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**PSICOPOIESIS PHILOSOPHICAL AND
PHYSICAL. MOMENTS OF THE SELF .
CREATING SELF AND CREATED SELF**

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Introduction.

The Self is here defined as the totality of the human being, both mind and body. The Self realizes that it is limited in space, in time, in health, in death, in capabilities and functions.

Then tries to improve by exceeding its limits (eg, flying with a medium) thus tending towards the maximum - and unattainable - perfection.

This obliges him to renounce the old Self to reach and be a new Self.

During this transition, it experiences a moment of Self-Failure and therefore a state of discomfort because it is losing the old himself and has not yet reached the new himself.

To counteract the discomfort of the transition, the Self splits into two parts. One of these keeps the old Self; it is the Moment of the **Affirmation** of himself. It implies conservation, memory, stasis. The other part of the self is the dynamic one, eager for progress through change, innovation, a movement towards the new that however causes a relative malaise due to the transitory Moment of **Self-Failure**. Finally, the dynamic Self comes to a new coveted Self or otherwise desired (not always one reaches an ideal self, think about suicide, wanted because it is believed a lesser evil than a current situation deemed intolerable). There is, however, the return to a new moment of a stable, new but stable, possibly better self, somehow enriched and improved or believed to be so. It is the moment of a new stability that allows a Confirmation.

Moments of the Self.

With the arrival of the new Self, one has the Moment of Confirmation; implies settling, self-possession and a more or less pleasant end. The whole process is therefore ternary:

Affirmation, Failure, Confirmation

To counteract the discomfort of failure, the Self tries **not** to change itself, but an **object taken as a model of self.**

The **modeling** object must be by definition unstable but docile, dynamizable, **modelable**. It can be any event (for example the flight of birds "predicts" - because it is a model - a future event that interests the Self as the outcome of a battle, a fighter or a social event). The model can be a dynamically changing action (for example, a work of art that is performed by the artist's hand), a step (the left foot beats and acts as an affirmation, the proceed or the jump goes from Failure and finally, the right foot acts as a Confirmation as soon as it is laid). In the dance we see clearly the expression of a triumph that the dancer reaches when the step is completed, communicated with a gesture of artistic apotheosis.

The part of the Self that is maintained is the **observed Self**. The dynamic Self acts as an **observer** and during the observation it creatively tries to change, conceiving or trying to conceive ways to improve it. The created Self is the Observed, the Creating Self is the Observer.

Binary subdivision of the Self.

Thus the Self, doubled into old conservative, static, systematizing, memorizing Self and in new innovative, dynamic, hypothetical, conceiving Self, is divided in the two parts which are the observed part (old Self) and the observing part (active Self that searches for a new self).

*Having thus recognized - through philosophical reasoning - the need for the Self to split into two parts, the **observing Self** and the **observed Self** , has various consequences.*

In summary, and as we also said in another article ((*"Psicopoiesi filosofica e fisica. Introduzione alla creatività"* i.e. *"Psicopoiesis philosophical and physical. Introduction to creativity"*)), the division above is dictated by **Self limitation** tending constantly to **perfect** but that could not be transformed if there were a part of Self - the **Self observed**, in fact - undertaking to **maintain the decided and the state reached** at a given moment after the work done by the **observing Self** to propose and affirm it. The maintenance is achieved by a memorizing function, only apparently less active than the function which tends to create a new Self continuously.

The observer Self appears to us as the creating part of the Self, while the observed Self appears to us as the created part of the Self.

The creator and observant Self, observes and creates the created Self and - once created - draws its motive and inspiration for a new eventual progress. The creating Self impersonates Being in the

Cartesian sense - since Descartes derived Being from the activity of thinking, as can be seen from its "cogito ergo sum" - while the created Self impersonates the Having because it maintains the aspect of the Self, the one just conquered.

The coming paradox is that the Self is simultaneously Creating and Created, but this happens because the Self is able to divide itself into two specialized parts. We will soon see an underlying basis not only philosophical one but also physical and physiological for this philosophical assertion.

From the point of view of sexuality, the Creating Self, seeming more active, seems to have a masculine connotation, while the Created Self seems to have a feminine connotation precisely because it takes care to "maintain" - as happens in the gestation - what the Creating Self has momentarily got to be and to have.

Another essential consequence of the apparent dichotomy between Creating Self and Created Self is that there must exist a "*temporal*" *hiatus* and a "*spatial*" *separation* between the phase in which the Self creates (itself) and the moment in which the state of grace is reached.

The new achieved Self is entrusted to the Created Self to maintain it, overcoming the previous state.

This hiatus and the two-part separation are necessary because it would not make sense (create and therefore) changing but at the same time maintaining (so do not change at all) the same part. Otherwise there would be a contradiction between changing and not changing. The separation between activity and maintenance is allowed by the separation of the two different activities of *creation* and *conservation* that take place in two distinct "places" in the Self, precisely the one Creating and the other Created.

At this point we want to ask ourselves how the creative process indispensable to the Creating Self can take place in order to be creative. In general, the creative process consists in finding *new relationships* between things. In inventing an engine I put the pieces in relation, mentally touching them two at a time. To do this I have to choose them one by one to combine them right at a time in a relationship.

In painting I place the two colors in relation to each other and so I relate two parts of the drawing, checking the proportions between them. In playing improvising, I relate the current sound with a subsequent one already present in the imagination.

In the theorem I affirm a hypothesis and aim at a thesis through a suffered linking process in which the hypothesis is now exploited and therefore often no longer usable and the thesis has not yet been reached. All this implies every time the identification and the choice of an "object" to be put in relation with what precedes.

At this point, to identify the object I need a selective ability called "attention" that identifies the object separating it from a background that does not currently interest but that can constitute material to be exploited to take a further step towards the prefixed purpose.

The selective capacity is therefore not a "limit" but an essential tool to generate the creative process of transition from a clearly defined object to another, according to a necessarily sequential trend.

This is how in the process towards a new Self, the innovative sibilic part becomes creative.

The creative process always involves devising a new relation (or more than one) between distinct and mentally defined "objects or events" that must be chosen. The selection capacity that is called "attention" is therefore necessary. In order to find a new relationship, the choice necessarily occurs neglecting the rest - a background in which the second object or event is also included before it is "identified".

Therefore the process is sequential. This is how attention works in this way.

Pulsation of Being and Of temporal moments. Triple essence of Being.

In this way, both a pulsation of the Being and a separation into two differently positioned functional parts are thus determined.

As far as we know it seems that William James - who had been in Germany in the psychology school directed by Wundt, of whom he complained about being rich in "culture only" (Thomson , 1975) - was the first to talk about the *pulsation of moments*, referring it however to the apparent progression of time and in detail defining the "psychological present" (Gervasoni, 1988; Incarbone, 1994; James, 1890; Vicario, 1973) which can seem having a significant role in the phenomenon of "consciousness". James argued that a "succession of perceptions" is not equivalent to the "perception of a succession" and that to somehow capture the psychological present in the flow of time, one should constantly cry "now, now, ..." with an implicit reference to the consciousness of the subject that tries to catch every fleeting moment.

In reality he was probably not far from conceiving the pulsating existential ternary process of the Being that we tended to describe: a process due to the need to assert itself and to reaffirm itself after every attempt at change towards self-improvement. We hypothesize that both the Affirmation phase and the Confirmation phase imply a tendency towards the immediate awareness of what "we are" (quality) "here" (place) and "now" (instant). One can refer to the sum of these three "attributes" of Being with the words " *Triple Essence of Being* ".

We note that another consequence of supposed shouting "now, now, ..." is that the flow of consciousness could not be continuous but punctuated by pulsating moments.

The station effect. The magnet effect. Seasickness.

In summing up, the *first moment* in which the Self establishes itself and establishes maintaining itself, is equivalent to the moment of *Affirmation*; in the *second time* the Creating Self works for changing and really is trying to change while the Created Self maintains the previous already reached state - is a moment of *Failure*; it is so-called because of the actual change; therefore the Self is partly lacking in itself. This phase cannot be long maintained, on pain of *discomfort and failure* as testified by the *train effect* (which is felt in a railway station at the moment when it is not known whether our train or the one on the side is moving); by the *magnet effect* (see the other article quoted about the feeling of nausea that one tries to approach with his hands two strong repelling magnets) and by *any practical situation* in which a dilemma presenting *uncertainty*.

This also explains *seasickness*.

Finally, the third moment is that of the new affirmation that is equivalent to a *Confirmation* since it is here that the Being finds himself and his own renewed stability.

The successive moments of *Affirmation (A)* , *Failure (B)* and *Confirmation (C)* are not separate nor completely distinct, since Confirmation becomes a new Affirmation of Being (tendentially improved, enriched) and the ternary cycle can thus begin again in an attempt to further progress. In fact, the Self is insatiable because not infinitely perfect, therefore always limited despite the continuous and possible attempts to progress.

In attempting to reduce the discomfort of failure, the Self may tend to reduce its duration by limiting its goals or strive for the maximum possible success through a chain of shorter intermediate steps, each with limited goals compared to the true prefix, total, final purpose.

The ABA' form. Art Therapy and Activity Therapy.

So we have that the life of the Self typically takes the repetitive form ABA ', just the form well known in *music*, and just common in the *language*, since A can be the *subject*, B is the change and can be the *verb*, A' characterizes the subject and enriches it because it can be an *attribute or complement* .

The decision of which terms are actually chosen depends on the language. Sometimes the enriching characterization is conceived in the verb (rather than in the attribute or in the complement) and then the verb is at the bottom of the sentence.

It is indeed well known that the way of thinking in one language is not the same as that of another one. In the figurative work, A can be the *sketch*, B the following *elaboration*, and A' the *finishing* that enriches the work.

In every creative process, the joy that is felt during creation, is typical. While the phase of failure is connected emotionally to *tension* and eventually to *discomfort*, the phases of affirmation and confirmation are often linked to emotions of *relaxation*, of *pleasure* and *joy*.

Artistic creation, in favorable cases, allows a process of continuous and gradual improvement; the evolution of work helps the establishment of continuous confirmations of the Self, step by step. It makes sense to consider the artistic process as a sibic modeling activity (sibic = "about the Self") through the "work of art" model. In general, an activity, whether artistic or not, acquires the dignity generally attributed to " *Art Therapy* ".

It should be noted that in ancient times there was talked of "art" for something well done. Any *activity* can be done well and then rise to a work of art in a broad sense and constitute a sibic continuous improvement process. It therefore makes sense to consider very important the activity as therapy as well as a source of wellbeing. It can then easily generalize the concept of Art Therapy as a particular case of *Therapy of Activity*. The improvement of the Self is obtained more easily when the results of one's own activity is satisfactory: what matters - in therapy - is the *process*, not the *result*. This criterion differentiates therapy from work. This last must necessarily be "good" to merit a remuneration (not permitted, not necessary and indeed counterproductive because it is a source of anxiety in therapy).

It is natural that the creative *process* is essential and much more important than its *result*, that is, the completed work. The *production* (therapeutic) is more important than the *product* for the purpose of improving and caring for the Self.

The three phases *ABA'* mentioned above, (*properly Affirmation, Failure and Confirmation*) are therefore not only moments of *Being* and *Cognition* but also of *Emotion*, of *Motivation* as well as the *Development* of itself.

The model as a tool for self modeling.

The above examples implicitly draw our attention to the fact that the Self is created by using a *model* - sometimes apparently external, but always internally determined.

In every event of everyday life it sees itself or something that concerns it from close.

From this comes the propensity for *superstition*, the practice of *divination*, the beauty of *art*, the dedication to *work* and infinite other seemingly inexplicable or surprising phenomena in the life of every day.

For the purpose of constant change, the self uses its functions such as instruments of operation.

Particular mention should be made of the *intuition* and *attention* that we recognize as *complementary* functions in the sense that the product of one serves as a starting point for the other. These functions are present not only in reasoning, that is, in rational thought but also in perception and action.

A discussion on a possible definition of intuition will be discussed in a future article.

In this regard, it seems to us that an interesting field to study is that of vision.

Attention and vision. Attention and accents.

Alongside the first particular and pioneering studies of Yarbus (1967), in the last century there were substantial results from experimental tests about the vision.

For their merit, it has long been known that artificially stopping the visual scene - p. es. immobilizing the eye muscles or making the scene perfectly still, as for example, posing the scene on a tiny card, integral with the ocular globe - the vision disappears but, after a few seconds, parts of a certain type reappear in rapid succession. You see, for example, all the intersections, then these vanish and you see only other parts - p. es. circles - which have a different shape. In addition, these different forms of detail alternate one after the other.

In the scientific literature it was tried to explain the phenomenon with a physiological need to "refresh" the retina's photoreceptors. However, this explanation seems unsatisfactory, reductive and misleading to us.

The phenomenon can be better explained by assuming that our attention to detail is **cyclical and alternating**. It seems likely that the attention is to be given an alternating operation and also that this alternation should be considered as spontaneous, even if presided over by a function which can direct it from time to time towards one or to another form. The **addressing** function appears carried out by a particular **intuition** mechanism, rather than by attention.

The attention is analytical and takes care of individuation. Intuition is synthetic and takes on addressing. An examination of these topics will be done in a future article.

The proposal of a **pulsating feature of the moment**, James spoke about, after returning to America from Germany, dates back to the late 1800s. Referred to "time present", it is also linked to the **consciousness** that phenomenally seems not entirely continuous but in some way **pulsating**: over time, according to James, **pulsation** would manifest as if we were to say, "Now, now, now ..." in **discrete and successive moments**.

Although the idea of a pulsation linked to the temporal functioning of the mind has been introduced by James a long time ago, it does not appear to us that anyone else has found a justification of this pulsation that we have justified philosophically and physically, as we shall see.

The qualities of Being. The ways and the "qualia ". External and internal senses.

In our opinion, the pulsation of Being - which also has the consequence of Having (the Self, once created, possesses itself) - manifests itself with the lived events that punctuate its existence. Qualitatively diverse, they imply a **quality or mode or way** of enjoying life and precisely known the **Color**, now the **Sound**, ... but also an **Idea**, a **Feeling** ... These ways cannot be lived without the aid of **attention** whose work essentially produces the **accents** necessary for the individual **qualities** to be lived and therefore **affirmed**; in fact they are "noticed", placed more or less in relief, until they are brought into existence within the framework of the conscious life. This highlights the extraordinary importance of the accents to which we soon dedicate an article.

Consequently, the role of accents, meaning not only of an auditory type, but also, more generally, for any type of thing raised with respect to an occasionally amorphous scenic background, assumes extraordinary importance .

A sound, a color or even an idea can be accented: when we say "let's stress this concept" we mean that the subject attributes to it an accent that gives it a particular emphasis compared to others that form a cognitive background that accompanies it.

Both the time of Affirmation and of Confirmation - as emphasized with respect to an existential background - appear significantly linked to attention and accents.

In current scientific literature, we speak of " **qualia** " which are ways of conceiving, of feeling, of thinking. We even consider them **ways of being of the Self**, its characteristic qualities or, also, "**Dimensions**" .

As the dimensions of space are irreducible to one another, so the *Quality of Being* are irreducible, they too, to each other: this is why we call them "dimensions".

Despite the possibility of synaesthesia, usually, a sound is distinguished by a color or by an idea.

We also admit that it is appropriate to admit that *every experience* is a quality or *way of conceiving*, and admit that there are real internal *senses* (there would be no need to specify "internal"). The usage of understanding the term "sense" only what refers to the outside, obliges us to point out the existence of also *internal senses*, according to us not to oppose to the external ones but to be attached equally to the latter though (and only) qualitatively different.

An example of internal meaning is the "*Sense of Beauty*", another the "*Sense of Music*"; other particular examples are the "*Rhythmic Sense*", the "*Sense of Measure*", the "*sense of Hospitality*" and so on.

Subdivision of the Self and of the brain mass. Musical form and rhythm.

We point out that a physical, organic counterpart of the supposed subdivision of the Self into two parts, can be hypothesized in the division of the brain into *two differently characterized hemispheres* between them.

Moreover, if we assume that the *two hemispheres* represent, at least in part, one the phase of affirmation (conservation and coexistence in space) and the other of confirmation (rhythmic return in time), the existence of the phase of failure leads us to induce that the *cerebellum* is the organic equivalent of this phase consecrated to the movement - an exquisitely changing entity, implying a possible failure and instability at every instant. In fact, the cerebellum is involved in balance, locomotion and physical activity.

In the dance, the cerebellum is essential and intervenes primarily and particularly in the transitions from a "stable" body configuration to another one. The dancer appears in *Affirmation*, also he moves vertiginously in the *failure moment* and finally he *confirms himself* by the gesture of final apotheosis (("*Psicopoiesi, psicologia della creatività e della relazione. Principi generali e filosofici di creatività e di musicoterapia, arti terapie*" i.e. "*Psicopoiesi, psychology of creativity and of the report. General and philosophical principles of creativity and music therapy, art therapy.*" The article is in the website).

The gestures of the dancer sometimes trivialized as ritual or art steps or acquired by the craft, really can be interpreted as a necessary witness of the ABA' form, inherent in the Self, the true inspiration of these same gestures. The ABA' form of a piece of music is essential in music!

In the form ABA', the final phase A' is also often the initial one of a new course, as is symbolically indicated in the sequence

ABA'B'A''B''A''' ...

in which the first triad happens a second, then a third and so on, giving rise to the *rhythm binary* (AB) which - along with the *form* - is another essential aspect of music!

A same phase A' can thus be interpreted both as a final of a triad and repeated as initial of the next (ABA', A'B'A'', ...) acting like ring of junction between two consecutive triads (see the bow).

Sometimes, in music, the final phase is repeated to start a new triad and then the musical form is of the type:

ABA', A'B'A'', A''B''A''' ...

The rhythm generated in this case is indeed *ternary* (ABA' as in the waltz).

A rhythm and accents study is performed in another article dedicated to *attention* and *accents* ("Attenzione, fix e tipi di accenti..." i.e. "Attention, fixes and types of accents ...").

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Summary

When the Self realizes that is limited and, therefore, tends to an improvement of its being, it follows both the need to preserve the Old Self - worth its cancellation - and both the need of arriving at a new Improved Self - worth suffering for its permissible current limitations.

It follows the necessary subdivision - binary - of the Self into two distinct parts: the conservative sibilic part and the innovative sibilic part. The transition from the old to the new Self is articulated, according to the theory of the three moments of the Self, in three phases that are neatly: Affirmation (A) , Failure (B) , Confirmation (A').

In the first phase one has the affirmation of the old Self. The jump from the old to the new self, involves a "failure moment" because the new Self is not reached yet and the old self is in phase of withdrawal. This generates an uncertainty experienced with discomfort. The existence of this or momentary discomfort generated by an uncertain affirmation, about to be abandoned - just as is the fate of the old Self - and the missing confirmation of a new Self not yet reached, is documented by various experimentally observed phenomena, p. eg, the station effect, the magnet effect, the Seasickness. The phase of failure is overcome with the third moment in which it gets the landing to the new Self and the Self finally confirms itself.

The new Self is however still limited and the cycle then necessarily begins again by generating the pulsation of Being with which it attempts to improve and confirm itself every time.

In the process towards a new Self, the innovative parts of the sibilic becomes necessarily creative. This always involves devising a new relationship between "objects or events" that must be chosen. The selection capacity called "attention" is then necessary. The choice brings a stage and therefore a sequential process and it is in fact that the attention works. Sequential functioning is quite characteristic of the left cerebral hemisphere.

The confirmation of itself is obtained when the Self can assert "What I am, Here, Now" or The Self establishes the "Subject, Word, Object" tern.

This triune expression is called the "Triple Essence of Being" and is the result of a sibilic characteristic functioning, at the root of the behaviour also linguistic, that is at the root of the language. This has some connection with the "universal grammar" (of which Chomsky speaks, 1965, 1970).

It is possible that the hypothesis of Chomsky have the own unaware roots in this deep frame structure. The periodic pulsation in search of a continuous improvement, generates the form ABA' (A affirmation, B lacking, A' enriched confirmation of A). This form appears fundamental and is found in dance, in music as a form of the song and as a rhythm and in many other observable phenomena in everyday life.

To decrease the discomfort or distress of the failure with which the Self momentarily rejects himself limited, the Self tends *not* to really shape itself but any object conceived "outside" (i.e. that "It is not the Self") so that this object acts as a "*model*". For the Self, the model is a shaping tool - or an attempted *remodeling himself*. The Confirmation or Affirmation process is stressed (for the very fact that produces and poses a statement) and therefore associated with attention and - but not always - with consciousness.

Consequently, the study of the attention that seems promising in the field of vision is of importance. The *qualities of Being* are the *qualities of attention* (or "*ways*") that occur occasionally with the formation of *accents*. Moreover, there is seen a correspondence - even if not absolute - between the conservative self and the *spatial right hemisphere* and also between the innovative self and the *sequential left hemisphere*. It refers to a correspondence between the cerebellum - the organ of

equilibrium - and the moment of failure (in which a heeling is experienced and the equilibrium appears uncertain, e.g. in seasickness, in car sickness, ...).

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