

## CREATIVE WORK AS A MECHANIZM OF COORDINATION OF METHAPHYSICALLY-TRANSCEDENTAL AND EXISTENTIALLY-SOCIAL DIMENSIONS OF HUMAN LIFE

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**Abstract.** *The problem of correlation and cooperation of methaphysically-transcendental and existentially-social factors of human existence and their performance in creative work as a mechanizm of harmonic coordination of mentioned factors is investigated in the article.*

**Keywords:** *being, metaphysical transcendence, social, existential, existentialism, freedom, creativity, happiness.*

The mystery of human existence and human entity has always disturbed the best thinkers of the mankind. According to Rene Dekart, the person who can tell everything about himself, understands the whole world. That is why a human will always deal with self-understanding striving to realize his/her entity, internal nature, difference from the surrounding world. Particularly acute this problem is in watershed of history. For Ukrainians the question of definition of their entity borders not only with the question on national identity but also with the question on protection of statehood and nation existence in general.

The correlation and co-operation of metaphysical and social factors is fundamental in human nature that is why their exploration gives the ability to approach the understanding of mystery of existence of modern people. This defines the relevance of our reconnaissance. The aim of the work is a try to conduct phylosophical-antropologic analysis of creative work as a process that contributes to the establishing cooperation and mutual influence of metaphysicaly-transcendental and existentially-social factors of ontological status of modern human.

Among Ukrainian investigators the problem of human entity is extremely popular, as the internal world of a personality is a focus of human thoughts, ideas, that on the one hand, frequently has metaphysical-transcendental nature and, on the other, - finds existentially-social influence in actions, creative expressions of a human – so-called existential acts – existential [9].

Fundamental investigations of existential measurement of human existence in local philosophy were started by S. Krymskyi., V. Shynkaruk, I.Buchok and others. They view human existence in perspective of a conflict of existential self-realization of life program of a human as a free, well-rounded creature, as his creative work in all its complexity [9].

In creative practices of Ukrainian philosophers the attention is paid to the complexity and ambiguity of modern anthropologic reflections. In particular, V. Tabachkovskiy underlines that splashes of anthropocentric haughtiness intersperse with splashes of renunciation [5, p.3]. A.Dondiuk points at the multidimensionality of human existence which leads to the variability and turnover of "human image" in history [10, p.122]. According to G.Shalashenko, who marks that individuality of a person is in his/her unique character "not difference" from the rest of world, which leads to cultivation of "intimacy" of human creature-entity [5, p.43]. N. Khamotov emphasizes the existential measurement of human existence, a fundamental characteristic of which is internal isolation which leads to internal loneliness that in conditions of marginal existence bares and turns into conscious reality [12, p.98].

S.Shevchenko points up at the ruination of the traditional values system which is a result of dependency from hostile social powers and ruthlessly deleted from the system of human relations because of its absence in this dehumanized world. The investigator considers that in final result it will lead to the most negative process – loss of self-confidence [13].

Thus, the diversity and ambiguity of approaches concerning the defined problem i.e. the question of unity and conflict of metaphysical and social parameters of human existence needs further understanding and in view of that search of ways and mechanisms of their solution is existentially-relevant task for the modern philosophy.

From the point of view of philosophic anthropology, a human is first of all is not a biologic but a metaphysic creature. Generally speaking, a human becomes a human when he opens in itself a metaphysical dimension. Metaphysical means supernatural, so it has no physical reasons. For example, love has no specific physical reasons: people love not for something, but because they love, if there is a reason, then there is no love. There are no reasons for making something good, as a human makes something good because he/she is good by the nature. There are no empirical reasons for conscience: I act by conscience because I cannot act otherwise, not because of fear or profit. So, only in a state of love and creative tension a human feels as real human, lives in full sense of this word, experiencing every moment of the life as outstanding and unique moment.

In this meaning a human is as if "stretched" between two worlds – a world of everyday existence (the natural processes do not stop in the human) and a world, where a human lives on the edge of his/her capabilities (in love, freedom, beauty). So a human is a certain intensive maintenance of something unnatural and supernatural. Until this intensive maintenance exists, a human also exists.

Thus, the intensity of such human being derives from the inherent duality. In general, this duality is that, on the one hand, a human has an inherent ability of transcending through knowledge and freedom, actively transforming activity. On the other hand, this transcending is closely intertwined with a strong existential dimension of the human being-in-the-world – with physical organization of the human, linguistic specificity, sociohistorical and collective/individual situation etc., which can be overcome and understood due to the transcending. Such duality enables a human to appear in a certain relation to himself/herself, a relation, which is constructive for the existence, and makes its substance.

A human is a being that strives for transcending, i.e. always tries to cross own limits: the limits of the possibilities, knowledge, life and world. Transcending is a stay at the edge between what we know, understand, perceive and what is imperceptible, vague, constantly annoying human's curiosity and inaccessible – whether God, secret meaning of existence, or the mystery of birth or death.

In transcending we achieve not only something definite – we also cannot understand God, the sense of our life remains incomprehensible to us, but the attempt of transcending is an important impulse, after which our transformation and the change of consciousness begin. Having this experience we become other people, we can no longer live easily and carelessly, the sense of our life starts to worry us. Feeling the taste of the transcending experience, the feeling of being near the abyss of possible, we cannot calm down and try to find this sense of our life, we try to feel again the awakening of the transcendental forces inside us, which from the same moment in some incomprehensible way support us in our true being [3].

Interesting ideas about the human nature were expressed by G. Gurdjieff. Each human has an essence and a personality. An essence is a human character, a set of the simplest reactions to other people, something that is formed from childhood and has practically no changes later. A personality is what we get from outside: knowledge, skills, rules, regulations. A personality is something inside us that is not our, the echo of the social environment. Most people have a little of their own. Everything they have was mostly received from different sources: ideas, beliefs, views [6].

So, a human lives in a society and is formed by it, adjusts to its standards and rules. People of a certain society and country live in the same conditions more or less: one culture, shared standards and customs, common language, but they are all different and unlike each other. Children grow up differently even in one family, although they are raised in the same conditions. The social factors that make all people different and unique can be distinguished: the peculiarities of the mental health, the childhood experience and memories, the peculiarities of the individual biography, the contradiction of the life roles.

In total, all four factors make a unique personality out of a human. And this uniqueness is expressed in the concept of "I", which appears in 3-4 years and is forming until 10-12 years. Each person has an image of himself/herself, a set of ideas as he/she sees himself/herself and this image (as a rule it is idealized), partially corrected and supplemented, is brought throughout the life [2]. The tragedy in human's life occurs, when there is a destruction of the image, the collapse of all conceptions about himself/herself, which can lead to the fact, that a human agrees internally with a contemptuous opinion of surrounding people. The life in such situation seems to be absolutely destroyed, and people may even commit a suicide.

Obviously, the contradiction between the metaphysically-transcendental factors of the human being and existentially social entity should be moved off by the freedom existential (i.e. the possibility

of human to make a free choice in determining own life program and main life strategy as a whole) through certain mechanisms to prevent the personality destruction.

Among them the displacement mechanism can be distinguished, which starts to act, when a person experiences grief or shock; he/she can lose control of himself/herself, or forget abruptly about occurred misfortune. Also, the reorientation mechanism, when the mind switched unconsciously from one object to another, is more achievable. There are a number of similar mechanisms, which protect the integrity and harmony of the personality to prevent the person being frustrated with the world and others [8].

In view of this, a creativity mechanism can be considered as an important mechanism of coordinating transcendent and existential dimensions of the personality being, which prevents it from destruction. In our opinion, the human freedom is most strikingly realized in creativity existential. The creativity enables a person to remain essentially "non-distinctive" from the rest of the world in a so-called state of "intimacy" fusion of human being (in the words of G. Shalashenko), and to distinguish at the same time the uniqueness and originality of his personality. As there are no people with the same palm line configuration, so there are no unified creative conception, similar ways, means, and methods of solving the problem.

Even subjective creativity in its content without social significance (this is usually the creativity of an ordinary person) has the elements of the subjective novelty, as during the implementation the creator contributes his/her own vision of the world, spiritual, moral and aesthetic values, the products of own creative imagination, fantasies, associations etc. The creativity enables a human to get rid of inner loneliness as a perceived reality, to feel the fullness of existence, to touch the Supreme Truth, metaphysically-transcendental dimensions of human existence [4]. For example, the world famous Kongzi (Confucius) understood the creativity as a certain creative force, which is the origin of all being, and as the main sense of "perfect" human existence, the main condition of his/her development, through which he/she can uncover the talents, the creative potential that Confucius compared with a diving dragon [14, p. 659].

The particular attention was paid to the ancient philosophy [11]. Of all human activity types a special meaning was given to the artistic one (especially poetic), as people believed that it occurs in the state of the God's inspiration and promotes the spirit enlightenment and contemplation of eternal life. Among the representatives of the ancient philosophy this thought was shared, for example, by Cicero, who believed that "the poet creates from his own spirit and at the same time he is inspired above" [15, p. 266]. The thought of the supernatural source of art, which emerged in times of antiquity, was one of the leading ones in philosophy, aesthetics, and art criticism. For example, a thinker and artist of a later Renaissance, Leonardo da Vinci, noted that "where the spirit does not lead the artist hand, there is no art" [16, p. 186].

The works of N. Berdyaev are illustrative within the meaning of creativity as transcendental and existential unity of human existence dimensions. In the work "Self-knowledge" the thinker without denying the human creativity in object-practical activity understood it much wider – as revealing something endless, the flight into the infinity, the creative ecstasy, pleasure and the rise of all human being directed to the other, to the new existence [1, p. 403-404]. So, the creativity in the philosophy of Berdyaev can be seen as a peculiar mechanism of harmonious coordination of Supreme dimension of being and existential and social reality in a human.

This thought resonates with the position of G. Batishchev, who understood the human activity "as creativity, criticism, revolutionary move beyond existing social and cultural formations [7, p. 8], while a person was seemed as a sovereign identity, as a creator himself/herself.

Later, due to the changes in the world conception of G. Batishchev, the creativity was considered not as one of the human characteristics, but much wider, as a main way of being in the world, which (creativity) has a "non-anthropological" character in its essence (the term of G. Batishchev): "Through the troubles of human destiny on the difficult paths of the earth history, under all heavy layers of inert life each subject carries an inactive and deeply hidden creativity Spark. But this potential energy, this ... "essential force", is perceived by her generous emitting flashes, the intense transformation of life. Creative potencies are minimum latent in the moments of most intense formation, radical creative renovation and transformation into another existence..." [7, p.11].

Thus, the creativity is considered by the philosopher not by its individual aspects (factors, conditions, results, etc.) but in general, ontologically, as "co-creation" that has universal, objective and dialectical content, and creative activity (as any activity) is considered not by the traditional scheme S-O, where S is a subject of activity and O is an object, which activity is directed at, but ontologically-transcendental as S-O-S (where S can be understood as an activity, O is a Supreme dimension of being, or Absolute, for G. Hegel or Universum, according to G. Batishchev) [4, p. 56].

So human creativity enables not to lose faith in person's own forces, to defend and protect traditional values, while not dissolving in a changing, seamless dehumanizing world, to feel a High, creative potencies, and, eventually, "solve" first of all internally a contradiction between the metaphysical transcendent and existential social factors of own existence. The history knows many examples of prominent life of scientists, artists, musicians, poets, etc., that were often being in difficult life circumstances, sometimes in hostile social environment, and they found their realization of metaphysical transcendent "I" in creativity, made discoveries, created works that became true masterpieces and cultural heritage of mankind. The realized creativity existential brings a human to another important metaphysical criterion of genuine, full human being - happiness, which is considered as the highest state of inner human satisfaction with conditions of their existence, completeness and meaningfulness of life, realization of their human destiny, and a sense of endless joy. In the words of Confucius, a person, who has reached the heights of creativity, is really happy.

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