

The Role of Heredity in the Development of Creative Competencies in Students

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Abstract: in this article, all the problems related to the development of creative competence of the future primary school teacher are considered.

Keywords: education, upbringing, development, attitude, knowledge, skills, qualifications, creativity, competency, elementary school teacher, ability, emosiya, experience.



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Every parent thinks about who their child will become in the future. Some say: “Yes, her father is a scholar, the child will also be a scholar” or “Look, her mother is a great-grandmother, this girl will take after her mother.” So, how true are these statements?

Of course, it is difficult to think about the rightness or wrongness of a talent without knowing what it is. To do this, we need to decide whether these processes and phenomena are related to heredity, and whether talent is passed down from generation to generation.

In the art of applied crafts, we have witnessed many examples of the passing down of talent from generation to generation. For example, the art of metal carving by Lutfulla Fozilov from Kokand and Madraim Otajonov from Khiva has been passed down from generation to generation. The Jurakulovs have been engaged in pottery for 300 years. Tashkent sculptor Toir Tokhtakhodzhaev, musical instrument maker Usmon Zufarov and other masters continued the art of their ancestors.

People have long paid attention to the fact that the external environment and hereditary factors play a certain role in the formation of a certain creative competence in a person. In the ancient slave state of Sparta, they tried to create people suitable for this state, but history shows that this measure led to a sad situation.

Later, a number of researchers described the genealogies of geniuses in their systems and schemes of creative abilities.

Such studies were conducted to reveal the reasons for the talent of Mozart, Beethoven, Tolstoy, Pushkin, Leonardo da Vinci, Einstein and others. For example, N.K. Koltsov, who conducted research in this area, writes in one of his articles that "the main hereditary creative abilities of a genius are characterized by ingenuity, creativity, physical health and endurance, which have passed the "test" of natural selection in the process of a historically long biological struggle for life." Speaking about the importance of hereditary laws in the formation of creative abilities, the geneticist (genetics - the science of the heredity of animals and plants, its variability) pays great

attention to social conditions. "Man," he says, "is a social organism, therefore, he cannot live without a social environment." In the 30s of the 20th century, the problem of a person's creative abilities and genius was studied in close connection with the processes of heredity and variability. Here, a leading scientist of his time, a philosopher, mathematician and doctor who knew many languages It is necessary to emphasize the enormous role of the ideas of Abu Nasr al-Farabi, who received the title of "Muallimi awal" ("First Teacher") in the East and "Muallimi soni" ("Second Teacher") after Aristotle, in the emergence and development of the pedagogical theory of human perfection of the peoples of the whole world, including the peoples of the East and Central Asia. He explains the essence of ability as "...the abilities and learned voluntary actions that prevent a person from realizing the goals he has set for himself are the evil of a person, and, on the contrary, the abilities and learned voluntary actions that help a person realize the goals he has set for himself are the good of a person." He also emphasizes the importance of human ability as "The highest goal of human life is also the achievement of happiness. A person's happiness depends on his ability and will. If a person strives for intellectual knowledge as much as he strives for high perfection, he will undoubtedly achieve the ultimate happiness he strives for."

Al-Farabi does not recognize innate absolute ideas and genius abilities. However, innate virtues should be subordinate to intellectual virtue. A person's virtue in professions and arts is not innate. "If the virtue of professions were innate, kings would not have wanted and acted on their own, but kingship would have become a natural obligation that nature demanded and was only naturally available to them."

If the virtue of professions is not innate, "great strength and power are required from a person to form morality, manners, customs, professions, habits and will in peoples and cities. This is done in two ways: namely, through education and upbringing. The word "education" means the unification of theoretical virtues among the people and the townspeople, and "education" means the unification of innate virtues and practical professional virtues among these people.

"Education," he continued, "is only through words and teaching. Education is through practical work, experience, ... given to professions. "to be, to learn" . This work is done by teachers and mentors, he says.

However, there is no person who is completely without creative abilities, without talent (meaning mentally and physiologically normal people, of course), and who is also extremely creative. Each person is inclined to a certain ability to a certain extent. Such abilities can turn from a possibility into a creative reality only in the presence of favorable social conditions.

Creative ability arises only through the inevitable and complex interaction of a certain genetic ability with social and historical conditions.

All this is inseparable from the essence of human activity, which is a product of the environment and upbringing associated with social relations, and is explained by the results of his normative and creative labor.

According to the famous scientist G. Mendel, the "signs" of a certain creative ability are present in every person, but he emphasized that their development depends on the creative labor formed in certain conditions of social production.

The social formation of abilities is a very complex process of interaction between stability and variability. This process is inseparable from the genetic point of view of this problem. The dialectics of solving this problem requires the recognition of the dialectical interaction of social and genetic phenomena in this process. Such interaction implies the interaction of the processes of stability and variability, possibility and reality. The social factor is a necessary and basic condition for the formation and manifestation of certain hereditary "signs" of creative abilities. Hereditary "signs" in the form of possibilities can become reality only through social factors. Hereditary

“signs” resulting from a certain combination of genes, outside of social conditions, remain only a dry, abstract or superficial possibility. However, certain hereditary “signs” of a certain ability must be objective, since nothing can exist out of nothing even in any favorable social conditions. Indeed, for example, even if an untalented composer is given the same social conditions as in the novel, he will not be able to become a great creator, let alone even come close to it.

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