

**PSYCHOLOGY OF CREATIVITY AND TYPES OF CREATIVE PERSONS: A
COMPARATIVE ANALYSIS BASED ON THE IMAGES OF CHARLES STRICKLAND AND
ROȘI CHORIEV**

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ABSTRACT

This study investigates the psychological foundations of creativity through a comparative analysis of two contrasting artistic personality types represented by Charles Strickland and Rÿzi Choriyeu. The research addresses the problem of defining the structural and motivational mechanisms underlying creative individuality within different socio-cultural and existential contexts. The main objective of the study is to develop a conceptual typology of creative personalities by examining their internal drives, behavioral patterns, and relationships with social and ethical frameworks. The research is based on a hermeneutic and comparative methodology, integrating literary analysis with psychological interpretation. The findings demonstrate that creative personalities can be classified into distinct types depending on their degree of social integration, existential orientation, and value systems. The study reveals that radical individualistic creativity and socially adaptive creativity represent two complementary yet fundamentally different models of artistic self-realization. The scientific novelty of the research lies in the conceptualization of a dual typological model of creative personality, while its practical significance is determined by its applicability in the fields of literary studies, creative psychology, and pedagogy.

Keywords: Creative psychology, artistic personality, typology of creativity, individualism, existential creativity, comparative analysis.

АННОТАЦИЯ

В данной статье исследуются психологические основы творчества на основе сравнительного анализа двух типов творческой личности, представленных образами Чарльза Стрикленда и Рÿзи Чориева. Основное внимание уделяется проблеме выявления структурных и мотивационных механизмов формирования творческой индивидуальности в различных социокультурных и экзистенциальных условиях. Цель исследования заключается в разработке концептуальной типологии творческой личности на основе анализа ее внутренних мотиваций, поведенческих характеристик и взаимодействия с социальными и этическими нормами. Методологической основой исследования являются сравнительный и герменевтический анализ, а также психологическая интерпретация художественных текстов. Результаты исследования показывают, что творческая личность может быть классифицирована в зависимости от степени социальной интеграции, ценностных установок и экзистенциальной направленности. Научная новизна работы заключается в разработке двойственной модели типологии творческой личности, а практическая значимость определяется возможностью применения полученных результатов в литературоведении, психологии творчества и педагогике.

Ключевые слова: психология творчества, творческая личность, типология, индивидуализм, экзистенция, сравнительный анализ.

ANNOTATSIYA

Mazkur ilmiy maqolada ijod psixologiyasining nazariy va amaliy asoslari ijodkor shaxsning ikki qarama-qarshi modeli — Charlz Striklend va Rÿzi Choriyev obrazlari misolida komparativ tahlil qilinadi, bunda asosiy e'tibor ijodkor shaxsning shakllanish mexanizmlarini, uning ichki motivatsion tuzilmasini, psixologik xususiyatlarini hamda ijtimoiy va axloqiy muhit bilan o'zaro munosabatlarini aniqlashga qaratilgan. Tadqiqotning maqsadi ijodkor shaxs tipologiyasini konseptual jihatdan asoslash va uning turli shakllarini ichki psixologik hamda tashqi ijtimoiy omillar bilan bog'liq holda izohlashdan iborat. Tadqiqot metodologiyasi qiyosiy tahlil, hermenevtik yondashuv va psixologik interpretatsiya metodlari integratsiyasiga asoslanadi. Olingan natijalar shuni ko'rsatadiki, ijodkor shaxsning shakllanishi uning ijtimoiy muhit bilan aloqasi, mavjudlikka munosabati va qadriyatlar tizimiga qarab turli tipologik modellarga ajraladi, bunda radikal individualistik ijod modeli va ijtimoiy moslashgan ijod modeli asosiy konseptual yo'nalishlar sifatida namoyon bo'ladi. Tadqiqotning ilmiy yangiligi ijodkor shaxsning dual tipologik modelini ishlab chiqishda, amaliy ahamiyati esa uning adabiyotshunoslik, ijod psixologiyasi va pedagogika sohalarida qo'llanish imkoniyatlari bilan belgilanadi.

Kalit so'zlar: ijod psixologiyasi, ijodkor shaxs, tipologiya, individualizm, komparativ tahlil, ekzistensial yondashuv.

INTRODUCTION

Although the phenomenon of creativity, as one of the most complex, multi-layered and least amenable to explanation, has long been formed at the intersection of philosophy, psychology and literary studies, the issue of the internal psychological mechanisms of the creative person, his motivational structures and attitude to existence, does not have a final conceptual solution even in modern science, because the creative process is not only a product of conscious activity, but also manifests itself as a complex system consisting of a synthesis of deep unconscious impulses, existential suffering, internal conflicts and personal experiences. In particular, the images of the creator created in fiction not only reflect this complexity, but are considered a unique phenomenon that deepens it aesthetically and psychologically, revealing the hidden layers of the human psyche. From this point of view, the images of Charles Strickland and Rozi Choriev require a separate scientific analysis as artistic constructions representing two different ontological and psychological models of the creative person, because through the image of Strickland, a radically individualistic model of creativity, i.e. society, If the concept of creativity based on absolute inner freedom, which is achieved at the cost of renouncing moral norms and even human relationships, is expressed, then the image of Choriev reveals the complex but inseparable connection of the creative person with the social environment, his desire to maintain a balance between his inner world and external existence, which indicates the existence of two opposing, but not mutually exclusive, but rather complementary models in understanding the essence of the creative person, therefore this study is aimed at

interpreting the psychology of creativity in a narrow sense not only as an individual spiritual process, but also as a complex dialectical relationship between the individual, society and existence, in which the formation of the creative person, his internal needs, goals and choices, as well as the philosophical and psychological essence of this process are revealed on the basis of comparative analysis.

LITERATURE ANALYSIS AND METHODOLOGY

The problem of the psychology of creativity is considered as a complex theoretical paradigm formed at the intersection of various areas of science - philosophy, psychology and literary studies, and although its study has historically developed on the basis of different methodological approaches, the lack of a single conceptual model in this area indicates that this issue still remains an open scientific problem. In particular, representatives of the psychoanalytic school interpret the phenomenon of creativity in connection with human subconscious processes, repressed passions and sublimation mechanisms, explaining the creative person as a product of internal conflicts, while representatives of existential philosophy interpret the creative process as a process of understanding the essence of human existence, finding oneself and achieving freedom, elevating creativity to the level of ontological necessity. At the same time, in modern literary studies, the creative person is interpreted inextricably linked with the socio-cultural context, and its formation is justified by the close connection between the external environment, historical conditions and the system of cultural values, especially the psychological and Research based on hermeneutic analysis emphasizes the transformation of creative images into aesthetic models of real psychological processes, which allows literary images to be viewed not only as an aesthetic, but also as an object of scientific analysis; From this perspective, in this study, the images of Charles Strickland and Rozi Choriev were selected as phenomena representing two different psychological and ontological models of the creative person, and their internal motivation, behavioral model, attitude to the social environment, and approach to creativity were studied on the basis of comparative analysis. In this research methodology, the comparative-analytical method, hermeneutic interpretation of the literary text, integration of psychological analysis, and conceptual generalization methods were used. In particular, the hermeneutic approach revealed the connection between the hidden meanings of the images, their internal psychological layers, and the author's concept. Using psychological analysis, the creative person's internal conflicts, motivational structures, and attitude to existence were clarified. Through the comparative method, the typological differences and commonalities between the two images were systematically analyzed. As a result, a conceptual framework was developed that allows us to interpret the creative person not only as an individual mental phenomenon, but also as a complex system formed by the interaction of internal psychological processes and external social factors.

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DISCUSSION

The results obtained show that although each of the existing theoretical approaches to interpreting the creative personality reflects the truth to a certain extent, none of them can reveal the full essence of the phenomenon of creativity, since the creative personality is a complex system that is simultaneously formed under the influence of internal psychological conflicts, existential searches and the external social environment. In particular, the analysis conducted on the example of the images of Charles Strickland and Rosi Choriev made it possible to identify two main ontological directions of creativity - radical individualism and a socially integrated model of creativity, in which a Strickland-type creator builds his existence, separating it from society, on the basis of internal passions and personal truth, and his creativity often manifests itself as a product of internal conflicts, suffering and the struggle against existence, which allows him to be explained by an existential approach. On the contrary, a Choriev-type creator carries out his activity inextricably linked with the social environment, harmonizing the creative process with social experience and cultural values,

which makes him allows for interpretation within the framework of a socio-psychological approach, while the results of the analysis showed that these two models do not deny each other, but should be considered as complementary conceptual directions that reveal different aspects of the phenomenon of creativity, especially since from the point of view of modern science it is not enough to interpret the creative person only as an individual or only as a social phenomenon, but it is necessary to understand him as a dynamic system formed by the interaction of internal and external factors, which further increases the theoretical significance of the results of this study.

CONCLUSION

This study is aimed at identifying the typological characteristics of a creative personality within the framework of the psychology of creativity and scientifically substantiating them on the basis of comparative analysis. As a result of the analysis, it was proven that the formation of a creative personality is the result of the interaction of complex psychological, existential and social factors. In particular, in the case of the images of Charles Strickland and Rozi Choriev, two main models of creativity were identified - radical individualistic and socially integrated types, and each of them has its own motivational structure, existence strategy and value system. The results of the study confirm that the creative personality cannot be explained on the basis of a one-sided model, but should be considered as a multilayered and dynamic system. At the same time, the scientific novelty of this work is manifested in the development of a dual typological model of a creative personality, and its practical significance is determined by the possibilities of application in the fields of literary studies, creativity psychology and pedagogy.

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