

Annotations

Helena N. KNYAZEVA. The Nature of Creativity in the Mirror of Creativity of Nature

It is shown in the article that creativity of nature, the formation of new forms in it and the creative work of a human obey common laws of self-organization of complex structures, of the birth of ordered structures out of chaos and of their complication. A model of self-completing of thoughts and images is proposed as a basic one for the understanding of the functioning of creative thinking, of productive imagination and of intuition. The flash of inspiration, insight is interpreted as a super fast, avalanche-like process of radical restructuring of elements of experience and of acquisition of a new meaning. Some peculiarities of altered states of consciousness by means of psychoactive substances and their role in stimulation of creative abilities in solving of problems in science, technology and art are under consideration in the article. The modern methods of development of the creative thinking are discussed.

Key words: creativity, productive imagination, altered states of consciousness, psychedelic experience, insight, intuition, self-completing, self-organization, embodiment, chaos.

Alexander A. IVIN. "And Genius, a Friend of Paradoxes..."

It is demonstrated in the article that any creative work, both scientific and ordinary and artistic, engenders inevitably paradoxes. The cause of their appearance consists first of all in the fact that vague and inexact concepts are always used in the process of creative work, which always deals with new materials and new concepts. It becomes apparent especially clearly in the case of the so called "formal sciences", such as logic and mathematics. Conclusions drawn on the material of logical and mathematical paradoxes applied not only to other sciences which resort with necessity to vague and inexact concepts but also to the creative work in general that is not able to manage without such concepts.

Key words: creativity, antinomy, paradox, uncertain concept, vague concept, logic, intuition, genius.

Michael M. NOVOSELOV. Abstraction and Faces of Creativity (Thoughts Afloat)

The text presented below is a certain kind of "test of the pen", an attempt to designate interval analysis in the art as a natural process of connection of the philosophical concepts of the abstract and of the concrete in the context of some peculiarities of the scientific and artistic (mainly poetic) creative work.

Key words: abstraction, creative activity, poetry and mathematics, science, freedom, subconscientness, art, idealization, canon, lyric poetry, mystery, image and mask, individuation, Gestalt, imagination, interval approach.

Natalia M. SMIRNOVA, Ludmila M. DEMCHENKO. The Transcendentalist Orientation of the Cognitive Analysis of Creativity

The authors defend the standpoint that creativity cannot be reduced to the creation of new material form; it rather constitutes new meanings of the human activities and of artifacts of culture. One of the most important aspects of the creative work is thinking as a process of creation of human meanings. It is the aspect of creative work that is considered in this article. When abstracting from the psychological interpretations of creativity as activity of personal consciousness, which is built into the sensory tissue of individual perception, the authors address them-

selves to the analysis of the processes of constituting of meanings of the transcendental consciousness.

Key words: meaning, transcendental, intersubjectivity, phenomenological constituting.

Elena N. SHULGA. The Philosophy of Creativity: Ideas, Conceptions and Theories of Creative Work

What impels a human to create something? Where does the capability to innovations come from? Is creativity conjugated with freedom of fulfillment of a personal plan? And what are conditions, which help to implement the creative potential of a personality? The discussion of these questions is connected with the revelation of different aspects of creativity as conceptual statements of the creative epistemology. It is shown in the article what sense was put in the understanding of creativity by philosophers and how the notions about creativity have changed until the modern theories of creativity appeared. The involvement of materials from the history of philosophy and from the philosophical methodology favors the clarification what the "creative epistemology" is and on what ideas the modern theories of creativity are based and what conceptual statements adherents of these theories uphold.

Key words: ecstasy, creation, genius, creative thinking, cognition, theory.

Anatoly A. GORELOV. Creative work, Truth, and Meaning

The article is devoted to the analysis of correlation between creative work, truth and meaning. In the first section of the article, the notions "creativity" and "truth" are compared. Some connecting links between the creative work and truth, namely between beauty, good and cognition, are traced. The understanding of the sense of the creative work as a discovery and a creation of truth is grounded. Non-verifiable creative work and non-creative truth remain beyond the boundaries of connection between the creative work and truth. In the second section of the article, the connection between the creative work and meaning (of life of man, of nature, of cosmos etc.) is traced. A conclusion is drawn that the meaning of the world consists in creation, while the meaning of human life consists in the spiritual creative work. In the third section, truth and meaning are treated as a system trinity in which every element engenders another according to the principle of feedback.

Key words: evolution, creativity, epistemology, culture, truth, meaning, spiritual, bodily, transformation.

Irina V. MELIK-GAIKAZYAN. The Methodology of Modeling of a Creative Educational System

The definition of axiological limits of the creative educational medium is in the focus of attention. The fundamental heterogeneity of educational space is justified in the article; and the place of creative educational systems in this space is determined. The boundaries of these systems are determined on the basis of the model of "ethical square" (Ruben G. Apresyan), of the model of educational media (V.A. Yasvin) and of the axiological model of educational systems (Irina V. Melik-Gaikazyan, Elena N. Rogotneva). The interpretation of the educational process as an informational process allows implementing the "assemblage" of different aspects of education as well as formalizing the interconnection of aims of personality, of purposes of educational systems and of quantitative indicators of teaching. The author arrives at a conclusion that the modeling of an educational system plays the role of adjustment of positive dynamics of educational space.

Key words: heterogeneity of educational space, ethical and axiological boundaries of educational systems, creative educational systems, time horizons, informational processes, efficiency of information.

Irina A. BESKOVA. The Creative Endowments: Nature, Prerequisites, Manifestations

The article is devoted to the study of questions connected with the understanding of the nature of talent, endowment, with the revelation of prerequisites which underlie the accomplishment of a creative breakthrough as well as conditions under which such breakthroughs are achieved. In order to draw justified conclusions, the categorical instrument of the methodological analysis is introduced. A whole range of new concepts are introduced by the author of this article, and namely "integral embodiment as an instrument of creative comprehension", "dissociation", "duality / non-duality of a state of consciousness", "organism of the creative", "idea as a form and mean of creative search", etc. Some subjects connected with modeling of the work of the unconscious at the stages of incubation of an idea or of flash of inspiration are studied. The understanding is proposed why the refusal from the position of observer plays a key role in the support of creative insight. Some psycho-emotional peculiarities of gifted people are analyzed. It is shown what properties and character traits allow them to sustain peaking regimes of workload which are connected with the state of creative burning, with the stay in zones of contradictoriness and uncertainty what is a constituent part of feeling of a problem situation.

Key words: creativity, talent, idea, thinking, consciousness, unconscious, integral embodiment, intellect, information, evolution, incubation of idea, flash of inspiration, contradiction, uncertainty.

Stanislava A. FILIPENOK. The personal Experience in the Creative Process. The Epistemological Analysis

In the article an attempt is made to show what changes undergo the subjective world of personality in the process of creative work. The creative work is understood as a result of cardinal reconstruction of personal experience which is based on the disclosure of profound personal meanings and on the going out of frames of previously produced conceptual schemes. The transformation of personal experience has an effect on consciousness and cognitive capabilities. The reorganizations which undergo the personal experience and consciousness at different stages of the creative act are under consideration in the article. Upon this analysis, the author concludes that specific features of the state of creative inspiration correspond to main features of altered states of consciousness. The creative work leads not only to receiving of new results but also to development of self-consciousness of personality, to the change of relation to its self.

Key words: personal experience, personal meanings, creative act, phases of creative work, flash of inspiration, altered states of consciousness, logic, intuition, self-consciousness.

Maxim A. SOLONENKO. The Problem of Time Perception and Creativity: History and the Modern

The historical and modern approaches to the problem of time perception and to the problem of creativity (innovative creative work) are analyzed in the article from the standpoint of evolutionary epistemology and of cognitive sciences. Inseparable connection of the creative activities of man with perception of environment and with the flow of time is shown in the article. The author carries out the philosophical analysis by means of rethinking of the classical notions of time and of generalization of results of the modern post-nonclassical researches which have been done in last years in different kinds of the creative work and in different life situations.

Key words: time, creativity, perception, meditation, singularity, non-linearity, cognitive frames, virtuality, embodiment, autism of consciousness, transpersonality.

Anatoly S. MAIDANOV. «Creeping Octopus» of Scientific Research

The scientific research is characterized in the article as a multidimensional and multi-linear process. Among the multitude of factors that determine the process of scientific discovery, the first place is taken by the active purposeful activities of a cognitive subject. A whole range of plans, lines or directions, landmarks can be singled out in the entire stream of cognitive and practical activities. Each plan, or line, has its own dynamics, its own logic and its laws of development. At the same time, they obey general laws of this stream as a stochastic process. Inside this complex, the author makes out the intentional and non-intentional plans. The first plan is a plan of conscious aims, intentions and actions of a researcher; the second one is a plan of external events which have an influence upon the searching process besides the conscious intentions of the researcher. One of conditions for discovery is multiplicity of directions of research. Their mutual relations and productivity of their cooperative functioning are described in the article; some methodological consequences of multi-linear dialogical character of the searching process are revealed.

Key words: cognitive process, scientific search, multi-linearity, discovery, directions of search, dynamics of search, solution of a problem.

Elena A. GAVRILINA. Engineering Creativity: An Attempt of Epistemological Analysis

The article is devoted to the comprehension of a place of the technical reality and of the role of engineering creative work in it; such creative work is part and parcel of the reality. The place of creativity at different phases of engineering activities is represented; main factors which influence the modern manifestations of the creative activities in engineering are considered. It is substantiated that the engineering activities acquire a number of peculiarities and of special features in the modern world. A thesis the involvement of a man in projectable technical systems, not only as an acting subject but also as an element of a projectable system, is proven. Some arguments are put forward that the understanding of the engineering practices as socially determined and socially significant ones is needed.

Key words: engineering creativity, epistemological analysis, technical reality, creativity, change of forms of the creative process, virtualization of engineering practices, dematerialization of engineering activities, methodological pluralism, project approach.

Andrey Yu. ALEKSEEV. The Problem of Creativity in Construction of Artificial Intelligence

The thesis that the problem of creativity plays the prevailing role in interdisciplinary researches in the field of Artificial Intelligence (AI) is argued in the article. This problem has an obvious naturalistic orientation, in contrast to the metaphysically saturated problem of "consciousness-brain-computer" ("problem of consciousness"). The subject matter of creativity of computer systems is considered in the context of the electronic culture. On the basis of the Complex Turing Test, a certain classification of creative systems is proposed; main research positions on the subject matter of creativity in the electronic culture are singled out. For projecting of creative systems, three-dimensional intentional semantics which combines the phenomenological, neurophysiologic and engineering approaches to the study of creativity is proposed.

Key words: creativity, Artificial Intelligence, problem of creative work, problem of "consciousness-brain-computer", electronic culture, creative program, Turing Test, Lovelace Test.

Anatoly S. MAIDANOV. Sources and Methods of Creation of Myths in the Indian Veda

Some sources, means and ways of myths creation are analyzed in the article. Specific features of consciousness of creators of myths, their notions of mechanisms their own creative work are studied. Methods of this kind of intellectual activities, such as hyperbolization, idealization, methods of contrast, of metamorphoses, of transfer of images and others, are under review. The research is carried out on the basis of analysis of the Vedic mythology. Interaction of consciousness and of the unconscious in the mythological thinking, and its constructing character are shown. Methods which were developed in the creation of myth and later were adopted by the rational scientific thinking are exposed by the author of this article.

Key words: methods, mythical images, creative thinking, idealization, internal vision, contemplation, intuition, consciousness, mental operations, imagination, objectivation, sacralization.

Elena N. YARKOVA. The Bodily Practice in the Creative Work of an Actor

Physical (bodily) methods of education and of work of an actor in the theater of the XX century are under consideration in the article. When using data of natural sciences, the system mechanism and the natural integration of elements of psychotechnics in the method of physical actions developed by Konstantin S. Stanislavsky are explained in the article. Scientific foundations of the artistic unity of perception and bodily work on the stage described by Konstantin S. Stanislavsky as integration of creative spiritual and bodily impulses of an actor are exposed here. The psychophysical and spatio-temporal interactions of an actor shown by the "temporalized space" of the stage are studied. The author indicates the role and significance of the theatrical paradoxes in actor's creative work.

Key words: creativity, actor, imagination, perception, mirror neurons, Konstantin S. Stanislavsky's method of physical actions, Vsevolod Meyerhold's biomechanical system, psychophysical interactions, temporalization of space, theater, embodiment, synergetics.

Julia S. MORKINA. An Author Very Wise: Knowledge and Meanings in the Poetic Creative Work

The poetic creativity as a kind of creativity is under consideration in the article. The act of poetic creative work is presented as an act of co-creation of meanings by an empirical author and a reader. This act of joint creative work provides both the basis for intersubjectivity and the rupture between meanings which are put in the work by the empirical author and meanings which can be pulled out of it by the reader. It is shown that, taking into account all the infinity of number of meanings which the reader can pull out of the poetic work in the act of co-creation, these meanings have attributes of knowledge.

Key words: epistemology, knowledge, creativity, author, meaning, concept, psychophysical meanings, interpretation.

Alla G. KIBALCHICH. The Musical Creative Work: The Philosophical and Methodological Analysis

The article is devoted to the topical questions of the musical creative work which is considered in the context of the specific character of musical perception as a cognitive process (musical memory and rhythm, ability to learn). The author makes an attempt to ground the philosophy of music proceeding from the appraisal of place and significance of music in culture and in history, when showing that there is a certain dependence between the creative realization and the type of world-view of the cultural and historical epoch under consideration. The author comes to the conclusion that the musical creative work takes a specific place in the structure of knowledge.

Key words: musical creativity, ritual, rhythm, tradition, ethical meaning, intellectual entertainment, spiritual activity.