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## ПРОБЛЕМА ТВОРЧОСТІ У НАУКОВИХ ДОСЛІДЖЕННЯХ ХІХ–ХХ СТОЛІТТЯ

**Анотація.** У статті висвітлено результати наукової рефлексії проблеми творчості людини у теоріях ХІХ–ХХ століття. Застосований міждисциплінарний підхід та використано загальнонаукові принципи об'єктивності, системності, історизму, світоглядного плюралізму, а також логіко-семантичний, системний і прогностичний підходи у вивченні й узагальненні досліджуваної проблеми творчості.

Історичний розгляд проблеми творчості визначає необхідність з'ясування справжнього призначення людини буття, способу й характеру самореалізації та перманентної життєтворчості.

У психологічних традиціях вивчення творчості орієнтоване на прагматичні цінності і реалізується у ідеях взаємозв'язку творчості із «виробництвом» ідей, продуктів, які характеризує новизна і значущість.

Доведено, що евристично цінним у розвитку ідеї творчості є синергетичний підхід. Розуміння творчості як єдності хаосу та порядку у синергетиці перегукується із міфологічним тлумаченням на засадах аналогічного сприйняття світу як плинного й алогічного (збігу випадковостей), який не передбачає існування трансцендентного виміру ієрархічної упорядкованості та перетворення його на однорідний простір. Синергетичний підхід у розвитку ідеї творчості є своєрідним завершенням її культурно-історичного гештальту з одночасним відкриттям можливостей – потенцій для подальшого розвитку на вищому рівні розуміння людини. Особливість сучасного перехідного етапу визначає зміщення акцентів із ідеї деміурга на потенційну здатність саморозвитку, що орієнтує на дослідження потенційного творчого ресурсу особистості.

**Ключові слова:** творчість; людина; особистість; раціоналістична теорія; ірраціоналістична теорія; концепція всеєдності.

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## CREATIVITY PROBLEM IN SCIENTIFIC RESEARCH IN THE XIX–XX CENTURIES

**Abstract.** The article highlights the scientific reflection results on the human creativity problem in the theories of the XIX–XX centuries. An interdisciplinary approach was applied and the general scientific

*principles of objectivity, systematics, historicism, worldview pluralism, as well as logical-semantic, systemic and prognostic approaches were used in the study and generalization of creativity researched problem.*

*The historical consideration of the creativity problem substantiates the need to clarify the true purpose of human existence, the way and nature of self-realization and permanent creativity.*

*In the psychological traditions, the study of creativity is focused on pragmatic values and is realized in the ideas of the relationship of creativity with the "production" of ideas, products that are marked by novelty and significance.*

*It is noted that modern psychological traditions of studying creativity are dominated by pragmatic approaches and directions in which creativity is associated with the "production" of ideas, products, which are marked by novelty and significance.*

*It is proved that the synergetic approach is heuristically valuable in the development of the creativity idea. The creativity understanding as a chaos unity and order in synergetics echoes the mythological interpretation based on a similar perception of the world as fluid and illogical (coincidence), which doesn't imply the existence of hierarchical order transcendent dimension and its transformation into a homogeneous space. The synergetic approach in the development of creativity idea is a kind of completion of its cultural and historical gestalt with the simultaneous opening of opportunities – potentials for further development at the highest level of human understanding. The peculiarity of the modern transition stage determines the shift of emphasis from the demiurge idea to the potential ability of self-development, which focuses on the study of individual potential creative resources.*

**Key words:** *creativity; human; personality; rationalist theory; irrationalist theory; omnipresence concept.*

**The problem formulation.** In the XIX–XX centuries creativity development theory representatives determined two areas of knowledge: irrational and rational. At the heart of rationalist theory is the appeal to ratio, which is formed mainly under the influence of socio-economic factors. Creativity in this case is explained as the result of a complex process of interaction between individual and social. Human activity is recognized as creative only when the result generated by it is new not only for the creative activity subject, but also for the social system in which he is inscribed and which recognizes his activity. The moment of society transformation, therefore, is an essential creativity characteristic,

which is a rational activity, because it has both the subject and the object of creative activity. Me-thinking – identical to Me-creative. In other words, a person is a subject of creative activity, as a result of which a certain product is formed, whether it is a new scientific system, a new design or a new melody. Ultimately, creativity is identical with production as the creation of material or mental objects. Creating a new object is creativity.

Irrationalist theory justifies creativity as a spontaneous personal activity process that has nothing to do with a particular (social, cultural, etc.) context based on intuition and presupposes genius. With the help of intuition a human generates creative ideas that are "intuitive because they are not derived logically from any other judgments or other previously perceived information" (Korniienko, 2008, p. 49).

**Analysis of recent research and publications.** Creativity as a subject of scientific research owes much to the development of psychology, in particular foreign psychology. Research on creativity theories and concepts is represented by a wide range of schools and areas: associative (S. Mednick, C. Martindale, etc.), gestalt psychological (K. Wertheimer, K. Dunker), psychoanalytic (S. Freud, L. Kubie, P. Vernon), psychometric (J. Guilford, E. Torrance), cognitive (P. Langley, R. Weisberg, etc.), socio-personal (F. Barron, H. Eysenck, H. Gough, D. MacKinnon, etc.), integrative (T.M. Amabile, M. Csikszentmihalyi, H. Gardner, H. Gruber, T. Lubart, M. Mumford, S. Gustafson, D. Perkins, D. Simon, L.F. Schoenfeldt, R. Sternberg, R. Weisberg, R. Woodman).

The human's problems, his needs and abilities is a traditional research field of philosophy focusing on sociology, genetics, biology, economics. The basis of the socio-personal approach (F. Barron, H. Eysenck, H. Gough, D. MacKinnon) was the statement that the creative process is not the subject of only one study but many disciplines. The interdisciplinary research system, different sciences testifies efforts integration to the methodological significance of creativity problem developing in modern conditions and the scientific reflection expediency on the historical stages of its formation.

**The purpose of the article is** scientific reflection on the cultural and historical development of the creativity problem in scientific research of the XIX–XX centuries.

**The main material interpretation.** The neo-Marxism philosophy and postmodernism consider creativity on the basis of rationalism main-

ly in the Marxist sense. It is associated with the revolution as it denies old foundations and old understanding of the world. Postmodernism proclaims the intellectual revolution – the destruction of old metaphysics and the old way of thinking. In a positive sense, we are not talking about creativity, because it is understood in the subject-object sense, so creativity remains in philosophical and psychological theories as production.

Thus, J. Baudrillard (Bodriyar, 2000) understands production in a broad sense as a large-scale formation, which is the main civilization characteristic. The production end is the creativity end. In a post-industrial society, production becomes a simulacrum, it doesn't produce new, but redistributes and replicates what already exists. This is a kind of "the code error", when production doesn't create anything, but puts labels on things. For Baudrillard – to create is to label well-known things. We are not talking about any new meaning. The denial of civilization creative principle can be understood if we keep in mind that it states the logical conclusion of the creativity vision within the subject-object paradigm. The paradox of this approach to creativity is obvious, as it inevitably becomes associated with objectification, extrapolation because the subject of creative activity opposes the object.

In the irrational direction, the unconscious is considered to be the creative source of human, in which intuitive potentialities are rooted. The main ideas are about the unconscious scientifically substantiated by S. Freud (Freyd, 1989), formed the basis of the existence theory in the human psyche of a special unconscious sphere, which experiences bottomless secret reservoir, energy which determines the human's work consciousness and external behavior.

Unlike Freud, who considered mainly the "personal" unconscious, C.J. Jung recognized the impersonal, "ancestral", or unconscious collective layer, similar to how the human body in a number of rudimentary organs retains the remnants of ancient functions and states, as well as the soul, obviously, having outgrown these archaic urges, bears all the signs of past development and repeats the infinitely ancient motifs in their fantasies and dreams. The archetype itself can never reach consciousness directly, only indirectly with the symbols help available just in creatively designed material as regulating principles of its formation; in other words, we are able to reconstruct the original basis of the prototype only by reverse reproduction – from the work of art to its origins (Yung, 1992).

According to Jung, there are two types of creativity – psychological and visionary. Psychological type as a material has a meaning accessible to ordinary human consciousness: life experience, passionate experiences, human destiny. Jung calls this kind of work "psychological" for the reason that it always unfolds within the psychologically understandable. In visionary creativity everything is different. It has nothing in it that would be familiar, comes from the abyss of pre-human centuries or from the worlds of superhuman nature, consists of some primordial experiences, before which human's nature is threatened by complete helplessness and helplessness. The creative process, according to the researcher, consists of the archetype unconscious spiritualization, its unfolding and plastic design until the completion of art works. Such creativity gives life to those images and figures that the spirit of the time just lacked the most. From dissatisfaction with modernity, creative longing takes a person deeper, until it feels in his unconscious the prototype, which is able to compensate for the shortcomings and one-sidedness of the modern spirit. It is absolutely obvious that from this point of view, creativity is disease product, neurosis, because it is determined by dissatisfaction. It takes a tremendous irrational effort, the faith, to understand that the highest human genius creations are the works of the lower animal instinct, with which "passivity and suffering are connected".

According to critics of psychoanalytic concepts creativity, on the contrary, overcomes the primitive nature, it "has the opportunity to see the manifestation of the infinite in the final, immortal beginning in mortal beings", thanks to creativity "people become, so to speak, godlike" (Omelchenko, 2005, p. 100). In other words, creativity is a factor in saving a person, not immersing him in the darkness of unconscious desires.

Meanwhile, further development of psychoanalysis led to a revision of the nature consciousness determinants and the idea of the consciousness definition rigidity by unconscious factors. Thus, E. Fromm "replaces the Freudian physiological principle of explaining human passions with the evolutionary sociobiological principle of historicism, rightly noting that we must avoid isolated analysis of only mental or only social in human" (Fromm, 1994, p. 19). According to the author, the main features of human nature arise from its general existence, i.e. from the unique situation in which it found itself. Rejecting or correcting the attempts to unravel the mystery of human consciousness, made by Marx,

S. Freud and other thinkers, E. Fromm persistently tries to identify ways to "renewal", "revival", "self-discovery" and "self-realization" of the human.

The omnipresence concept as a way of creative openness to the world is continued by the religious and philosophical tradition of the XX century. Thus, a feature of metaphysics is a keen sense of human personality as a divine spiritual principle in human (Frank, 1997). The philosopher teaches understanding of the divine being as omnipresence, the idea that every part of it is connected with all being through any other, that God through all is to all and all through all – in God. The unity of interpenetration and fusion things clarifies existence as monodualistic. The philosopher believes that the Incomprehensible is closest to us in spiritual life, which he justifies as the antinomic unity of immediate existence and self, continuity and self-limitation. Mental being is thus a direct being revealed to oneself. However, direct existence within itself, in fact, can not realize itself, it goes beyond its limits, transcends, embodied above all in cognitive and emotional – volitional intentions, in the immediate realm of reality. Transcending into reality, inwardly, it thus passes into spiritual being and, turning to another "Me", direct self-realization is realized outwardly. This transcendence is at the same time the ascent of the soul into the reality immeasurable depths, into the spirit realm. Thus, human is not just an object of reality, he is twofold, because he belongs to the superworld reality.

S. Bulgakov also talks about the unity of the ancestral and the personal in human. "The individual human is not only a self-closed microcosm, but also part of the whole, he is exactly that one who belongs to the mystical human body" (Bulgakov, 1994, p. 345). It is not secular society that limits the uniqueness of the human person, which claims to be absolute, but the mystical unity in God. God creates both equality and a hierarchy of people. Life activity is not so much an external act as an internal one: "only by immersing ourselves in our own mystical roots in the whole organism, we feel our catholicity, we know ourselves as not-ourselves" (Bulgakov, 1994, p. 346). Thus, creativity becomes a process of learning the depths of the inner world of human, unique and conciliar.

We are impressed by the idea of permanent creative development, which to H. Bergson appears as "the duration of the universe". "The deeper we comprehend the nature of time, the clearer we will understand that duration is an invention, the creation of forms, the continuous development of something completely new" (Bergson, 2001, p. 46). It is im-

portant that the author points out the need to distinguish between two opposite actions – "ascent" and "ascension". The first "unrolls the prepared scroll"; such an action could be almost instantaneous, as is the case with a spring that straightens. The second corresponds to the inner work of maturation and creativity, continues because this is its essence, which imposes its rhythm on the first, which is not inseparable from it (Bergson, 2001, p. 47).

"Once the original situation appears, it finds its explanation in the elements that the analysis now reveals in it. But what is right about the creation of a new species is also right about the creation of a new individual and in general for any moment of any living form. For, if the new species emergence requires change to reach a certain magnitude and commonality, then imperceptibly, continuously, it occurs at any time in every living thing. And those sudden mutations that we are told about today become possible only when the incubation work has already ended, or, more precisely, the work of maturation in a generations number. In this sense, about life, as well as about consciousness, we can say that it creates something every minute" (Bergson, 2001, p. 9).

The idea of a living universe that is constantly evolving is in tune with modern scientific ideas. Nowadays, the ideas of the absence of rigid determinism, the instability of the fundamental characteristics of the universe, the diversity of development and the need to take into account the internal trends of complex systems are gaining more and more recognition.

Ideas related to the personality's self-realization process and creativity have heuristic value. According to A. Maslow, such personality traits as self-confidence, courage, freedom, involuntariness, self-recognition, not only inherent in creative people, but also increase the likelihood of their creative potential realization (Maslow, 1997, p. 429).

According to K. Rogers, creative people are distinguished by the desire for self-realization, which is the driving force behind the creativity development (Rodzher, 1990, p. 165). Thus, within the personal approach framework, the close connection of creativity with the personal traits, motivation, the desire to self-realization of creative abilities in the social sphere has been established and described.

Psychological research is developed on the activity basis (A. Brushlinsky, L. Vygotsky, A. Matyushkin, S. Rubinstein, O. Tikhomirov, M. Yaroshevsky), personal (B. Ananiev, L. Yermolaeva-Tomina, A. Ya-



kovlev) and integral (D. Bogoyavlenskaya, V. Druzhinin, J. Ponomarev, V. Molyako, N. Khazratova) approaches to the creativity problem. The cultural-historical concept of the development of higher mental functions of L. Vygotsky and the activity approach of S. Rubinstein became the creativity research basis as an activity.

In the study of creativity in the works of the above authors the emphasis is on different personality traits (characterological, emotional, motivational, socio-role, etc.), which reveals the characteristic of psychological research trend of fragments isolation, the whole psyche components abstraction.

In our opinion, the most holistic creativity concept as a mental process was proposed by J. Ponomarev. He considers creativity as a development mechanism, as an interaction that leads to development; human creativity is one of the specific forms of this mechanism manifestation. The study of creativity is based on the principle of phenomenon development stages transformation in the structural level of its organization and the functional stages of further developmental interactions. He singled out the mechanism of development as a creativity criterion (Ponomarev, 1976, p. 304). The creative process, according to J. Ponomarev, is facilitated by components that determine the human life uniqueness:

- psychological flexibility, the level of which determines the interaction of rational and intuitive human psyche layers in the holistic creativity mechanism implementation;

- the creative motivation power, which determines a person's commitment to finding something new in an uncertain, sometimes frustrating situation; it is motivation that keeps a person from gradually leaving the creative situation or going into the zone of concreteness, certainty, reproductive decisions;

- the breadth and depth of human awareness of various subject, socio-cultural and other contexts, which allows him to distinguish between "by-products" of creative search innovative products.

The range of basic approaches in psychology testifies to the creativity scientific research specifics: in attempts at rigorous scientific, in particular experimental research, there is a high probability of research subject losing, the mysterious creative process. Trying to get closer to the depths of the secret nature of creativity can take too far from the accepted science canons.

Synergetic approach has significant heuristic potential for meaningful creativity interpretation, prospects of its modeling. Creativity on the basis of synergetics defines a complex of organic systems that are capable of self-development, which are characterized by internal coherence and determinism, binary structure and chaos coexistence. Creativity is characterized as an open process regarding the possibilities of a diverse world. Activity is a constitutive basis for creativity. Chaos serves as a constructive mechanism for complex systems self-organization and a determining condition for the system development according to its own scenario. Creativity is based on the potential ability of the system to plunge into chaos and get out of it, to make transitions from stable or cyclical activity to generate unexpected signs and properties, emotional behavioral reactions manifestations, original ideas, options. O. Knyazeva notes that human creative activity requires special stages or constantly present layers of the subconscious random, stochastic, chaotic movement of the mind. To be productive, cognition must have falling or immersion periods in chaos.

The creativity path is to surrender to the power of chaos to master it, to submit to chaos, to be able to create a refined structure out of it. Creativity characterizes dissipative systems (unbalanced and open), when at a certain stage of dynamic stability there are bifurcation points. The bifurcation point is a special transition moment, which is characterized as the emergence of order from chaos, where a slight impact (fluctuation) can dramatically change the state of the system as a whole and where there is a branching of system development possible ways. The bifurcation point determines the variability of activity strategies, creative search for personality. An open and nonlinear system contains potential being, ideal samples, i.e. "filled" with potential, unrealized forms and structures.

Understanding creativity in the chaos unity and order determines the task in which, according to the authors, modern research should find a variant between two concepts, each of which leads to alienation: the concept of the world governed by laws that leave no room for innovation and creation, and the concept, the symbol of which is God, who "plays the dice", that is, the concept of an absurd, casual world in which nothing can be understood.

**Conclusions.** In the scientific knowledge of creativity in the XIX–XX centuries, the rationalist theory is formed under the influence of

socio-economic factors, in it creativity is considered to be the result of a complex process of interaction between individual and social, and it is an essential feature in the society transformation. Instead, irrationalist theory substantiates creativity as a spontaneous personal activity process based on intuition and presupposes genius.

In the philosophical omnipresence concept, creativity is presented as the result of conscious interaction and the unconscious. The source of creativity is beyond objective reality. Creativity is not a reflection of the latter, although it perfectly contains the natural world. But, in addition to the ideal "way" of the natural world, the universal being contains images of "possible worlds", because it is meaningfully a "universe of the conceivable". Creativity, from this point of view, is the "projecting" of possible worlds into the real world. That is why it brings to this world something new, unprecedented. Creativity becomes true and true through the embodiment of Good, Truth, Beauty, which are inseparable and identical in every creative act of human and in which the spiritual basis of creativity is laid.

Modern psychological studying creativity traditions are dominated by pragmatic approaches and directions in which creativity is associated with the "production" of ideas, products that are characterized by novelty and significance.

A synergetic approach is heuristically valuable in the development of the creativity idea. The creativity understanding as a chaos unity and order in synergetics echoes the mythological interpretation based on a similar perception of the world as fluid and illogical (coincidence), which doesn't imply the existence of a transcendent dimension of hierarchical order and its transformation into a homogeneous space. The synergetic approach in the development of the creativity idea is a kind of its cultural and historical gestalt completion with the opportunities simultaneous opening – potentials for further development at the highest level of human understanding. The peculiarity of the modern transition stage determines the shift of emphasis from the demiurge idea to the potential self-development ability, which focuses on the study of individual potential creative resources.

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