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## ACMEOLOGICAL CONSCIOUSNESS AS "OPERATING TECHNIQUE" OF AUTOPOIESIS SYSTEM "ACTOR OF THE MUSICAL"

*The article deals the results of the analysis of acmeological consciousness as an essential component of the process of self-realization, self-fulfillment of autopoiesis system "actor of the musical," which serves as an internal "catalyst" of self-organization, optimizes the development of autopoiesis system "actor of the musical" in order to achieve superattractive system - acme, that is structuring the components, forming and shaping acmeological invariants of professionalism typical of a musical actor.*

**Keywords:** *autopoiesis system, acmeological consciousness, the creative dominant, acmeological invariants of professionalism.*

Creative dominant is the driving force of self-organization, which leads the autopoiesis system of "the actor of the musical" to the maximum possible result for it, the material and spiritual incarnation in the specific results of the creative work, i.e., to achieve the acme – climax, "the moment of greatest creativity and productivity of the greatest significance of values made by human" [2, p.117]. With this, a global perspective, we propose to consider all components of the system, "the actor of the musical" and creative dominant of the actor of the musical – as an order parameter, the variable that determines the behavior of the entire system as the inner pulse of energy that is inherent in the artist throughout his professional life.

Striving for acme is the nature of the artist. A well-known psychologist K. Leonhard notes that one of the most "artistic" accentuation ligaments of the personality is stuck paranoia type of accentuation [1, p.74]. Typical manifestations of personality of the artist in everyday life are those traits of stuck paranoid personality type as the inordinate ambition, the constant need for the recognition of other people, to have a reason to be proud of oneself. Thus, ambition can be an important driving force towards excellent creative achievements. However, in our opinion, regarding the actors, ambition can be a continuation of one of the manifestations of the creative dominant of the personality. For the actor's personality and its successful professional fulfilment actor's ambition can be separated specifically as the quality of the individual, which helps the artist to achieve the acme in professional activities.

Since the very nature of the artist suggests that the whole of his life and

activities aimed at achieving the highest level – acme, it will be rational to consider autopoetical system of "actor of the musical", taking into attention the strong influence of acmeological aspect. Thus, the system of "actor of the musical" should be described as acme-synergistic system.

The creative dominant is the order parameter of "actor of the musical" should be considered as acmeological factor (as it actually is, because it encourages the development of the system).

**Purpose of the article** is to analyze the role of self-awareness in the process of acmeologic consciousness and self-realization of the autopoiesis system "actor of the musical".

**The object of research** is autopoiesis consciousness as a "operating technique" of autopoiesis system of "actor of the musical".

**The subject of research** is the structure of acmeological consciousness of the actor of the musical, his role in the formation of acmeological invariants of professionalism, degree of generalization of "ideal" as a characteristic of the system's evolution.

According to A. Derkach, one becomes able to successfully move towards self-realization and to the acme, if he is aware of himself as the subject of professional activity, as the subject of self-development (self-organization) [4]. Thus, the most important part of the process of formation of autopoiesis system "actor of the musical" is the formation of acmeological identity. Derkach determines **acmeological consciousness** as a "set of ideas about oneself as the subject of self-development, a complete image of oneself as an individual, personality, subject and individuality, the system of relations and attitudes to himself as a subject of life" [4, p.143]. The scientist defines acmeological identity as a multidimensional category of personality and activity [4, p.145], which can be defined as a "way of working" [4, p.144].

In our opinion, acmeological consciousness is a kind of self-acmeological implementation in the life of a creative dominant of the artist. This is the "operating technique" for the implementation of desire for acting and musician's professional activity. Creative dominant is the "fuel" of self-organization of self-realization of the

autopoiesis system "actor of the musical". It should be mentioned that self-realization for the actor of the musical is characterized as an opportunity of constant professional actor-musician's activities activity that one can enjoy.

K.-G. Jung considered self-realization as the realization of ones own Selfness. K.-G. Jung defines Selfness as "... the whole personality. Selfness is not only the center, but the whole circle, covering the consciousness and the unconscious; is the center of this totality as egocentr of consciousness" [7, p.127]. "Selfness is the fundamental nature of the personality, the opposite to a person that involves overcoming the antinomy in a higher synthesis, the objective and outcome of the process of spiritual growth and self-cognition" [8, p. 273]. In other words, to achieve system-level of the acme assumes certain positive focus, a certain state of a system equal to the state of embodied ideal.

Acmeological identity as "operating technique" is formed and completely filled with autopoiesis properties and qualities of the "actor of the musical." All the structural components of acmeological consciousness filled with "special features" of this particular artist's personality (i.e., "work" on the basis of partial capacity, the dominant forces of the nervous system, accentuation of character, with a general giftedness as a capacity of cognitive process of "ideal" of a certain personality) .

To understand the role acmological consciousness in the development of system is an important concept of acmeological invariants of professionalism. **Acmeological invariants** (from French Invariant – word-to-word «unchangeble») of professionalism – basic qualities, skills and internal motives, providing high efficiency, stable operation, regardless of its content and specificity, as well as an active self-development of a specialist, fulfilment of his creative potential [4, p.186]. Acmeological invariants of professionalism are divided into:

- *general* are not completely dependent on the specific of activities: the development of anticipation, reflection, high level of self-control, social thinking, decision making, stable shaped sphere (i.e. all the signs of the general endowments);
- *Specific or special* which are reflecting the specific professional activity.

Detection of specific acmeological invariants of professionalism – the basis of

development of professionalism in specific activities.

In our opinion, acmeological consciousness is a kind of coordinator of student-domestic aspirations of the artist and their social manifestations including awareness of social norms, patterns of life, proposed by the company in the form of professional work; self-assessment of themselves and their place in society (retrospective, current and ideal); identifying their positive and negative qualities of prospects. The important thing is that acmeological consciousness is manifested in the artist as a person, which show the output of the individual actor to another level of awareness of yourself as a professional, "reconciliation" with their abilities and the type of talent, an objective assessment of himself in the professional field, the value orientation in creative activity. I.e. we are talking about acmeological invariants of professionalism and encourages the presence of which is driven by extra-class professionalism. In our view, the concept of semantic content of acmeological invariants of professionalism is closely linked with the concept of a professional mentality.

According to A. Derkach structure of acmeological consciousness includes the following components: cognitive, regulatory, motivational, creative [4, p.146]. Based on the proposed scheme, we characterize the structure of acmeological consciousness of the actor of the musical:

*cognitive component*: self-knowledge, obtaining and developing knowledge about themselves, correlation of this knowledge to the requirements of self-improvement in the profession;

*regulatory component*: assessment and emotional attitude to his satisfaction to make a choice that reflects the value orientation of the artist;

*motivational component*: what motivates an artist in the desire of self-development;

*creative component*: the contribution of the artist himself in self-improvement as a result of dedication, commitment, self-organization.

Of course, all components of acmeological consciousness are overlapping and complementary.

Thus *cognitive component* is responsible for the process of learning by the

actor his strengths and weaknesses in the process of professionalization. An important aspect of this process is the acceptance of these data by the actor himself – an individual, "reconciliation" with them, selection and actualization of himself in the most appropriate role in nature (the character, the narrator, ingenue, a typical hero, Tom Fool etc.). It should be noted that a fairly large percentage of the artists do not reach career peaks due to the fact that misjudged their affiliation to the role, therefore, reduced their potential competitiveness in the corporate environment. It is in this aspect when the cognitive component is closely intertwined with the regulatory component, characterizing a degree of satisfaction, its data, its choice of specialization (as genre and line of character). Exact getting into "his creative niche" for the artist opens the way for the realization of value in the work of personal orientations (the actor is busy overcoming the crushing of the material surrounding the conviction and the corporate environment in a professional manner, and internally-implemented comfortable in the creative work).

We have already noted that the presence of the creative dominant is a obligatory factor even just of the start of self-orientation of the individual towards the creative professional activity. Dominant for creative activity can have a completely different color properties: it is impossible to be not engage in this activity, the desire to take a high social status, the desire to express oneself to the world, and be heard by them, the desire to rise above the people etc. Almost every artist has all the manifestations of the segments of creative dominant but all different structural configuration: someone dominated by the desire for fame, someone the pleasure of singing, dancing and games, and for someone important is the process of knowledge of the depths of human soul including self-discovery. In other words, motivational component acmeological consciousness is a bright characteristic of the creative personality, his qualities. As is known to all members of the stage work – actors, musicians, directors, etc. – In stage product there is always reflected the inner content of the personality of the artist. Always recognized his values, his moral and ethical criteria, his specific qualities – humor, optimism, pessimism, cynicism, etc., his attitude towards life around, to his place in society. Experienced artists always say

that "the scene is a large mirror in which as through the magnifying glass soul of the artist is visible." "Elements of the unconscious contents are ready to break into the sphere of consciousness long before the person has time to give yourself a report that is stored in a " stores"of his soul" – K.G. Jung [5, p. 231].

From this point of view, an important aspect of the formation and further identification of "semantic content" acmeological professional identity is the understanding of the "ideal" from the standpoint of synergistic psychology like superattractor system (some researchers considers the acme as complete life to some ideal) [4, p.147].

We are interested in the degree of generality of the ideal proposed by V. Branski: ideals are personalized, collective and programmed [3].

This system is common with our proposed system of stages of the formation and structuring of autopoiesis system "actor of the musical."

It should be noted that the actor's musical creative personality develops and is formed into a coherent self-organizing system, passing certain stages:

Stage 1 – identification, awareness of natural inclinations and professional choices;

Stage 2 – the process of professionalization of the actor of the musical;

Stage 3 – the formation of the creative personality of the actor of the musical.

Each stage is defined by the formation of "guiding light" – a certain "ideal", which reflects the degree of understanding of the system – the artist himself and his activities at this stage.

Accordingly, the first phase is more characterized by formation of collective ideal. Collective ideal is crystallized from observations of the child for their idols, they encourage the individual to self-change. "By identifying himself with the object of personification, a man tries to define guidelines for self-creativity" [4, p.149]. Most often, for a young man who wants to dedicate his life to the theater, these are actor-idols. Compared with them, boys and girls are being rather emulate his/her idol-ideal than an analysis of his/her activities.

Stage 2 – the process of professionalization the most characterizes the

formation of a collective ideal. Man is able to isolate the essential features, not only like a personified ideal, but also internal, choose to assign, try on the desired characteristics of other people, which are then woven into the fabric of his own collective ideal. "The collective ideals has the most evident pragmatic aspect of the ideal, the real and desired world is clearly distinguished but has not yet come true, the world of norms and the world of supergoals. In this respect the man who formed a collective ideal has more self-esteem and hopes above all to himself "[4, p.149]. In fact, the collective ideal characterizes the quality of the cognitive process in autopoiesis system "actor of the musical." The student projects on himself the quality of his idol, "trying on" the path of his life, comparing himself today with his idol. At this stage, often there is a partial or complete debunking of idols. This is a natural process associated with the fact that the young man takes into account professional quality of the idol/role-model not from a position of admired audience, and from the point of view of a junior colleague. The role-model is a collective character because it consists of "pieces" of various idols, it is rather a collective image of the best professional qualities. This stage of evolution of the system prepares the next level of professionalization – formation of the creative personality of the artist.

There is formed programmed ideal, which suggests that "the object of idealization becomes the subject itself, which has a creative faith in himself" [6] The previous role-models "after their job is done", recede into the background, without causing either a complete acceptance or complete denial, as being "material" for the analysis, comparison, in other words, aware of the responsibility of professional work. Thus, autopoiesis system "actor of the musical" reaches such a state in which it is learned and mastered its reserves and begins to interact with the environment (professional and social), i.e. implementing permanent dissipative process to evolve to the next level – to form a new autopoiesis system much more complex and sophisticated than the original. In our view, at this stage we are talking about the inclusion in the work of the creative component of acmeological consciousness.

Acmeological consciousness in the process of development of autopoiesis system "actor of the musical" is developing, forming, "overgrows", as well as the

system itself. Also, conditionally passing three stages of formation, "trying on" the specifics of these stages, the specifics of internal changes in the psychophysiological apparatus caused not at least, by change and transformation of the semantic content of the concept "ideal".

With the development and evolution of the system, developing and evolving the understanding of the highest result about the ideal-superattractor. This phenomenon describes well the interaction of the factors of the selection in the system: thesaurus, detector, selector. The transformation involves changes in the selective factor itself. Accordingly, there is a change of the system itself: its priorities, qualities, ways to implement finally its aims.

It is considered important the perception of acmeological consciousness as a "operating technique", which is aimed at putting into real life of the creative dominant – the internal needs of natural autopoiesis system in this kind of a professional musician's theatrical activity. "Operating technique" is a tool to achieve acmeological consciousness characterizing the quality, meaning, ways of achieving the acme.

Confirmation of this idea we find in words of A. Derkach: "The degree of readiness of the individual to perceive external influences depends on his/her value orientations: external factors may act only as conditions that promote or hinder self-change: if there is no inner need for self-change, it will not happen" [ 4, p.153]. The scientist claims that the "process of self-improvement lies not so much in increasing of the competences of different kinds but in conflicting climbs to new meaning levels of self-realization" [4 p. 152-153].

Thus, acmeological consciousness is the driving force, the internal "catalyst" of self-organization, optimizing the development of autopoiesis system "actor of the musical" in order to achieve superattractor system – the acme. "Fuel" that gives energy to this work is the creative dominant of the personality of the artist. Acmeological consciousness, by structuring of its components, creates and forms acmeological invariants of professionalism typical of the artist of the musical. Acmeological consciousness bears "meaning" in the formation of a person who has



just skills, a professional first-class artist.

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