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**OLD/NEW DYNAMIC, KNOWLEDGE AND A DIALOGUE AS THE  
INTEGRAL COMPONENTS OF THE CREATIVE PROCESS**

Grasping creativity is like trying to catch the wind.

Creativity is more gerund than noun –

more a creating, *a process*,

than a thing to be located

[3, p. 69].

[Italics is our – L.K.]

Creativity is the fundamental characteristic of human nature. The ability of a human being to creativity is manifested in all spheres of life, manifesting itself in small things as well as in the major accomplishments of civilization.

Within dialectical approach creativity is regarded by us: thesis: The main aspect of creativity is novelty (newness); antithesis: The main aspect of creativity is a new world or new interpretation of the existing (old) look; synthesis: Creativity is the combination, new synthesis of the known principles and techniques (use of tropes) – in the past and present plus synthesis of verbal and visual in the English creative discourse.

Hypothesis – is a special form of knowledge, assumptions, which explains the phenomena to be observable and which requires verification and proof to be a scientific theory. Our hypothesis is: 1) old / new dynamic; 2) addresser / addressee dialogical relations; 3) addresser / addressee encyclopedic knowledge are integral components of the creative process.

All creative thought springs from a base of cultural knowledge as well and is therefore, by definition, part of a cultural tradition – even when it breaks with tradition [6, p. 68].

Creativity is a phenomenon that is constructed through an interaction between producer and audience. Creativity is not the product of single individuals, but of social systems making judgments about individuals' products [4, p. 314].

Every *new* thing is an adaptation, and every adaptation arises right out of the bosom of old processes and is filled with old matter [1, p. 218]

The human act of creation, basically, is a personal reshaping of given materials, whether physical or mental. There is not a wall of partition but continuation between the “*new*” and the “*old*” and this makes the generation of novelty dependent on processes of socialization and acculturation [2, p. 313].

Everything new is actually well-forgotten old.

Knowledge is power.

It's good for art to make us think, to give us a shared experience that creates a dialogue, makes us talk to each other, including strangers [5].

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