

CONCEPTS AND IDEAS OF MODERN PSYCHOLOGY, NEEDED IN THE STUDY OF CREATIVITY OF THE PERSONALITY: THE RELEVANCE OF THE PROBLEM



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Abstract. In the article has been analyzed the scientific theoretical literature on the problems of creativity. The peculiarities of the gifted personality were outlined; the features which characterize the activity of the gifted child have been analyzed. It was determined, that at its core, the "creative process" is a process, that results in something, that is not contained in the initial conditions of the task or the situation, which, above all, involves the creation of a something new, and the creativity itself is a quite subjective thing and means that a person has acquired the ability to take advantage of his creative potential, creativity, etc. The studies, that outline the creative structure of the person's potential, are described.

Keywords: *art, creativity, gifted personality, features of the activity of the gifted child, creative potential of personality.*

Introduction

Creativity by its nature is a systemic scientific category, to the analysis of which in a psychological research a systematic approach is applied, the so-called principle of three aspects, represented, in particular, by the subject, the social and the personal aspects and so on. In particular, Y. O. Ponomaryov emphasizes the conceptual nature of this concept: «The very problem of a scientific discovery is clearly presented by B. M. Kedrov as a complex. An appropriate set of sciences, each of which explores different aspects of a scientific discovery, should be involved in its solution. At the same time, the development of a certain science is subjected to qualitatively heterogeneous laws» (Ponomarev, 1990, p. 30).

M. G. Yaroshevsky in his numerous studies of the psychology of the creativity characterizes the immanent representation of the described above determinants: «Without the implementation into

the field of studying the principles of historicism, sociocultural determinism and, accordingly, these principles of the systematic practice of the subject, this field is doomed to oblivion» (Yaroshevskii, 1985, p. 19).

To our point of view, due to the defined modern, in general progressive tendencies in education and society, such as democratization, humanization and so on, this approach to the interpretation of the creativity is quite relevant and methodologically appropriate, because its integrative nature corresponds to these difficult trends. In its turn, however, there are still many issues that are insufficiently analyzed and disclosed in the scientific field. In particular, it is a question of the creativity development in adolescence in the process of school training on a material of a humanitarian cyclesubjects. Thus, V. O. Molyako, as well as scientists of his school, have been dealing with the organization of the creative activity of children of different ages and the development of creativity of the individual, etc., primarily in technical, physical and mathematical disciplines, for many years. Although V. O. Molyako himself repeatedly emphasized that it is possible to develop creativity at school age quite effectively, teaching students literature, educating them to read (and if it is possible - to write) works of art, in particular, poetry. Therefore, *the aim of this article* is to analyze the concepts and ideas of modern psychology, which are in need to study the individual's creativity, and in our next publications we will describe the author's program of development of the creativity of the tangers in foreign literature lessons in the process of reading poetry.

So, *the objectives of our article* are: 1) to analyze the scientific theoretical literature on the problems of art and creativity; 2) to outline the peculiarities of a gifted person, to analyze the features that characterize the activities of a gifted child; 3) to describe the studies which outline the structure of the creative potential of the individual.

Research methodology. A significant contribution to the study of the creativity was made by D. B. Bogoyavlenska (Bogoyavlenskaya, 1983). Her work, as the scientist notes herself, should be considered «in the light of the main directions of reforming the modern school», because she explores the art of «those who are just begin to learn and take their first steps on this path» (Bogoyavlenskaya, 1983, p. 170). Based on the theoretical interpretations of S. L. Rubinstein, D. B. Bogoyavlenska does not close the phenomenology of creativity only on the properties of the intelligence, she explores it, based on the characteristics of the individual as a whole. The problem of the creativity is considered by D. B. Bogoyavlenska through the concept of the intellectual activity, the phenomenon of a self-movement of the individual, which is manifested in the cognitive activity that goes beyond the requirements of this particular problem situation (Bogoyavlenskaya, 1983, p. 170). In this case of outgoing beyond the given situation, in the ability to independently continue the cognition outside the requirements of the initial situation, in other words constitutionally not stimulated productive activity, hides the secret of external forms of the creativity, the ability to see in the subject something new, that others do not see (Bogoyavlenskaya, 1983, p. 55). Thus, the creative process is a

kind of "derivative" of the intellect, «refracted through the motivational sphere of the individual, which restrains or stimulates its manifestations» (Bogoyavlenskaya, 1983, p. 23). Intelligence is, after all, determined by the dialectical relationship between these two constructs. Defining, thus, the nature of creativity, D. B. Bogoyavlenska stops on its immanent phenomenon - the creative abilities of the individual. The scientist believes, that the understanding of human creative abilities should be considered as a kind of projection of «the unresolved to the end of the creativity nature problems» (Bogoyavlenskaya, 1983, p. 49). Although, to our mind, due to the existence of a variety of the approaches to the solving this problem, there are two main (or fundamental) ones: B. M. Teplov's approach (the study of creative abilities due to the individual psychological differences of the personalities) and the approach of L. S. Vygotsky (the study of creative abilities, taking into account the personal qualities of a person). In her turn, D. B. Bogoyavlenska, based on her own research experience on the creativity problems, offers her vision of this problem. The scientist believes that what is commonly called creative abilities, «from our point of view is nothing but the ability to conduct situation ally unstipulated activity, in other words, the ability to cognitive performances. The demonstration of the latter

is not limited to the sphere of mental labor professions, but characterizes the creative nature of any type of activity» (Bogoyavlenskaya, 1983, p. 55). In this regard, it should be noted that D. B. Bogoyavlenskaya as a synonym for cognitive amateurism, uses the concept of the spiritual activity, that is also spoken «as a subject-transforming, independent from the person's reality» by M. G. Yaroshevsky in his studies.

Research results. Thus, D. B. Bogoyavlenskaya, like M. G. Yaroshevsky, determining the nature of the creativity, proceeds from the delineation of the essence of the creative process, and from the characteristics of the creative product itself. This review coincides with our own vision of this problem, because with this approach it is possible to consider the phenomenon of creativity not only as given constant genetic neurophysiology characteristics of *the homo, the creator*, but taking into account the psychological manifestations of *the individual's ability to self-actualization (or, his cognitive activity)*. We orient ourselves on the position of O. M. Matyushkin on the development of the gifted and talented children. The scientist believes that the learning and development of such children creates an ideal model of a creative human development, and the problem of creativity should be considered in the paradigm of activity, mediated by the creative abilities of the person (Matyushkin, 1989, p. 29).

In O. M. Matyushkin's studies, the idea of «from abilities to the creativity» is actual, because, according to the scientist, creative abilities and creativity are implicitly and explicitly mutually determined. Thus, says O. M. Matyushkin, the scientific meaning of practical work to identify gifted and talented children is, above all, that it allows revealing the nature and psychological mechanisms of the development of the creativity (Matyushkin, 1989, p. 29).

The scientist creates his own concept of giftedness, where the latter is a prerequisite for the creativity of the individual in any profession, not just in science or art. O. M. Matyushkin interprets talent as a prerequisite for the formation and development of a creative personality, capable not only for creating new things and discovering new knowledge, but also for self-expression, of self-disclosure in literature, art, and other activities. The problem of studying art and

creativity, says O. M. Matyushkin, is certainly a crucial problem not only for each individual but also for humanity as a whole (Matyushkin, 1989).

The concept of creative giftedness by O. M. Matyushkin allows us to confirm, that the scientist sees the nature of creativity as in the human activity as a creating of something new, and in the ability of the individual to self-expression, self-actualization. O. M. Matyushkin's conceptual ideas on the problems of creative giftedness were taken into account in the studies of a number of domestic psychologists: I. S. Averina, O. I. Kulchytska, V. O. Molyako, O. O. Popelya, L. V. Popova, N. B. Shumakova, and others. Thus, O. I. Kulchytska and V. O. Molyako, characterizing a gifted child, distinguish the following his features:

- Intellectual potential: flexibility, speed, accuracy, divergence, economy of thinking; clarity of visual, auditory memory, ability to imitate; living imagination; prolonged concentration and focused attention.
- Curiosity: internal cognitive motivation; openness to the new.
- Initiative: constant activity and employment; remarkable efficiency; love of risk; love of difficulties.
- Independence: self-support; desire for self-expression; belief in one's own strength; criticality; realistic self-esteem.
- Perseverance: dedication to the task; giftedness that generates a sense of tension.
- Prediction: creation of standards; focus on the future perspective; forecasting the possibilities of his development.
- Originality, creativity: non-standard solutions; desire for creative knowledge; ingenuity.
- Erudition: high level of language expression, large vocabulary, competence; systematic and solid knowledge.
- Psychosocial characteristics: sense of justice; desire for leadership; sense of humor (Kulchitskaya, 2008, p. 64-65).

This scale allowed for O. I. Kulchytska and V. O. Molyako to identify the features that distinguish a gifted child:

- «very active and always is busy with something. He strives to work harder than others and occupies herself with a program set by someone;
- persistently pursues the set goals, wants to know more about the selected object and

- requires additional information from adults, asks a lot of questions;
- wants to learn, know a lot, succeed. Classes are fun; the child does not perceive classes and schooling as violence against himself;
- is able to engage better than others independently (persistently and persistently requires any information about objects, in school conditions independently works with literature, reference material);
- is able to critically consider the surrounding reality and seeks to understand the essence of phenomena, is not satisfied with a superficial explanation, even if this interpretation for peers seems quite sufficient;
- asks many questions and is interested in a satisfactory answer to them;
- classes in the kindergarten, and then lessons at school are interesting for him only when the problem material is used; peers prefer to study algorithmically formulated and completely understandable material;
- compared to his peers, this child is better than others able to reveal the relationship between phenomena and their causes, find common ground, manipulate logical operations, systematize, classify, etc» (Kulchitskaya, 2008, p. 65).

O. I. Kulchytska and V. O. Molyako emphasize that a gifted child formulates questions himself, models such tasks, the implementation of which requires a delay in time, that is the motivation of the activity has a long-term perspective. Scientists identify features that characterize the mental activity of a gifted child:

- «interest in the mental activity;
- competence, which is not peculiar to children of this age;
- search for reasons for their explanation;
- curiosity of the mind, the desire to discover and explore new things (for example, interest in mathematical games, games of intelligence, interest in the unexplored in general);
- diversified interests, the need to obtain a variety of information;
- thoughtful and wide enough diverse knowledge of subjects from different fields;
- good memory, rich imagination, imagination, ingenuity;

- passion for games, that require focused attention and have complicated rules, the ability to play and work independently;
- good language skills, large vocabulary, uncharacteristic for children of this age;
- perseverance, which is manifested in classes related to hobbies;
- readiness to take part in additional activities that stimulate interest in learning (competitions, Olympiads, etc.);
- study of various books (including – atlases, dictionaries, encyclopedias);
- great interest in a scientific approach to problem solving;
- developed sense of justice;
- collection, conducting experiments at home;
- sense of humor, increased interest in humorous drawings;
- increased sense of responsibility, careful fulfillment of commitments, great efficiency and desire to work as much as possible (too long homework, solving complex mathematical problems, premature processing of material);
- good technique of mental work (planning, ability to compile a card index, order in things, papers, various attributes connected with hobby)» (Kulchitskaya, 2008, p. 65).
- O. I. Kulchytska and V. O. Molyako distinguish the following types of human giftedness: scientific, artistic, literary, etc. (Kulchitskaya, 2008, p. 66-86).

These scientists identify five aspects of giftedness:

- «giftedness as a qualitative originality of abilities that ensures successful performance of activities;
- general abilities that determine the breadth of human capabilities, level and originality of its activities;
- mental potential or intellect; holistic individual characteristics of cognitive abilities and abilities to learn;
- set of inclinations, natural data, characteristics of the degree of expression and originality of natural abilities and skills;
- having a talent, the presence of internal conditions for the implementation of outstanding achievements in activities» (Kulchitskaya, 2008, p. 23).
- Close in meaning, but not identical to the concept of the «creativity of the individual» is the definition of the human creativity process. O. M. Matyushkin in the author's concept of giftedness, in the basis of the

creative potential of the individual puts a holistic structure of the creative process, which contains five stages: 1) formulation of the problem; 2) formulation and implementation of hypotheses; 3) insight; 4) explication of the found decision; 5) justification or implementation of the decision (Matyushkin, 1989).

O. O. Popel's, studying the components of the creative potential of the individual in an empirical way, has resolved that it includes: 1) the highest levels of all cognitive processes that make up intellectual giftedness; 2) special structures of the motivational sphere; 3) emotional personality's peculiarities; 4) features of volitional regulation; 5) features of self-esteem and self-concept in general (Popel, 2005, p. 33).

In our opinion, the most detailed studies of the individual's creative potential should be considered the studies of V. O. Molyako. The scientist in the structure of this phenomenon distinguishes:

- «skills, abilities, which are manifested in hypersensitivity, a certain selectivity, in preferences, as well as in the dynamics of mental processes;
- interests, their orientation, frequency and regularity of manifestation, dominance of cognitive interests;
- curiosity, desire to create something new, ability to solve and find problems;
- speed in assimilation of new information, formation of associative arrays;
- ability to make constant comparisons, comparisons, development of standards for further selection of information;
- manifestation of general intelligence – learning, understanding, speed of assessments and choice of the ways of solutions, adequacy of actions;
- emotional coloring of certain processes, emotional attitude, influence of feelings on subjective evaluation, choice, etc.;
- persistence, purposefulness, determination, diligence, systematic work, bold decision-making;
- creativity – the ability to combine, analyze, reconstruct, the ability to change options, efficiency in decisions, use of tools, time, etc.;
- intuitiveness – the ability to make super quick decisions, to express self-formulated assessments, forecasts;

- compared to other children, faster mastery of skills, abilities, techniques, mastery of work techniques, handicrafts;
- ability to develop personal strategies and tactics in solving general and special problems, tasks, to find a way out of difficult, unusual, extreme situations, etc» (Kulchitskaya, 2008, p. 55-56).

Thus, the analysis of the scientific psychological literature allows us to conclude that nowadays there is no consensus among researchers on the definition of «creativity», «giftedness», «productive thinking», «and creative potential» and so on. All this, of course, complicates our process of analysis and interpretation of the «creativity» of the teenager's personality, because it is this problem that interests us the most. In general, summarizing the available studies in the psychological literature on this problem, C. W. Taylor, considering creativity as a process of solving problems, identifies six groups of creativity definitions:

- 1) definitions by the «Gestalt» type, which emphasizes the creation of a new integrity;
- 2) definitions focused on obtaining a «final product» or «innovative» definitions, which emphasize the production of something new;
- 3) «aesthetic» or «expressive» definitions, in which the dominant is the self-expression of the individual;
- 4) «psychoanalytic» or «dynamic» definitions, in which creativity is defined in terms of interaction «Ego», «Id» and «Superego»;
- 5) definition in terms of «solution-oriented thinking», which emphasizes not only on the solution of the problem, but on the mental process itself as well;
- 6) other various definitions that do not fit into any of the above mentioned categories (Taylor, 1988, p. 121).

E. P. Torrance, having analyzed the various approaches and definitions of creativity, identified the following types of such definitions:

- 1) definitions, that are based on novelty as a criterion of creativity. E. P. Torrance points out that the production of something new is in fact included in almost all definitions. However, different authors approach the novelty differently. According to L. L. Thurston, it does not matter whether a society recognizes an idea as a new one, it is important that it is new to the creator himself. M. Stipe, on the contrary, believes

that novelty should be reflected in the terms of culture, that is, it has to be recognized by the contemporaries;

- 2) definitions in which creativity is opposed to conformity. These include the formulations of R. S. Crutchfield and R. K. Wilson, who, contrasting the art to conformity, emphasize the introduction of originality, a new view of the problem and so on. E. K. Stark weather believes that a creative person is free from conformism and nonconformist both;
- 3) definitions that contain the characteristics of the creative process itself. Thus, T. Ribeau emphasizes the importance of human ability to think by analogy for the development of creative thinking of the subject. C. K. Spearman considers creative thinking as a process of seeing or creating relationships on both conscious and unconscious levels. D. Wallace identifies four stages of the creative process: preparation, incubation, illumination, verification. Edward de Bono, A. F. Osborn, K. Patrick, S. J. Paris and others are also disposed to this approach. E. P. Torrance points out that, as a fact, the «Wallace process» is the basis of any existing method of systematic training of the subject's creative thinking;
- 4) the approach from the standpoint of recognizing the important role of mental abilities. J. P. Guilford determines the ability to create in view of the development of mental abilities, which provide, in their turn, the person's creative achievements. According to J. P. Guilford, creative thinking includes divergent products, such as the generation of new, original, unusual, innovative information based on knowledge that is already well known to a person;
- 5) the approach based on determining of the creativity levels. C. W. Taylor brings into scientific circulation the concept of the following levels of creativity:
 - a) expressive creativity – in particular, child's spontaneous drawing;
 - b) productive creativity – scientific and artistic products that are created in the conditions of a free game;
 - c) inventive (research) creativity, when ingenuity is manifested not only in creative

products, but also in the creative act itself, in particular the methods and techniques used by a person;

d) innovative creativity – improvement through modification;

e) generative creativity – the formulation of a completely new principle for a given subject or assumption, around which new directions and schools may arise (cited. for Jamison, 1995, p. 63).

E. P. Torrance himself proposes to consider creativity as a process, pointing out that, defining creativity as a process, one can ask a question what kind of a character and type of temperament a person must have to perform the creative process in the full sense of the word, what kind of an environment will contribute to this and which product appears as a result of successful completion of creative activity. At the same time, the scientist defines creative thinking as a specific kind of process of feeling all the difficulties, problems, «information shifts», «displaced» elements, formulation of hypotheses according these elements, verification and evaluation of these hypotheses; review of the obtained results and implementation of repeated, control verification; notification of the final, creative result, etc (cited. for Jamison, 1995, p. 64).

Thus, the authors determine the ability to creation, counting different, sometimes even opposite characteristics of this process. Despite all the differences between these definitions, they have something in common, in particular that the ability to create is defined as the ability to create something new, original, non-standard, which did not exist before. For example, when D. Morgan began his own empirical studies in this field and analyzed twenty-five different definitions of the creativity, he recognized only one thing in common – it's the creation of a something unique (cited. for Jamison, 1995, p. 66).

At its core, a «creative process» is one that results in something that is not contained in the original conditions or situation. This, above all, involves the creation of a new one. In addition, creativity itself is quite subjective; it implies that a person has acquired the ability to take advantage of his creative potential, creativity, and so on.

Conclusions

Therefore, in our next publications we will analyze the essence of the personality's creativity, the structure and mechanisms of its manifestation, which will allow us to build our own concept of the creativity development in adolescence through the reading of the poetic works.

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