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PHILOSOPHICAL ANALYSIS OF INNOVATIVE AND CREATIVE FACTORS OF HUMAN CONSCIOUSNESS

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ФІЛОСОФСЬКИЙ АНАЛІЗ ІННОВАТИВНО-КРЕАТИВНИХ ЧИННИКІВ СВІДОМОСТІ ЛЮДИНИ

***Objective.** The objective of the article is to identify the problems of innovative and creative human activity in the field of consciousness as structural elements of transformative activity in order to improve and deepen the understanding of the creative process as such.*

***Methods.** The following methods are used to study the innovative and creative factors of human consciousness: natural-ontological and socio-ontological to analyze the peculiarities of the formation and development of consciousness, axiological — while assessing the importance of creativity and innovation as characteristics for the individual, moral and ethical methods in studying the consequences of creative and innovative process for humanity in general, as well as a constructive and destructive approaches to the interpretation of the welfare state. The scientific principles of the research are the principle of objectivity (in analyzing the results of the creative process and physiological features of consciousness), determinism (used to study the forms of manifestation of activity of consciousness), systematicity (general presentation of the material is based on a holistic perception of creativity in the system of individual, physiological, social and cultural norms).*

***Results.** The studied consciousness and spheres of social consciousness show that creativity is a necessary component of human consciousness. It appears in the mythological, religious and spiritual components. The innovative is a source of understanding the creative, it reveals the essential components of creation as such. Consciousness is a litmus test of various questions that do not have an unambiguous answer, manifesting itself as both the source and the result of solving these questions. The creative component of consciousness generates different types of reality, due to modern advances in science. Innovative and creative factors of human consciousness are due to psychological, anatomical and social factors. Creativity is understood as a characteristic creative activity of consciousness, a transformative force.*

***Key words:** innovation, creativity, criteria of creative activity, existence, divergence, elitization,*

Problem statement. Societal changes today have a multilevel character, combining interpretations of modern Ukrainian society from the categories of static to the category of dynamism, society multifacetedness. The reason for such changes are the transformations of the global levels of society — the transition to a significantly new type of reality — the information society. Therefore, the philosophical search for methodological foundations of the potential of creativity as the main characteristic of modern society is relevant. In everyday consciousness, the concepts of “smart” and “witty” are almost synonymous, in some cases associated with reason and a rich stock of knowledge, which generates creativity as a personal quality and social need and expectations. Creativity as a social phenomenon, as a special need of society, as a necessary condition for the progressive development of the society requires a holistic, comprehensive study. The study of creativity in the early twentieth century began mainly in the psychological environment, but the above features pose a need for a systematic study of the problem in the intersectoral plan.

Recent research and publications. The above mentioned problem was studied by: Western scientists such as A. Bergson, R. Bart, Yu. Krystev, Yu. Habermas, M. Heidegger, M. Bubber; K. Popper, P. Berger, T. Lukman; Ukrainian and Russian researchers: H. Skovoroda, N. Berdyaev, S. Rubeinstein, V. Tsapok, Yu. Diomina, N. Tverezovska, Yu. Brodetska, V. Bodak, V. Yakovlev and others. And although a very large number of researchers have dealt with issues of creativity, they have left out the issues of creativity as a social phenomenon, as the foundation of recent changes in the society, as a significant value.

The objective of the article is to investigate the phenomenon of consciousness in terms of creative and innovative process, to identify the factors that determine the axiological components of innovation and the creative consequences of the individual in the universal sense.

The outline of the main research material. The problem of consciousness in general and its impact on creative activity, human activity is the subject of research of many scientists. Innovation as a tool for achieving creativity is a necessary characteristic of human activity. The modern world is based on the concepts of innovative and creative activity, these concepts penetrate into various spheres of activity and determine them (creative economy, creative class, innovations). Therefore, it is necessary to study the features of the impact of the creative and the innovative on human consciousness, the analysis of areas of public consciousness is to answer questions about the formation of concepts of innovative human activity.

In recent decades, the meaning of the notion of creativity is based on the abilities and capabilities of the subject. Philosophical encyclopedic dictionary defines creativity as the ability to create, the ability to creative acts that lead to a new unusual vision of a problem or situation. Due to this, creative abilities can be manifested in the thinking of individuals, in their work, in the creation of works of art and other products of material and spiritual culture.

The concept of creativity captures a set of features of the psyche that provide productive changes in the activities of the individual, developing, connecting with its leading motives and manifesting itself as the ability to productive changes.

Further, creativity is considered as a basis for self-actualization and creative activity of the individual in various life-sustaining activities. Creativity is the core that determines a person's creative activity, encouraging him to new achievements and searches. Thus, as a factor of self-expression and self-esteem, creativity is a component of any creative activity, it is the ability to realize the creative potential, the ability to use the necessary tools.

However, we emphasize the fact that creativity is not an achievement of the human race alone. Thus, “intelligent” animals that have developed perceptual thinking, create a multifaceted figurative context, obtaining from perceptual images the information necessary for survival. But only man is able to create objects of material and spiritual culture.

The biological substantiation of this process (in the context of the processes of human brain activity) was given M. Morozov in his study “Creative activity of consciousness”. The philosopher understands creativity as a “complex act of conscious life-sustaining activity”, where consciousness is manifested in the form of two components: spiritual creativity and transformative sensory-practical activity. According to the researcher, spirituality in creativity is manifested in the form of human awareness of personal and social needs, goal setting, determining the best ways and means to achieve goals, transforming the world as an object of knowledge, advancing ideals and more. Sensory-practical activity is a material activity for purposeful change of the subject of social activity, nature and forms of social life [1, p. 34].

These forms of manifestation of the consciousness activity can affect creativity. An ideal representation of a practical result may precede the actual realization of the intended. Creativity is socially influenced by public consciousness in the form of needs. M. Morozov argues that the completeness of the creative act is possible only in the unity of the two components of consciousness. Therefore, the creative activity of man directly depends on the sphere of consciousness in general, and on the sphere of social consciousness in particular.

Modern society makes the following demands on the creative personality: bright self-regulation of perception, focus on solving any problem or task, high level of concentration, its duration and stability, high sensitivity to stimuli, ability to accept inaccuracies (deviations), unusual and unique properties of the object, to notice the connections between features that do not formally exist, the ability to perceive comprehensively, to notice the main, the essential, the ability to get rid of fixed attitudes, to perceive independently and impartially. Mainly, it is the ability to form a holistic picture of what is seen, absorbing the existing and latent.

The direct connection of the creative with the socio-historical practice can be traced on various historical examples of the development of our country. Thus, the revolutionary events of the early twentieth century caused an increased interest in creativity, almost everyone thought of himself as a creator of the new. This phenomenon was determined by the creative factor of socio-economic choice, the open struggle of political orientations, diverse schools in scientific thinking, the diversity of methods and directions in the artistic development of reality. The democratization of culture and education contributed to the active release of the creative potential of the society. It acquires special significance in identifying the creative potential of national and ethnic groups as the most important element of the creative wealth of the society.

However, along with this, there were anti-creative factors that were most active in the mid-30s and 40s of the twentieth century, such as the elimination of economic independence of certain segments of the society and the physical destruction of “thinkers” who succeeded in specific areas of activity, and were the bearers of the creative potential of the era.

Global politicization deprived the public consciousness of free will, criticism, divergence and other important logical and psychological productive components, resulting in the elitization of truth, the deified hierarchy in the political organization of the society.

The alienation of certain branches of science from the main spheres of the society caused a violation of natural creative development — the creation of new values. Ideological “sifting” of any information led to an increase in the creative situation in our society [2, p. 10].

However, the process of democratization that began in the last decades of the twentieth century may not be as crucial in any area of life as in the field of creative potential of our society, as it ultimately affects all areas of human knowledge.

This manifested itself in the spiritual revival, the restoration of the integrity of the individual, the realization of the wide creative possibilities of a multinational, multi-regional

vision of the world by an individual. This led to the enrichment, deepening and radical humanization of the foundations of creativity, as well as the formation of a socially active creative subject.

The scientific paradigm that dominated the late twentieth century minimized the practical application of existing creative knowledge and consisted exclusively of imaginary forms of creative genius. In the spiritual realm there are imprints of certain events of the past. The beginning of the XXI century was marked by the formation of social need for change in all spheres of the society. Let's distinguish two components of this process. The first is the destruction of religious, political and social beliefs, and the second is the emergence of new conditions of existence and completely new ideas, which are the result of modern discoveries in science and industry. Initiative, interest in creating something new, creative search, as a rule, was revealed "not so much in the creation of new material values, as in the manipulation of existing goods to obtain material benefits" [3, p. 24].

This kind of innovation is a phenomenon of a surrogate of creativity in the public consciousness, that can be economic machinations, etc. In other words, the objectification of the spiritual in the material sphere is realized in the form of legalized speculation. Such phenomena give creativity some sharpness and give rise to various extremes and helplessness in the absence of strict criteria, supported by material practice.

A certain form of obtaining information, which has a creative orientation, has become entrenched in the public consciousness — journalism. However, it is one of the means of realizing the creative potential of the spiritual and its hyperfunctionality inevitably has a negative impact on other forms of creative potential of the spiritual. Since excessive capture and submission of simplified material hinders the professional-scientific analysis of socio-historical phenomena and, as a consequence, the scientific component of the published material is lost [4].

Consideration of the main points of creativity of an individual is necessary for a deeper understanding of the problem of creative society, due to the fact that society consists of such individuals. Modern society is such a stage of development of man-made civilization, in which knowledge in the form of information becomes an important social factor, radically transforming all spheres of life — production and consumption, financial activities and trade, social structure and political life, services and spiritual culture. This multifaceted process covers the whole society, and unfolds in three main levels: technical and technological, social and cultural. Informatization of the society can be represented as a technical and socio-cultural phenomenon. The potential of the society is not so much in the technological sphere of society, as in the socio-cultural one. A creative society is a set of personal and social resources that can exist in the age of information and high technology. Creative society can lead to significant qualitative changes in the further development of the society — democratization of state activity methods, expanding the potential of culture.

The creativity of the epoch of modern society is focused, first of all, on the formation of adaptive potential in the economy, politics, culture, sphere of interpersonal relations, due to which it becomes a factor of social order. The implementation of this type of creative society involves a situation of interpenetration and complementarity of different types of culture.

Creativity is a natural result of axiological search, which is most effectively manifested in all areas of spiritual development of the individual / society, not only in its individual elements. In our opinion, the systematicity of creative influence eliminates the problem of one-sidedness, which has the most negative consequences in the spiritual activity of the society.

The functioning of the spiritual as a whole (which has value significance) is also the most important productive factor because it is in a single whole it becomes possible to ensure the mutual enrichment of the elements of the spiritual. Any field (aesthetic, moral) can not

fully develop if it has not acquired creative significance for science. Of particular importance is the moral element in ensuring the integrity of the spiritual as the creative [3, p. 53].

In Ukrainian philosophical thought, forms of social consciousness are often called spiritual spheres. The spiritual sphere includes various aspects of the manifestation of consciousness. Recently, however, the spiritual sphere has been identified with religion as a form of social consciousness. Thus, A. Shevchenko distinguishes between the concepts of morality and spirituality, understanding morality as “a set of secular laws that a person should live by”, and spirituality as “a set of divine laws.” According to these laws, a person’s life determines the degree of a person’s closeness to God... Many people understand spirituality as a passion for literature, music, theater, but this is all a misunderstanding” [5, p. 4].

The problem of spirituality in the modern world is becoming increasingly important. There are many approaches to studying this phenomenon, each of which focuses on one or more components. Let us agree with the opinion that the very development of human society has prepared the idea of a holistic approach to understanding spirituality (which includes both religious and moral and ethical components) [6, p. 62].

Since the creative process is influenced by both moral and religious components, so a holistic understanding of this phenomenon is the most complete and accurate one. Let’s consider how the spiritual and creativity interact at the level of mass consciousness.

A person is greatly influenced by the spiritual, so a spiritual being is his normal and healthy state. Researchers also emphasize the therapeutic power of creativity: doing his favourite thing, creating a new one, a person can state the improvement of his condition [7, p. 83].

Considering the sphere of the spiritual in the mass consciousness, we can talk about the influence of religious norms, ideals, needs on the creative process. The religious has a significant impact on creativity, sometimes stimulating, and sometimes stopping one or another manifestation of creativity [8].

Sometimes questions of choice, expediency are meaningful for all human activities. There are a number of factors that can influence decision-making in the creative process. Constantly faced with the problem of choice, a person sometimes tends to abdicate responsibility for certain actions (or inaction), where religion becomes a factor that determines the creative choice [9, p. 83].

Religion is able to produce an axiological function as a catalyst and differentiator of the creative process. While communication with various members of the society, religion provides an opportunity to study the spiritual heritage of the ethnos as well, which leads to the stimulation of creativity [10, p. 126].

Religion demonstrates a less rationalistic way of creativity nature cognition. This makes possible to state the presence of such phenomena as unconscious mental activity. “In the public consciousness, the emphasis, on the contrary, is transferred to the unconscious activity, as a result of which creativity begins to act as a completely spontaneous, irrational act, which is not subjected to arbitrary control and reproduction” [11, p. 158].

Also, the myth as a specific embodiment of all worldviews of mankind is a separate part of social consciousness and contains the idea of creativity. Mythological consciousness reveals the creative act as the driving force not only of human activity, but also of the processes connected with the activity of God and with other irrational bases. Virtually all mythical ideas (historical forms) are the basis for understanding the nature of creativity. Man has long sought to understand the idea of creation as the embodied in the idea of creatology (the doctrine of the creation of the world) [12, p. 24].

Creativity in the functioning of any religious system acquires irrational features. In such conditions, however, by attempting to liken the ideal, it is possible to penetrate directly into the realm of the creative.

Conclusions. Thus, the various achievements of modernity lead to a kind of understanding and identification of creativity as such. Creativity is the main element of axiological practices, the main value element of human resources in the society. With its help it becomes possible to cover various issues that cause certain difficulties, and it is also possible to identify criteria for distinguishing between different types of reality generated by modern advances in science. The problems of creativity as a field related to consciousness are caused by psychological, anatomical and social factors. The implementation of creative activity is studied by various sciences, from the point of view of philosophy creative activity as a transformative force is the characteristic feature for consciousness. The study of creativity in the fields of certain branches of science, the separation of algorithms for such activities to apply the results in related fields of knowledge may be the prospects for this.

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Мета. Мета статті — виокремити проблеми інноваційної та креативної діяльності людини у сфері свідомості як структурних елементів перетворювальної діяльності з метою вдосконалення та поглиблення розуміння творчого процесу як такого.

Методи. Для вивчення інноваційно-креативних чинників свідомості людини використовувались такі методи: природно-онтологічний і суспільно-онтологічний для здійснення аналізу особливостей формування та розвитку свідомості, аксіологічний — при оцінці значущості креативності й інноваційності як характерних рис для особистості, морально-етичний метод — при дослідженні наслідків креативно-інноваційного процесу для людства взагалі, а також конструктивно-деструктивний підхід до інтерпретації соціальної держави. Науковими принципами дослідження виступають: принцип об’єктивності (при аналізі результатів креативного процесу та фізіологічних особливостей свідомості), детермінізму (використовується для дослідження форм прояву активності свідомості), системності (загальне викладення матеріалу ґрунтується на цілісному сприйнятті креативності в системі індивідуальних, фізіологічних, соціальних та культурних норм).

Результати. Досліджені свідомість та сфери суспільної свідомості свідчать, що креативність є необхідною складовою свідомості людини. Вона виникає вже у міфологічній, релігійній та духовних складових. Інноваційне виступає джерелом розуміння креативного, розкриває сутнісні складові творення як такого. Свідомість

виступає лакмусовим папером різноманітних питань, що не мають однозначної відповіді, проявляючись як і джерело, і результат вирішення цих питань. Креативна складова свідомості породжує різні типи реальності, що обумовлені сучасними досягненнями науки. Інновативно-креативні чинники свідомості людини обумовлені психологічними, анатомічними та соціальними факторами. Креативність розуміється як характерна творча активність свідомості, перетворювальна сила.

Ключові слова: *інновативність, креативність, критерії креативної діяльності, існування, дивергентність, елітаризація.*