



THE ROLE OF HEREDITY IN THE DEVELOPMENT OF CREATIVITY

Mukumova Feruza Khudoikulovna,
senior teacher of Termez State University

Annotation:

This article discusses the role of heredity in the development of creative abilities in students.

Key words:

Ability, upbringing, development, talent, attitude, knowledge, skill, skill, creativity, craft, heredity, genes.

Every parent thinks about who their child will grow up to be in the future. Some will say, "Yes, his father will be a scientist, and the child will be a scientist," or "Look, his mother is a chews, this little girl is attracted to her mother." So how true are these statements?

Of course, it's hard to think about right or wrong without knowing what talent is. For this reason, are these processes and events hereditary, and is talent passed on from generation to generation? issues need to be addressed.

We have witnessed many examples of the transmission of talent from generation to generation in the applied arts. For example, the art of Lutfulla Fozilov from Kokand and Madraim Otajonov from Khiva has been passed down from generation to generation. The Jurakuls have been practicing pottery for 300 years. Carpenter Toir Tukhtakhodjaev from Tashkent, musician Usmon Zufarov and similar masters continued the art of their ancestors.

From ancient times the people have noticed that the external environment and genetic relations play a certain role in the formation of a certain creative ability in a person. In the ancient Spartan state of slavery, there were attempts to create acceptable people for that state, but history has shown that this event led to a sad situation.

Later, several researchers described their genealogies in systems and schemes that geniuses (geniuses) developed about their creative abilities.

Such studies were conducted to reveal the causes of the talents of Mozart, Beethoven, Tolstoy, Pushkin, Leonardo da Vinci, Einstein, and others. For example, NK Koltsov, a researcher in this field, wrote in his article that "natural selection is" tested "in the biological struggle for a historically long life, which is inherent in the basic genetic creativity, business acumen, creativity, physical health and endurance." Speaking of the importance of genetic laws in the formation of creative ability, the geneticist (genetics-animal and plant genetics, the science of its variability) attaches great importance to social conditions. "Man," he says, "is a social organism, so he is a social organism. In the 1930s, the problem of individual creativity and genius was studied in close connection with the processes of heredity and variability.

At this point, Abu Nasr, a mature scholar of his time, a multi-lingual philosopher, mathematician, and physician, was named "The Number of Teachers" ("Second Teacher") after Aristotle, who received the title of "First Teacher" in the East. The role of Farabi's ideas in the emergence and development of the pedagogical theory of human perfection of the peoples of the world, including the peoples of East and Central Asia, needs to be emphasized. He explains the essence of ability as "...

the abilities and voluntary actions that prevent a person from achieving his goals are human evil, and conversely, the abilities and voluntary actions that help a person achieve his goals are the good of man." He also stressed the importance of human ability, saying, "The highest goal of human life is to achieve happiness. Man's happiness depends on his ability and will. If a person strives for mental

cognition as he strives for higher perfection, he will undoubtedly attain the ultimate level of happiness he aspires to."

Pharoah does not recognize innate absolute ideas and genius abilities. But innate qualities must be subordinated to intellectual qualities. Man's virtue in profession and art is not innate. "If the virtue of the profession were innate, the kings would not have acted of their own accord, but the kingdom would have become a natural obligation which nature could only afford."

As long as the virtue of a profession is not innate, "it takes great strength and power to form morality, decency, ritual, profession, habit, and will in nations and peoples. This is done in two ways: that is, through education and upbringing. Education means the combination of theoretical qualities between peoples and cities, and education means the combination of innate qualities and practical professional qualities between these peoples.

"Education," he continued, "is only about words and teaching. And upbringing is given to practical work, experience, ... profession. to be, to learn." This work is done by teachers and coaches.

But there is no human being without absolute creativity, without talent (meaning mentally and physiologically normal people, of course) and overly creative. Everyone is prone to a certain ability to a certain extent. Such skills can be transformed from opportunity to creative reality only in the presence of favorable social conditions.

The ability to be creative arises only through the inevitable and complex interaction of a particular genetic possibility with social and historical conditions.

All this is inseparable from the essence of human activity, which is a product of the environment and education associated with social relations, which is explained by the fruit of his normative-creative work.

According to the famous scientist G. Mendel, everyone has "signs" of a certain creative ability, but he emphasized that their development depends on the creative work that takes place in certain conditions of social production.

The social formation of abilities is a very complex process of the interaction of stability and variability. This process is inseparable from the genetic point of view of the problem. The dialectic of solving this problem requires the recognition of the dialectical interaction of social and genetic phenomena in this process. Such interactions imply the interaction of stability and variability of opportunity and reality processes. The social factor is a necessary and basic condition for the formation and manifestation of hereditary "signs" of a particular creative ability. Hereditary "signs" in the form of opportunity can become a reality only through social factors. The hereditary "traits" that result from a particular combination of genes remain outside the social context, consisting only of dry, abstract, or superficial possibilities. However, certain hereditary "signs" of a certain ability must be objective, because in any acceptable social conditions, there is nothing out of nothing. Indeed, for example, by creating the conditions for an incompetent composer as socially as in a pamphlet, he cannot be a great artist, let alone even close to him.

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