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SCIENTIFIC AND THEORETICAL ASPECTS OF PSYCHOLOGY OF CREATIVITY AND TALENT

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ABSTRACT

Today, we all live in constantly changing socio-economic and socio-cultural conditions. In the era of rapid globalization processes, the flow of information is increasing, continuous development and adaptation are required from each person, he should have personal competence that helps him to adapt to new conditions. One of such important competencies nowadays is creative thinking, high creative activity and creative behavior. Critical thinking and changing attitudes to one's work are very important in forming independent creative thinking skills. Because this issue is implemented by directly affecting the human spirit, mind, and thinking.

KEYWORDS

Creativity, postmodernism, intellectual, Gestalt phenomenological, concept, cognitive.

INTRODUCTION

Creativity (lat., ing. "create" - to create, "creative" means the creative ability of an individual that describes the readiness to produce new ideas and is part of talent as an independent factor). A person's creativity is manifested in his thinking, communication, feelings, and certain types of activities. Creativity

describes a person as a whole or his specific characteristics. Also, creativity is reflected as an important factor of talent.

If we touch on the historical roots of the concept of creativity,

Creativity is a psychological phenomenon of a person. It served the evolution of our species as well as intelligence. In fact, creativity and intelligence are said to be closely related, but we all know that they are two different dimensions of our mental world. High creative people are not necessarily intelligent, and high IQ people are not necessarily creative. Since ancient times, attempts have been made to explain the essence of this concept through philosophy. This has been considered from a number of psychological points of view.

Creativity in antiquity. Hellenistic philosophers tried to explain creation through theology. They realized that creativity is a supernatural type of inspiration, a whim of the gods. The creator was considered an empty vessel filled with the necessary inspiration to create divine products or ideas. For example, Plato considered the poet to be a sacred being possessed by the gods, who believed that only he could create what they ordered. (Plato, 1871). Such considerations suggest that creativity was a gift available to a select few, representing aristocratic views that continued into the Renaissance.

Creativity in the Middle Ages. It was considered an important period for human development and perception. The Middle Ages do not arouse much interest in the study of creativity. It's not considered a creative heyday, so there wasn't much effort in trying to understand the mechanism of creation. An

interesting fact of this time is that many artists refused to sign their works, confirming the denial of their identity.

Creativity in modern times. At this stage, the divine concept of creation has weakened to give way to the idea of heredity. At the same time, the concept of humanism appeared, from which a person is no longer a creature left to his fate or divine, but rather a co-author of his emergence.

Creativity during the Renaissance. This is a classic period of rebirth. Artistic production will increase dramatically, and as a result, interest in studying the mind of the creative person will increase. The debate about creativity currently focuses on the "nature vs. nurture" dichotomy (biology or nurture), although there are many different views on this without much empirical support. One of the first treatises on human ingenuity belongs to the Spanish physician Juan Juarte San Juan, who published "Investigation of Inventions for the Sciences" in 1575, and is considered the inventor of differential psychology and professional guidance. At the beginning of the 18th century, thanks to people like Copernicus, Galileo, Hobbes, Locke and Newton, faith in science, faith in the ability of man to solve problems with mental power grew stronger, and humanism was strengthened.

Kant believed that creativity is innate, cannot be cultivated, and is a gift of nature that constitutes the intellectual character of a person.

Creativity in postmodernism. The first empirical approaches to the study of creativity did not occur until the second half of the 19th century. The emergence of creativity was also influenced by the fact that at that time psychology separated from philosophy and began to become an experimental science, therefore, positivist efforts in the study of human behavior increased. In the nineteenth century, the concept of heredity prevailed. It took a long time to assume that creativity was a male trait and that creative women could exist. This idea was supported by various findings on the heredity of medical characteristics and physical characteristics. The intense debate between Lamarck and Darwin about genetic inheritance occupied much of the century's scientific attention. "Learned characteristics can be transmitted between successive generations," Darwin (1859) noted. He showed that genetic changes do not occur so rapidly, either as a result of practice or learning, but rather as a result of random mutations during the long-required phylogeny of species.

Postmodernism in the study of creativity can be found in Galton's (1869) works on individual differences, which were heavily influenced by Darwinian evolution and associationism. Galton ignored psychological and social variables and focused on the study of heredity.

Despite Galton's interesting work, 19th and early 20th century psychology was interested in simpler psychological processes, following the path set by behaviorism, which rejected the study of mentality or unobservable processes. The field of behavior left the study of creativity until the second half of the 20th century, with the exception of positivism, psychoanalysis, and surviving strands of Gestalt.

Gestalt view of creativity. Gestalt contributed to the phenomenological concept of creativity. Gestaltists argued that creativity is not the combination of ideas in a new and different way. Von Ehrenfels used the term gestalt (mental pattern or form) for the first time in 1890 and based his postulates on the concept of innate ideas, because it arose entirely in the mind and did not depend on the sensations of being. there are thoughts - he believes.

Creative thinking is the formation and transformation of gestalts, the elements of which have complex relationships that form a structure with a certain stability, so they considered that they are not simple combinations of elements. This means that creative solutions are usually obtained by looking at the existing gestalt in a new way, that is, by changing the position from which the problem is analyzed. According to Gestalt, if we have a new point of view in general, instead of rearranging its elements, creativity will appear.

Creativity in psychodynamics. Psychodynamics made great efforts in the study of creativity in the first half of the 20th century. From psychoanalysis, creativity was explained as a phenomenon arising from the tension between the conscious reality and the unconscious impulses of the individual. Freud argues that writers and artists produce creative ideas to express their unconscious desires in socially acceptable ways. Therefore, he considers that art is a compensatory phenomenon. It helps to appreciate creativity by emphasizing that the experience of creative enlightenment is not simply a product of music or the gods, a supernatural gift, but a subconscious transition into consciousness.

Modern study of creativity. In the second half of the 20th century and following the tradition started by Guilford in 1950, creativity has only been an important object of differential psychology and cognitive psychology. From both traditions, the approach has been mainly empirical, using historiography, ideographic studies, psychometrics, or meta-analytic research as methodological tools. Based on psychometric measurements, practical solutions of creativity have been studied.

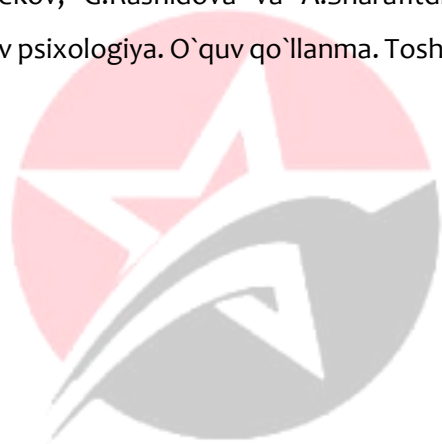
A modern multidimensional approach. Various aspects such as personality, cognition, psychosocial influences, genetics or psychopathology are analyzed. Over the past decade, research on creativity has proliferated, and academic and educational program offerings have

grown significantly. But we have not even reached a universal definition of creativity, so we are still far from fully understanding its essence. Perhaps when new approaches and technologies are applied to psychological research, such as the promising cognitive neuroscience, we will be able to discover the keys to this complex and intriguing mental phenomenon. In this sense, many scientific-theoretical studies are being systematically organized. Many conclusions are drawn in this regard.

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