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## **TRANSFORMATION OF EMOTIONS INTO CREATIVITY AS A WAY OF SOLVING PROBLEMS**

**Ph. D. Olga I. Shmyreva**

Federal State Budget Educational Institution of Higher Education Voronezh State University  
of Engineering Technologies, Russian Federation  
ORCID 0000-0001-9074-350X  
oishmyreva@rambler.ru

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### **Abstract**

The relevance of this research stems from the ambiguous influence of emotions on how problems are solved by a person and its outcome. The article aims to consider how emotions transform into creativity during solving problems and the specifics of this process. The survey method, the methods of comparison and grouping and interpretation of landscapes were used as the main methods to explore this problem. Subjective assessment and interpretation enabled to assess the attitude to the living space and allowed the author to reveal the dominant factors of time perspective. The article presents the findings of a survey of 90 teenagers aged 13-14 years old. Emotions play a particular role in constructing the time perspective which is a specific task of adolescence. Depending on the nature of emotional experiences, the person identifies himself with certain periods of time perspective. Emotional assessment of the world and emotional self-assessment turn out to be linked with factors of time perspective, namely, the content of temporal characteristics reflects the specifics of emotional attitude to oneself and the world. Emotional attitude promotes the construction of time perspective and develops a serious or "don't care" attitude to time. Discovering time for oneself and oneself in time passing allows a person to see himself in the future, build his own image in the time perspective; discovery of time expands the scope of the person's consciousness. Emotional attitude also facilitates self-knowing as it helps to build cause-effect relationships between images of oneself at different points of time perspective: the person not only projects his own expectations into the future, but also reflects on the past experience, begins to understand the motives of real choices, including the functions of self-knowing, planning, design, and self-control. The materials of this article can be useful for the development of the personality regarding its psychological and pedagogical aspects.

### **Keywords**

Emotion – Emotional development – Creativity – Teenager – Time perspective

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PH. D. OLGA I. SHMYREVA



## Introduction

The relevance of the study stems from the ambiguous effect of emotions on how problems are solved by a person and its outcome. According to the general concept of consciousness and emotions, emotional phenomena, in particular stresses, stimulate cognitive development<sup>1</sup> and are involved in the dynamics of activities and consciousness<sup>2</sup>. The destructive role of emotions is the result of the destructive modality and agitation accompanied by disorganized functioning of the body and disrupted activity of a person. Polarity of emotional reactions leads to self-destruction<sup>3</sup>. Suppressing emotions causes health problems (psychosomatic diseases), depression, decreased resiliency of a person which may even end up with a person's ceasing to struggle for life<sup>4</sup>. Adolescence takes a special place in ontogeny, with increased emotionality being its characteristic feature which manifests itself in ambivalent experiences. This condition is often accompanied with depressive states<sup>5</sup> which is aggravated by contradictory moods, motives and desires; they all exhaust mental resources. At the same time, the complex nature of emotional phenomena enables the transition to a new level of development<sup>6</sup>. This can be used in psychological and pedagogical practice, also for children with special educational needs<sup>7</sup>.

Emotional development of the personality is a dynamic process of structural and functional transformations in the emotional sphere, including the creative integration of conscious and unconscious personal development and based on the interaction of internally significant, externally set and creatively perceived factors<sup>8</sup>. Emotional development starts the mechanism of engaging person's resources, compensating deficiencies, regulating mental states when solving development problems<sup>9</sup>. That is why this article aims to reveal the features of emotions' transformation into creativity in the course of problem solving.

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<sup>1</sup> Yu. I. Alexandrov, Differentiation and development. In: The Theory of Development: Differential-Integration Paradigm. Compiled by N. I. Chuprikova (Moscow: Yazyki slavyanskikh kultur, 2009).

<sup>2</sup> Yu. I. Alexandrov, From emotions to consciousness. In: Psychology of Creativity: The school of Ya.A. Ponomarev. D. V. Ushakov (ed) (Moscow, 2006).

<sup>3</sup> E.V. Ulybina, "Emotional absorption as the death of an object: Katerina's depressive charm". World of Psychology, num 4(32) (2002): 135-152.

<sup>4</sup> A. A. Bodalev "On a person in an extreme situation (the emotional and intellectual component of the attitude in choosing the behavior)", World of Psychology, num 4(32) (2002): 127-134.

<sup>5</sup> F. Dolto, On the teen's side (Ekaterinburg: U-Faktoriya, 2006); M. V. Ermolaeva, Psychology of development. Methodical manual for full-time and distance learning students (Moscow-Voronezh, 2000); Psychology of a Teenager: Textbook. A.A. Rean (ed) (St. Petersburg: PRAYM-EVROZNAK, 2007); F. Rais, Psychology of teenage years and adolescence (St. Petersburg: Piter, 2000) y V. G. Stepanov, Psychology of Problem Schoolchildren: Textbook for Students of Pedagogical Universities. 3rd edition (Moscow, 2001).

<sup>6</sup> I. P. Voropaeva, "Emotions and pedagogical potential of semiotics", World of Psychology, num 4(32) (2002): 203-209; A. Langle, Emotions and Existence (Moscow: Izdatelstvo Gumanitarny Tsent, 2007) y I. G. Malkina-Pykh, Crises of Adolescence (Moscow: Eksmo (Handbook of Practical Psychologist), 2004).

<sup>7</sup> N. N. Shelshakova, Emotional states of children with special educational needs. In: Innovative Approaches in Science and Education: Theory, Methodology, Practice. G. Yu. Gulyaev (ed). (Penza: Nauka i Prosveshchenie, 2017).

<sup>8</sup> O. I. Shmyreva, Emotional Personality Development and Akme: Adolescent age LAPLAMBERT Academic Publishing GmbH&Co. KG. Dudweiler Landstr (Saarbrücken, Germany, 2012).

<sup>9</sup> O. I. Shmyreva & N. A. Koval, Sviluppo emotivo come il contenuto Italian Science Review, 3/4 (46/47) MARCH, APRIL, 4-6. Milano (2017) Retrieved from: <http://www.ias-journal.org/archive/2017/march-april/Shmyreva.pdf>

## Materials and Methods

The development of emotions occurs due to the combined effect of multiple factors, and the nature of emotional experiences is partly determined by art. In this connection, it seems especially relevant to study emotional development through creative works of famous artists. To achieve this objective, the authors carried out theoretical analysis of literature, used the questionnaire method, comparison and grouping methods, and landscapes reproductions, while 90 teens aged 13-14 years old were surveyed.

It is known that self-realization as the leading phenomenon of adolescence manifests itself through self-esteem, self-knowing and self-concept<sup>10</sup>. Self-expression takes part in the creative building of the system of attitudes to oneself and to the world as a whole. Prompted by an increased emotional potential, teenagers make active attempts at self-expression, which includes a complex set of emotional phenomena. The content of emotional experiences determines personality orientation, self-realization and self-identification during the period of the personality's formation<sup>11</sup>. The attitude model is built on the basis of emotional identification in the self-awareness of adolescents, which can be stimulated by learning about artists' works<sup>12</sup>. The author assumed that teenagers were ready for visual perception of reality and this determined the choice of artistic works. This approach contributed to understanding the connection between creativity and the development of emotions<sup>13</sup>.

In addition to impressionism that corresponds with uncontrollable expression of emotions by teens, the authors also used landscapes in other styles and painting techniques covering different topics and emotional messages. The surveyed teens were shown reproductions of landscapes created by such artists as C. Monet, C. Pissarro, A. Kuindzhi, I. Levitan. Landscapes were selected and interpreted according to the opinion of N.N. Nikolaenko that colorful pictures are perceived fairly independently from culture, but depending on personal characteristics<sup>14</sup>. Since the reproductions of paintings were used, the research focused not on the mechanism of projection, but the narrative about the painting (the proposed technique does not replace Thematic Apperception Test). The point was to create a certain mood by viewing reproductions of landscapes, so it seemed it possible to choose either an abstraction without a topic or a landscape. Proceeding from the assumption that emotions determine self-esteem in adolescence, the authors also explored time perspective, assessment of the attitude to the living space through subjective assessment and interpretation. The auxiliary means of revealing the creative potential of the individual was represented by the mechanism of identifying oneself with the creator, triggered by looking at reproductions of paintings by great landscape artists. In fact, it is known that landscape is a projection of the artist's soul<sup>15</sup>.

<sup>10</sup> N. E. Kharlamenkova, *Self-esteem of a Teenager* (Moscow: Institute of Psychology of Russian Academy of Sciences, 2007)

<sup>11</sup> E. V. Saiko & D. I. Feldstein, "A teenager on the way to growing up and his self-identification", *World of Psychology*, num 4(52) (2007): 3-10.

<sup>12</sup> V. A. Kolotaev "On the connection between emotionality and the language of culture (based on the materials of Haneke's film *The Pianist*)", *World of Psychology*, num 4(32) (2002): 171-178.

<sup>13</sup> O. I. Shmyreva, "Emotional component in the creative construction of oneself in the time space in adolescence", *World of Psychology*, num 3(67) (2011): 175-185.

<sup>14</sup> N. N. Nikolaenko, *Psychology of creativity: Textbook* (St. Petersburg, 2007).

<sup>15</sup> O. I. Shmyreva, *Emotions in building time perspective of adolescents*. In: *General Questions of World Science. Collection of Scientific Papers. Materials of the International Scientific-Practical Conference* (November 30, 2017) Ed. SIC "LJournal" (Luxembourg, 2017).

Strong emotions enable to add a creative component into a teen's life regarding two aspects: 1) the creation of oneself, the systematic development of one's own personality; 2) a more subtle and deeper understanding of the world, building an adequate attitude to it and learning an appropriate strategy of living in it. Differentiation of creativity increases the awareness of one's own experiences and facilitates structuring strategies required for experiencing emotions. Along with this, obtaining emotional experience of the creativity of another person allows the teen to identify himself with the creator and encourages one to creatively construct one's own life.

Perception of the world through images, visual mastering of the world is another important aspect in the formation of the emotional sphere. Modern media, the Internet, IT widely used in education mostly involve visual perception and thinking, that's why we resort to the teens' readiness to perceive reality through images and reduce emotional tension by viewing reproductions of paintings. The painting corresponds with the way teens perceive the world and agrees with the way of perception characteristic of them. This enables to form an attitude to the theme of the image and to engage the creative potential in the calm emotional background.

It is known that the content of the emotional sphere affects one's orientation and self-realization, manifesting itself in self-identification of the developing personality<sup>16</sup>. Within the emotional sphere, the attitude contributes to its organization; the attitude to the creative activity of a person is formed in practice. As a result, the minds of adolescents build a model of the attitude, transferring the presented (seen) image onto themselves, and thus forming time perspective. Time perspective was studied using the Zimbardo questionnaire.

The surveyed teens were shown reproductions of landscapes alternately. There was no time limit to describe their impressions about what idea, in their opinion, the artist wanted to convey. The interpretation included two aspects: 1) emotional assessment of oneself and the world (positive, negative); 2) how active the life stance was regarding the future, which was determined according to the dominance of sthenic or asthenic emotions.

## Results

It is known that emotions act as an indicator reflecting the significance of the events happening, and they manifest themselves in conditions of information deficit and perform a number of functions: mobilize mental energy, regulate the activity of the subject, change the distance between objects, promote intuitive insight (heuristic function), help to form desires, restructure the reality, transfer information from one level of the psyche to another. They also contribute to the clarity of thinking or the narrowing of consciousness (with affect or fear), as well as signal about the termination or renewal of search activities. The idea of the relationship between emotions and creativity is inherent in psychoanalysis (transformation of emotions through the mechanism of sublimation into creativity) and it points out to the creative nature of emotional development. People are far from using the potential for emotions to its full extent, also due to the fact that different cultures have developed specific ways of suppressing undesirable emotional phenomena or those that do not correspond with moral and social norms, for instance, suppressing the feeling of love in China, anger – in Nepal<sup>17</sup>.

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<sup>16</sup> E. V. Saiko & D. I. Feldstein, "A teenager on the way to growing up and his self-identification", *World of Psychology*, num 4(52) (2007): 3-10.

<sup>17</sup> G. M. Breslav, *Psychology of emotions* (Moscow: Smysl: Akademiya Publishing Center, 2006).

Development of the emotional sphere plays the crucial role in socialization and the child's relationship with the immediate environment and is based on common biological mechanisms and the individual genotype. The first year of life is extremely important as it is when the child forms the type of affection to an adult, and this influences the emotional experience and behavior in later life. The key characteristics of culture form the desired background for the perception and assessment of emotions, while this background may be unfavorable for representatives of other cultures<sup>18</sup>.

In his concept, Y.A. Ponomarev shows that creativity is a form of development and a mechanism of movement. His works represent the structure of creativity and organization levels of the creative process. Besides, he describes in detail the nature of creativity and formulates the general law of transformation of development stages into structural levels of creativity organization and stages of subsequent developing interactions. Y.A. Ponomarev also builds the basic pattern of this law<sup>19</sup>. Having considered the nature of creativity, the researcher defined two views: the first links creativity with the person's activity aimed at self-expression, self-actualization since the need for self-realization is the basic construct of the developing personality; the second approach explores creativity as solving problems.

As we can see, the strategy of solving creative problems described by Ya.A. Ponomarev can also refer to experiencing an emotional crisis, when the personality can reach a new level of development after passing it successfully. Let us briefly consider the sequence of stages this strategy implies for solving creative problems.

The first stage of this strategy for solving creative problems is denoted as contemplative and explanatory. The situation corresponding to the new fact should be recorded in its syncretic model, i.e. expressed in a system of linguistic signs or auxiliary recording forms, for example, photographs. According to practical results, the creative solution of this problem can be obtained at the contemplative-explanatory stage – through the interpretation. The creative aspect of the solution can be expressed by linking the new fact with an adequate theory different from the theory that was used to arrive at the practical solution of the fact. At this stage, one involuntarily assesses the difficulty of the creative task and the degree of the contradiction inherent to it.

The second stage – the empirical stage – represents intuitive search for the solution. The essence of the creative task of this type does not allow its logical solution. One has to make attempts at intuitive search to formulate hypotheses that are tested in practice: a solution is sought for by deliberately transforming the situation in order to bring it in line with practical needs. Thus, the empirical type of knowledge in the form of experimental research becomes dominant in the cognitive process. Empirical multidimensionality in solving problems implies constructing a multitude of various empirical models reflecting various practical determinants, while the focus on different practical needs reveals various aspects of the phenomenon and the scope of knowledge is expanded and differentiated.

The third stage in the strategy of complex research is the stage of domineering abstract-analytical type of knowledge and it is indirectly connected with practice. The laboratory experiment is the main method of obtaining data for constructing and studying abstract-analytical models, with modeling as its function. A system of relatively independent research areas evolves, i.e. the characteristics of the previously described types of

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<sup>18</sup> G. M. Breslav, *Psychology of emotions...*

<sup>19</sup> Ya. A. Ponomarev, *Psychology of Creativity* (Moscow: MPSI; Voronezh: NPO "MODEC", 1999).

knowledge are repeated at a qualitatively different level, whereas the very subject of research is fairly limited and represents not a holistic phenomenon, but only one of the structural levels of its organization; this restriction is due to the transformation of research motivation. Ya.A. Ponomarev points out that no transformations of an abstractly isolated aspect of a particular situation can satisfy the practical need by themselves as the connection with practice becomes indirect at this stage and a cognitive need replaces the practical one. This enabled him to explore the cognitive motivation itself. This type of motivation does not relate to the immediate solution of practical problems, but it is required for solving them if practical problems are complex, though do not exceed the potential of the empirical type of knowledge.

Abstract analytical knowledge is a subtype of an effectively transforming knowledge and provides the basis for the fourth stage in the strategy of complex research – the stage of the analytic-synthetic knowledge subtype. Its strategic task implies the synthesis of patterns obtained through abstract and analytical approaches, and the construction of a specific analytic-synthetic model of the phenomenon. This stage aims to establish a specific law by ascending from the abstract to the concrete, when expressing the essence of the phenomenon as the synthesis of patterns and the levels of this phenomenon's organization that were determined abstractly.

The fifth stage of solving creative problems is the stage of empirical reasoning, and it requires an integrated approach. Its essence is empirical improvement, making empirical models reliable enough to be used in practical management of activities. Empirical improvement of analytical and synthetic model is associated with difficulties that cannot be dealt with rationally but pose new challenges. The cycle of solving creative problems is completed at this stage: the strategy goes back to preconditions driving them. The latter are the consequence of the inevitable inconsistency between the model and the original, which stems from misunderstanding of the research subject within the requirements to the problem<sup>20</sup>.

To develop the individual's creative abilities most efficiently, it is necessary to consider the main line in the structure of the psychological mechanism of creativity: first, development stages of this mechanism are transformed into structural levels of its organization and then manifest themselves in the phases of solving a creative problem. Further, within the same line, structural levels become the levels of intellectual-motivational development, considered as a general ability. As for the qualities of a creative personality, one can say that this trend also refers to this area of the psychological mechanism of creativity.

The results obtained by Ya.A. Ponomarev prove the direct dependence of the qualities of the creative personality on the structural level that dominates in the organization of the psychological mechanism of a particular person<sup>21</sup>. The emotional component plays a significant role. Intuitive solution is characteristic for all types of human creativity: scientific, technical, and artistic.

Ya.A. Ponomarev proposed to measure creative potential with a rather rigid dependence between motivational intensity (intensity of the search dominant, intellectual initiative, perseverance and other volitional qualities, according the author's interpretation)

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<sup>20</sup> Ya. A. Ponomarev, *Psychology of Creativity...*

<sup>21</sup> Ya. A. Ponomarev, *Psychology of Creativity...*



and the degree of sensitivity to by-products (subdominant formations). The degree of difficulty in solving creative tasks as perceived by a person can be defined as the criterion of creativity. To study conditions, one should explore the field of cognitive activity phenomena that are not reflected in people's minds directly.

The results of this study on the emotional development of adolescents allow the author to state the following.

*Dynamics of emotional state of adolescents took the following form.*

When looking at reproductions of landscapes, the surveyed teens named the following polar emotions and states: loneliness, boredom, joy, anxiety, worry, admiration, fear, agitation, excitement, sadness, melancholy, despondency, amusement. Neutral feelings of serenity, peace, tranquility, and surprise were encountered in a small number of cases. The deficit of neutral emotions indicates a general tendency toward excitement, characteristic of the age. Ambivalent sthenic emotions mentioned by the teens confirm emotional intensity of experiences. It is known that art actively stimulates manifestations of emotions. At the same time, it is worth noting that active dictionary allows one to trace conscious emotions fixed in emotional memory which become the basis for attitude models gradually built during the self-actualization of adolescents<sup>22</sup>.

Having analyzed the active vocabulary of emotions and having studied the factors of time perspective adolescents possess, the author drew the following conclusions.

When contemplating the products of creativity, teenagers demonstrated awareness of emotions that corresponded with their age characteristics. Sthenic states and emotional reactions dominate, negative emotions prevail over positive, whereas neutral emotions are less distinctive. Experiencing polar emotions alternatively contributes to some emotional exhaustion. The general tendency to excitement reflects an emotional feature characteristic of adolescence, and calmness is expressed in a limited manner. Emotional phenomena depend on identification and projection. Creative works of outstanding people contribute to emotional development.

In general, both active life position with a focus on the future or present and the passive one, with an orientation toward the past, can be accompanied by experiencing a wide range of emotions: ranging from interest, curiosity, surprise, anger, irritation, anxiety to fear, guilt, pleasure, and also feeling of oneself fairly calm in the present.

The factor of the past in the time perspective of the personality enables to store the dynamic segments of the present and the future in self-consciousness, since it represents fragments of information contained in memory that influence the evaluation of newly received information. The past can be seen as positive or negative experience, or as a combination of both. When positive and negative aspects in the past are combined, it denotes that emotional memory is saturated with the subsequent reconstruction of the past experience, which contributes to the person's readiness for life trials. Skills of reconstructing past life experience mean easier recovery over the present mental trauma. If people did not receive the necessary and timely psychological and moral support during their growing up,

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<sup>22</sup> O. I. Shmyreva, Development of emotions through creativity. In: Collection of articles of International Scientific and Practical Conference "Innovative Competences and Creativity in Psychology and Education". (Orenburg, November 4, 2017) (Sterlitamak: AMI, 2017).

then they find it hard to develop positive self-esteem, emotional self-assessment and at the same time are unstable and tend to underestimate themselves. The predominance of positive emotions in the past may indicate both the displacement of negative experiences and the insufficient number of signals received during the given time period that inform the individual about the need for physical survival or dealing with social challenges.

The present manifests itself in the time perspective of the individual in the current mental, including emotional, state which refers to the evaluation of incoming information and can be expressed through the active position of a person accompanied by sthenic emotions or the passive position with a calm or asthenic emotional background. Active position shows that self-consciousness is focused on the present or the future. Hedonistic attitude is a variant of an active position in adolescence. The tendency towards hedonism is linked with the focus on the consumption of goods, planning and waiting for the future enjoyments in life. Hedonistic attitude is formed on the basis of emotional memory and characterizes experience that is not fully realized by a person. Negative experiences may be repressed, to compensate for which the person seeks to replenish the emotional state and get more positive emotions. High activity in the present reflects the dominance of sthenic emotions, the skills of planning one's own actions, purposefulness and other characteristics of volition. Consciousness and realistic reflection can also cause feelings of pleasure. The passive position of the person in the present is due to the feelings of disappointment, expectation, excessive suppression of undesirable emotions.

The future in time perspective reflects the experiences that are desirable for the individual, searching, inclination to reproduce the past experience obtained, among other things, while observing other people.

Hedonistic present is the dominant factor in the time perspective of adolescent girls. It is necessary to pay special attention to the psychological processing of it to provide adequate psychological assistance during the development of a mature personal position. The dominant factor in the time perspective of adolescent boys is the future based on the realistically evaluated past and the possibility to be satisfied with one's own activity in the present.

Negative experience has a different effect on volition manifestations of adolescents depending on their gender: suppressed activity is characteristic of girls, for boys, on the contrary, it increases.

Positive experience as the positive reconstruction of the time a person has lived through leads to the formation of the passive state in adolescent boys and reduces their initiative. Teenage girls opt for well-being, whereas security and peace of mind are not priorities for teenage boys and they are focused on active action.

Teenage girls are more focused on the future with a less satisfactory experience of the present compared to teenage boys, due to the fact that they demonstrate negative aspects in the reconstruction of the past experience and inability to accept them. Teenage boys are more relaxed and confident in the present, they can accept circumstances and are better prepared for life trials regarding their personal aspects.

The desire to clearly plan and organize their own actions determines the predisposition of teenage boys to stress, determining a greater emotional load. For teenage girls, mental trauma is the factor that provokes stress.

## Discussion

The concept proposed by Ya.A. Ponomarev compiles with the author's idea of mastering the energy of emotions creatively which allows reaching a new level of self-actualization. In this regard, it should be mentioned that C.G. Jung considered returning "to the infantile level" as an opportunity to create a "new life plan", to reveal the creative side of the individual: "Regression is actually another basic condition of the creative act" (according to<sup>23</sup>).

Creativity is linked with a change in the state of consciousness. As it was shown by O.K. Tikhomirov, emotions perform regulatory and heuristic functions in the creative work, locating an approximate area of solving problems by "scanning" the general space of possible solutions, with the subsequent spotting of the promising areas. Emotional experiences in this case either signal the termination of the search, or re-launch it. The altered states of consciousness activate the subconscious structures of the psyche that enable the creative process. The author of this research agrees with the idea of E.T. Sokolova on the positive role of modeling non-standard (including stressful) situations in life which can activate the creative potential of the ego<sup>24</sup>. Non-standard situations are especially effective in case of insufficient motivation for self-development.

Therefore, creative surge is one of the forms of individual development and its driving force, while emotions are its development mechanism performing a transformative function in ontogenesis. Institutes of socialization "lay" the desired emotional message in the cultural background of society, then the features of the national psyche serve as a factor forming the structure of individual development.

A new attitude towards oneself and the world emerges in the dynamics of emotional phenomena, which is the result of the creative process influenced by external and internal factors. The emotional state is determined by the aggregate of controlled and uncontrolled factors, while the controlled ones are designated as such after the conscious processing of the reflected signals and some time passing (two conditions for managing emotional phenomena). The need to experience emotions – the innate feature of living beings, including humans – enables to develop ways to influence the surrounding reality. It vividly manifests itself in the formation of mechanisms of personality development and psychological defense: identification carrying a high emotional load, isolation that activates the individual's self-expression, introjection, suppression, sublimation and others. A specific feature of sublimation is, apparently, its intermediate position on the way to creativity, which is a form of development, as demonstrated by Ya.A. Ponomarev<sup>25</sup>.

The forms of expressing emotions are set by cultural factors, the same applies to the distribution of the content characteristics of emotions that can be found in the mind and unconscious structures of the psyche of the individual. The shares of emotions at different levels of the psyche are changed due to a number of factors that transform the state of consciousness and which are characterized by the strength and depth of impact (extreme

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<sup>23</sup> Yu. I. Alexandrov, From emotions to consciousness. In: Psychology of Creativity: The school of Ya.A. Ponomarev. D.V. Ushakov (ed) (Moscow, 2006).

<sup>24</sup> E. T. Sokolova, Affective-cognitive differentiation and integration as dispositional factor of personality and behavioral disorders. In: Theory of Development: Differential-integration Paradigm. Comp. by N.I. Chuprikova (Moscow, 2009).

<sup>25</sup> Ya. A. Ponomarev, Psychology of Creativity (Moscow: MPSI; Voronezh: NPO "MODEC", 1999).

and existential factors, perception of time, perception of the living space, perception of the spiritual world, perception of art and creative products generated by the nature and other people)<sup>26</sup>. This activates mechanisms which enable the transition of emotions from the deep structures of the psyche (into consciousness), including the collective unconscious. The creative process as a movement mechanism is one of these. Works of art structure emotional phenomena: the emotional dominant of works determines the type of experiences and the level of mental (emotional) activation. In fact, the described process demonstrates how the mechanism of "mental infection" works: emotions are transmitted from the creator to the consumer of his works or products of his activity. The same applies to technical products of activities and scientific developments: the achievements of other people drive emotions and stimulate the desire to identify ourselves with an outstanding personality. Emotions may also be released into the consciousness involuntarily, which takes place during an independent creative process. Creativity as a mechanism for the transmission of emotions facilitates progress during emotional development.

Emotional response to visual perception of artists' creative works can be interpreted in two ways: regarding the identification mechanism or emotional memory. In the first case, viewing reproductions stimulates emotional experiences, encouraging their subsequent comprehension. This creates an opportunity to expand the spectrum of emotional phenomena and emotional development in general. In the second case, emotional memory influences the reproduction of the content, quality, intensity and manifestation of emotions and feelings experienced before. The cumulative effect of the mechanisms of identification and projection (emotional memory) contributes to the renewal of emotional experiences, their fixation and conscious processing.

For instance, positive emotions dominate in the emotional sphere of teenage boys; their attitude to the world and themselves is positive, they have an active life stance with an orientation towards the future and a calm perception of themselves in the present. Teenage girls experience a wide range of emotions in the present, vaguely anticipate a threat in the near future and hope for well-being in the distant future, as well as need a source of energy. The girls' life stance is active and is aimed at avoiding fears (failures), searching for strong, reliable, highly moral people, and security.

For the individual, emotional assessment of oneself and the world in time perspective depends on the general emotional background of the past experience, the reconstruction of the experience, attitudes to the perspective and one's gender. The emotional stability of the individual depends on the homogeneity of emotional experiences. Experience and its reconstruction can regulate the actual emotional state, suppress or stimulate the life stance.

Therefore, emotional assessment of the world and emotional self-assessment are associated with the factors of time perspective, namely the content of time characteristics reflects the specifics of the emotional attitude towards themselves and the world; the emotional attitude contributes to the development of time perspective and creates serious or "don't care" attitude to time. By discovering time for oneself and oneself in time, a person can see themselves in the future, build their own image in the time perspective; the discovery of time expands the scope of the individual's consciousness. Emotional attitude also affects the development of self-knowing by establishing causal links between the images of oneself at different periods of time perspective: people not only project their own expectations in the

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<sup>26</sup> O. I. Shmyreva, "Emotional component in the creative construction of oneself in the time space in adolescence", *World of Psychology*, num 3(67) (2011): 175-185.

future, but they reflect on past experience, and begin to recognize the motives for these choices, which includes such functions as self-knowing, planning, design, self-control, self-construction, and activating the conscious aspects of oneself. Improving self-development skills through emotional self-assessment and in accordance with the time factor, a person can reach a qualitatively new level and access the resources of the personal potential. The content characteristics of time perspective are determined by a wide range of emotional manifestations of the individual associated with regulation and self-regulation.

Constructing time perspective is one of the specific tasks during self-identification in adolescence, which can be solved by engaging the potential of the emotional sphere of the individual.

The first stage in the strategy of solving a creative task is the contemplative-explanatory stage. The emotional message of the paintings is recorded in the syncretic model in the auxiliary forms of fixation, in our case, the reproductions of landscapes. A part of the problem of developing self-consciousness was creatively solved at this contemplative-explanatory stage during interpretation. Also, the study explored the second stage of creativity – empirical – which represents intuitive search for the idea of a solution. As it was stated above, the nature of the creative task of the second type does not allow its logical solution, one should attempt intuitive search to formulate hypotheses that are practically tested: the solution is sought by deliberately transforming the situation in order to make it comply with practical needs. The factors of time perspective were determined after contemplating the reproductions of landscapes. The cognitive process thus moved on to the stage when empirical type of knowledge dominated, expressed in the form of responses to the questionnaire. This problem is multidimensional since this phenomenon consists of numerous aspects. The person increases the amount of knowledge about their experiences, while the knowledge obtained is differentiated.

## Conclusion

Thus, emotional development has a creative component: it facilitates differentiation and integration of individual, personal and subjective qualities into the person's individuality. It determines the performance characteristics in many spheres of a person's activity, sets the perspective, enabling the anticipating reflection of reality. In general, transformation of emotions into creativity can contribute to solving problems. Identification with the creative personality is the first stage of solving the problem, engaging the emotional potential of the personality and preceding the intellectual construction of time perspective, while specific emotional experiences represent its content aspects. Emotions take part in constructing time perspective: depending on the nature of emotional experiences, the individual identifies himself with certain interval of the time perspective. The relation between the past, the present, the future as the naturally formed rhythm is the problem that underlies the human life; it is structured by the person and becomes one's attitude to the reality regarding one's existence in time. Thus, constructing the system of attitudes in the perspective and developing the organizational plan for optimal support of the individual become important educational objectives.

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