

Aesthetic Experience, Artistic and Creative Activities as the Components of Creative Potential of a Personality

Естетичні переживання та здатність до виконання художньо-творчої діяльності як складові творчого потенціалу особистості

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ABSTRACT

The aim of our article is to show the role of aesthetic experience, artistic and creative activities as the components of creative potential of the person in the paradigm of two dominant approaches – in the sphere of integrative and conative approaches.

Methods of the research. The following theoretical methods of the research were used to solve the tasks formulated in the article: a categorical method,

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structural and functional methods, the methods of the analysis, systematization, modeling, generalization.

The results of the research. *In the paradigm of the integrative approach we found that in the mind of an adult the following principles are transformed: motivational and goal components integrate into a holistic motivational goal, creatively focus on learning. In the paradigm of the conative approach, there were proposed such structural components of subjective activity of the person: the formation and the achievement of personally significant goals; motivation for learning and self-development; intellectual initiation; reflection and introspection, determination of thinking and dominance of other metacognitions; independence; social activity; freedom of creative choice and responsibility for it; initiative; self-realization; communicativeness; predictability.*

Conclusions. *Summarizing the views of current psychological researches, it can be noted that they in a great degree emphasize such creative personality traits as productive ones, creative thinking, the implementation of creative characteristics, transformative human activity, the need for self-affirmation, material well-being, the transformation of the surrounding natural and social world, the implementation of doping strategies in the context of life achievements of the individual (a conative approach); intellectual activity, psychological flexibility, creative motivation, multivariate vision of the surrounding world, originality, divergence; personal achievements (integrative approach).*

Key words: *aesthetic experience, artistic activity, creative activity, the integrative approach, the conative approach, motivation for learning, self-development, intellectual initiation, reflection, introspection, metacognitions.*

Introduction

In this article we'd like to analyze the problem of aesthetic experience, artistic and creative activities as the components of creative potential of a person. We'll distinguish this problem in accordance with the analyses of current researches. In such a way some scientists (Onufrieva, 2017) carried out their researches in the paradigm of the competence approach. The researcher notes, that creative competence is largely based on a dialogical competence. At the same time, scientists define dialogic competence as a professionally significant quality of a specialist, which is characterized by a complex of knowledge, abilities, skills and values that provide the ability to perceive, understand and interpret

texts that contain content and semantic information, which, in turn, refers to the subject's knowledge of the specifics of the person's profession (Івашкевич & Гудима, 2020; Agrawal, 2020; Barnes, 2009; Hall, Park, Song & Cody, 2010). Also, the structure of creative competence includes the ability of the individual to realize his/her own semantic structures in order to build a common semantic space, dialogical understanding, etc. (Astle & Scerif, 2011; Baym, 2010). Therefore, dialogical competence appears simultaneously as value-meaning basis of the professional activity, it is an indicator of a high level of professionalism, and it is a functional means of creative activity (Михайлюк, 2017).

So, **the aim** of our article is to show the role of aesthetic experience, artistic and creative activities as the components of creative potential of the person in the paradigm of two dominant approaches – in the sphere of integrative and conative approaches.

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

We defined the following approach according to the creativity as an *integrative* one. The most thorough study of the gifted personality in the paradigm of this approach was carried out in the works of O.V. Zavgorodnia. The formation of a creative personality is considered scientifically through the formation of an artistic image, which is the process of finding, structuring and restructuring the visual forms of the presentation of *aesthetic experience*, which is carried out by the subject of *artistic activity* and requires the participation of the individual in the entire process of *creative activity*. Image formation, which was studied by O.V. Zavgorodnia (Завгородня, 2007: 111–112) in the process of solving creative tasks by respondents, includes the following *stages*: 1) the acceptance of the task as personally significant in-

strument or presentation of its independent chapters in a form that is perceived as personally significant one for each person; 2) the selection of initial images; 3) in-depth mastery of the topic that determines the course of creative activity; 4) the creation of a leading, inherently creative images. These stages overlap, can either flow simultaneously or be absent, have a compressed or partially conscious nature. The first stage, O.V. Zavhorodnia (Завгородня, 2007) notes, is determined by the formation of a holistic creative approach by the respondent with the aim to solving a task or a problem, with the purpose of activation of associative processes, actualization of thoughts, impressions, memories related to a certain task. The second stage, in turn, is characterized by the emergence of *reproductive* (based on impressions, memories) and *illustrative* (based on thoughts, reasoning) *images*. The third stage consists of the in-depth understanding of the topic, and it is also characterized by the interaction and transformation of images and their parts. The fourth stage is determined by the formation of artistic images, which, to a greater extent than others, explains the author's experiences and, embodied in a creative product, contains an emotional and spiritual message for the reader or the viewer.

We attributed the conception of scientists (Моляко & Музика, 2006) to the integrative approach. The authors sees the main conditions for the harmonious creative interaction of the individual and the society in the fact that a person seeks to develop creative abilities to perform those socially useful types of activities in which he claims recognition. At the same time, the social group to which this person is included must be able to properly appreciate his/her creative achievements, skills and opportunities. According to this principle, the scientist singles out the following basic conditions under which the personal growth and the formation of a creative personality become possible: first, the presence of such a social environment that would be able to appreciate a person's creative activity; secondly, the subject must have high developed abilities to perform creative

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activities. In other words, each person should be distinguished by creative skills, knowledge and qualities that would be socially useful and deserve recognition. Thirdly, recognition requires a specific organization of the competitive environment, which, in turn, is capable of facilitating individuals to perform creative activities.

However, in the issues of scientists (Моляко & Музика, 2006) it is noted at the same time that the success and creative achievements of one person should not override the demands for recognition of the creative personality of another person. In order to achieve this, for example, in the process of educational activities, scientists (Моляко & Музика, 2006) note that all students of the class should simultaneously have well-formed abilities to perform several dozen of activities, in one of which everyone could achieve recognition, or that one and the activity itself made it possible for the creative self-realization of the individual. It is creativity, according to the scientist, that is the unique activity that largely eliminates (or shows) the destructive consequences of the individual's struggle for recognition. Even in the hypothetical case when only one type of the activity is significant for a certain social group. Creativity shows many options both for the process and technologies of its implementation, and for the emergence and recognition of various results. At the same time, according to scientists (Моляко & Музика, 2006), competition remains, and thanks to creativity, absolutely everyone becomes a winner.

In the research of N.I. Antiukhova (*the integrative approach*) it was experimentally confirmed that the psychological features of the development of the creative potential of a future foreign language teachers are:

– a high level of the development of the teacher's social creativity, in particular, the formation of the ability of self-actualization, communicative competence, communicative (verbal and non-verbal) sensitivity, behavioral sensitivity, social imagination, etc. (these indicators are positively correlated with the

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development of a creative potential of a future foreign language teacher);

– a creative potential of future philologists depends on the level of the development of the components of the teacher's communicative competence, in particular on the formation of linguistic, sociolinguistic, strategic and social competences;

– a high level of the development of a creative potential of a future foreign language teacher to a large extent depends on the development of students' creative abilities, visual and verbal creativity, creative skills, etc. (in particular, the ability to formulate and demonstrate a large number of different ideas in the conditions of activity clearly specified by the teacher; the imagination, a sense of humor and developed hypothetical possibilities; the ability to demonstrate behavior that is original but it is largely positive for the creative solution of a problem or a task; the ability to show confidence in decision-making, despite the difficulties that have been arisen, to take responsibility for the original, a non-standard position, intellectual activity that contributes to the creative solution of a certain problem or a task; the ability to generate creatively a new original idea; the ability to apply basic knowledge, skills and abilities to prove proposed ideas creatively; the ability to make researches creatively, to observe, to find new facts in objects, name them, to argue their conclusions, etc.) (Антюхова, 2017: 18).

We included the works of O.O. Fedko according to the integrative approach. Dealing with the problem of determining the psychological features of the giftedness of future specialists in the economic profile, and taking into account the results of the implementation of the functional-genetic method in the paradigm of psychodiagnostic experimental research, O.O. Fedko applied future specialists of the economic profile according to the following components of the development of giftedness, such as:

1) general personal giftedness of students, which is manifested, according to the scientist, in a rather pronounced desire for creative self-actualization;

2) motivational giftedness of students, which is manifested in a high level of the development of motivational indicators;

3) creative talent of economic students, which is directly related to a high level of creativity and creative thinking activity;

4) students' organizational and activity talents, which included, in particular, developed communication and organizational skills (Федько, 2020: 13).

As a result of conducting the empirical studies of educational self-efficacy in the paradigm of the integrative approach, T.O. Galtseva found that in the mind of an adult the following principles are transformed: motivational and goal components integrate into a holistic motivational goal, creatively focus on learning (a shift of the creative motive is transferred into a creative goal); the semantic component is explained in the paradigm of value-meaning attitude of the individual according to the learning process (the meaning of educational activity and the value of creative self-change, owing to learning. These characteristics are combined). The prognostic component becomes in a great degree expressed in the sphere of prognostic-reflective ability of the individual, turned into the process of creative learning. At the same time, the scientist notes, the adult's personal responsibility for learning and creative development determine the volitional self-regulation of the individual (Гальцева, 2018: 26).

In the studies of V.V. Moskalenko (*the integrative approach*) it was stated that the structural integrity of the psychological phenomenon of creativity had been modeled as a result of combining a lot of peculiarities of the interconnection and interrelationships of the elements of a complex structural components of this phenomenon among themselves. In this case, the important issue in the study of the image of a socially successful, creative person is the problem of determining the structural components of this image, as well as the study of the relationships between peculiarities of the interconnection and interrelationships. The peculiarities of the image of a socially successful, creative person, his/her functions, according to the scientist, are deter-

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mined by the substantive characteristics of his/her structural components, and they are proved as a certain way of interrelationships between them. An indicator of the image of a socially successful, creative person as a whole is a dominant component in the systemic connection of its structural components, and it also determines the trends in the formation of the individual's ability to be creative himself/herself (Москаленко, 2013: 292).

V.O. Moliako (Моляко, 2007) proposed a *conative approach* to the development of creativity in the person. The current researches of the scientist are related, first of all, to the creative, transformative activity of a person. The scientist determines that among the needs that are most often encountered by respondents, the need to create new structures is diagnosed in order to benefit a society, to explain one's own need for self-affirmation, for material well-being. These needs, the scientist notes, also determine the motives of the designers (to solve the problem qualitatively, to succeed in the competition, to confirm the reputation of a good designer, etc.).

In the studies of V.O. Moliako it was established that the number of those people who strive to create a new, creative, original design, to build, in particular, a new machine, a device, which would bring a significant effect, is relatively small. The scientist explains the latter, most likely, by the fact that in many organizations the majority of designers are engaged into non-creative activity, rather they perform an inherently compilative activity, duplicate designs, which have been already developed by others, and single out only their author's principles. V.O. Moliako also claims that, as a rule, many random people who do not have the appropriate abilities and work without any interest are involved into design activities, so the result of these activities is often negative (Моляко, 2007: 118).

Based on this, V.O. Moliako emphasizes creative activity as a determinant of creative problem solving. The scientist determines the main stages of the creative process, which should facilitate the designer's success: 1) correct understanding of the

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conditions of the task that the subject has to solve; 2) the division of problem's conditions into the main and secondary conditions; 3) finding correspondence between the text of the task and the drawings (implementing activities with the aim of correcting the latter); 4) recoding the form of the initially set conditions of the problem; 5) identifying the quintessence of the problem related to one's knowledge; 6) establishing analogies and differences, transferring structures and functions to the process of problem solving; 7) carrying out activities on interpolation and extrapolation of the conditions of a new task in accordance with their knowledge; 8) understanding the conditions for solving the problem and building a plan for its solution; 9) the implementation of the process of solving the problem itself, which is embodied in three forms: textual one, graphic form and combined one; 10) verification of hypotheses regarding the entire structure and selection of its most important parts (Моляко, 2007).

Empirical researches which are conducted by V.O. Moliako allowed scientists to single out the following components in the system of the creative potential of the person:

- predispositions, tendencies, which are manifested in increased sensitivity, certain selectivity, preferences, as well as in the dynamism of the subject's mental processes;
- interests, their orientations, frequency and systematicity of manifestations, dominance of creative cognitive interests;
- inquisitiveness, a desire to create something new, the tendency to solve existing problems creatively and to find new ones;
- to master new information quickly, the formation of original associative frames;
- a tendency to make constant comparisons, original conclusions, the development of benchmarks for further creative selection of material or finding some information the person needs;
- the manifestation of the qualities of general intelligence, such as flexibility, understanding, speed of assessments and original choice of solutions, the actualization of adequate creative actions;

– the emotional coloring of cognitive processes, creative emotional attitude to the situations of the surrounding reality, the influence of the person's creative capabilities on the subjective assessment of situations, preference, unique choice, etc.;

– persistence, purposefulness, determination, hard activity, systematic work, bold adoption of creative, non-standard decisions;

– creativity, which is manifested in the ability to combine, analyze, reconstruct, in the tendency to change options in decisions making, the economy in decisions, in the use of funds, time, etc.;

– intuitionism – the ability to make quick decisions, creative assessments, original interviews;

– quick mastery of abilities, skills, techniques, mastery of the techniques of performing creative activities, professional skills;

– the formation of the ability to invent personally significant strategies and tactics when solving general and special problems or tasks in the process of finding a right way to go out of complex, non-standard, extreme situations and situations of cognitive dissonance.

Investigating the functioning of strategies in design activity, V.O. Moliako (Моляко, 2007) singles out the following criteria for studying the process of creativity, the implementation of creative strategies into their main cyclical manifestations, such as:

1) availability of relevant initial data during mastering the content of the conditions of the task (searching for analogues, carrying out combinations, etc.);

2) making a balanced decision regarding the understanding of the conditions of the task based on clearly defined (externally explained) statements and actions of the subject who makes a certain decision;

3) the presence of organizational actions for the creative formation of a project, the idea, the hypothesis, according to the so-

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lution of this problem (using the same analogues, combinations, etc.);

4) making a decision according to a possible compliance of the project (the idea, the hypothesis) with a creative task on some specific grounds;

5) the execution of organizational actions for approbation of the project (the idea, the hypothesis), which is explained in the situation of search for analogies, combining, etc.;

6) making a creative decision according to the acceptability and adequacy of the project (the idea, the hypothesis), to the requirements of a simple technical task, which determines a specific strategy for the implementation of creative activity, the stages of searching for a specific structure of the phenomenon with specific functional, creatively outlined characteristics.

Focusing on the scripts of general scheme of the transformation of images that is arisen in a case of creative constructions, previously introduced by V.O. Moliako (Moliako, 2007) into the analytical paradigm, the scientist made an attempt to transfer it to the cycle of creative perception as an independent task, that includes:

– a task (a problem, an object of perception), if it contains, in its clearly fixed form, the frames of the knowledge system that puts down a certain subject perceiving the visual material, and which, thanks to the combination into a single coherent system, are associatively actualized. Thus, a creative act will necessarily be determined by the archetype, which has the ability to penetrate the sphere of consciousness in certain aspects of various certainty and clarity;

– the archetype as a kind of image-meaning frame that illuminates the nearest associative fields, which is contributed to the actualization of the most adequate, sufficiently specific (in the opinion of perceiving subject) archetype, while still is at the level of hypothetical recognition, decoding of a new object;

– a prototype, which is not the only option for the individual's response to make a new informational complex, which

is capable for stimulating the appearance of other objects or subjects, to some extent competing prototypes, which imply a creative choice by the individual of one of them. In such a way the person actualizes his/her own creative abilities to the greatest extent. In this case, this prototype can become a reference image, that is, until a certain moment, influences the main determinant of establishing the essence of new information, if it remains in this case, or its place is taken by some other prototype that performs the role of a leading, inherently creative image. This new creative image is enough harmonious, which is easily transformed into an image-project (idea, hypothesis);

– the image-project, in turn, is accordingly transformed into the image-solution (structural solution, clearly defined construction), which can be considered as a final product of reproduction in the process of creative perception of a certain task, a situation, the process of the analysis of objects.

Creativity is considered by I.M. Bila as a human activity of the highest level in the process of learning and transforming the surrounding natural and social world, as a result of which the person himself/herself changes (we mean forms and ways of the person's thinking, personal qualities): he/she becomes a creative person (Біла, 2011: 16). Therefore, I.M. Bila is a scientist who supports the activity approach according to the problems of creativity.

I.A. Hulias connects the emergence of creative activity exclusively with coping strategies of the person in the context of his/her life achievements (*a conative approach*). The scientist notes that since the interest to coping strategies has been arisen in Psychology relatively recently and researchers have not yet developed a single classification of coping behavior, and scientific publications, which deal with the problem of use of coping strategies (Гуляс, 2011). Therefore I.A. Hulias offers his own classification of coping behavior, which directly leads to creative activity. The scientist singles out three main criteria, according to which the classification of the subject's coping behavior should be built:

– emotional-problematic criteria, which includes: emotionally-focused coping with the aim of regulating emotional response; problem-focused coping, with the purpose of overcoming a problem or changing a situation that caused stress, in order to initiate creative activity;

– cognitive-behavioral coping includes: latent internal coping, which involves cognitive problem solving, the purpose of which is to change the stressful situation that inhibits creativity; open behavioral coping – a coping strategy that manifests itself in the behavioral patterns of the subject of creativity;

– successful-unsuccessful coping: successful coping uses constructive strategies of creative activity that contribute to overcoming a stressful situation, unsuccessful coping is focused exclusively on non-constructive strategies that prevent overcoming the latter (Гуляс, 2011: 114–119).

O.A. Kryvopyshyna who is also a supporter of the conative approach, notes, that creative activity is a way of being a person in the World, it is derived from the history and the culture and to the greatest extent fully explains a social essence of a person. Creativity, the scientist notes, does not include any form of human activity, for example, trial-and-error behavior, but only purposeful form of the activity; the latter doesn't oppose certain individual manifestations of the unconscious, tangential to intuition, but the spontaneous, involuntary course of events that takes place in nature and, to a certain extent, in history in the whole. O.A. Kryvopyshyna's research (Кривописина, 2009) proved that an integral attribute of the creativity is freedom, which arises in the very process of carrying out activities and it is explained not only in human control over natural and social processes, but also in creative understanding and self-mastery. Freedom is in creativity, says O.A. Kryvopyshyna in the research. It consists in the ability to subordinate thoughts and actions to a previously formulated goal and to find out the most effective way of advancing towards it.

In creative activity O.A. Kryvopyshyna (Кривопишина, 2009) singles out components of three types of this activity. These types are: productive activity, reproductive and traditional types, which demonstrate different approaches to culture, to the social prerequisites of creative activity of the person. At the same time, the determinants of the ratio of creative and non-creative senses correspond to two dominant types of the activity, traditionally called creative and non-creative ones. O.A. Kryvopyshyna emphasizes that the differences between them are often of a fundamental nature. The productive components of the creative process ensure the achievement of its result with the help of such features, as novelty (primarily from the standpoint of the society, not from the point of view of the individual), social significance and perfection of creative activity, which are the parts of the ontological, axiological and aesthetic aspects of a creative product. Along with the main types of relations of productive and reproductive components, O.A. Kryvopyshyna singles out three additional modifications of non-creative activity, within which one or another group the productive action is absent: pseudo-creativity is imitating creative search, deals with the creativity according to the axiological aspect. In such a way creativity itself or for itself significantly violates the "laws of beauty". These types of creative activity, despite their external similarity to the creative process, were classified by O.A. Kryvopyshyna as unproductive ones (Кривопишина, 2009: 26–27).

In the paradigm of *the conative approach*, D.S. Meshcheriaikov proposed a model of the subjective activity of the person, which visualizes a clearly formed structural organization, determined by its relationships with creative abilities, which, in turn, characterize the main stages of the person's subjective activity (Мещеряков, 2019). The researcher identified the following ones as the key structural components of subjective activity: the formation and the achievement of personally significant goals; motivation for learning and self-development; intellectual initiation; reflection and introspection, determination of thinking

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and dominance of other metacognitions; independence; social activity; freedom of creative choice and responsibility for it; initiative; self-realization; communicativeness; predictability (Мещеряков, 2019: 16).

Dealing with the problems of creativity according to the activity approach, S.H. Yanovska singled out the psychological structure of entrepreneurial activity in small business. The scientist believes that the personal component of entrepreneurial activity contains certain personal traits that are the basic for the formation of entrepreneurial activity: a high level of the intelligence, a high self-esteem and confidence in the person's creative abilities, openness and directness in the process of communication, the ability to trust and a tendency to make non-standard, original decisions, execution of risky operations, actualization of creative potential, the abilities to spontaneity (Яновська, 2019). The researcher notes that the following personal qualities inhibit the implementation of entrepreneurial activity: personal suspicion, caution and diplomacy in establishing contacts, a high control of emotions and behavior, preference for unoriginal and traditional ways of performing activities, and, as a result, a low level of the ability to creativity and satisfaction with it. At the level of personal-regulatory characteristics, entrepreneurs are distinguished by a higher level of self-esteem and creative self-efficacy, which creates the illusion of creative control, which, in turn, forms instrumental prerequisites for the implementation of the process of entrepreneurial activity. The sphere of creative values of entrepreneurs is characterized by the leading value of the abilities of a secured future and independence, as well as a conflict between material values and universal human values: one's freedom, family life and health (Яновська, 2019: 17).

Conclusions

Summarizing the views of current psychological researches, it can be noted that they in a great degree emphasize such creative personality traits as productive ones, creative thinking, the

implementation of creative characteristics, transformative human activity, the need for self-affirmation, material well-being, the transformation of the surrounding natural and social world, the implementation of doping strategies in the context of life achievements of the individual (*a conative approach*); intellectual activity, psychological flexibility, creative motivation, multivariate vision of the surrounding world, originality, divergence; personal achievements (*integrative approach*).

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Набочук Олександр. Естетичні переживання та здатність до виконання художньо-творчої діяльності як складові творчого потенціалу особистості.

Мета статті – показати роль естетичного переживання, здатності до виконання художньо-творчої діяльності як складових

творчого потенціалу особистості в парадигмі двох домінуючих підходів – у сфері інтегративного та конативного підходів тощо.

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

Результати дослідження. В парадигмі інтегративного підходу встановлено, що у свідомості дорослого трансформуються мотиваційний та цільовий компоненти в цілісну мотиваційно-цільову, творчу спрямованість на навчання. В парадигмі діяльнісного підходу визначено такі структурні компоненти суб'єктної активності: формування та досягнення особистісно значущих цілей; вмотивованість до навчання та саморозвитку; інтелектуальна ініціація; рефлексія та самоаналіз, детермінація мислення та домінування інших метакогніцій; самостійність; соціальна активність; свобода творчого вибору та відповідальність за нього; ініціативність; самореалізація; комунікативність; прогностичність.

Висновки. Узагальнюючи погляди вітчизняних психологів, з'ясовано, що вони акцентують увагу на таких креативних рисах особистості, як продуктивне, творче мислення, здійснення творчої, перетворювальної діяльності людини, потреба у самоствердженні, у матеріальному благополуччі, у перетворенні навколишнього природного і соціального світу, реалізація копінг-стратегій у контексті життєвих досягнень особистості (діяльнісний підхід); інтелектуальна активність, психологічна гнучкість, творча мотивація, поліваріативність бачення навколишнього світу, оригінальність, дивергентність (інтегративний підхід).

Ключові слова: естетичне переживання, художня діяльність, творча діяльність, інтегративний підхід, конативний підхід, мотивація навчання, саморозвиток, інтелектуальна ініціація, рефлексія, інтроспекція, метапізнання.

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