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THE ROLE OF CREATIVITY IN THE PSYCHOLOGISTS' SELF-CONCEPT DEVELOPMENT

Abstract

The article examines the role of creativity in psychologists' self-concept development. The self-concept, as a key element of self-awareness, plays an important role in the professional activities of psychologists, influencing their approaches to counseling, psychotherapy, as work with the client's unconscious processes in the psyche and interaction with clients in general. Research shows that a high degree of creativity contributes to thinking flexibility and improves the ability to empathy, which, in turn, has a positive effect on the quality of psychological assistance. However, the ways of developing creativity in professional activities closely correlate with the personal characteristics of psychologists, such as the level of claims, locus of control, value-based life orientations, to uncertainty attitude and hence to the novelty of information, curiosity and the prospects for their disclosure are discussed. Practices of creative self-expression are actively applied in modern practical psychology as effective and in this matter, creativity becomes precisely the competence necessary for modern specialists, since elements of art-practices are included in most areas and approaches. The article also presents examples of empirical research that supports the link between creativity and self-concept. Also, the authors' empirical data presented on a sample of consulting psychologists and the manifestation of their creativity in the self-concept. The data focuses more on the importance of developing specific creative skills in psychologists as a means of improving their professional identity and work effectiveness.

Key words: Creativity, Self-concept of psychologists-consultants, creative components in the professional activity of a psychologist.

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РОЛЬ КРЕАТИВНОСТИ В РАЗВИТИИ Я-КОНЦЕПЦИИ ПСИХОЛОГОВ

Аннотация

В данной статье рассматривается роль креативности в развитии Я-концепции психологов. Я-концепция, как ключевой элемент самосознания, играет важную роль в профессиональной деятельности психологов, влияя на их подходы к консультированию, психотерапии, как работе с неосознаваемыми клиентом процессами в психике и взаимодействию с клиентами в целом. Исследования показывают, что высокая степень креативности способствует более гибкому мышлению и улучшает способность к эмпатии, что, в свою очередь, положительно сказывается на качестве психологической помощи. Однако пути развития креативности в профессиональной деятельности тесно коррелируют и с личностными особенностями психологов, такими как уровень притязаний, локус контроля, ценностные смысло-жизненные ориентации, отношение к неопределенности и отсюда к новизне информации, любознательность, обсуждаются и перспективы их раскрытия. Практики творческого самовыражения активно применяются в современной практической психологии, как эффективные и в этом смысле креативность становится именно компетентностью, необходимой современным специалистам, поскольку элементы артпрактик включены в абсолютное большинство направлений и школ. В статье также представлены примеры эмпирических исследований, которые подтверждают связь между креативностью и я-концепцией. Представлены и авторские эмпирические данные о выборке психологов-консультантов и проявлении их креативности в Я-концепции. В большей же степени материал фокусируется на важности развития конкретных креативных навыков у психологов как средства улучшения их профессиональной идентичности и эффективности работы.

Ключевые слова: креативность, Я-концепция психологов-консультантов, креативные компоненты в профессиональной деятельности психолога.

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ПСИХОЛОГТАРДЫҢ ӨЗІНДІК ТҰЖЫРЫМДАМАСЫН ДАМУДАҒЫ ШЫҒАРМАШЫЛЫҚТЫҢ РӨЛІ

Аңдатпа

Бұл мақалада психологтардың Мен-тұжырымдамасын дамытудағы креативтіліктің рөлі қарастырылады. Өзіндік сананың негізгі элементі ретінде Мен-тұжырымдамасы психологтардың кәсіби іс-әрекетінде маңызды рөл атқарады, олардың кеңес беруіне, психотерапия тәсілдеріне, клиенттің психикасының бейсаналық процестерімен жұмыс істеуіне және жалпы клиенттермен өзара әрекеттесу тәсілдеріне әсер етеді. Зерттеулер көрсеткендей, шығармашылықтың жоғары деңгейі икемді ойлауға ықпал етіп, эмпатия қабілетін жақсартады, бұл өз кезегінде психологиялық көмектің сапасына оң әсерін тигізеді. Алайда, кәсіби іс-әрекетте шығармашылықты дамыту жолдары психологтардың тұлғалық ерекшеліктерімен, яғни талаптану деңгейі, бақылау локусы, құндылық-өмірлік бағдарлары, белгісіздікке деген көзқарасмен тығыз байланысты болып, ақпараттың жаңалығында қызығушылықтар мен болашақтары ашылып талқыланады. Қазіргі практикалық психологияда шығармашылық өзіндік ойын айту практикасы тиімді ретінде қолданылып, креативтілік қазіргі заманғы мамандарға қажетті құзыреттілікке айналады. Өйткені артпрактикасының элементтері, бағыттарының көпшілігі мектептерге енгізілген. Мақалада

шығармашылық және Мен-тұжырымдамасы арасындағы байланысты дәлелдейтін эмпирикалық зерттеулердің мысалдары келтірілген. Психолог-кеңес берушілерді іріктеу және олардың Мен-тұжырымдамадағы шығармашылығының көрінісі туралы авторлық эмпирикалық мәліметтер де ұсынылған. Көбінесе бұл мәліметтер психологтардың кәсіби сәйкестігі мен жұмыс тиімділігін жақсарту құралы ретінде нақты шығармашылық дағдыларын дамытудың маңыздылығына түйінделеді.

Түйін сөздер: Шығармашылық, Психолог-кеңесшілердің өзіндік тұжырымдамасы, психологтың кәсіби қызметіндегі шығармашылық компоненттер.

INTRODUCTION In the modern world, creativity, its adaptive potential and resourcefulness for the development of the individual and society are of eternal importance, since in the conditions of rapid changes and even transformations, the speed of information processes and the certainly accelerated rhythm of life, flexibility, stress resistance, quick reaction, curiosity, independence, insight and other qualities associated with creative skills are needed. Clients also come to a modern psychologist with a request for the development of these skills. But in general, the humanistic paradigm, in which most modern psychotechnologies exist, draws attention to the fact that each person is unique and self-realization is creativity. It is logical that then creativity should also become part of the professional competencies of a psychologist. But this is not the only argument in favor of developing creativity in psychologists. Creativity in the personality structure is associated with many personal qualities that are also professionally important for psychologists, among them stress resistance, strong-willed determination, independence, internality, value meanings for self-reflection and self-realization, positive self-concept, high level of subjectivity, level of aspirations, creative imagination, critical thinking and insight, tolerance, conflict competence, emotional and social intelligence and many other aspects of professionally important qualities, repeatedly tested in various scientific studies. Also, most modern areas of practice and psychotechnologies of psychological assistance include elements of creative self-expression practices, therefore, without sufficient development of creativity, a specialist simply cannot master these tools at a professional level.

In scientific terms, the understanding of creativity in psychology is associated with problems, especially in matters of measurability of irrational and unconscious aspects of the manifestation of the creative process, psychotechnologies for the development of creativity, differentiation of individual psychological indicators, value-semantic orientations of the individual, stages and cycles of creativity productivity, its role in the development of the individual and the group, and much more.

There are several approaches to understanding creativity.

- creativity How peculiarity intelligence, level or properties thinking D. B. Bogoyavlenskaya, E. E. Tunik;
- creativity How high-level development different abilities, giftedness and style, type of thinking (Druzhinin, J. Guilford M. A., Kholodnaya S. Kagan, N. S. Leyges, R. Gardner);
- creativity How need psyche in search and transformation activities taking into account environment factors (Ya. A. Ponomarev, A. Osborne);
- creativity How property holistic personalities (A. M. Matyushkin, J. Batgerward);
- creativity as a result of overcoming crises, stereotypes and ego-defenses, conflict competence (Z. Freud, K. G. Jung, F. Perls, Granovskaya R. M.);
- Creativity in relation to role-playing identity (J. Kellerman, R. Belbin, S. A. Vodyakha, Yu. E. Vodyakha, V. G. Gryazeva-Dobshinskaya);
- creativity is a derivative personal damn. Personality has creative features that give rise to creative behavior, regardless of level intellectual development (F. Barron, D.B., A. Maslow, K. Rogers, E. Fromm) [1- 4]

This raises the question of understanding the self-concept as a control link in the personality structure, which allows one to purposefully select a creative tool for self-realization, including professional self-realization.

If we understand the self-concept as a complex idea of oneself, self-perception, self-esteem and personal beliefs and the level of aspirations based on these beliefs, life-meaning guidelines and self-realization, then creativity becomes a tool for the formation and transformation of the self-concept.

Kazakh researcher, Doctor of Psychology Yermantayeva A.R. considers the ideas of the I-concept in the context of subjectivity. Understanding subjectivity as the direction to be aware of one's own actions and voluntarily take responsibility for one's actions and manifestations. At the same time, we define a high level of subjectivity through the recognition and development of moral qualities. [5] As noted by Yermantayeva A.R. and Abdrakhmanova D.E., one of the characteristics indicating the degree of access to a person's inner world, how interested a person is, how emotionally involved he is in creating the image of his "I", is psychological intelligence, as the ability to reflect on psychological processes, relationships and meanings.

In particular, for example, studies by J. Kaufman show that success in artistic or creative activities increases self-esteem of an individual already in adolescence, during the period of identity formation. Of course, this becomes part of identity and value-semantic orientations. At the same time, the issue of professional orientation is included. Under it, in the context of the self-concept, we focus on the result of self-determination and self-organization, appropriation, awareness of oneself as a representative of a certain profession and professional community. In this alloy, creativity is combined with the idea of improving professional skills, including an increasing number of skills and soft and hard skills in professional and personal improvement, self-realization. In a few foreign works, the phenomenon of giftedness is revealed through a high level of development of creative abilities and personal creativity. It is also important to emphasize the essence of the "theory of the intellectual threshold", J. Guilford, A. Ponomarev, V.N. Druzhinin, E. T. Torrance, F. Barron, S. Mednik, and others, where it is experimentally shown that creativity and intelligence are interconnected up to a certain level, above which creativity is an independent variable. D.B. Bogoyavlenskaya says that identifying gifted people is, first of all, identifying children capable of creativity, since it is creativity that is the product of a gifted person.

Various aspects of creativity are woven into the specifics of the profession. The ideas of the article are to show the connection between creativity and the self-concept in the activities of psychologists-consultants.

Turning to empirical data, we can note that the creative identity of psychologists is also studied in the areas of specific requirements and benefits for the profession.

A 2020 study found that psychologists who actively use creative methods in their practice have a higher degree of satisfaction with their professional activities and a more positive self-perception. This supports the hypothesis that creativity can serve as a catalyst for the formation of a positive self-concept [6].

For example, Matyushina A.V. conducted a study of the relationship between different statuses of professional identity of psychologists and creativity, where it was revealed that students with a dominant status of pseudo-identity are not characterized by manifestations of creativity. Mukhina S.E., Mukhin V.V. showed empirically that the formed status of professional identity is interconnected with the ability to put forward ideas that differ from the obvious, well-known, generally accepted, banal or firmly established, and openness to the new. [7].

Research conducted in the context of the role approach to creative identity convincingly proves that the subjects of the low-creative type of three professional spheres do not correlate the reflection of the Self with the indicators of creative thinking. Non-creatives have a less pronounced meaning in life. The lack of desire to solve life's problems in an unconventional way and the desire to go with the flow of life leads to the formation of a personality that is little able to reflect on its life path, plan an individual trajectory of life. The more meaningful the life of a creative person is, the more he is inclined to trust others and enter into close, emotionally charged relationships with them.

Considering that the process of becoming a psychologist is aimed at mastering a wide variety of methodological approaches, which requires creativity at the identification stage. Here, creativity can

influence the self-concept, providing psychologists with new tools and methods for working with clients, as well as promoting their personal development.

Thus, an empirical study was conducted at the Department of Consulting Psychology of the P.G. Demidov Yaroslavl State University, which made it possible to identify the current values of the professional activity of a consulting psychologist. The study involved specialists with consulting experience from 1 year to 20 years. Among them, the creative component stands out in the main list of 12 values of a professional [8].

An important aspect here will be the issue of self-awareness of oneself as a creative subject. This especially affects attitudes at student age, when professional identity is just forming. In the dissertation research of A.R. Petrulite (1984), it was shown on a large factual material that often the "Real" ("actual") concept of Self in students is close to their "ideal" concept of Self. The degree of closeness of the "real" and "ideal" concepts of Self in students depends on the stage of study, academic success and professional specialization. The type of relationship between the cognitive and emotional components in terms of the degree of positivity in the structure of the image of Self is significant for the success of students' educational activities. The relationship between the cognitive and emotional components in the structure of the image of Self has a different character in "highly successful" and "lowly successful" students. [9].

Similar data can be found in the study of the identity of the future professional psychologist and in the works of Schneider L.B. There, the issues of professional identity of psychologists and their predicates are examined in more detail.

Korzhov, Veselov, and others devoted to the orientations of students — future psychologists — a tendency toward an increase in subjectivity and an increase in interest in new life circumstances during their studies at the university was revealed. Moreover, a comparison was made with the professions of artists and medical specialties, and it became clear that the characteristics are directly related to professional specifics. The authors associate their desire for self-improvement with psychological autonomy and a positive outlook on human nature, which reflects a clear interest in man as a whole. They measure a high level of life creativity (usually the "converter" or "harmonizer" type). Thus, one of the main personality traits associated with the professional maturity of a psychologist, the authors note, is the creative focus of the subjective position and the ability to act both at the role and personal levels of professional functioning [10].

Kalashnik, T.L. Zhuravleva, A.N. Kuzmin, and others are devoted to the study of professionally important qualities of future psychologists, among which creative thinking is considered. Abroad, the topic of creativity in counseling and therapy has been a constant subject of research. Adler viewed clients' creative self-expression as an indicator of growth and development and encouraged creativity accordingly. Gestalt theorists view creativity as a tool for integration and change (i.e., trying out strange or unconventional new patterns of behavior). According to existential psychologist May (1994), creativity is the process of bringing things to life. Contemporary authors often discuss the issues of introducing creative practices into the counseling process [11].

Creativity is a learned skill and activity that counseling psychologists often work with in both practice and theory. Counseling can be viewed in its creative aspect, when the client and counselor pool their resources to create a new plan, develop a different point of view, formulate alternative behavior patterns, and begin a new life. In addition, all therapeutic approaches that promote individual well-being include parallel activities that enhance creativity, such as: personal growth, awareness, and self-confidence; expanded problem-solving capabilities (i.e., viewing a phenomenon or creating multiple ways of approaching a situation); expanded human relationships; a powerful but more balanced internal locus of control and responsibility; and a rejection of traditional forms of life and the acquisition of new perceptions and roles.

We present the results of foreign researchers who ask questions about the benefits of creativity in a helping profession, where personal development is an important resource for professional effectiveness. Creativity is a critical phenomenon for the present and future of effective psychological counseling. Gladding (2008) views creativity as an important component in the advancement of any important

cultural phenomenon, including effective counseling [12]. Important theories and skills in counseling have been developed around creativity. The creative counseling process challenges both the counselor and the client to respond more specifically and boldly to their ongoing interactions. It requires psychological counselors to deeply use their imagination and the flexibility to flow freely through improvisation. The use of creativity in counseling encourages transformation, in which each session inspires unexpected thoughts and actions. Due to the important position of creativity in the counseling process, some researchers have also developed models and educational programs that serve to improve the creativity of psychological counselors. Boozer et al. (2011) aimed to develop important skills such as flexibility during consultation, divergent thinking and the ability to create new solutions using the SCAMPER model (replace, combine, adapt, modify, use differently, eliminate, reverse). Lawrence et al. (2015) designed an educational program and suggested that creativity can be improved through appropriate risk taking, tolerance for uncertainty and improvisation skills [12].

Thus, on the one hand, studies of the role of creativity show that psychologists with a high level of creativity have a more positive perception of themselves and their professional skills. Other studies (2019) found that creative methods of working with clients contribute to a deeper understanding of their problems and needs.

In this sense, it is interesting to relate the idea of psychological assistance with the three-part model of the creative process of D. Feldman.

1) reflection as the main process that allows one to form self-awareness, self-esteem, and, through language, plan, reflect and analyze the world.

2) intentionality, which allows one to organize the experience “inside and outside the organism”, together with the belief in the possibility of changes for the better, allows one to change the environment;

3) possession of tools for transformation and reorganization that are offered by culture and determine individual differences.

This model obviously correlates with the stages of the consultative process in psychology, where the psychologist and the client together direct their efforts specifically to these issues, which is of great interest in the applied aspect, and the psychologist is required to develop these skills.

Sternberg , RJ, & Lubart , TI (1996) consider creative abilities as an important component of professional training of counseling psychologists. The authors propose a model in which creativity is considered as a result of interaction of personal, cognitive and socio-cultural factors. Psychologists with developed creativity cope more effectively with non-standard situations and find unique solutions for their clients.

Another specific direction in which creativity is specifically understood in the profession of a consulting psychologist is the psychological contact between the client and the psychologist, which is accompanied by work with psychological defenses and includes the idea of creative adaptation as a result of developing a new solution for the individual. This problem touches upon the ideas of the unconscious and the potential to realize new solutions, thus defenses are related to a stereotypical, unconscious template solution, and creative adaptation to creativity and its parameters: fluency, flexibility, originality, resistance to closure, abstraction.

In the same aspect, one can consider the idea of the attitude towards the stress of uncertainty and the solution of non-linear irrational problems, characteristic of the activities of psychologists.

It is also possible to single out many personal traits directly related to creativity in psychologists, such as internal locus of control, field independence , as a style most closely related to the ability to select the necessary data in the field of uncertainty, to ensure differentiation and diversity of solutions in attention, as well as to resist interference, to reduce the index of tension of psychological defenses, to be stress-resistant , to have conflict tolerance, as a result of more conscious use of their abilities. These data are confirmed in the research of Artamonova Yu.G., who in her dissertation study showed that at different stages of professionalization of consulting psychologists, stylistic features shift towards field independence [13].

Aleksapolsky A.A. showed empirically that mobile field-independent individuals are more focused on the solution of the problem. Since field-independent subjects, unlike field-dependent ones, are more focused on the result in solving the problem, they experience greater anxiety about the consequences. In addition, the significant difference between field-independent and field-dependent ones in the use of Self-blame confirms the known data on the internal locus of control of field-independent individuals, unlike the inherent field-dependent one's externalities. Finally, the choice of strategies of Withdrawal, Religious support and Distraction may indicate the important role of the "detachment" effect in the coping behavior of field-independent individuals.

An important question will also be what tools psychologists use in their work, since they are related to personal development. Thus, one of the most important ones, related to creativity, personality, and identity, will be the question of the symbolic and metaphorical semantic product of creativity. These products of creative activity are used not only by art therapists. Consulting psychologists regularly have to deal with the description of the client's experiences in a metaphorical - symbolic form. The ability to understand, creatively rethink and direct to the transformative function of a symbol is one of the skills of a psychologist. This is also associated with the ability to trust the creative unconscious process, the resource forces of the psyche and to flexibly respond to uncertainty in this process.

A.G. Maslow speaks of the division of creativity into primary and secondary; primary creativity, or the stage of inspired creativity, must necessarily be separated from secondary creativity - the process of detailing the creative product and giving it a specific objective form. This second stage includes not only and not so much creativity as hard routine work, the success of which largely depends on self-discipline of such qualities as persistence, patience, hard work and endurance. All the above applies to any type of creativity.

Ya. A. Ponomarev considers the criterion of the creative act to be a level transition: the need for new knowledge is formed at the highest structural level; the means of satisfying this need are formed at low structural levels. They are included in the process occurring at the highest level, which leads to the emergence of a new way of interaction between the subject and the object and the emergence of new knowledge.

In order to create, it is necessary at some period of your activity to perceive new results of this act as a finished and valuable product, for which it is necessary to have a positive attitude towards each new result. To form and manifest such an attitude, it is necessary to go beyond the given framework of standard critical evaluation, and sometimes even beyond the framework of stereotypical rationality.

Krasilov T.A. conducted a study of the relationship between the level of human creativity and his attitude to the products of creative activity. The results obtained indicate a more positive attitude of the creative group to the products of creativity; highly creative subjects have the ability to go beyond the boundaries established by society, they are characterized by the acceptance of various manifestations of creativity, including going beyond the existing boundaries, and this is their personal quality, since their assessments of drawings at the conscious and unconscious levels are very close. Low-creative subjects show the normativity of their attitude, preferring the "correct" drawings. Significant differences between conscious and unconscious assessments in these subjects also indicate that subjects from the low-creative group do not use their own evaluation criteria (at the conscious level), but normative ones.

It can also be noted that psychologists deal with metaphorical and symbolic products of activity, which as tools for expressing the mental reality of the individual are often not fully understood by the person himself. But a professional psychologist should be more consciously oriented in this. And creativity is thus associated with imagination and symbolic thinking, which has been confirmed by a number of studies. Symbolic thinking and symbolization play an important role in psychology, especially in the context of solving psychological problems. These processes allow people to interpret and organize their experiences, as well as find new ways of understanding and interacting with the world around them.

Vygotsky L.S. emphasizes that symbols serve as tools that help people solve problems and express their thoughts.

Symbolization is used in literally all modern approaches to psychotherapy, starting with analytical psychology, art and fairy tale therapy, whose methods are then rethought in other directions, such as Gestalt therapy and even the cognitive approach, where symbols can be used to express emotions and internal conflicts. So also in the works of Klein "The Psychoanalysis of Children" examines how symbolic thinking helps children cope with internal conflicts and external stress, process their experiences and express them in a safer form. In modern realities, a similar study was conducted by Shalina O.S., with adolescents with oncological diseases, who were asked to express their inevitably traumatic situations, crisis experiences in the form of symbols and metaphors. The purpose of the study was to identify the positive role of symbolization as a mechanism for mediating the experiences of an individual in a critical life situation and to develop a special psychotechnical program. As a result, it was the symbolic mediation of the problem that proved its effectiveness. [14].

There are also several other studies. Among them Friedman R. in the article "Symbolic Play and the Development of Object Relations" describes an empirical study that analyzes how symbolic play influences the development of object relations in adults. Creative methods promote the development of symbolic thinking, which helps clients to better recognize and express their emotions. Fink, A., Neubauer A. C. showed that high levels of creativity are associated with activity in brain areas associated with symbolic thinking in adults. Thus, we can say that creativity is closely connected with the professional activity of psychologists and influences personal and professional identity [15]

MATERIALS AND METHODS. In our study, we also asked ourselves questions about how the self-concept of a psychologist is connected with creativity, how it manifests itself in professional identity and the possibilities of understanding psychological meanings in creative products, as ways of transforming personal meanings.

Thus, 53 people, psychologists-consultants with different experience and modalities of consulting, took part in our study. The age of the participants was from 31 to 55 years, the length of service in the profession was from 4 to 25 years, specifically in the field of consulting.

After filling in the questionnaire data of professional biography, the participants were asked to take a test of creativity - subtest No. 2 of Torrance on image completion. The subjects were offered 10 unfinished figures. And the task was set: to complete the figure in such a way as to obtain a finished picture, with a title, we were interested in such parameters of creativity as *fluency, flexibility, originality, abstractness of the title, elaboration of the idea*. But also a very important parameter here is *resistance to closure*. It shows the features of the application of stereotypical solutions and the desire to overcome them in a situation of uncertainty. The authors describe it as "the ability to remain open for a long time to novelty and diversity of ideas, to postpone making a final decision long enough to make a mental leap and create an original idea". In other authors we encounter the same approach, which is analyzed using the Rorschach technique, and it has proven itself to be associated with the stress of uncertainty and the style of field independence.

Then, individually, for a while, each respondent went through a modified Who Am I method (Kuhn, McPartland, adapted by Rumyantseva), with an addition on semantic differential. The essence of the modified method was that the participants were asked to answer the question Who Am I, mainly linking all descriptions with professional identity, any roles, qualities, skills that they consider to be reflected in the profession. (10 minutes). After that, they also noted the qualities, roles, competencies that they consider to need to be developed, which are lacking, noted which qualities, roles hinder them in the profession. (7 minutes). Then, according to the semantic differential method, separately for a while, write an antonym for each of the qualities, a word that is not a cognate word to the key description, which, moreover, does not contain negation particles. This reflects the respondent's understanding of the functionality of each concept, since a subjective description of a quality does not always reflect its range of action, which is calculated precisely by the description in the categorization of opposite meanings. 15 minutes were allocated for this work. Upon completion, the quantitative and qualitative results were calculated and compared with the results for creativity. In addition, the method for interpreting the methodology for measuring the self-concept was modified. Such units of content

analysis as fluency, flexibility, and the ability to perceive the contrast of positions were identified. Comparisons were also made with the same parameters for Torrance subtest №. 2.

RESULTS AND DISCUSSION For Torrance subtest 2, the instructions as it was necessary were presented strictly according to the text, without allowing any changes. However, we take into account in the results that many respondents have experience in conducting and interpreting data using this method as professionals. Therefore, we asked about the presence of such experience in advance. It turned out that not many of our respondents have experience in analyzing data using this method, namely 13 people, in the role of school psychologists, once used it in their professional activities, and also during the period of professional training at the university they are generally familiar with this method and specifically this subtest was passed by 27 people, without detailing the results and more than 5 years before the present moment. Of course, the method has a fairly high retest reliability, so we can accept many data as reliable.

So, all the results are summarized in the form for each of the 10 figures it was possible to get from 0 to 5 points for each of the parameters, for all the drawings accordingly the largest possible number of points. And the results were distributed as follows, as shown in table 1.

Table 1. Results of respondents on Torrance subtest №. 2

N	Fluency (0-19 points)	Flexibility (0 to 10b.)	Originality (0 to 10b.)	Development (0 by number of significant details)	Short circuit resistance (0 to 20b.)	Abstractness of the name (0 to 30b.)	General creativity
1.	10	5	5	14	19	18	71
2.	11	4	2	19	10	27	73
3.	10	5	1	18	12	16	62
4.	10	2	0	27	9	17	65
5.	10	5	0	16	8	15	54
6.	9	8	0	14	10	10	51
7.	10	8	0	24	9	14	65
8.	10	9	1	17	15	19	71
9.	10	5	2	17	17	12	63
10.	10	5	1	15	13	16	60
11.	10	5	1	26	16	15	73
12.	10	4	2	16	14	14	60
13.	10	7	3	26	19	24	89
14.	11	5	2	27	17	17	79
15.	10	4	1	19	14	14	62
16.	10	4	1	20	12	18	65
17.	12	4	1	19	18	26	80
18.	15	8	4	19	19	26	91
19.	10	4	1	19	14	12	60
20.	10	4	1	20	10	10	55
21.	10	4	1	18	5	9	47
22.	10	5	0	35	16	15	81
23.	10	5	2	19	8	19	63
24.	12	5	2	18	10	10	57
25.	11	4	2	16	11	11	55
26.	10	5	1	17	10	12	55
27.	9	7	0	34	10	8	68
28.	8	4	0	19	11	8	50

29.	10	4	0	17	8	9	48
30.	11	4	0	35	7	10	67
31.	11	5	1	24	16	11	68
32.	10	5	1	16	12	12	56
33.	10	5	1	25	10	13	64
34.	12	4	2	18	18	10	64
35.	11	4	4	19	19	19	76
36.	10	4	2	20	17	14	67
37.	9	5	1	22	12	10	59
38.	11	5	1	22	11	12	62
39.	10	5	1	16	15	11	58
40.	10	7	0	18	9	10	54
41.	10	6	0	18	8	10	52
42.	9	6	0	17	8	11	51
43.	10	6	0	18	9	22	65
44.	10	6	0	18	9	18	61
45.	10	5	0	18	7	19	59
46.	10	4	0	25	10	10	59
47.	10	4	0	18	10	9	51
48.	10	5	0	16	10	10	51
49.	9	4	0	16	11	13	53
50.	11	2	0	26	6	10	55
51.	10	2	0	35	6	9	62
52.	9	4	1	18	14	12	58
53.	10	3	1	19	13	10	56

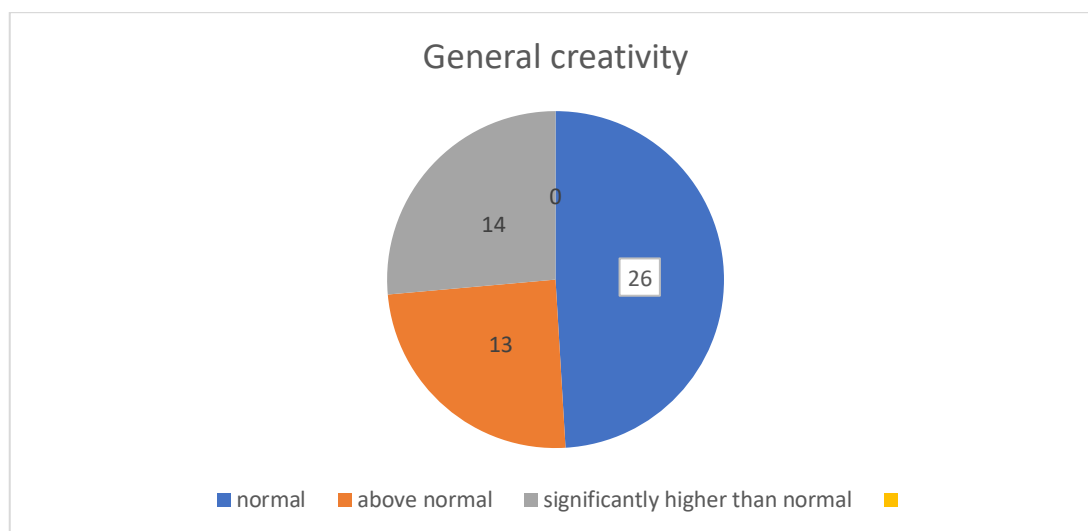


Diagram 1- Results for the levels of creativity in the Torrance method

Next, we present the results of the “Who Am I” method and the semantic differential in Table 2.

Table 2. Results of respondents on the test "Who Am I"

№	Number of answers	Qualities for growth	Number of opposite	Fluency	Flexibility
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	to 1 question	and disadvantages	categories		
1.	35	4	35	74	8
2.	41	4	39	84	9
3.	30	5	30	65	10
4.	30	4	29	63	8
5.	27	4	20	51	5
6.	29	4	30	63	8
7.	21	8	20	49	8
8.	22	8	22	52	9
9.	22	4	22	48	9
10.	24	5	19	48	9
11.	22	5	27	46	4
12.	20	5	21	46	8
13.	29	4	30	63	10
14.	31	4	33	64	11
15.	20	5	18	43	8
16.	33	4	32	69	8
17.	33	5	30	68	9
18.	40	2	42	82	9
19.	35	9	40	73	8
20.	28	7	18	53	6
21.	29	8	25	62	5
22.	19	9	23	47	9
23.	18	5	20	43	8
24.	27	5	25	57	4
25.	31	5	29	65	8
26.	30	4	29	63	9
27.	18	7	9	34	7
28.	19	4	23	40	8
29.	22	4	20	46	9
30.	40	5	33	78	5
31.	39	8	39	86	9
32.	33	7	27	67	8
33.	33	6	32	71	5
34.	36	4	29	69	7
35.	37	8	37	82	7
36.	33	9	35	77	6
37.	29	5	22	56	8
38.	30	5	29	64	8
39.	31	5	36	67	9
40.	27	2	20	49	10
41.	28	2	30	60	12
42.	19	4	20	43	4
43.	18	6	19	43	8
44.	32	6	38	68	9
45.	32	5	32	69	8
46.	24	4	22	50	9
47.	26	4	26	56	7
48.	29	5	30	64	8
49.	29	4	29	62	10
50.	35	5	39	70	7
51.	32	7	33	72	5
52.	29	7	17	53	8

53.	33	3	31	67	9
Average	28.6	5.2	27.5	60.4	7.8

As can be seen from Table 2, the average number of answers to the question "Who am I?" is 28.6, the highest number of answers: 41, the lowest indicator: 18 answers. To the question of what qualities need to be developed and what shortcomings, respondents supplemented their lists by an average of 5.2, the smallest number of additions is 2, and the largest is 9. To supplement the list according to the semantic differential, it was proposed to give antonyms to all qualities, but not everyone coped with the task in full during the allotted time, although some respondents even wrote 2 antonyms to the qualities. Thus, an average of 27.5 descriptions of antonyms in relation to their own qualities were obtained. The highest indicator is 42, the lowest is 9, which reveals quite different ways of self-description in quantitative terms. Having calculated all the indicators similar to creativity, which are presented in the methodology, namely flexibility and fluency, we conducted a correlation analysis. The choice of the criterion for correlation is due to question about standard deviation. As we can see in the calculation table made with the help of the SPSS program, all the numbers in the standard deviation are more than 0.05. This means that we can apply Pearson correlation for the calculations.

Table 3. - Descriptive statistics

	Average	Std . deviation	N
Fluency	10,2075	1,00687	53
Flexibility	4,8679	1,44166	53
Originality	1,0000	1,14354	53
Development	20,4151	5,30759	53
Resistance	11,9057	3,83939	53
Abstractness	13,8868	4,85030	53
Creativity	62,2830	9,83592	53
Who	28,6604	6,19846	53
Height	5,2264	1,76114	53
Antonyms	27,6415	7,20068	53
Quantity	60,4528	12,49241	53
Diverse	7,8679	1,75453	53

Using the SPSS program , we processed the data by analyzing them using Pearson correlation and were able to establish some statistically significant trends. All these results are shown in Table 4.

Table 4. - Summary of results for the “Who am I” method, modification using semantic differential

Pearson correlations	Number of answers to 1 question	Growth Qualities and Disadvantages	Number of opposite categories	Fluency of self-description	Flexibility of self-description
Fluency	0.523**		0.475**	0.512**	
Flexibility	-0.310*				
Originality	0.358**		0.339*	0.390**	
Development		0.276*			
Short circuit resistance			0.270*		0.275*
Abstractness of the name			0.291*		0.272*
General creativity			0.300*	0.294*	

*** The correlation is significant at the 0.01 level (2-tailed).*

** Correlation is significant at the 0.05 level (2-tailed).*

Creative fluency indicators are associated with the ability to quickly generate self-descriptions and their opposites, i.e. the greater the creativity indicators, the greater the breadth of understanding of one's personal qualities. As other authors note, Creative identity is not associated with internal conflict.

It is interesting to note that flexibility in creativity is associated in this sample with a single indicator, the number of qualities of who I am, and with an inverse correlation of weak strength. We assume that this is due to the qualitative specificity of the self-concept. A person with greater flexibility can focus on the implementation of the most relevant personal qualities for him, rather than on their diversity, and this approach does not contradict the idea of a strong, stable self-concept.

Moreover, according to our calculations, flexibility is also associated with elaboration by a weak negative correlation of 0.2, which means that focusing on details and particulars can sometimes distract from diversity, flexibility of switching attention. Despite the fact that these are characteristics of creativity within the framework of one test.

In addition, it can be noted that the ability to generate opposites is directly related to fluency, originality, abstraction and general creativity, since it allows you to go beyond your personal position and decentralize, overcome stereotypes and egocentrism, which is a necessary quality in the list of competencies of psychologists. The internal conflict of creative people and those not aimed at realizing creative abilities differs in the nature of the experience, but the frequency of its manifestation does not depend on the desire for creative transformation of the external and internal world.

We further found that the resistance to closure indicator weakly but significantly correlates with the ability to understand the opposites of one's qualities, which once again confirms the position that creativity helps to find new non-standard solutions, and opposites are one of the steps towards selecting these solutions.

We also asked ourselves how qualities perceived as shortcomings or deficits are related to creativity. It turned out that there is a weak correlation between their quantity and the creativity parameter – development. Which indicates the relationship between creativity and the need to plan renewal, development and manage the directions of personal growth among psychologists.

We also identified some frequently occurring and rarely occurring designations of creativity in the self-descriptions of the personality, and some elements of analysis in the classical semantic differential, such as strength and activity (they are directly related to the idea of subjectivity in the self-concept). However, it is not possible to show such a detailed analysis in the article; it will be presented in the dissertation.

CONCLUSION In this article we have considered the relationship between creativity, self-concept and the significant role of this in the professional activity of a psychologist. The data of our empirical study reflected in the article are a small part of the dissertation research devoted, among other things, to the professional competencies of consulting psychologists in the topic of creativity and understanding the products of a specialist's creative activity, the image of the world of a psychologist, self-concept as a component of the image of the world. Some provisions on the relationship between the self-concept and the representation of the creative component in it have been confirmed. In addition, it is obvious that in the analysis of the forms of self-description one can encounter correlates of creativity, such as direct self-descriptions, metaphorical, abstract and the ability to build contrasts with one's own self-description, which are also signs of creativity. Qualitative analysis of creative products is also important, although it was not presented in this article. Research in this area contributes to the professional development of practicing psychologists and can become valuable information in the theory and practice of the psychology of creativity and professional activity.

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