

Cognitive, Personality-based, Cognitive and Competence Approaches in the Semantic Sphere of the Individual's Creativity

Діяльнісний, особистісний, когнітивний та компетентісний підходи в семантичному просторі творчості індивіда

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ABSTRACT

The aim of our article is to show cognitive, personality-based, cognitive and competence approaches in the semantic sphere of the individual's creativity, to determine their characteristics, valuable and unique qualities.

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

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The results of the research. We think that leading to the development of the person's creative imagination is metaphorical imagination (personal approach). The latter is able to create new images of objects, ideas, meanings and emotional-sensual experiences, appealing to the imagination of the respondent who perceives. Metaphorical imagination is manifested as a person's ability to independent creative metaphors, creatively interpret complex metaphors, creatively and originally apply existing metaphorical expressions depending on the context of a certain situation. Realizing the connection between the sensual and the rational, the construction of a creative metaphorical image activates the subject's sensory-perceptual and emotional imagination on a creative level, thereby contributing to a new and deeper understanding of their essence.

Conclusions. We showed that psychological researches in a great degree emphasized 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); mental structures, mental representations, mental experience, intellectual abilities – speed, originality, sensitivity, metaphoricality, formulation and original solution of a problem, actualization of the concept of a creative act (a cognitive approach); motivation to carry out creative activities, motivation to achieve success, situational self-actualization (a motivational approach); a high level of professionalism, professional and creative semantics, creative explication of the situation, professional and creative social perception, creative aspects of communication (competence approach).

Key words: creativity of the Individual, a conative approach, a personal approach, an integrative approach, a cognitive approach, a motivational approach, a competence approach.

Introduction

In the world science there are some dominant areas of theoretical and empirical researches in the paradigm of Creative Psychology. The first direction concerns the research of the formation of a creative personality due to the formation of a stable motivation to carry out creative activities. So, we called this ap-

proach *a motivational one*. The authors (Astle & Scerif, 2011; Derwing, Munro, Thomson & Rossiter, 2009) studied the creative activity of pedagogically gifted future teachers.

Pedagogical talent is considered as a holistic, harmonious structure, that contains special components (pedagogical abilities) (Cilibrasi, Stojanovik, Riddell & Saddy, 2019). *Intellectual component* includes intellectual features of the future teacher's personality, which provide not only uniqueness, but also universality of the possibilities of the cognition process (Barnes, 2009). *A motivational component* determines motivation for success, which orients the individual to the quality and the effectiveness of actions (Brédart, 1991; Mykhalchuk & Onufriieva, 2020).

Situational self-actualization reflects the tendency of the individual to realize his/her own ideas, including potential ones (Agrawal, 2020). *A creative component* includes verbal uniqueness, originality (Crookes, 1989). *A spiritual component* reflects moral and valuable qualities of the subject (de Bot, 1992; Onufriieva, 2017). These components are characterized by some peculiar tendencies of manifestation depending on the age of future teachers.

So, **the aim** of our article is to show conative, personality-based, cognitive and competence approaches in a semantic sphere of the individual's creativity, to determine their characteristics, valuable and unique qualities.

Methods of the research

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

The results of the research

The conceptual model of psychological representations of the person's choice of creative self-development strategies in the profession as a person's ability to creative self-realization was proposed by O. Horova (Горова, 2014) (*a conative approach*). The

scientist noted that the self-projection of creative life activity reveals the basis of a choice as a solution to value contradictions between creative alternatives. These alternatives are reflected in the structural components of the subject's value-oriented, content-creative activity: 1) the value of self-realization in the profession is the value of comfortable conditions of creative life in *the motivational component of creative development*; 2) the value of expanding the boundaries of life activity is the value of simplifying the tasks of creative life activity in the target component of *creative self-development*; 3) the value of self-realization is the value of creative self-understanding in the instrumental component of creative self-development.

O. Horova (Горова, 2014) distinguishes the psychological mechanisms of resolving valuable contradictions in the case of the individual's choice of creative self-development of strategies in the profession as a change in the position of the value of professional and creative self-realization in the structure of creatively directed value-orientation activities, determining the status of the ability to be creative in relations to other human values.

The scientist proved that the psychological content of value alternatives in the structure of value-orientational creative activity determines the manifestation of signs of creative self-development strategies in one's own profession. Valuable alternatives are presented in the motivational component. They are responsible for such signs as a desire for creative self-realization in the profession, for finding comfortable conditions for creative life. Valuable alternatives contained in the target component of creative activity cause the emergence of the following characteristics: the desire to expand the boundaries of creative life activity, the desire to simplify the tasks of creative life activity. Valuable alternatives, having been included into the instrumental component, largely determine the existence of the following signs: the desire for creative self-realization as a manifestation of involuntary, mobility in the case of realizing the intention of

creative self-development, the desire for creative understanding of oneself as a manifestation of self-control during the realization of the intention to carry out creative self-development.

O. Horova (Горова, 2014) established that the psychological criterion for identifying the levels of creative self-development in the professional activity was the ratio of value alternatives in the structure of the value-oriented basis of the person's creative activity. The scientist notes the level of creative self-organization is determined by the appearance of values of creative self-realization in the profession and the expansion of the boundaries of creative life activity. At the same time, the level of creative transformation of one's person is explained by the manifestation of a contradictory ratio of different values in the motivational and target components of value-oriented creative activity (Горова, 2014: 8–9).

M. Drygus (Дригус, 2013) (*a conative approach*) also paid a considerable attention to the problems of *creative self-efficacy*. The scientist claims that any activity that periodically returns can and should be better understood, more skillfully performed, enriched by new and unique discoveries, experiments and observations, thus, the person tries to improve his/her personality more and more. M. Drygus (Дригус, 2013) determines the effectiveness of creative activity and its improvement not only in terms of its greatest significance, but also gives a clear description of its features. For creativity, the scientist points out, the problem of personal competence in the professional activity is extremely important. In the researches of M. Drygus (Дригус, 2013: 125) it is emphasized that the teacher should pay attention to the perseverative features of his/her professional activity, to the cyclic nature of the latter, which undoubtedly requires the teacher to constantly develop his/her professional skills. Thus, the teacher's creative activity constantly returns, periodically repeats itself: as soon as the path ends for him/her, it begins again; who will walk the old path again with the same steps that he/she walked before?

T. Tytarenko (Титаренко, 2003) defines creative activity through the harmonization of personal development (*personal approach*). The latter involves the search for optimal correspondence between the inner and outer world, one's own and "Me" of someone. At the same time, T. Tytarenko (Титаренко, 2003) emphasizes that the shift towards the outside world often leads to infantilization, conformal dependence on random influences, to the formation of externality, instability. These qualities in no way contribute to the elaboration and deployment of creative activity. If the inner world becomes dominant, then there are also deviations having been expressed in inflexibility, rigid monolithicity, isolation, and this also does not contribute to the formation of the person's ability to be creative. So, if we consider creativity through the attitude towards oneself, then the dominant function is the attitude towards one's own life and significant others, that is an indicator that integrates the spatio-temporal coordinates of the life world. The dynamics of this attitude, according to T. Tytarenko, starting from the attitude towards one's own gender, which should be considered as a kind of indicator of the appearance of certain potential disharmonies, which, in turn, regulate the subject's creative activity (Титаренко, 2003: 200).

In the scientific researches of V. Klyumenko (Клименко, 2013) the scientist singles out qualitative and quantitative characteristics of the development of a child's creative personality (*personal approach*). The scientist notes that learning is a quantitative process that is responsible for the formation of knowledge, creative abilities and skills. At the same time, creative development is a qualitative process that is responsible for the development of creative abilities and it is explained by the formula: aptitudes – abilities – talent. V. Klyumenko (Клименко, 2013) emphasizes that creative development is a change in the structure of the individual's soul, which facilitates the emergence of innovations that previously, until now, have existed potentially, but at a certain moment of our existence they "awa-

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kened" and began to active, creative "act". In the process of the activity these innovations themselves are radically transformed. And at the same time, the child also changes, which sometimes worries parents and educators to the core. Thus, adults often feel confused when meeting is something like "familiar strangers".

The researches of O. Lukyanova and I. Lukyanov (Лук'янова & Лук'янов, 2011: 287), which focus on a *personal approach* to the problem of the creative Self of a person, showed that students with a low level of empathy development have lower indicators of the level of general creativity than highly empathic students (76.0 points; $\rho=0.006$). The "speed" indicator of low-empathic future teachers is lower ($\rho<0.001$), compared to high-empathic students. That is why, the first students have a significantly reduced ability to generate a greater number of ideas and ways out of difficult situations. In turn, the indicator of "flexibility of thinking" among low-empathic respondents is 8.5 points, and this indicator is significantly lower than that of high-empathic respondents (10.4 points; $\rho=0.008$). That is, a low level of empathy greatly reduces the individual's ability to produce various ideas that belong to different semantic categories.

In the researches of O. Lukyanova and I. Lukyanov (Лук'янова & Лук'янов, 2011: 287) significant differences were also obtained according to the results regarding originality: the value was 32.0 points for highly empathic respondents, and 24.0 points for low-empathic students ($\rho=0.024$). The respondents were diagnosed with a higher ability to formulate non-standard ideas; flexibility in thought, ingenuity, improvisation, insight – these all qualities are inherent to them. Such qualities, scientists note, are professionally important. Therefore, O. Lukyanova and I. Lukyanov (Лук'янова & Лук'янов, 2011: 287) consider pedagogical creativity to be the process of creative solution of pedagogical problems that constantly are arisen due to the fact that during direct interactions with children the teacher requires well-developed creative skills to manage the process

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learning, with their mental states, to quickly evoke a sense of creativity in themselves and in children as participants in their creative activity, to carry out a creative process of pedagogical communication, etc. The scientists note a creative student as a future professional must have highly developed ability to empathize, such as emotional receptivity, sensitivity, psychological vigilance, intuition, concentration and observation.

I. Kukulenko-Lukyanets, as a supporter of *the personal approach*, believes that the creation of a creative personality is an extraordinary discovery of the person's "Me", a manifestation of inner strength and freedom. Researching a woman's creative life path, the scientist notes that it depends on the harmonious combination and complementarity of Anima and Animus, on whether a woman is able to love and to make efforts to solve complex psychological problems that greatly complicate the realization of her fertile femininity. In the case of the productive creation of her own creative space a woman is capable of creating a world and creating a unique, original lifestyle, a personal "creative self" (Кукуленко-Лук'янець, 2014: 344).

Thanks to conducting her own empirical researches, I. Kukulenko-Lukyanets proved that a woman is a leader in scientific and pedagogical activity, and she should have more than just intellectual abilities. A woman should usually have certain strong-willed (masculine) qualities, such as determination, persistence, independence, initiative, endurance, self-control, self-realization. She should always be ready to make difficult willful decisions. Organizational and communicative abilities are also considered by scientists to be the most favorable indicator for the performance of creative managerial activities of a female manager in the education system (Кукуленко-Лук'янець, 2014).

Also, I. Kukulenko-Lukyanets proves that the professional self-awareness of a female teacher is largely determined by her self-concept (self-esteem, self-perception) and the peculiarities of the formation of the creative self of the individual through

hout her life. In her empirical researches the scientist focused her attention on women working in the field of scientific and pedagogical activity. Accordingly, I. Kukulenko-Lukyanets claims that all of them have a fairly high intellectual and cultural and spiritual level. They are able to reflect on activities, deep creative thinking, they are distinguished by the desire for self-development, personal growth, professional creative self-realization and creative self-actualization. That is why these women are not always able to focus only on the interests of their family, because this will greatly limit their intellectual, creative and personal potential. However, the scientist also notes that the emphasis only on professional activity is not very productive for a woman's psychological health, as it largely provokes a high level of anxiety, internal conflict, which generates internal disharmony. Therefore, an extremely important factor for maintaining a woman's inner balance and the ability to produce her creative energy is its realization in all three spheres of life (Кукуленко-Лук'янець, 2014: 344).

L. Shragina (Шрагіна, 2017) also claims that metaphorical and poetic varieties of creative verbal imagination are metacognitive processes, which in the context of the functional-systemic approach represent a kind of "metasystems" that perform a managerial function in the case of creating metaphorical and poetic images. The latter exists in the form of a metasystem and only in the process of creative activity, during the performance of their creative function the form of their existence is a metasystemic function as a type of mental functions, which perform control and integrative actions in the processes of metacognition. They are also necessary for the creation of an artificial metacreative system as in the external life-creating environment, as well as inside the subject's inner world.

Also, L. Shragina (Шрагіна, 2017: 32) rightly points out that the emergence of increasingly meaningful forms of creative poetic images in the historical process occurs due to the development of the subject's creative poetic imagination, which is capa-

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ble of performing a metasystemic function. The last is a complex of integrative management actions for evaluating the selection and structuring of elements in the "creative poetic image" system as the realization of the subject's need to create creative aesthetic meanings.

S. Diakov (Дьяков, 2006) sees the formation of a creative potential of a future teacher in the development of his/her subjectivity (*personal approach*). In the definition of subjectivity (through the semantic analysis of the semantic characteristics of this concept), the scientist singled out these volitional qualities of the individual that determine creativity. These qualities emphasize the personally meaningful choice, personal efforts to achieve the goal and the purposefulness of creative activity in relation to the emotional, intellectual and external-objective sides of the personality. S. Diakov notes that volitional qualities have a rather complex, complicated structure, in which individual volitional and moral volitional characteristics can be distinguished. According to this, the subjective sphere of the teacher consists only of certain qualities that facilitate the development of creative abilities, such as volitional, intellectual (functional and motivational levels), moral and aesthetic characteristics of the psychological sphere of the individual, as well as business and creative characteristics of the individual effective sphere of the person (Дьяков, 2006: 11).

Dealing with the problems of the development and the realization of the subject's life potential (*personal approach*), L. Levit (Левит, 2016) developed a theoretical concept of the intersection of two systems: "Personal Uniqueness" and "Egoism" (or Individualism at the Highest Level of its development). The scientist noted that the theories of Egoism and Individualism are close to it in the scientific thought of the West (Economics, Politics, Biology, Philosophy, Psychology) were successful (including the role of an explanatory principle), only when it comes to the paradigm of creativity, which cannot be compared with any other theoretical model.

L. Levit (Левит, 2016: 29) points out that individuals cannot avoid their own selfishness, but this does not prevent them from performing creative activities, and they should not do so. However, people are able to learn to make choices in favor of higher forms of creativity associated with *creative self-realization* and *self-improvement*. Human egoism (as well as Individualism as its highest form) represents a multifaceted and underestimated concept in relation to creative potential and its realization, including into the process of professional activity.

Yu. Yakymchuk (Якимчук, 2008) studies the problem of the formation of the individual's ability to creativity through the development of the subject's communicative abilities (*personal approach*). The scientist considers communicative abilities as a stable set of individual and psychological characteristics of the person, which is a part of the structure of intellectual abilities and determines the success of his/her communicative activity. At the same time, Yu. Yakymchuk (Якимчук, 2008) notes that this set of human characteristics in combination with creative abilities constitutes a harmonious whole, distinguished by the individual degree of explication of creative potential, which distinguishes one person from another; refers to the successful performance of creative communicative activity, in which the creative potential of an individual is revealed and with the help of which the formation of an individual towards creativity takes a place. Therefore, Yu. Yakymchuk says that communicative abilities are not limited to communicative knowledge, abilities and skills. The scientist notes that communicative abilities have their own structure, which is different from other types of human abilities, containing the following components: a cognitive, motivational, self-evaluative, emotional, communicative and active ones. All these components can have their own creative explanation in different conditions of the activity (Якимчук, 2008: 14).

In the researches of scientists (Дегтярџова, Козяр, Матійкџв, Руденко & Шиделко, 2012) they offer *a cognitive approach* to the problem of creativity. The scientist believes that creativity

is explicitly presented only when a person sets before himself and solves the following task in the original way: "Schematically imagine what happens during the creation of a new product". In this process scientists (Дегтярєва, Козяр, Матійків, Руденко & Шиделко, 2012) single out the following *main stages of solving the problem*: 1. The emergence and formulation of the topic. 2. The perception of the topic, the analysis of the situation, the awareness of a certain problem. 3. The activities, which have the aim of solving the problem. 4. The emergence of a productive idea, an image for the subject who solves the problem. 5. The executive, by its very nature, which is a technical stage. All these stages, the scientist notes, characterize both individual and collective creativity.

I. Semenov notes that the considerable novelty and originality in this scheme – as in the entire concept of the creative act – is, among other things, not only V.P. Zinchenko's actualization of the little-studied (compared to the determination of mediative search) problem of finding the components of creative processes, but also the solution of *a creative task*, in particular, in the form of the explanation of the provisions regarding the productive role of "silence" as a kind of "the active rest", that facilitate the emergence of a creative act: "...living, fruitful silence is like a melting pot where internal forms are melted words, images, actions, and new forms are born, which are fed by internal rhythms, the energy of peace and illuminated by the inner light of silence, concentration, inspiration, invisible to others" (Семенов, 2011: 11). "In this crucible, internal forms are melted because of their dynamic nature: ... they are called living, energetic, resonant forms, forms of power ... creativity is overcoming the elements of consciousness and being, overcoming chaos, but chaos is not original, but fruitful, derived from something before decorated, which is located in some meaningful functional space" (Семенов, 2011: 13). So, ...the internal form... is similar to a genome, but not of physical, organic, but of psychological, cultural, spiritual development" (Семенов, 2011: 16).

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Yu. Krylova-Grek (Крилова-Грек, 2011: 261), who is a supporter of *a cognitive approach*, uses the term “non-standard”, “creative thinking”, when the logical apparatus of the rational, which previously “did not give failures”, can no longer satisfy the individual. And then she encounters certain limitations, which become possible to overcome only by analyzing a certain problem from a completely different point of view, which the author recognizes as CREATIVITY.

In order to realize the possibility of describing a person’s creative attitude to the objects of the surrounding world, O. Lozova (Лозова, 2011: 280) proposed the term “professional world”, which includes specific for each profession accents of perception and reflection of creative objects and situations (*competence approach*). The scientist believes that the professional world is a reflection of the surrounding world by those individuals who have completely accepted their profession, their professional world as their way of life. The world of the profession is revealed through *professional-creative semantics, professional-creative explanation of the situation, professional-creative social perception and professional-creative aspects of communication*. The psychological phenomenon of “the professional world” is thus characterized by a fairly high level of meaning-making activity, since the given connections and relationships that form a dynamic meaning system of professional creative consciousness are complex, and they are mediated by many factors. At the same time, the creative image of the world of the profession is defined as a special structured representation of the world of someone’s profession, which embodies in its structure the value-creative dominants of the professional, sets the purposeful-creative function of the subject’s consciousness and performs an adaptive function in relation to each personality.

S. Yalanska (Яланська, 2012) carried out her research in the paradigm of *a competence approach*. According to S. Yalanska (Яланська, 2012), the development of a creative competence of future teachers should be ensured by psychological and pedagog-

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ical means. *Psychological means* are: the development of creative thinking; striving for self-improvement; the development of the teacher's pedagogical communication as a purely creative process; motivation for independent creative processing of the material; the development of creative abilities in activities; the development of professional training, the conceptual creative thinking. S. Yalanska (Яланська, 2012) singles out *pedagogical means*: the organization of educational activities, in the process of which students realize themselves as creative individuals; providing constant constructive feedback, which is distinguished by creative characteristics; the establishment of partner in the process of pedagogical communication; ensuring motivation for creative research activities, the activity and creativity during training sessions; the organization of the educational process taking into account the peculiarities of creative activity, which leads to a deep mastery of the material by students, as well as the development of their creative abilities.

S. Yalanska (Яланська, 2012: 27) formulated and substantiated the criteria for *achieving creative competence*, which includes: *the independence* as a criterion of the personal developmental component (the indicators of which are: value-pedagogical and motivational competence); *the mobility* in the use of innovative means of the activity as a criterion of the activity-development component, *creativity* (indicators of which are: psychological and pedagogical, organizational, methodical competence); *communicativeness* as a criterion of a communicative component of creative competence (indicators of which are: verbal-communicative, verbal-cognitive competence); *effectiveness* as a criterion of the professional component of the formation of the ability to perform creative activity (indicators of which are: didactic, informational competence, creative conceptual thinking); *readiness* for creativity as a criterion for acquiring personal and professional experience (indicators of which are: creative thinking, competence of creative self-improvement).

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With the aim of forming the professional competence of a future foreign language teacher by means of the dialogue of cultures, V. Kalinin (Калінін, 2005) (*competence approach*) singles out independently creative stage, which involves the creation of positive conditions for a thorough, deep and conscious, creative mastery of the subject of teaching profession through the formation on a certain levels of all components of professional competence in basic pedagogical and methodical actions, which directly relate to the use of the means of pedagogical technology as a dialogue of cultures in the form of an independent design process of forming creative sociocultural competence of students. As forms of creative pedagogical technology, a dialogue of cultures V. Kalinin chose video training, thesis defense, scientific and practical conferences, business games (Калінін, 2005: 10).

T. Chemisova has dealt with the problems of developing the creative competence of teachers in the process of their professional training (*competence approach*). The scientist singled out the psychological conditions for the development of a teacher's creative competence: teachers' readiness for creativity, when their activity has the aim of finding the ways to ensure the maximum realization of cognitive, educational and developmental potential; the reflective attitude of the teacher to creative pedagogical activity, thanks to which the subject successfully plans the course of creative activity and manages it, finds the most optimal ways to resolve conflict situations, creatively interprets educational processes; the desire for self-realization, which involves the formation of stable personal qualities of teachers, forms their active position and a creative approach in solving pedagogical problems, tasks; creative pedagogical activity as in a great degree independence in choosing the most optimal ways to achieve the goal having been formulated (Чемисова, 2018: 18).

We think, that leading to the development of the person's creative imagination is metaphorical imagination (*personal approach*). The latter is able to create new images of objects, ideas, meanings and emotional-sensual experiences, appealing to the

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imagination of the respondent who perceives. *Metaphorical imagination* is manifested as a person's ability to independent creative metaphors, creatively interpret complex metaphors, creatively and originally apply existing metaphorical expressions depending on the context of a certain situation. Realizing the connection between the sensual and the rational, the construction of a creative metaphorical image activates the subject's sensory-perceptual and emotional imagination on a creative level, thereby contributing to a new and deeper understanding of their essence.

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 (*personal approach*); mental structures, mental representations, mental experience, intellectual abilities – speed, originality, sensitivity, metaphoricality, formulation and original solution of a problem, actualization of the concept of a creative act (*a cognitive approach*); motivation to carry out creative activities, motivation to achieve success, situational self-actualization (*a motivational approach*); a high level of professionalism, professional and creative semantics, creative explication of the situation, professional and creative social perception, creative aspects of communication (*competence approach*).

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Набочук Олександр. Діяльнісний, особистісний, когнітивний та компетентнісний підходи в семантичному просторі творчості індивіда.

Метою нашої статті є показати роль діяльнісного, особистісного, когнітивного та компетентнісного підходів у семантичному просторі творчості індивіда, визначити характеристики цих підходів, найцінніші та унікальніші характеристики.

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

Результати дослідження. Визначено, що провідною для розвитку творчої уяви особистості є метафорична уява (особистісний підхід). Остання здатна створювати нові образи предметів, ідей, смислів і емоційно-чуттєвих переживань, апелюючи до уяви респондента, який сприймає. Метафорична уява виявляється як здатність людини самостійно створювати творчі метафори, творчо інтерпретувати складні метафори, креативно та оригінально застосовувати існуючі метафоричні вирази залежно від контексту певної ситуації. Здійснюючи зв'язок чуттєвого і раціонального, конструкція творчого метафоричного образу активізує у суб'єкта сенсорно-перцептивну й емоційну уяву на творчому рівні, сприяючи тим самим новому і глибшому розумінню їхньої сутності.

Висновки. Показано, що у вітчизняній психології акцентується увага на таких креативних рисах особистості, як продуктивне, творче мислення, здійснення творчої, перетворювальної діяльності людини, потреба у самоствердженні, в матеріальному благополуччі, в перетворенні навколишнього природного і соціального світу, реалізація копінг-стратегій у контексті життєвих досягнень особистості (діяльнісний

підхід); глибина і гострота думки, незвичайність формулювання проблеми та оригінальність в її розв'язанні, інтелектуальна ініціатива, естетична чутливість, креативні настановлення, спонтанність, автономність, емпатії, гармонізація особистісного розвитку (особистісний підхід); інтелектуальна активність, психологічна гнучкість, творча мотивація, поліваріативність бачення навколишнього світу, оригінальність, дивергентність (інтегративний підхід); ментальні структури, ментальні репрезентації, ментальний досвід, інтелектуальні здібності – швидкість, оригінальність, чутливість, метафоричність, формулювання та оригінальне розв'язання задачі, актуалізація концепції творчого акту (когнітивний підхід); мотивація до здійснення творчої діяльності, мотивація досягнення успіху, ситуативна самоактуалізація (мотиваційний підхід); високий рівень професіоналізму, професійно-творча семантика, креативна експлікація ситуації, професійно-творча соціальна перцепція, креативні аспекти спілкування (компетентнісний підхід).

Ключові слова: *креативність особистості, діяльнісний підхід, особистісний підхід, інтегративний підхід, когнітивний підхід, мотиваційний підхід, компетентнісний підхід.*

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