created on the basis of which legalities. What are the legalities of other types of art? It is possible to create many more works of art by knowing and applying these laws, the researchers say. However, such works can also remain a simple waste of information. There are also such theorists that they calculate notes, mathematically program the works of Mosart, and on this basis come up with the formula of genealogy in musical creativity. In this cross-section of divinity and artistry in artistic creation, a problem arises: What is original art and what is assimilated art? It is difficult to determine. 1-example. Lomonosov made a discovery in the field of the Russian language, teaching his compatriots to rifle men words. He invented the poem as a new form of language. However, now in such a form the second of each teenager can write poetry. There are a lot of such poets. They can write even better than Lomonosov, because they were brought up by poetry, creativity, certain traditions.

### III. CONCLUSION

1. New poets, in their essence, parasitize in the discoveries made by their ancestors. Lomonosov was the only one in his time. In this way, time is changing the demand for creativity and sub-creativity.
2. 2-example. Rubinshteyn Tchaikovsky could not play the symphony. There is a lack of skill for him. Now this work can be performed by senior students of the conservatory.
3. 3-example. In the art of singing, it is possible to raise a singer without failure due to the development of the technology and system "karaoke".
4. 4-example. Previously, the creation of a cartoon was a long technological process. The current cartoons are laid out much more operatively and quickly. In cinematography and television art, modern assembly and computer graphics have been able to improve the quality of work. Therefore, the level and talabi of the Masters of creativity rose.

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