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SELF-REALIZATION AS A SELF-IDENTIFICATION. DESIGNING PERSONALITY BY MEANS OF LINGUISTIC STRATEGIES

It is difficult to overestimate the significance of the literary text in the development of text-working competence of University students of non-philological specialties in common, as well as specifically those who have the abilities for literary creativity. At the same time the potential of essay is powerful, self-realization as an act of self-identification, creativity through the prism of the word and the narrative aspect of the essay.

The article presents and outlines the timelines of self-realization, creativity and self-identification of the relevant dominants in the verbal narration of producer-creator student. Self-realization appears to be a creative signantia in the process of self-identification through the prism of verbal skills of acmeological narratives. The term “self-realization” must meet the clear definitions of the phenomena of “self-identification” through the prism of text strategies in the design and implementation of the student’s linguistic realities in creative aspects of receptive and productive philology, realization of own creative potentials through the facets of figurative aesthetics and verbal planes in the filigree image of the word.

The act of self-realization is verbalized in creative consciousness and appears as creativity through the reflection of the poetic and prose statements of the innovator student.

Creativity is a target skill in a modern society, it helps to realize and implement the potential of the word in the text narrative plane. Inspiration and realization of life experience through the prism of textual realities, the ability to combine ideas, knowledge of opportunities and acquired values determine the modern student of philology as a creative innovator through the prism of the word and its realities in text matter.

Creativity is interpreted as human creative capabilities that can be presented in thinking, feelings, communication, separate activities, characterize the personality in general or its individual features. The thesis that creativity is the ability to do the work which is simultaneously innovative (that is, original, unexpected), and useful, that meets the requirements of our time, is indisputable.

Key words: self-realization, self-identification, creativity, producer, visual component, inspiration.

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САМОРЕАЛІЗАЦІЯ ЯК САМОІДЕНТИФІКАЦІЯ. ПРОЄКТУВАННЯ ОСОБИСТОСТІ ЗАСОБАМИ ЛІНГВІСТИЧНИХ СТРАТЕГІЙ

Важко переоцінити значення літературного тексту у розвитку текстотворчої компетентності здобувачів нефілологічних спеціальностей закладів вищої освіти – як усіх загалом, так і специфічно тих, в кого є здібності до літературної творчості. Потужним при цьому є потенціал есеїстики, самореалізації як акту самоідентифікації, креативності крізь призму слова та нараторського аспекту есеїстики.

У статті презентовано й окреслено терміни самореалізації, креативності та самоідентифікації відповідних домінант у словесному наративі студента-продюцента-креатора. Самореалізація постає творчою сигнантою

у процесі самоідентифікації крізь призму словесної майстерності акмеологічних наративів. Термін «самореалізація» має відповідати чіткій дефініції явища самоідентифікації крізь призму текстових стратегій у проектуванні та реалізації лінгвістичних реалій студента у креативному аспекті рецептивної і продуктивної словесності, реалізації своїх творчих потенцій крізь грані образної естетики та словесних площин у філігранному зображенні слова.

Акт самореалізації вербалізується у творчій свідомості та постає як креативність крізь рефлексію поетичних і прозових висловлювань студента-новатора.

Креативність є метанавичкою у модерному суспільстві, вона допомагає усвідомити та реалізувати потенціал слова в площині текстового наративу. Інспірація й реалізація життєвого досвіду крізь призму текстових реалій, здатність поєднувати думки, знання, можливості та здобуті цінності детермінують сучасного студента-словесника як креативного новатора крізь призму слова та його реалій у текстовій матерії.

Креативність трактується як творчі можливості людини, що можуть бути презентовані в мисленні, почуттях, спілкуванні, окремих видах діяльності, характеризувати особистість загалом або її окремі сторони. Беззаперечною є теза про те, що креативність – це здатність виконувати роботу, яка одночасно є новаторською (тобто оригінальною, несподіваною) і корисною, що відповідає вимогам сучасності.

Ключові слова: самореалізація, самоідентифікація, креативність, продуцент, візуальний складник, інспірація.

Relevance of the problem. Designing personality by means of linguistic strategies requires creative planes that inspire the student in the producer's conceptual field through the prism of textual realities and visual codes. In order to treatise the presented issues, the topical measures are the scientific exploration in the field of self-realization and creative component in the creative process, the definition of scientific determinants of terms and concepts presented below: self-realization, inspiration and creativity.

Analysis of the recent research and publications. The problem of creativity is one of the most promising spheres of modern science. As far back as 60's of the twentieth century there were presented more than 60 definitions of creativity, the definitions continue to appear until today, but no definition was recognized as universal (as well as the definition of creativity in general). Significant contribution to the development of this direction made, in particular, such scientists as: D. Bohoiavlenska, A. Matiushkin, V. Moliako, B. Teplov, M. Kholodna. V. Shadrykov, O. Yakovleva.

Y. Ponomarev (Пономарев, 1996) emphasizes two factors that are sometimes associated with creativity: motivational tension (formally – the dynamic side of motivation), intensive search activity, intellectual activity that affects the transition from one stage of the creative process to another in the course of solving the creative task; sensitivity – high sensitivity to intuitive and collateral formations that affects the effectiveness of an intuitive solution, maintenance and implementation of collateral products. D. Bohoiavlenska (Богоявленская, 1995) explores the creative giftedness as intellectual-motivational initiative. The scientist

developed the method of “creative field”. V. Druzhynin (Дружинин, 2019) believes that creativity is a property that is actualized only when the environment allows. Formation of creativity depends on certain conditions, in particular, from the fact that there is no sample of regulated behavior, a positive sample of creative behavior. The issue of the phenomenon of creativity and its nature is devoted to many studies of both domestic and foreign scientists (K. Abulkhanova-Slavskaya, B. Ananiev, L. Bozhovych, L. Vyhotskyi, F. Halton, N. Leites, J. Renzuli, R. Sternberg, etc.).

The aim of the study. Presentation of the problem of creativity as a special ability to create new through designing personality and own self-realization by means of linguistic strategies, integration of creative realities in text narratives.

Presentation of the main research material. The term “self-realization” must meet the clear definition of the phenomena of “self-identification” through the prism of text strategies in designing and implementing the student's linguistic realities. Accordingly, we must clearly interpret the terms of:

- self-realization;
- self-identification through the prism of:
 - a) creative imagination;
 - b) visual presentation;
 - c) verbal creativity.

According to L. Korostylova, the term “self-realization” is treated as “Implementation of development opportunities” (Коростылева, 2005).

L. Levchenko is interpreting self-realization as a fundamental and the highest target of the new generation. In practical discourse the process of self-realization is determined by the scientist as the “consistent acts of self-knowledge, self-appraisal, manifestation of creative activity,

independence, self-expression, compulsory on the basis of truly creative, research work, elected voluntarily” (Левченко, 1999).

Z. Vorontsova identifies the act of self-realization in the system of personality needs and determines it as the “process of the most complete disclosure and growth of human essential forces in the process of multifaceted free activity” (Воронцова, 2007).

I. Chkheailo notes that human way to self-recognition involves the unity of knowledge and practice. The scientist proves that self-realization of personality is “comprehensive actualization of the intravital human potential in one or another sphere of social activity for own benefit and in the interests of the environment and society” (Чхеайло, 2000).

A. Mudryk considers the act of self-realization as “realization of a person of activity in meaningful spheres of life and relationships” (Мудрик, 2007).

The idea of self-realization of creative imagination as a component of determinants of the aspect of creativity and its identification in the field of textual realities appears to be the actual in the presented scientific intelligence. With this aim it is worth treating a phenomenon of creative imagination in the coordinate system of the teacher-mentor and in the process of receptive activity of the student.

Outlining the phenomenon of creative imagination. So, creative imagination is a psychologically recognized process of arbitrary creation of new images by the individual. The following criteria are distinguished: 1) metaphoric image; 2) the development of the image; 3) individualization of the image.

It is worth emphasizing that through the prism of textual realities a student builds the layer of his filigree personality and crystallizes it by the word. Personality self-identification is realized in realities of text canvas.

Therefore, it is fair to note that self-identification is a dynamic process of developing a person’s self-consciousness, which is an important mechanism for forming a personality. I emphasize that self-identification as a process can contribute to strengthening a certain identity, personality development, simplification or deformation of its structure. That is why self-identification of personality is a nonlinear social process, which also includes the exchange of social values (Дружинин, 2009).

Creative component is a concept of a student’s creative universe, a signata of his creative potentials. The phenomenon of creativity is an integral part of creative self-identification, one of the important characteristics of the social process of self-identification is creativity (Гилфорд, 1965), which occurs consciously or unconsciously in different phases.

D. Simpson believed that “creativity” is the ability of a person to abandon stereotype ways of thinking, “the ability to destroy the generally accepted, ordinary order of the origin of ideas in the process of thinking” (Курочкина, 2009). V. Moliako outlines seven signs of creativity: originality, heuristics, fantasy, activity, concentration, clarity, sensuality (Моляко, 1989). Creative component is an integral dominant of the process of production of text narratives.

J. Gilford believed that creativity is the ability to abandon stereotype ways of thinking. It is after the publication of his works in which he determines the difference between the two types of thinking operations – convergence and divergence, the concept of creativity has become widespread and began to be processed actively (Гилфорд, 1965).

R. Sternberg believes that a talented person is not who generates a new idea, but who establishes the semantic links, comprehends the suggested idea and its functions with respect to other elements, the semantic knowledge space that exist in a particular culture. Creativity provides for the ability of a person to go for a reasonable risk, willingness to overcome obstacles, internal motivation, tolerance to the uncertainty, readiness to resist the opinion of the surroundings (Стернберг, 1976).

In Psychological Encyclopedia creativity is defined as the level of creative giftedness, manifestation of abilities to creativity, which are shown in thinking, communication, individual kinds of activities and is a relatively stable characteristic of personality (Психологічна енциклопедія, 2006).

The Encyclopedia of Education states that creativity is a creative spirit, the creative potential of the individual, his creative abilities, which are found not only in the original products of activities, but also in thinking, feelings, communication with other people (Енциклопедія освіти, 2008).

In the S. Goncharenko dictionary creativity is interpreted as a “personal characteristic, namely

the ability to express unusual ideas, to think unconditionally, to quickly resolve problem situations” (Професійна освіта: словник, 2000).

The investigator T. Lubart notes that the concept of “creativity” regulates the idea of experimenting with new results, obtained in the process of creativity. “Creativity is the ability to generate new ideas within the subject matter. These results should be new in the sense that they must go beyond the borders of copying of what already exists” (Lubart, 2010).

According to K. Schmidt, creativity characterizes the activity of the individual, which results in a new product. Creativity, as an important human quality, is ingenuity, production of ideas or the ability to invent many solutions of problem issues; generation of new, valuable ideas and concepts. Creativity can appear at a high level in various spheres of human activity throughout lifetime (Szmidt, 2010).

Since, creative potentials are gradually transformed into text narratives through the outlines of the creative segment. The influence of linguistic strategies affects the formation of student’s-narrator own position. There is an act of self-identification occurs through the prism of self-realization in the word. Bright representative material on the implementation of the word through the text realities is the writing of creative work by the students of the Polish National University, participants of the XXI International Competition named after Peter Yatsik. In 2021, the tasks were performed online: students were proposed to realize their creative texting narratives inspired by V. Wordsworth’s expression: “The youth is a wave that raises: the wind is behind, the rocks are ahead”, and realize verbal reflections through the reception of visual sketch of O. Duneva (Figure 1). It is rightly noted that visualization is the creative force aimed at knowledge of the surrounding world, nature, internal properties of the soul participating in creative processes (Аристотель, 2000). In the range of visual-shaped reflection there is a fixation of the processes of value dynamics of text canvas and existence, it becomes possible diagnostics of actual trends through text narratives.

So, the visual presentation code has influenced the formation of a student-producer’s text

reality and transformed into a creative reflection of the text canvas. The process of self-realization and self-identification through verbal realities took place. Student Y. Nesesenko emphasized that “it is necessary to combine young fervor with life wisdom”. A. Boleiko noted that “the youth is the time of sowing, and the crop will be gathering later”. M. Maximchuk outlined the “youth” as “the best times of my life”. V. Polischuk summarized and interpreted youth as “drunk and sweet”. O. Makarchuk emphasized that “youth is a wave...”.



Fig. 1. Illustration of Olena Duneva

Consequently, the importance of the influence of emotions on the development of creative imagination is a powerful driving force that determines the textual realities on the scale of creative concepts and reflection of text narratives through the component of the visual reception. The mechanism of functioning of creative imagination is a subjective synthesis of three criteria – mental, emotional and unconscious, with the help of which the image of the future creative product is being built. Self-realization occurs through the act of self-identification in the text canvas through the prism of linguistic realities, the metaphoric of the image-word and the idiostyle of the author’s interpretation.

Conclusions and prospects for further research. The prospect of further research may be the construction of a conceptual model of modern verbal-visual culture in the prism of student’s text strategies.

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