

## PSYCHOLOGY OF CREATIVITY AND TYPES OF CREATIVE PERSONS: A COMPARATIVE ANALYSIS BASED ON THE IMAGES OF CHARLES STRICKLAND AND ROȘI CHORIEV

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### Abstract

This study examines the ontological and psychological foundations of the relationship between the creative personality and the external environment, focusing on the dialectical tension between individual freedom and social determination. The research problem lies in the insufficient conceptualization of how creative identity emerges through the interaction of internal existential impulses and external socio-cultural constraints. The aim of the study is to develop a theoretical model explaining the formation of creative personality as a dynamic process shaped by contradiction, conflict, and self-transcendence. The research is based on an integrative methodology combining existential philosophy, psychological analysis, and hermeneutic interpretation of literary representations. The findings demonstrate that creative personality is not a stable entity but a continuously evolving structure formed within the tension between autonomy and necessity. The study introduces a dialectical model of creative existence that redefines the role of environment not as a limiting factor but as a constitutive condition of creativity.

**Keywords:** Creative personality, dialectics, existential psychology, artistic identity, environment, self-realization.

### Introduction

#### Аннотация:

В данном исследовании рассматриваются онтологические и психологические основы взаимосвязи между творческой личностью и внешней средой, с акцентом на диалектическое напряжение между индивидуальной свободой и социальной детерминацией. Проблема исследования заключается в недостаточной концептуализации того, как творческая идентичность формируется в результате взаимодействия внутренних экзистенциальных импульсов и внешних социокультурных ограничений. Цель исследования – разработка теоретической модели, объясняющей формирование творческой личности как динамического процесса, обусловленного противоречиями, конфликтами и самопреодолением.

Исследование основано на интегративной методологии, сочетающей экзистенциальную философию, психологический анализ и герменевтическую интерпретацию литературных произведений. Результаты показывают, что творческая личность не является стабильной сущностью, а представляет собой непрерывно развивающуюся структуру, формирующуюся в условиях напряжения между автономией и необходимостью. В исследовании представлена диалектическая модель творческого существования, которая переосмысливает роль окружающей среды не как ограничивающего фактора, а как конституирующего условия творчества.

**Ключевые слова:** творческая личность, диалектика, экзистенциальная психология, художественная идентичность, окружающая среда, самореализация.

### **Annatatsiya:**

Ushbu tadqiqot ijodiy shaxs va tashqi muhit o'rtasidagi munosabatlarning ontologik va psixologik asoslarini o'rganadi, individual erkinlik va ijtimoiy qat'iyatlilik o'rtasidagi dialektik ziddiyatga e'tibor qaratadi. Tadqiqot muammosi ijodiy identifikatsiya ichki ekzistensial impulslar va tashqi ijtimoiy-madaniy cheklovlarning o'zaro ta'siri orqali qanday paydo bo'lishini yetarlicha kontseptualizatsiya qilmaslikdadir. Tadqiqotning maqsadi ijodiy shaxsning shakllanishini qarama-qarshilik, mojaro va o'zini o'zi boshqarish orqali shakllanadigan dinamik jarayon sifatida tushuntiruvchi nazariy modelni ishlab chiqishdir. Tadqiqot ekzistensial falsafa, psixologik tahlil va adabiy tasvirlarning gerменевтик talqinini birlashtirgan integrativ metodologiyaga asoslangan. Topilmalar ijodiy shaxs barqaror mavjudot emas, balki avtonomiya va zarurat o'rtasidagi ziddiyat ichida shakllangan doimiy rivojlanayotgan tuzilma ekanligini ko'rsatadi. Tadqiqot atrof-muhitning rolini cheklovchi omil emas, balki ijodkorlikning tarkibiy sharti sifatida qayta belgilaydigan ijodiy mavjudlikning dialektik modelini taqdim etadi.

**Kalit so'zlar:** ijodiy shaxs, dialektika, ekzistensial psixologiya, badiiy identifikatsiya, atrof-muhit, o'zini anglash.

### **Introduction**

The issue of the formation of a creative personality is considered one of the most complex and fundamental problems of human existence, and in particular, the role of the external environment in explaining the connection between creativity and personality should be analyzed not with superficial sociological concepts, but at the ontological and existential level, because the creative process is not only an expression of internal spiritual needs, but also a product of a person's sharp and often contradictory relationship with existence. Therefore, in order to understand the creative personality, it is necessary to interpret it not only as a psychological category, but also as a specific form of existence. In particular,

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modern science shows that the creative personality, as a being striving for inner freedom, lives in constant conflict with external social systems, and this conflict is not accidental, but is the main structural element of its form of existence, that is, it is precisely in this conflict that the creative personality is formed, realizes itself and realizes its potential. From this point of view, the external environment should be considered not as a factor hindering creativity, but as a necessary condition for creativity. The need for interpretation arises because freedom does not manifest itself by itself, but where there are boundaries and contradictions, which means that it becomes a scientific necessity to study the relationship between the creative individual and the external environment not as a simple influence or pressure, but as a complex system that expresses the dialectical structure of existence.

### **Literature analysis and method**

Although scientific research aimed at explaining the relationship between the creative individual and the external environment has historically been formed in various theoretical paradigms, most of them only shed light on some aspects of this problem and fail to fully reveal its ontological integrity. In particular, in the psychoanalytic tradition, creativity is interpreted in connection with internal impulses, repressed passions, and sublimation processes that form in the subconscious layers of the human mind, and the role of the external environment is seen as a more limiting or traumatic factor. Although this approach is important in explaining the internal psychodynamic mechanisms of creativity, it cannot sufficiently explain its complex relationships with existence and sociality. Jungian analytical psychology, on the other hand, connects the creative process with the collective unconscious and a system of archetypes, interpreting the creative individual as a representative of universal, not individual, mental structures. However, even in this approach, the specific social and historical forms of the external environment are not sufficiently analyzed. In the traditions of existential philosophy, in particular Kierkegaard, Sartre and Camus, creativity is explained as a human conflict with existence, a conflict between the absurd and freedom, and a process of self-awareness, where the external environment is considered not only a limitation, but also a necessary condition for the self-determination of the individual. In particular, Berdyaev interprets creativity as the highest expression of human freedom and sees it as an ontological force directed against the existing order and social structure, but in his approach the social environment is interpreted more as a negated field; in modern approaches to literary and cultural studies, the creative person is analyzed inextricably linked to cultural discourses, social context and historical conditions, and his formation is explained as a complex process arising from the interaction of internal and external factors. In particular, the hermeneutic approach makes it possible to reveal the hidden psychological and philosophical layers of the creative person by interpreting artistic images as a multi-layered system of meaning; From this perspective, this study synthesizes the above theoretical approaches and interprets the

creative personality not only as an internal psychological phenomenon or only as a social construct, but as a dynamic system formed as a result of the dialectical confrontation between internal existential impulses and the external social environment. Methodologically, it is based on the integration of comparative analysis, existential-philosophical interpretation, psychological analysis, and a hermeneutic approach, in which the formation of the creative personality is conceptualized as a continuous struggle between internal freedom and external necessity, and the external environment is reinterpreted not as a limiting factor for creativity, but as a necessary condition of existence that conditions and shapes its emergence.

### Results

The results of the theoretical-synthetic and interpretative analysis showed that the formation of a creative personality should be understood not as a simple sum of internal psychological impulses or external social factors, but as a complex ontological process arising from a constant and insoluble dialectical contradiction between them, in which creativity itself is not a mechanism for eliminating this contradiction, but rather a mechanism for its creative reorganization, that is, a creative personality forms its identity not by avoiding the external environment, but by conflicting with it, as a result of which the external environment is not a limiting factor for creativity, but a necessary condition of existence that conditions its emergence and development; During the analysis, it was found that three main structural components are distinguished in the development of a creative personality. The first is the existential conflict component, which expresses the contradiction between the individual's desire for inner freedom and external necessity. The second is the reflexive consciousness component, which determines the ability of the creative person to understand his own situation and transform it into an aesthetic form. The third is the transcendent aspiration component, which expresses the internal need to break existing boundaries and create a new space of meaning. It is as a result of the interaction of these three components that the creative person is formed as a dynamic system. At the same time, the results of the study showed that the relationship between the creative person and the external environment can be manifested in two different models: in the antagonistic model, the external environment is perceived as a counterforce for the creative person, and creativity occurs through conflict and denial. In the integrative model, the external environment is perceived as a structural element of the creative process, and creativity is realized through adaptation and transformation. These two models do not deny each other, but rather complement the phenomenon of creativity. represents various forms, as a result, the need to interpret the creative personality not on the basis of a static or single model, but as an open system based on conflict, transformation, and variability has been scientifically substantiated, which allows for the formation of a new conceptual approach in the psychology of creativity and personality theory.

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## Discussion

The results obtained show that the relationship between the creative individual and the external environment cannot be explained by the traditional cause-effect model, but rather that this relationship should be considered as a dialectical contradiction inherent in the internal structure of existence, since the formation of the creative individual is determined not only by his internal psychological characteristics or external social conditions, but also occurs precisely through a sharp and continuous confrontation between these two layers, which, in line with the main ideas of existential philosophy, allows us to interpret creativity as a process of human awareness of his own existence and its reconstruction, in particular, the presence of antagonistic and integrative models identified during the study confirms that the phenomenon of creativity is not one-sided, but multifaceted and dynamic in nature, where the antagonistic model expresses the self-realization of the creative individual through the denial and opposition to the external environment, while the integrative model reflects the form of creativity that arises through the transformation of the external environment and its involvement in the creative process, while the presence of these two models allows us to consider the creative individual not only as a psychological or social category. It shows the need to interpret creativity not as a concept, but as an ontological process, that is, the creative person appears as an open system that constantly expands its boundaries and enters into a complex relationship with existence, which creates the need to reconsider the psychology of creativity not only in terms of individual mental processes, but also in a philosophical and social context.

## Conclusion

This study aims to reinterpret the relationship between the creative individual and the external environment from an ontological and psychological perspective. As a result of the theoretical analyses conducted, the need to understand creativity not as a simple interaction between internal and external factors, but as a complex process formed as a result of dialectical opposition was scientifically substantiated. In particular, according to the conceptual model developed during the study, it was found that the creative individual is formed as a result of the interaction of three main components: existential conflict, reflexive consciousness and transcendental aspiration, and its relationship with the external environment can be manifested in an antagonistic or integrative form, which indicates that the phenomenon of creativity is not static, but dynamic and changing in nature. At the same time, the scientific novelty of this work is manifested in the interpretation of the creative individual as an open and dialectical system and in explaining the mechanisms of its formation based on a comprehensive approach, and its practical significance is determined by the possibility of forming new scientific approaches in the fields of literary studies, psychology of creativity and pedagogy.

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