

Productive Thinking and the Problem of Creativity of Personality

Продуктивне мислення та проблема творчості особистості

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ABSTRACT

The aim of our research is to study different theories of developing persons' creativity in the paradigm of Gestalt Psychology, which differentiates between creative, productive thinking and reproductive, based on memorization, repetition and reproduction; to show the main concepts of Compensatory theory, by which people develop Science, Art and other areas of culture largely to compensate their shortcomings; to present another theory of creativity – a Cognitive one, by which a researcher who actively interprets the world, processes of gaining the information, the ability to predict effectively and, at the same time, to in-

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teract creatively with the surrounding world; to display the problem of creativity in Humanistic Psychology.

Methods of the research. *The following theoretical methods of the research were used to solve the tasks formulated in the article: a categorical method, structural and functional methods, the methods of the analysis, systematization, modeling, generalization.*

The results of the research. *The most important for the theory of creativity is the question of motivation, which A. Maslow described in terms of the hierarchy of needs according to the principles of priority and dominance. At the heart of the creative activity of the individual there are the highest personal needs. They are the need for self-realization, personal growth and development. Satisfying the needs that are fixed from the bottom of this hierarchy makes it possible to understand the needs at the top of the creative paradigm and according to the participation of actors in the creation of motivational domains. The higher a person is able to rise in the paradigm of this hierarchy, the more he/she is able to demonstrate individuality, human qualities, mental health and creativity.*

Conclusions. *It is significant, from the standpoint of the Psychology of Creativity, A. Maslow's (1982) hypothesis about the existence of deficient motives related to biological needs and meta-needs (highest values, motives for personal growth), such as truth, beauty, perfection, justice. Based on our empirical research (Nabochuk, 2021), we concluded that people who lived fully (individuals who were self-actualizing) had the following characteristics: the effective perception of the reality; the acceptance of oneself, other people and the surrounding nature; a desire for self-realization; focusing on the problem, absorbing one's business as an actualization of one's vocation; authenticity – open, understandable behavior in relations to themselves and to other people; the emphasis on the simplicity and naturalness of their behavior; the independence, the autonomy in judgments; self-confidence, adequacy of self-esteem, the ability to actualize peak experiences; public interests; deep interpersonal relationships; initiative and flexibility in the process of decision making; democratic nature of the person's own activity; the ability to distinguish between means and goals; philosophical sense of humor; criticality and a high degree of personal reflection; direct susceptibility to a new information.*

Key words: *productive thinking, the problem of creativity, the creation of motivational domains, self-realization, personal growth, personal development, motives for personal growth, the effective perception of the reality.*

Introduction

Creativity is largely relevant in the intellectual and spiritual activities of a man. Intelligence presents creative products in a new way, as new organized information (Гончарук & Онуфрієва, 2018). At the same time, spiritual activity appears as a process of generating thoughts. Therefore, at all stages of personality development should stimulate and organize its intellectual and spiritual activities (Моляко, 2013). It is believed that a narrow professional specialization restrains the incentives of the individual to creativity in the field of technology and the humanities (Onufriieva, 2017). As a result, both are somewhat leveled. Therefore, contemporary scholars often argue that universal education is needed, but one that does not preclude the formation of special skills of the individual (Теплов, 1985).

The creator and the subject of creativity form a holistic, harmonious system in which they direct and feedback connections are clearly fixed (Івашкевич & Гудима, 2020). The object of creativity can be any phenomenon of the ecosphere, everything that participates in the evolution of the world, including itself creativity and one's own thinking (Пономарёв, 1991). The tool of cognition and transformation is a person who can also be the object of creativity (Mykhalchuk & Kryshevych, 2019).

So, according to a great actuality of this problem *the aim* of our research is to study different theories of developing persons' creativity in the paradigm of Gestalt Psychology, which differentiates between creative, productive thinking and reproductive, based on memorization, repetition and reproduction; to show the main concepts of Compensatory theory, by which people develop Science, Art and other areas of culture largely to compensate their shortcomings; to present the another theory of creativity – a Cognitive one, by which a researcher who actively interprets the world, processes of gaining the information, the ability to predict effectively and, at the same time, to interact creatively with the surrounding world; to display the problem of creativity in Humanistic Psychology.

Methods of the research

The following theoretical methods of the research were used to solve the tasks formulated in the article: a categorical method, structural and functional methods, the methods of the analysis, systematization, modeling, generalization.

The results of the research

The first theory to study the problem of creativity and creative thinking of the individual is *Gestalt Psychology*. Scientists in the paradigm of Gestalt Psychology differentiate between creative, productive thinking and reproductive, based on memorization, repetition and reproduction. Creative thinking is a paradigm of restructuring a holistic, complete situation, the starting point of which is the creative formulation and presentation of the problem. Scientists considered this stage of a creative process to be extremely important: "The formulation of a productive question is sometimes a greater achievement than solving the task set before the individual" (Starkweather, 1998: 81). At the second stage of a creative process is the construction of a holistic image of the situation (gestalt), the essential point of which is the centering, the transition from superficial and incorrect structuring of the problem to an adequate and correctly centered structure (Starkweather, 1998: 82). Finally, the third stage of a creative process is a central link of creative thinking, which involves the emergence of the idea of solving a problem, unexpected insight. That is why the creative process concentrates in its structure the moments of transition from "understanding" to "creative mastery". The fourth stage of a creative process is the implementation of the solution of the problem, a deeper understanding of how to solve a particular problem in general.

Characterizing productive thinking, E. Starkweather (Starkweather, 1998) was one of the scientists who drew attention to the fact that creativity correlated with a variety of personal characteristics. According to this point of view, the thinking of

the individual should be considered as a certain intellectual operation that is fully capable of separating creative thinking from the attitudes of the individual, his/her feelings and emotions.

In empirical researches (Rupprecht, 1993: 119) there was also a negative impact of the usual (associative or formal) perception of the relationships between the components of the problem of its creative solution. In some way, children who study Geometry on the basis of only a formal method find it much more difficult to develop their own, individual creative approach to solve problems than children who have not studied at all. Thus, in psychological researches of thinking S. Rupprecht found new scientific theoretical and methodological foundations for the restructuring of school education (Rupprecht, 1993: 120).

In the context of the researches made in the paradigm of Gestalt Psychology, psychologists have introduced into scientific circulation such concepts as "problem situation", "insight", "productive thinking", "centered structure", "centering". However, despite the basic elements of the context, a broader view of creativity in general, Gestalt psychologists mainly focused their attention on the operational side of thinking and in fact denied the role of the activity, personal and professional experience gained in the process of solving creative tasks. Scientists were not really interested in the motivational side of creativity, without which a person becomes an instrument, a means of solving certain problems in the psychological field of meaning, which is formed here and now.

In contrast to Gestalt Psychology in the conceptual system of Psychoanalysis (Freud, 1992; Юнг, 1998), the central problems of the creative act are motivation and unconscious components of creative activity. The problem of *motivation* has unconditional heuristic value in Freud's theoretical conception (Freud, 1992). The scientist focuses on the dominance of motives of human behavior, on two basic antagonistic hobbies: on *Eros* – as a desire to live, finding love, making self-preservation, providing unity with other people, showing creative and constructive

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tendencies of man; and on *Thanatoshi* – a desire to die, to make destructions, self-destructions, providing destructive human tendencies. Thus, for the first time in the history of Psychology, S. Freud intuitively formulated two main trends not only in the creative process but also in the laws of culture in general – such as destruction and creation, dissociation and association, restructuring stereotypes and creative construction of new ones (Freud, 1992).

The motives of creativity, according to S. Freud, are directly related to Eros and are derived from the sexual desires of the individual. In this case, the focus is on desexualization and sublimation – the transfer of sexual energy to the process of creative activity as it is creative construction of new ones (Freud, 1992). The key concept in the Psychodynamic Theory of creativity is sublimation, which is considered the dominant source of cultural evolution. In the theory of scientists (Юнг, 1998) the sexual energy is directed primarily to spiritual goals – Art, Science, Religion, Politics. In addition, the products of creativity, and in particular – professional creativity, are embodied, they are repressed by aspirations and experiences.

The unconscious structures of psyche are one of the most important sources of creativity, as well as for Psychology of Creativity. S. Freud was the first one who actualized the problem of the relationships between unconscious processes and creative activity of the subject (Freud, 1992). According to S. Freud, this connection is manifested both in the process of creative activity and in the content of creative products. The scientist proves that consciousness is only a superficial layer of the psyche, behind which so-called unknown personal depths are recorded (Freud, 1992). The latter, of course, is of great importance for understanding creativity as a process. In S. Freud's conception, the unconscious is the so-called powerful "irrational force", the exclusively creative subject with its personal problems, conflicts, dramas, so-called "creative" part of the psyche of the person (Freud, 1992). Thus, in scientific Psychology, S. Freud was the

first one who introduced the term "collective unconsciousness". The scientist believed that conflicts, experiences, personal tragedies and dramas are inherited and created so-called phylogenetic mental experience of mankind. These creatively meaningful "fantasies" are the kind of foundation on which the individual imagination of the subject is built through the person's experience (Freud, 1992).

The unique theory of creativity was also modeled by a follower, and later – the opponent of S. Freud (Freud, 1992) – C. Jung (Jung, 1998). Unlike S. Freud (Freud, 1992), C. Jung (Jung, 1998) saw libido not as some sexual energy, but as a diffuse creative force that manifests itself in various spheres of the person.

Thus, C. Jung (Jung, 1998) continued to substantiate S. Freud's (Freud, 1992) idea of the collective unconsciousness. The scientist noted that the discovery of the deep layers of the collective unconsciousness was preceded by a situation in the twentieth century, when the formation of the worldview of scientists was largely due to the existence of myths of different peoples of our planet. The analysis of the content of myths emphasized the existence of incredible similarity of dominant motives in different mythologies, theories and cultures. The hypothesis of the intersection of cultural worlds, updated from the very beginning, was not confirmed in the future. C. Jung on the basis of his psychological and culture-based analysis and experiments with transcendent consciousness proved the existence of semantic structures of general order, such as mental determinants of the combination of images in different cultures (Jung, 1998).

Also, C. Jung "dilutes" the depths of the subconsciousness almost to the leveling of its boundaries, "placing" in the subconsciousness not only "personal unconsciousness" (surface layer, individual human experience), and not only universal experience (collective unconsciousness), but also extra-human unconsciousness (the common meaning that man has with the animal world) (Jung, 1998).

Thus, the content of the unconsciousness of each individual subject are mental complexes, such as the unconscious mental frames of the individual, which are organized into certain systemic formations and have an impact on a human life. They are the result of mental trauma, conflicts, constellation of images, ideas, tendencies, pushed by the subject into his/her subconsciousness. So, the innate collective unconsciousness contains spiritual material, which has deep roots, and which explains the inherent desire of all mankind for creative self-expression and creative perfection. The collective unconsciousness is the result of the universal emotional past, the spherical plane of which contains all the spiritual heritage of human evolution, reborn in the brain structures of each subject.

S. Freud's concept of the existence of different levels of the unconsciousness (individual and collective ones) further determined the content of the collective unconsciousness, such as archetypes (in Jungian terminology), which form the general basis of human spiritual life. The peculiarities of archetypes are quite significant, which, in turn, create a supra-individual whole, which causes a kind of synthesis of opposites and incorrectness. Archetypes are not completely defined images, but so-called innate possibilities of personality's representations, mental experiences of the same type. They, in turn, are personified and concretized in the images of the person's imagination, in myths, legends, fairy tales, art, religion (Freud, 1992).

Thus, the individual psyche of the person archetypal content, as a rule, acquires quite different dynamic forms and actively influences the establishment of the subject of different relationships with the world, which, in turn, facilitates the process of content formation, influence the participation of the individual in creative activities of various kinds. In the history of Psychology C. Jung proposed three dominant archetypes: "Shadow", "Anima" ("Animus") and "Meaning". The scientist notes that the archetype "Shadow" crystallizes, above all, aggressive and destructive tendencies. The shadow is "the Devil", "the Satan"

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of the inner world of a man, who inherited the traits of a criminal, inferior personality. This archetype in mental sense is quite opposite to the archetype of meaning (Jung, 1998).

In turn, the archetype of "Anima" is a prototype of a woman in the unconscious psyche of a man. Accordingly, "Animus" is a prototype of a man in the unconscious world of a woman. The sexual function of this archetype is interpreted by C. Jung as the archetype of life, the basis of life spontaneity, the natural beginning of a man. From the archetype of "Meaning" one can directly draw a conclusion about the spiritual, religious function of the soul. In order to characterize this archetype, C. Jung defines the term "Self", which determines the integrity of the individual's existence, the combination of consciousness and unconsciousness, also the combination of personal traits of the individual. The Self is a kind of the purpose of a person's life, because it fully reflects the combination of life scripts, which facilitate the implementation of the subject of creative activity (Jung, 1998).

C. Jung called the process of the man's acquisition of Self from the way of the formation of individuation. This process is a kind of integration of various structures of the individual's psyche around his/her "Self" through full awareness and understanding of the unconscious content. Awareness actualizes the attitude of the personal maturity, personal balance, and, consequently, – creativity. The so-called "alienation" of the unconsciousness is the dominant cause of person's deformation, the source of his/her mental illness and neurosis. C. Jung has repeatedly stated that the unconsciousness doesn't only actualize past scripts, but it is a dominant factor in creating future mental situations, ideas, new thoughts, creative discoveries. A collective unconsciousness doesn't only contain creative vitality, spontaneity, impulsiveness, but also is the dominant source of creative talent and creative inspiration (Jung, 1998).

Thus, C. Jung distinguishes two principles in the structure of the personality – subjective and creative ones, which are in antagonistic relationships with each other. Based on this, eve-

ry creatively gifted person can be considered as a person with a synthesis of paradoxical characteristics. On the one hand, a person creates a creative product that is personally meaningful to him/her. On the other hand, each creative product will contain frames of extra-personal human experience that creates scripts of the soul of a person who participates in unconscious creative acts. Therefore, C. Jung believed that the creative essence seems "to live and grow within a man, like a tree in the soil, from which it takes the necessary juices". Analytical Psychology calls this phenomenon "an autonomous creative complex", which appears as a separate part of the subject's soul, leading its own independent, removed from the hierarchy of consciousness, mental life and according to its energy level, its power on the rights of dominant characteristics which, in turn, mobilize Creative Personality in the whole. In turn, the autonomous subject-oriented creative complex in the structure of the individual is in no way "a Subject" to the conscious management of the subject by all its instances. This complex largely appears and disappears because it meets the desires of the individual. Thus, a creative gift, according to C. Jung, is a personal education, largely not a subject of a conscious will of a man (Jung, 1998).

Later, these ideas of C. Jung were confirmed and reflected in the theory that was differentiated between two types of creative personalities (Jung, 1998): "Arbitrary creative person" – this one that is characterized by a conscious attitude to creative activity (in the literature are cited as examples of G. Longfellow, W. Shakespeare). The other one is "Involuntary Creative Person". It is a creative personality who is characterized by the acquisition of an autonomous creative complex (figures of S. Freud, V. Mozart, I.F. Stravinskyi).

Despite the fact that the content of Psychoanalytic Theory focuses mainly on the problems of artistic creativity, the discoveries of S. Freud (Freud, 1992) and C. Jung (Jung, 1998), of course, are quite universal. There are scientific publications that update the unconsciousness and motivational components

of the subject's activity, and they are fundamentally important for our research.

Another theory of creativity is *Compensatory one*. This theory of inferiority feelings was proposed by A. Adler according to the subject. It is based on the idea of compensation. According to Compensatory theory, people develop Science, Art and other areas of culture largely to compensate their shortcomings. Undoubtedly, A. Adler's theory has certain concrete advantages and remains one of the most important scientific achievements. To agree with this theory, we should note that compensatory mechanisms greatly influence the forms of the creativity that individuals are engaged in, but they do not explain the creative process itself and only outline it (Adler, 1997).

A. Adler's views on the problem of creative activity are quite thorough and contain other productive ideas: creative "Self", self-determination, lifestyle, life scenario, creative frames, life scripts. The basis of Adler's individual theory of the person is the belief in the creative nature of a man. Recognizing the importance of the heredity of the environment for the subjective development of the individual, A. Adler insisted that the individual is a slightly more significant creature than the product of these two influences. Neither heredity nor environment is a determinant. These moments only provide a starting point for the creative development of the individual and the impact on him/her of the world around the person, to which the individual responds using his/her creative power. Thus, creative "Self" affects only some areas of personal experience, as well as the cognitive processes of the subject: perception, memory, imagination, fantasy and dreams, which make each person an individual who self-determines, creatively builds his/her own life and becomes a real Creator of his/her personality (Adler, 1997).

Thus, theories of the formation of creative "Self" of the individual (Моляко, 2013) are dominant for the development of the Psychology of Creativity. This scientific construct, of course, embodies an active creative principle of a human life. Creative

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"Self", or, in other words, "the position of the Creator" can also be considered as a motivational component in the structure of creativity of adults. Also A. Adler tried to identify the origins of Creative Energy, which, in his opinion, is the result of a long history of evolution, in which creativity doesn't take the last place. The scientist believes that people are usually endowed with a creative power from the early birth, so the creative abilities of subjects "flourish" from the early childhood, and this generally contributes to the development of social interest if we tell about the problems of creativity.

Another theory of creativity is *a Cognitive one*. This theory has been arisen in the context of J. Kelly's Theory of Theoretical Constructs, and it was called "the Theory of personal constructs". Virtually without using the terms "creativity" and "creative process", J. Kelly created a rather original theory of creativity and creative personality (Келли, 2000).

On the basic of Kelly's theoretical frames there is essentially humanistic view of a man as a scientist, a theorist, a researcher who actively interprets the world, processes of gaining the information, the ability to predict effectively and, at the same time, to interact creatively with the surrounding world. According to J. Kelly, a personality is a unique system of subjective constructs, which an individual uses to interpret his/her life experience, to create his/her own model of the world (Келли, 2000).

The scientist built his theory on the basis of the already existing at that time philosophical concept of *Constructive Alternativeism*, which, in its essence, reflects the leading principles of creativity. The constructive Alternativeism captures and provides a person with a considerable number of opportunities to choose creative, often alternative or banal concepts, which prove a need to revise, compress or replace existing stereotypes of modern interpretation of the world. J. Kelly sees the world around us as a stimulus to interpret a man as a creator, a scientist, a researcher, and a researcher perceives a human life as a constant experimental study, as a formulation of hypotheses

about our reality, a World of Life, through which the individual tries to predict and to control all the events in the surrounding world (Келли, 2000).

Human awareness of the reality is always a central subject for the interpretation of the person's creative activity. The subject understands that nothing is permanent or finished. Accordingly, any event can be understood by a person from different points of view. "...Whatever the nature or whatever, in the end, the search for truth turns out, today we are faced with the facts that can be given as many explanations as our mind can come up with" (Келли, 2000: 11). Therefore, any Picture of the World for a person is hypothetical and creative in its own way. People formulate hypotheses, test them, involving into this activity the same mental processes as scientists do in carrying out their scientific researches. Thus, J. Kelly didn't only describe for the first time the structure and the course of alternative hypothetical thinking, but he also tried to use the basic, a key to his theory of "personal constructs" to explain a human life as a purely creative experimental process. The personal construct in the theory of a scientist is an idea, a thought, a model that a person uses to understand or to interpret, to explain or to predict this experience, including creative one. This structure is a fairly stable way of understanding the subject of the surrounding reality, through which a man perceives, explains the world and creates and substantiates a consistent Picture of the World in the space of opposites (good – evil, smart – stupid, good – bad, etc.). Thus, personal constructs are bipolar and dichotomous (Келли, 2000).

In turn, the degree of individual freedom and creativity is determined by the dominant types of personal constructs used by this or that person. J. Kelly distinguishes the following types of constructs: preventive ones, also those ones which standardize individual structural elements of constructs. The other constructs are paradigmatic ones, which generalize a creative activity in general. The dominance of these constructs indicates the rigidity of thinking; constellation constructs also illustrate ste-

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reotyped thinking and greatly limit individual possibilities for the subject's alternative views, providing some dominant constructs, which are open to alternatives and new personal experiences. The latter indicates the flexibility of individual thinking. So, alternative constructs correspond to the creative decisions of the individual and, according to J. Kelly, without them we would be doomed to a constant, stereotyped and completely ineffective way of understanding the surrounding reality (Келли, 2000).

Personal constructs have fairly defined some formal characteristics: a range of use and permeability-impermeability. The scale of permeability-impenetrability is such that determines the possibility of empirical modulations and the inclusion of new information into the context of existing personal constructs. The more perceptive the personal constructs are, the more it is possible to diagnose the possibility of change within these structures, the higher are the mobility, flexibility, creativity of individual decisions. The another key to the theory of creativity is Kelly's conclusion about the model of individuality, which the scientist interprets in terms of the uniqueness of the system of personal constructs of each person: "People differ from each other in a way how they interpret events" (Келли, 2000: 56). The latter largely actualizes individual creativity.

The problem of creativity in *Humanistic Psychology* has been arisen as an alternative to behaviorism and psychoanalysis and it is largely related to the philosophy of existentialism (Маслоу, 1982). Humanistic Psychology is characterized by an optimistic conceptual view of humanity and the nature of creativity. In itself, the essence of a man, according to psychologists in the paradigm of Humanistic Psychology, moves him to the direction of personal growth, to creativity, self-realization and self-sufficiency. This allows us to consider creativity in the context of all human life as a way of life (and not just as a way to solve specific problems), as an opportunity for freedom of choice. A Man, in turn, is an active creator of his own life (Mykhalchuk & Kryshevych, 2019).

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E. Fromm defines creativity as the ability to wonder and to learn, the ability to find solutions in unusual situations, to understand the focus on discovering new things and the ability to understand deeply the acquired personally significant experience. Following the logic of this formulation, the criterion of creativity for E. Fromm is not so much the quality of the result (as a kind of a product of creative activity), but rather as processes that greatly enhance the creativity in general. Productive orientation of a man in the theory of E. Fromm is the ideal state of the person, the ultimate goal of his/her development. E. Fromm's issues claim that he considered this orientation as a response to the contradictions of human existence in a modern society (Fromm, 2007).

A. Maslow's concept is akin with these ideas. Unlike classical psychoanalysis, A. Maslow studied "the positive dimensions of human experience", mental health, conditions of full development as the ways to realize a creative potential of the individual. The theory of self-actualization of the scientist corresponds, first of all, to humanistic views in understanding the unique essence of a man, his existence, potential, self-regulation, effective functioning and positive prospects for personal development. Universal trends of individual development in A. Maslow's theory are personal growth, self-actualization, a desire for a healthy lifestyle, the search for identity and autonomy, sovereignty, etc., the desire to embody the beautiful world in its own creative achievements or wishes (Maslow, 1982: 115).

The recognition of the priority of creative abilities of each person is the most significant emphasis of Humanistic Psychology of A. Maslow. The creativity is considered by a scientist as a rather universal characteristics, an innate quality that is potentially explicit in the structure of the psyche of all people from the birth: so, trees give leaves, birds fly, people are creative. However, most people lose this ability in the process of entering the paradigm of a certain culture, which contributes to their acquisition of a certain education. A. Maslow argues that the need

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for self-actualization is in the structure of each individual, but, as a rule, the person is realized by only a few percent of humanity. The reason for this, the scientist says, is that people are not aware of their potential. They are afraid to show their abilities (the emergence of so-called Ionian complex or fear of success) (Maslow, 1982).

The most important for the theory of creativity is the question of motivation, which A. Maslow described in terms of the hierarchy of needs according to the principles of priority and dominance. At the heart of the creative activity of the individual there are the highest personal needs. These are the need for self-realization, personal growth and development. Satisfying the needs that are fixed from the bottom of this hierarchy makes it possible to understand the needs at the top of the creative paradigm and according to the participation of actors in the creation of motivational domains. The higher a person is able to rise in the paradigm of this hierarchy, the more individuality, human qualities, mental health and creativity he/she is able to demonstrate (Maslow, 1982).

Conclusions

It is significant, from the standpoint of the Psychology of Creativity, A. Maslow's hypothesis about the existence of deficient motives related to biological needs and meta-needs (highest values, motives for personal growth), such as truth, beauty, perfection, justice. Based on our empirical research (Nabochuk, 2021a; Nabochuk, 2021b), we concluded that people who lived fully (individuals who were self-actualizing) had the following characteristics: the effective perception of the reality; the acceptance of oneself, other people and the surrounding nature; a desire for self-realization; focusing on the problem, absorbing one's business as an actualization of one's vocation; authenticity – open, understandable behavior in relations to themselves and to other people; the emphasis on the simplicity and naturalness of their behavior; the independence, the autonomy in judg-

ments; self-confidence, adequacy of self-esteem, the ability to actualize peak experiences; public interests; deep interpersonal relationships; initiative and flexibility in the process of decision making; democratic nature of the person's own activity; the ability to distinguish between means and goals; philosophical sense of humor; criticality and a high degree of personal reflection; direct susceptibility to a new information.

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Набочук Олександр. Продуктивне мислення та проблема творчості особистості.

Метою нашого дослідження є вивчення теорій розвитку креативності людини в парадигмі гештальт-психології, яка розрізняє творче, продуктивне та репродуктивне мислення, засноване на запам'ятовуванні, повторенні та відтворенні; розкриття основних концепцій компенсаторної теорії, за допомогою яких люди розвивають науку, мистецтво та інші галузі культури значною мірою для компенсації своїх недоліків; репрезентація іншої теорії творчості – когнітивної, за допомогою якої дослідник, який активно інтерпретує світ, аналізує процеси отримання інформації, вміє ефективно прогнозувати і водночас творчо взаємодіяти з навколишнім світом; окреслити проблему творчості в гуманістичній психології.

Методи дослідження. Для розв'язання поставлених завдань використовувалися такі теоретичні методи дослідження: категоріальний, структурно-функціональний, аналіз, систематизація, моделювання, узагальнення.

Результати дослідження. Показано, що найбільш важливим для теорії творчості є питання мотивації, яку описано в термінах ієрархії потреб за принципами пріоритету та домінування. В основі творчої діяльності особистості покладені найвищі особистісні потреби – потреба в самореалізації, зростанні та розвитку. Доведено, що задоволення потреб, які фіксуються із самого низу ззначеної ієрархії, робить можливим цілковите усвідомлення потреб, розміщених зверху творчої парадигми, та участі суб'єктів у створенні мотиваційних доменів. Показано, що чим вище людина здатна піднятися в парадигмі цієї ієрархії, тим краще вона здатна продемонструвати індивідуальність, людські якості, психічне здоров'я та здатність до творчості.

Висновки. Найбільш істотною, з позицій психології творчості, є гіпотеза А. Маслоу (1982) щодо існування у людини дефіцитарних

мотивів, пов'язаних із біологічними потребами, та мета потреб (найвищих цінностей, мотивів особистісного зростання), таких як істина, краса, досконалість, справедливість. На основі проведених емпіричних досліджень (Nabochuk, 2021) зроблено висновок, що люди, які живуть повноцінно (особистості, які самоактуалізуються), мають такі характеристики: ефективне сприйняття реальності; прийняття себе, інших людей та оточуючої природи; прагнення до самореалізації; концентрація на проблемі, поглинання своєю справою як актуалізація свого покликання; автентичність – відверта, відкрита поведінка у ставленні до себе та інших; наголошення на простоті та природності своєї поведінки; незалежність, автономність у судженнях; упевненість у своїх силах, адекватність самооцінки, здатність до актуалізації вершинних переживань; суспільний інтерес; глибокі міжособистісні взаємостосунки; ініціативність та гнучкість у прийнятті рішень; демократичний характер власної діяльності; здатність до розмежування засобів та цілей; філософське почуття гумору; критичність та висока ступінь особистісної рефлексії; безпосередня сприйнятливості у ставленні до нового.

Ключові слова: продуктивне мислення, проблема творчості, створення мотиваційних доменів, самореалізація, особистісне зростання, особистісний розвиток, мотиви особистісного зростання, ефективне сприйняття дійсності.

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