

THE PRINCIPLE OF GLOBAL AXIOLOGY VERSUS THE THEORY AND SPECIAL METHODOLOGY - THE THEORY AND GENERAL METHODOLOGY OF CREATIVITY

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Abstract

The format Principle of Global Axiology - Theory of Creativity assembles reverse-retrievers the process of transcending the special theory and methodology in general theory and methodology of creativity, reported to the revaluation of the permanence of Einsteinian truth, "Science without religion is lame, religion without science is blind" of the four ever-synthesizing representative appendices: The General Theory and Methodology of Creativity marks the advantages of the diurnal preoccupations of the intellectual, placed in the service of the pleasure of movement on the table of values of the world. From the vibrational-interferential point of view, we insist on an open communication of the author (L.B.) with prominent figures of the historical time, of the present time, of the future in a continuous remark, from authenticity to universality and from universality to authenticity. Continuity is represented by the addition to eight well-known theories of creativity (psychoanalytic theory of creativity, gestalt theory of creativity), behaviorist theory of creativity, cognitive theory of creativity, humanist theory of creativity, associative theory of creativity, factorial theory of creativity, the cultural (interpersonal) theory of creativity) of the last two hours: the special theory of creativity and the general theory of creativity in the practice of TMGC / Theory and General Methodology of Creativity.

Keywords: education and creation, scientific creativity, art of education, philological-centrally culture, PAG, TMSC, TMGC, transcendence

1. THE PRINCIPLE OF GLOBAL AXIOLOGY

PAG in our interpretation (10 fulfilling possibilities/exigencies), with reference to J. Dewey, is "the plan on which education is conducted", according to Lucian Blaga "the second skeleton of man". Opposite the seven initial possibilities-in crescendo: eight, nine (previously connected), in present are ten, the display of the tenth we connect it here:

Ten (X) possibilities of evidencing the axiological completions:

- Resignation of the common ideal of life: return-ascension;
- Focusing on the triptych of the formative-informative determinism: education - creation information;
- Connection to Poincare's algorithms: logic demonstrates - intuition creates;
- Autonomy and the Absolute - criteria for highlighting the quality of fullness of content;
- The four functions of research philosophy: observation, analysis, synthesis, speculation - daily exercise to estimate the truth of knowledge;
- Correspondence: PAG-PLS-MVPF-MECA = TMSC-TMGC ascending axiomatic process;
- The parts and the whole - "Evidence versus Truth."

Definitizations:

A. PAG - coordinating epistemic center of the world of the interpretive whole.

B. PAG - epicenter of annihilation of the two forces of evil, which are three:

- the disorder caused by the warlike contradictions between people;

- lack of freedom in the trial judgment;
 - the non-functioning of the law of knowledge in the three hypostases of becoming: communication / information - creation - resignation.
- C. **The three forces of full morality:** good - beauty - truth (love, faith, hope) are conditioned by one - *Wisdom*.
- D. **The joints of interpersonal feelings** (ethical-aesthetic-moral) foreshadow the interaction of interference couplings / de-couplings with the power of the *Corpus callosum* - *Corpus of grace*: spirit-matter, content-form, knowledge-fulfillment, differentiation-interference, creation-procreation.
- E. **The Empire of the Great Graces / Great Virtues**, permanence of the formative determinism within the **TMSC - TMGC**.
- F. **PAG** - resignation of the common ideal of life through: return-ascension.
- G. **PAG** - mobilizing interactive balance: physics - metaphysics, communication - information, ecology-economics, theology-teleology, theory-methodology.
- H. **The ten possibilities of PAG** - the backbone of the general philosophy and axiology of education.
- I. **Legislation of the Principle of Global Axiology** - Act of Triumph of the verticality of the entire human race.
- J. **The Principle of Global Axiology** - Imperative of Primordial Time. [6]

2. CREATION AND EDUCATION IN THE CONCEPTORS VISION

Opposite the interpretation of the key term **creativity** as "the designation of the personality formation", the psychologist J. Allport comes with the conviction: "*creativity cannot be limited only to some of the categories of manifestation of personality, respectively to skills (intelligence), attitudes they are temperamental traits*". In the specialized literature, we find that even, but especially after 1950, the notion means **inspiration, talent, giftedness, genius, imagination** or creative fantasy. *Inspiration*, being determined as *a psychic state of strong tension with a variable duration*, during which the future idea or the new solution outlines in general. *The essential attributes of inspiration* are **1. spontaneity and 2. affective vibration**.

A special interpretation of this lexeme - **creativity** - we find in the works of contemporaries. As for the hypotheses of W. Duff's theories, they belong, in this view, to the eighteenth (XVIII-th) century, being formulated starting from the analysis of the intellect of geniuses such as Plato, Shakespeare, Descartes, Bacon, Newton or Berkeley. **W. Duff being the one who distinguished three faculties of the creative mind: imagination, judgment and taste**, which he considers the main components of genius (Duff, 1767, p.64).

Namely, the format of the nominated duality (Allport-Duff), incites the achievement of the defining goals proposed by Albert Einstein in the work "How I see the world" [11, p. 280]: "1. Those instrumental goods that are meant to serve to maintain the life and health of all human beings **must be produced with as little labor as possible**. 2. Satisfying physical needs is indeed an indispensable condition of a satisfying existence, but it is not in itself sufficient. To be satisfied, *people must: 1.) have/create the opportunity of developing their intellectual and artistic powers to their full potential in full accordance with their personal characteristics and native abilities; 2.) to respond to the need of creating an accessible environment for creativity.*" (that personality formation to what referred Allport).

1. The first of these two purposes is the possibility of promoting all scientific research - *freedom of expression* and training in all realms of intellectual work. "*This freedom of expression* is indispensable for the development and expansion of scientific knowledge - a finding of great practical importance. *In the first instance, it must be guaranteed by law*. However, laws alone cannot guarantee freedom of expression; in order for any man to be able to express his views unpunished, *a spirit of tolerance must*

reign among the entire population. Such an ideal of external freedom cannot be fully achieved, but it must be constantly pursued in scientific thought, and philosophical thinking, and creative thinking, in general, must be promoted as much as possible.” [A. Einstein/ 11]. In fact, **the priorities of TMGC** must be precisely these - creating an environment with a predominance of the spirit of tolerance, offering working conditions that guarantee adequate creative / formative possibilities, in Einstein’s remark.

2. In order to achieve the second goal, that is *the possibility* of spiritual development of all individuals, a second way of thinking and acting is needed; compared to those highlighted above, “*the possibility to develop their intellectual and artistic powers to the maximum in full compliance with personal characteristics and skills*”. Talkative in this regard is Figure 3: *MVPF at level of TMSC*. Or, this is the reason for our professional concerns by which we insist on focusing on PAG. The methodology in question, as well as any other methodology included in the formative parameters, has / designates its guiding principle on the basis of which it is founded and re-engages in praxeology.

The Contemporary psychology claims that **being creative** means **to create something new, original and appropriate to reality**. To create means: to make exist, to bring to life, to cause, to generate; to produce, to be the first to interpret the role and give life to a character, to compose quickly, to give birth, etc.; creative is the one that is characterized by originality and communicative expressiveness, is imaginative, pioneering, inventive, innovative, etc. The Romanian expert Al. Roșca is of the opinion that, due to the complexity of the phenomenon of creation, it is unlikely to reach a unanimously recognized definition, because each author emphasizes different dimensions. Thus, it is shown that according to some authors, **creativity is the ability or capacity of the individual to produce something new** and valuable, and according to others, **it is a process** through which a product is made (Al. Roșca, 1981, p.16). In our view, it is both, see the considerations of the undersigned regarding the. According to P. Popescu - Neveanu, creativity presupposes a general disposition of the personality towards the new, a certain (stylistic) organization of the psychic processes in the personality system (P. Popescu-Neveanu, 1987, p.52). And Margaret A. Boden (1992) inventoried the definitions of creation recorded in various dictionaries, concluding that in general creativity consists in “making combinations of old ideas”. New combinations must have a certain value. “Creativity is a rather vague and somewhat imprecise concept.”/ Michel and Bernardette. (Oscillating between relative and absolute - n.n / L.B.)

TMSC - The Theory and Special Methodology of Creativity, in our exercises, requests **MECA - Methodology of Evidencing the Axiological Completions** for the training of the philologist professor in order to determine the gradual level of evidence of axiological / philological-centric accomplishments in relation to the level of capacity / intelligence of the one involved in the **MVPF** process. Opposite the current trends of the disciplinary curriculum, the current requirements of the performing environment, there is a phased activation of the theory and methodology in pre-university education (partnership stage), postgraduate, in accordance with the conceptual model to be followed. Confidence in one's own strength in determining the evidence of the truth of educability - creativity in the process of forming philological culture - is due to focus on **PRF, PLSF**, the two principles of Coșeriu: 1) *creativity* and 2) *otherness*, **PLS = PAG**. On this wave of the conceptualization *education - creation, creation - education* we allow ourselves to refer to the situational logistics of Petru Ioan. In his masterpiece "Education and Creation ..." he informs us that "he illustrated a practically infinite approach ..., since the concepts that came to our attention are "total" and yet, "reflective", are combined - in one way or another - each with each. “*Creation itself is not possible without learning*” (i.e. without education, without preparation, without training, without apprenticeship, etc.) [13, page 9-10]. In the interactional education-creation format, we approach “*The propaedeutic character of logic as (super)science*”, through which the same researcher urges us “to learn (*docet docere*) and teaches us to teach others (*docet discere*)”; to enumerate representative truths as the way “the only one that not only wants to make people who know, but also can do them (Augustin, loc. cit.; apud Anton Dumitriu, *The theory of logics*, Ed. Acad., Bucharest 1973, p.118.); because it allows us to know how to proceed in all other sciences, be they theoretical sciences, practical sciences, or poetic sciences (Albertus Magnus, commented by Anton Dumitriu, in op. cit., [3], p.121.) , and the way of knowing (*Logica est modus sciendi*: Duns Scotus, *Quaestiones super Porphyrium*, 1, 87, A; Cf. Anton Dumitriu, *The history of logics*, [2], p.123.) and *the way of speaking correctly* (Augustin, loc. cit.; apud Anton Dumitriu, [3], p.119.); because it leads us to the “principles of all methods”, to the “way of proceeding in all sciences” (*Logica ... docet modum procedendi in*

omrabus scienticae / Thomas de Aquino, Ad Boethlum de Trinitate, A, 132; apud Anton Dumitriu, op. Cit., [3], p.120). [P. Ioan / 13]

3. THE SPECIAL THEORY AND METHODOLOGY OF CREATIVITY

"The more you trust others in the process of discovery (XV), the more you must be able to control their judgment." (F.D.E. Schleiermacher)

The present technology carries the load of covering the theories of the professional specificity at the level art of word - art of education ("6-to-6") in estimative exertional methodological format: **MVPF - MECA = TMSC**.

3.1. Methodology of Conveying the Formative Powers

MVPF substantiates the perspective of conveying the axis of values, which, in our philological-centric exercises, represents the binomial of interpretive art "6-to-6": *six theories of word art - six theories of paideia art* in progressive estimation: *education-creation-research*. Practicing this methodology / MVPF in all proportional complexity (six-to-six) assembles the three functions of creativity in the completeness of PAG: 1) *social function*, 2) *psychological function*, 3) *pedagogical function*, in one - (the fourth) *technological function*.

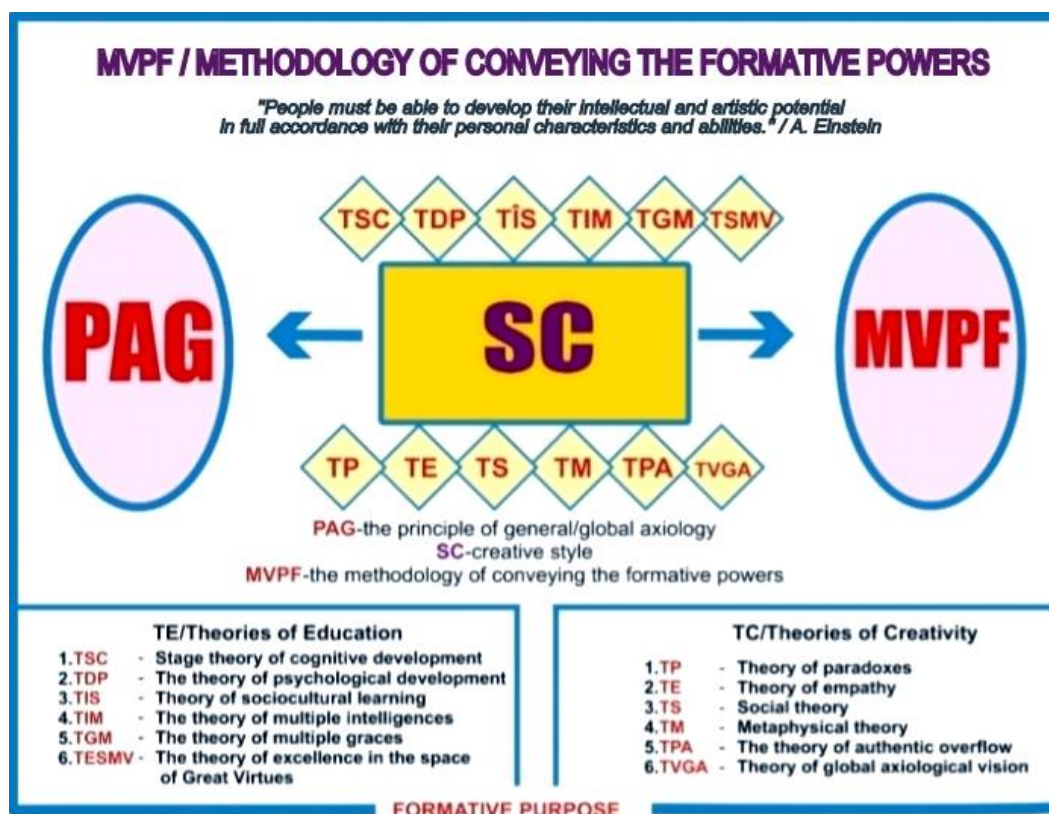


Fig. 1. MVPF / Methodology of Conveying the Formative Powers

It should be noted that if the first three pairs of theories of the interpretive binomial by parallel **TSC-TP**; **TDP-TE**, **TIS-TC** contradict and associate with each other both vertically and horizontally becoming, those in category 4 and 5 dialogue more vertically: **TIM-TGM**; **TM-TPA**. Those of numbering 6 are those that bear the purpose of full generalizations on both sides of the manifestation of the style of the creative self.

By synthesis, **MVPF** substantiates the perspective of the conceptual syntheses of Teresa Amabile in Freudian permanence (myself-self-superego), which, in our philological-centric interpretations, assembles the interaction / interactive unity of the binomial of interpretive art theories concerned: *SIX THEORIES OF THE ART THEORIES OF PAIDEIC ART* in vehicular three-partition: *EDUCATION-CULTURE/CREATION-RESEARCH*. When practicing this methodology - **MVPF** - in all its proportional complexity (six - to six), the role of the teacher is a vehicular / managerial one of the strategist in a progressive inter-trans-disciplinary process: *opposition-association-generalization*; weighing every time from the start of multiple graces to the efficiency of multiple intelligences on the scale of Great Virtues / Great Graces, opposite to the engaging of the two formative vectors in action (*word art - paideia art*) in integrative evidence - specific creative style - fact by which takes shape **TMSC** / *special theory and methodology of creativity*. During the path of knowledge, the individual is invoked to respond to the imperative of double engagement: his own internalizations according to the *Principle of the Sovereign Inner* monitored by the *Corpus Callosum* as an intimate volitional register and external demands, according to the *Principle of Global Axiology*, accessed by / on the body.

3.2. MVPF - Six Theories of the Art of Word /interactive philological-centric format/

I. The Theory of Paradoxes. It is the theory that acquires axiomatic preponderance through the well-known *law of unity of opposites*. The theory of paradoxes finds that the joints of *misunderstanding* in education, culture, science / research lend themselves to theories of *understanding* in the hermetic-hermeneutic sense of practice: the theory of grammatical interpretation, the theory of psychological interpretation. (F.D.E. Schleiermacher. "Hermeneutics" p.49-168, Polirom, Iași, 216); "The theory of literary-artistic interpretation (Vl. Pâslaru): "The theory and general methodology of creativity..." (L. Botezatu, p.131-139 in "Pedagogical innovations in digital era", 6-th edition, Chisinau, 2019). In order to convince us that in this world of paradoxical polemics, of evidence of paradoxes in general, the role of PAG / Principle of general / global axiology (ibid.) is a coordinative / vehicular one, epicenter of the three-partition of self-engagement: *education-culture/creation-research*. The effects of PAG in everyday reality acquire artistic reflection from the positions of harmonization / unity of opposites, therefore, from the positions of excellence in the space of the Great Virtues.

II. The Theory of Empathy. Th. Lips distinguishes four kinds of empathy: natural empathy, aesthetic empathy, dispositional empathy, social empathy. In the representation of P. Andrei's "Philosophy of Value": "An object has the greater aesthetic value the more we can transpose into it and the more we find it more important for our personality" (p. 181). After us, there is also the fifth type - *captive empathy*, which embraces all four. (See L. Botezatu. "Affective syntax and the method of emphatic analysis", p. 24-38, "Creativity in the formation of the philological culture" /first edition, Comrat 2018).

III. The Social Theory approaches the aesthetic value, from an interpretative-continuous position: return to the essence - ascension through / in spirituality - connection to PAG / principle of global axiology. Thus, we understand that "any aesthetic work includes two structural-phenomenal factors: form and content, which collaborate producing the beautiful work - the form being individual, *related to style*, and the content - *to social*, because any artist is inspired by social-lived phenomena in personal form". (J. Buckhard, "Ästhetik und Sozialwissenschaft", 1913). To what extent does the given work relate to the social order, to the integral relation: PLS-PAG?

IV. The Metaphysical Theory. In the case of this theory, Fh. Th. Vischer pedals on absolute beauty, less dependent on our subjectivity, resonating with universality through associations and dissociations. Or, this is what Mihai Cimpoi does in his work "The Model of Existence Eugen Simion" / Romanian Cultural Institute, Bucharest 2018 in the essay "Ion Creangă: The Cruelties of a Jovial Moralist" (p. 241-243). If we take into account the findings of Ed. Le Roy: "Art is philosophy before analysis, criticism, science: the aesthetic intuition is the metaphysical intuition born, advanced to dreaming, which does not go until the test of positive verification. At the same time, philosophy is the art that succeeds science, which relates itself, the art that takes as its subject the results of analysis and is subject to the requirements of a rigorous critique: metaphysical intuition is verified, systematized aesthetic intuition." / P.Andrei, "Philosophy of value", p.180. It is this fact of progressive intuitiveness: verification - systematization records the valences of aesthetic principle of metaphysical theory, par excellence: *metaphysics as part of philosophy*. Or, the synonym of the term philosophy is theory. The connection to the PAG refers to

objectivity, to the principle of formative responsibility - to the metaphysical theory in the same line. Intuition, an integral part of metaphysics, is the result of an anticipatory reaction of a synthesizing response, in the key of the affective intropath. The interdependence of the present theory with the theory of empathy is perceived at the level of "transposition of the self into another". Namely, "this aesthetic sympathy configures the general core of any aesthetic pleasure" (Th. Lips, op. cit., p. 362-363)

V. The Theory of Evidence of the Authentic Overflow / TEPA has the character of spontaneous excellence in phenomenal as the finality of the textual analysis as a whole: philological-centric training - the receiver of literary art in unison with the author's feelings, of the interpreter of the artistic word in depth. TEPA, in view of the two constitutive methodologies MVPF and MECA (reporting the capacities / possibilities to needs), enunciates its articulation in integrated ethics-aesthetics: reader-literary character; individual-partner; author-receiver-interpreter-operator, tongue-spirit-datum.

TEPA functions:

- Spontaneity of authentic experience;
- Emphatic-phenomenal concept: pleasure of pain, dedication, manifestation;
- Main epistemic support: return - elevation;
- Indicator of formative capacity: autonomy-absolute (*ethical-aesthetic*);
- Phenomenological interpretation: grammatical-psychological-imagistic;
- Formation of value through value: "personality creating cultural values - absolute value";
- Perfective psycho-technological support: focus on awareness / personalization;
- Evidence of a phenomenal style of creative resignation.

TEPA in co-portability: **PLS-PAG = MVPF-MECA** - phenomenal authentic function [7]:

- The being speaks phenomenological Mihaicimpoian on the vertical of the principle of the sovereign interior.

VI. Theory of Global-Axiological Vision / TVGA in the remark TEPA and MECA reporting to PAG, is complementary to the two recent theories and methodologies of creativity: TMSC-TMGC.

TVGA substitute functions:

- Representative creative style;
- The subject of quality - a measure of structural-phenomenal unity: content-form, depth-surface, part-whole;
- Philological training - open association process;
- PAG - coordinating epicenter in the world of the interpretive whole;
- Excellence in the phenomenal: from the authentic to the universal.

Details on **TVGA / Theory of Global-Axiological Vision** can be found in the following chapters of this work. The criteria of value determination in the key of the global-axiological vision remaining to conform (theoretically and methodologically) on the same emphatic-appreciative wave: *autonomy - absolute*. In this context we add that the fame of the Nicole Dabija's meaning summarizes without delay in / from the grace of the self to bring them together in a single perspective, that of the truth of global predictions - "*the third eye*" - which, being connected to modernity-postmodernity, exalts in multiple value interpretation on Eminescu's motif: "*from the inside out the light flows*" and "*from the outside in ...*". The given verdict represents *the very key* to the encryption / decipherment of the representative unicity in the applicative-re-taking valence. TVGA configures a unitary concept of contesting / conforming to the priority truth "Personality that creates cultural values - absolute value", vis-à-vis the mastery of the two adjacent methodologies of education and creation: MVPF- MECA, in co-report access on PLS-PRF/C- PAG, in the format - six theories of word art in a continuous creative process: 1.

*The theory of paradoxes; 2. The theory of empathy in its four displays; 3. Social theory; 4. Metaphysical theory; 5. The theory of evidence of authentic overflow (in the manifestation of the specific individual style of creativity; 6. The theory of global-axiological vision, each of them in the prevalence of characterological functions: **mastery of the articulation of the artistic word**. From Platon science - the aesthetic value is included in the moral value. **The moral value is absolute**, and its other conventional values are subordinated, determining it in a plural-valence way.*

*Logical values are considered as elements of moral value. Aesthetic value (artistic beauty) is on the same plane as good and truth. "Aesthetic value is absolute", agrees the same philosopher of value Petre Andrei, "because its source is other than good and truth", is, in our opinion, the externalized essence of the subject of quality, genetically springing from the longing to manifest **the pleasure of giving**. In aesthetic value, **spontaneity** is the culminating factor of engaging one's own state of mind in value self-determination. Thus for the writer the process of creation can be nothing but an irradiation of the finding of the self in eternal resumption (search - retrieval). It is the fact of our attitudes in the following. "In their calibration, convinces us Th. Lips, values can generally be *heteronomous and autonomous* (i.e. at the same time, at the time of their definition). Values are heteronomous when they are imposed by someone foreign to us, outside our self"(an authority dependent on the social norm - our note); *but they are autonomous, because the norm of beauty / sublime is given by the subject alone*. Therefore, the grid of self-determinations in this context is specific of Mihai Cimpoi to all contingencies of compliance norm: ethical-aesthetic, historical and logistical. It is the truth by which we agree that in the history of universal literature, the ratio of the evidence of aesthetic value coincides with the relation of attitude of the ethics of the sovereign interior. That said, based on the alleged exercises, the affective syntax, in the format of the theory and methodology of evidence of authentic overflow, is a substitute for evidence of philological culture formation as the inter-activation of all six theories of constructivist creativity from/through which it remains ethically-aesthetically phenomenal. The valuation/ revaluation of the creative potential, in the convention of the syntax of affective ethics-aesthetics, centered on the same *free will of our modernist-postmodernist internalizations*, allows us to conceive things in an extraordinary structural-methodological format, permanently relevant to the following.*

3.3. MVPF - Six Theories of the Art of Education

The first four of this category of pedagogical art theories are recommended in the methodological guide "*Education centered on the learner*" (p.11-13, CEP USM, Kishinev, 2009), adapted by us, during the philological training, at PAG, fact by which, in the interpretation of our rich experience, the last two theories of the denominator-six were born.

I. Stage theory of cognitive development (Jean Piaget)

- Intellectual development goes through several stages or successive steps.
- The individual, from childhood to adulthood (during adulthood) goes through the same stages in their development, but does so with different steps, so age does not overlap with the stage. (Reference to *the theory of paradoxes* - intensifies the process of harmonization/ graciousness - o.n. / L.B.)
- Stages are steps towards increasingly sophisticated ways of thinking. With each stage the learner goes through certain operations as organized mental structures (in the key: *multiple graces* - o.n. / L.B.). The new stage does not exclude the previous one, the new conditions overlapping the previous ones. If at one stage, certain operations have not been assimilated, at the next stage the learning difficulties will be inherent.
- Development (learning) is the reciprocal constant between the process of assimilation and that of adaptation. By assimilation, the action agent correlates the object with the already existing scheme, by adaptation, it modifies its scheme according to the object. Understanding occurs only when these processes are in dynamic equilibrium (*multiple graces = multiple intelligences* - cf: /L.B.).
- In ontogenetic development by learning, the interested party submits the objects or phenomena of his assimilation schemes (*multiple graces / multiple application configurations* - n.n.): "conformed

to the complex process of pardon: to apply, to cut (sensorimotor intelligence), to series, to qualify (logical operations), subtract, add (numerical operations), relate phenomena (causal explanations), etc”.

II. The theory of psychosocial development (Erik Erikson)

- Development is a process of integrating individual biological factors with educational and sociocultural factors.
- Throughout life, man crosses eight polar stages, reflected in the central thesis: the developmental potential of the individual is fulfilled throughout existence until the stage of the Great Virtues, according to us.
- Each stage is sensitive to the acquisition of certain qualities (trust, autonomy, initiative, diligence, fidelity, love, wisdom, care and especially worthiness), which, from one stage to another, remain, accumulate. This crossing occurs as a result of crossing a new development crisis. Crises arise from the conflict between the possibilities of relating the person and the requirements of the environment.
- The stages follow in a certain sequence and have a certain structure. Each study can be positive or negative, and ultimately result in a largely positive or negative empathic / psychological product that marks the further development of personality.

III. The theory of sociocultural learning and the area of next development (L.S. Vygotsky)

- New information is acquired daily, embedded in everyday events and acquires significance by virtue of its relevance through its importance, complexity, interactive nature and social character of experiences in the same common denominator with social theory as a theory of creativity.
- In the context of development areas we differentiate: the area of current development, ie the “space” of the requests in which the subject solves the problem situations independently, the psychological structures are mature; the area of the next development, ie the space in which the learner comes to solve the problem, but only with the help of the adult, remaining the willingness to accept and take advantage of help at a certain stage of intellectual development. (See the Organization charts: “*Linguistic and literary study of students* ”; “*Feedback and Grace at the partnership stage*” / cf: LB).
- Psychological structures are in the process of intropathic development.
- The orientation of the educational process towards the area of the next development is an a priori condition for the formative education.

IV. The Theory of Multiple Intelligences / TIM (Howard Gardner)

- Any uniform way of teaching is obviously unsatisfactory, since every student is so different.
- Each person has a certain type of intelligence, which determines the efficiency of knowledge assimilation, intellectual engagement, professional involvement, internalization and explanation of relationships, successful self-expression.
- So far, references are made to nine types of intelligence: corporal-kinesthetic, linguistic, logical-mathematical, logical-spatial, musical, interpersonal, intrapersonal, and existential.
- The educational process, planned and carried out from the perspective of multiple intelligences, conditions the focus on individualization, facilitates interaction with the world, ensures and supports success in self-expression, strengthens self-image and sense of competence.

V. The Theory of Multiple Graces / TGM (Liuba Botezatu) configures multiple movements on the world value table in the conversion process:

- Focusing on skills “*knowing how to make grace*”, space and time.
- Keeping new epistemic configurations active.

- Converting possibilities into necessities.
- Exercising the possibilities of value evidence in terms of: diagnosis - prognosis - procreation.
- Return to essence - ascension through spirituality / into the Great Spirituality.
- Constructive supplementation of preferences.
- Favoring the impact of value records: creativity-intelligence.
- Syntax-logical access - formation of philological-centric culture.
- Tripartite quality assurance (cognitive, ethical-aesthetic, digital).
- Focusing on PAG in a complex value process. (Fig. 2)

VI. The Theory of Excellence in the Space of the Great Virtues / TESMV (Liuba Botezatu)

- Transcending the specific interpretive style into a phenomenal style.
- Value interference: multiple intelligences - multiple graces.
- Triadic integration: logical, ethical-aesthetic, digital.
- Professional advancement: PAG-MVPF-MECA = TMSC-TMGC.
- Excellence in phenomenal: Man, horizon of the Great Virtues.

What matters in an interactive-retroactive functional formative process / system is the close interrelation between the six related theories of Paedic art: especially between the fourth - *the theory of multiple intelligences* and the fifth - *the theory of multiple graces* that merge the antecedents into one - the sixth - *the theory of excellence in the space of the Great Graces / Great Virtues*. In this new world of post-modernization, the theory in question - *of excellence in the space of the Great Virtues* - mostly requires access to *autonomy*, therefore access to self-engagement absolutely as *free consent* - operation, circulation of multiple possibilities / multiple graces of evidence of accomplishments in the remark of the revaluing self. In a complex educational-creative process, *type six - at - six* is the close interrelation between those couplings of the entire training block. (Vlad Pâslaru) [19]:

- the interaction of determinative thinking and reflective thinking, with priority given to reflective thinking and the necessary determination of the objective subject;
- the explanatory-projective value of the principles of education;
- the universal character of the principles of education, manifest in their capacity to regulate all fields of education (epistemological, teleological, content, methodological);
- classification of the principles of education according to the sphere of knowledge from which they are deduced and the scope of application for which they are proposed.

3.4. MAX. (MECA) and MEF (MVPF) between authentic and universal

Perspective goal: Recovering *the crisis of the unit lost* in philological engagement.

Immediate goal: Revealing the depth of the interpretive uniqueness (hermetic-hermeneutic): grammatical level - psychological / psycho-intellectual level - technological level = phenomenal.

- Longing, a measure of the authentic overflow.
- Longing, exertive emphatic datum: autonomy - absolute.
- Longing, a form of evidence of self-fulfillment.
- Longing, the uniqueness of the interpretive content:
 - *pleasure of pain*;
 - *pleasure of giving*;

- *pleasure of return-ascent;*
- *pleasure of evidence / resignation;*
- *pleasure of excelling in the phenomenal.*

Longing means: hope, faith, principle, transgressive ontological concept, project, process, knowledge - modeling - resignation - engagement/affirmation.

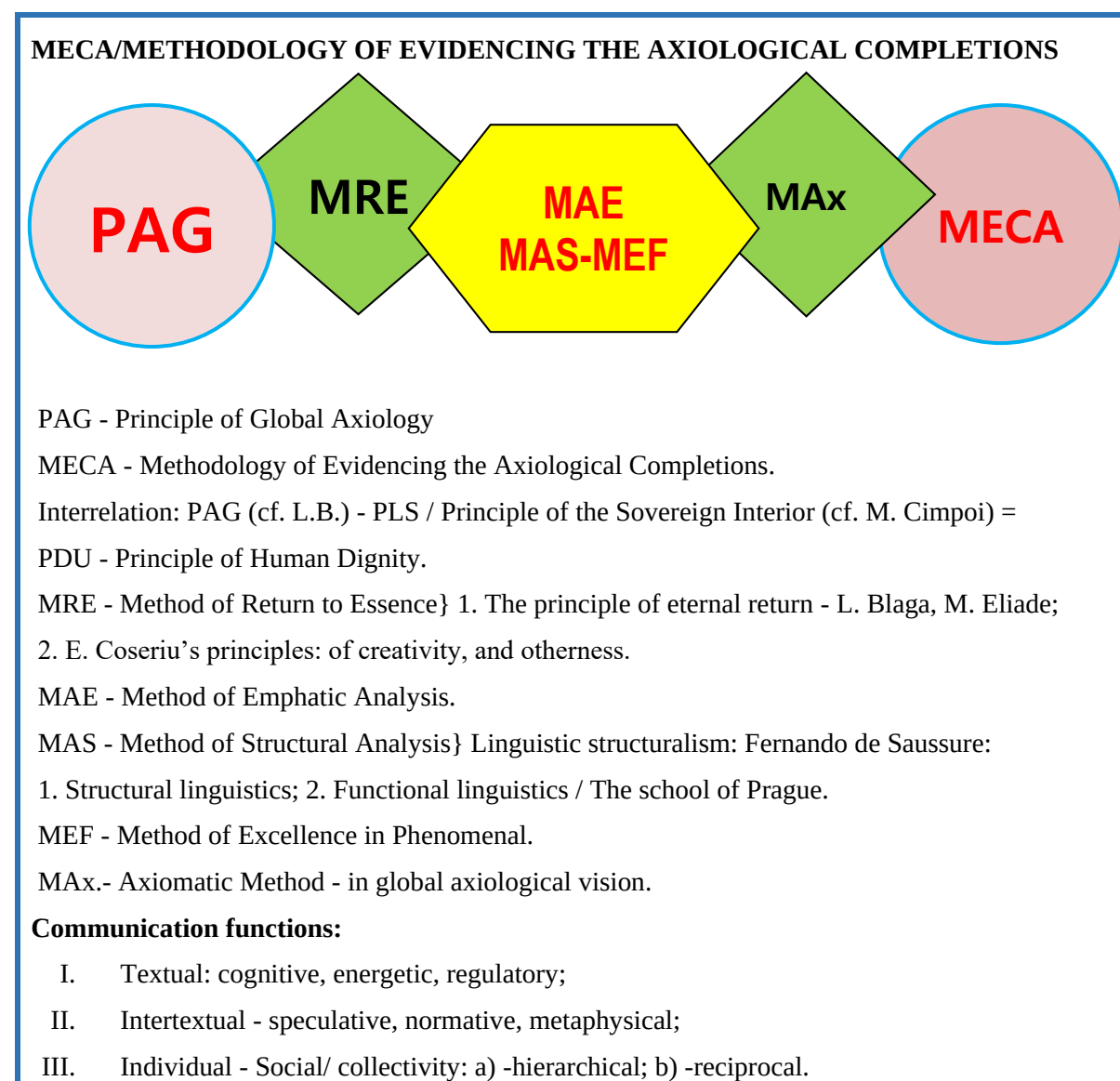


Fig. 2. MECA / Methodology of Evidencing the Axiological Completions [4]

Source: Liuba Botezatu <https://www.scientific-publications.net/en/article/1001324/>

PAG-MECA-MVPF Correlation / replacement functions:

- Compliance evidence indicator;
- Unitary hermetic-hermeneutic concept: at the three structural levels: grammatical, psychological, technological: theory-technology; knowledge, practice, process;
- Triple phenomenological vision:

- I. *The being speaks by itself in Kant's way, beyond appearance;*
- II. *Appearances speak by themselves in Husserl's way, as much appearance, as much being;*
- III. *The being speaks phenomenological in M. Cimpoi's way on the vertical of the sovereign interior.*

The purposes of the MECA are those related to the translation into life of the ten possibilities/exigencies of Graciousness, at the level of the Principle of Global Axiology [1]:

- The possibility of returning to the essence;
- The possibility of creative re-consignation of the self;
- Capacity for continuous training - circulation of formative potentials;
- Possibility of option;
- Possibility of self-regulation;
- Ability to connect to a common ideal of life;
- The ability to ascend through spirituality;
- The possibility of conveying the formative potentials;
- Ability of re-consignation of the Principle of General Axiology - global axiological space of human fulfillment;
- Possibility to evidence the axiological accomplishments.

By synthesis, the mystery that covers us is the subject of quality resumed in all chapters of this paper to highlight the truth that a professional culture in philological training, focused on the **MVPF-MECA** relationship, from the beginning puts into play the quality mark, therefore the **TMSC** brand. **MAS** / *method of structural analysis* implies the *method of phenomenological evidence* / **MEF** because the *axiomatic method* / **MAx**. to say his last word: the end crowns the artwork.

Language, communication are specific ways of highlighting the culture of integration in the professional, in the remark of the hereditary mentality. Congenitally, each individual, at the level of the entire operation, presupposes two modeling conditions for self-exteriorization:

- 1) *the condition of the intimate universe - the genetic respondent;*
- 2) *the condition of the social universe - the reaction to the environment, the reaction of the environment as an expression of the excellence of the oneself in datum, in the phenomenal.*

If at the level of the environment / formative space, the hegemonic function of representation / contestation of the fullness of spirit / spirituality belongs especially to PAG, then at individual level of interpretation belongs to *the principle of sovereign interior* / *PLS in permanent engagement on the same PAG*; both functional indices finding their proper place in the word, in the language of expression. Both *I - The Other* co-reporting agents, in coupled-localized evidence: writer-manager, individual-collectivity/society, are predisposed to work together at the bar of the interpretive uniqueness; the evidence-appearances bearing their engaging senses on the measure of a quality motivation. By practicing this *methodology of evidencing the axiological accomplishments we have the opportunity to demonstrate competencies*, to validate the results.

Passing through the chain of anthropological structuralism of Claude Levi-Strauss, regarding the categories of strict and free logic, built on assertions generating structural-symbolic models, we focus here on the following imperatives: how we interpret the right operation of our constitutions / reconstructions as nation in the big picture of the world? For what reason and to what extent does the structural analysis of Levi-Strauss, which once proved its full effectiveness in the study of fixed social forms, today confronted with the complex reality of life, of society as a whole, becomes increasingly

insufficient? What did it lack from the very beginning and what else does the supposed interpretation need today to regain its coveted prestige?

During the course of knowledge, the individual is invoked to respond to the imperative of double fulfillment: a) his own internalizations according to *the principle of the sovereign inside* [3], monitored by the *Corpus callus* [2] as an intimate volitional register and, by external requests according to *the Principle of global axiology* accessed by/on *Corps of graciousness* - integral harmonizing process of engagement / revaluation of the self in social.

4. THE GENERAL THEORY AND METHODOLOGY OF CREATIVITY

“- Are various theories possible in designating of the same object of research?

- Yes!”

Both the question and the answer belong to the Russian psychologist A.A. Leontiev, "if we refer to various conceptualizations in initiatory representation and act at the same time according to the diversionist logic, if at the basis of multiple activated interference theories are various technological / methodological interpretations in an obvious philosophical integrity" [14].

In this sense, our initiation - **TMGC** - focuses, as we have mentioned countless times, on PAG - a formula adjacent to multiple constructivist principles: in *MECA / Methodology of Evidencing the Axiological Completions*. Interrelation: **PAG** (LB) - **PLS** / *Principle of the Sovereign Interior* (M. Cimpoi) = **PDU** / *principle of human dignity* - **PRF** - *the principle of formative responsibility, versus PFCF* - *the principle of forming the philological-centric culture* (L. Botezatu). **MRE** - *the method of return to essence* / *the principle of eternal return* - (L. Blaga, M. Eliade). **MAE** - *method of emphatic analysis* - *analytical principle*. **PLSF** - *logical-semantic and functional principle*. *School of Prague* - **MAS** - *method of structural analysis* - *Fernando de Saussure*. **MEF** - *method of excellence in phenomenal*. **MAx.** - *the axiomatic method* - *in axiological global vision* - *the principle of axiomatization*. **PLA** - *the principle of free will / freedom in education-creation*.

The “*Theory of Sets*” format [12] works in this way to the evidence of the Ten Contemporary Theories of tributary creativity - TMGC in the summary:

The General Theory and Methodology of Creativity marks the advantages of the diurnal preoccupations of the intellect, in the service of the pleasure of movement on the table of world values.

TMGC configures the leap of creative individuality in the double manifestation of the generative relative truth - absolute truth:

- Speculative value process: return to essence-ascension in / through spirituality;
- Eruptive value product: the spontaneity of the authentic overflow into phenomenal.

TMGC, at the absolute degree of accomplishments, has an abrupt procedural character, transgression / transcendence of the authentic overflow into phenomenal. This is one of the factorial reasons for recognizing the truth that at the basis of the creation of the world, evolution - evaluation - change - modeling, the three underworlds of the world of the vibrational universe find interference application: tachyons, bradyons, luxons, *in the Einsteinian continuous circuit, in the permanence of the fifth universal force: the force of unification through love*. An undoubted truth in this sense is represented by *PCD/the principle of continuity of becoming* in possession of the *eight known contemporary theories of creativity* under the insignia of the most important designers in the field, conformed by us to the ninth - *the special theory of creativity in the first stage of the tenth* - the general theory of creativity, in a continuous theoretical - methodological regime:

I. The psychoanalytic theory of creativity (individualized specific character - o.n.) Psychoanalysis can be considered a theory with implications for *knowing the creative person*, but especially of *the creative process* with reference to a concrete environment of existence, of social interrelations. **S. Freud** explains *the phenomenon of creation starting from the theory of sublimation*, considering that the phenomenon

of creation can be determined, generated by *the tension caused by the tendencies, the impulses repressed in the unconscious*. S. Freud's dissident, **A. Adler**, sees creativity as *a means of annihilating the inferiority complex*, specific to the individual.

II. The gestalt theory of creativity (marks the part-whole balance, the interaction: process-product-environment, creative / intuitive thinking related to the whole). **W. Köhler, M. Wertheimer, R. Arnheim, R.L. Mooney** are the initiators of the *gestalt theory*, which involves *understanding a problem by intuition (insight), and not rationally*. **Creative thinking** begins with a problem that is approached as a whole and is solved by **permanent awareness of the whole**. The new occurs suddenly (*through instinct, intuition, enlightenment - situation*) being a **product of imagination**, not reason, logic). The creative process in Mooney's conception involves *the interaction between person, process, product and environment*.

III. Behaviorist theory of creativity - the theory of activating the formative process at the level of (co-reporting interrelation: creativity-education / stimulus-response, *creative thinking correlated with its own features*.) A complex formative process can only be retroactive-detractive: education-knowledge-creativity = communicability. CF Osgood, J. Rossman, J. Parnes, R. Hyman, explain the creative phenomenon, starting from the *stimulus-response* scheme, as follows: the majority share in the development of an individual's creativity is represented by *the ways in which his creative tendencies were stimulated*, rewarded. **Orientation towards the discovery of the creative self on an evaluative-evolutionary scale**. A highly creative person, in the view of behaviorists, is differentiated by the quality of his creative product in the availability of the following characteristics:

- ability to discriminate knowledge and variables;
- the ability to redefine them and use them in different situations;
- prompt notification of changes.

IV. The cognitive theory of creativity emphasizes convergent and speculative thinking, risk-taking in the world of knowledge. Personalities with a high level of creativity are characterized as follows:

- ability to take risks;
- open to information coming from the environment;
- can easily change their perspective approach - creativity is about taking risks.

V. The humanist theory of creativity focuses on reason and genuine commitment. According to the American **C. Rogers**, the internal factors of creative thinking are:

- openness to new experiences;
- tolerance of ambiguity;
- self-evaluation of creative products;
- spontaneous and original, unusual arrangement of elements (ideas, forms). (Rogers, 1959).

E. G. Schachtel, describes *creativity* as an obvious consequence of *man's need to communicate* with the environment.

VI. The association theory of creativity, according to associationists is the following: *a process of association between certain elements, which leads to the emergence of new combinations*, a process that is subordinated to certain requirements or purposes (J. Maltzman, 1960, S.A. Mednick, 1962). The level of creativity of the results obtained is *evaluated according to the associated elements*. Mednick distinguished several forms of creative associations, found in various fields of activity:

- serendipity, through which discoveries start from random associations;
- similarity is the type of association found in art;
- mediation through symbols, the specific form of mathematics and chemistry.

VII. The factorial theory of creativity. The intellectual factors of creativity, in Guilford's model are: intelligence, problem solving, imagination, sensitivity to implications, associative processes, fluidity, flexibility, originality, capacity for elaboration. In our interpretation (intelligences-graces interaction) the factorial model P. Popescu - Neveanu is one of continuity in the special theory of creativity.

VIII. The cultural (interpersonal) theory of creativity / refers to TIM - *interpersonal intelligence*. This theory refers to the theories of Sternberg and Guilford - to **TIM-interpersonal intelligence**. Representatives of this theory are: M.J. Stein, G. Murphy, S. Arieti, H.H. Anderson, M. Mead, M. Tumin, P. Matussek, who emphasize the *role of cultural, environmental factors* in the genesis and development of creation. For **M.J. Stein**, *creation is largely conditioned by the influence of society*, by the significant life experiences of each individual. **M. Mead**, in turn, appreciated that societies that encourage divergent thinking and appreciate more the process and less the creative product / convergent moment, have a stimulating role for creativity, thus emphasizing education. *According to us* - an interactive-coordinative relationship (divergence-convergence) = creative process; the creative process emphasizes both fulfilling factors alike: **educability-creativity; intuition-logic - perspective** of advancement in a new theory of creativity (Fig. 2) with exact theoretical-praxis-logical address (multiple graces) - **the theory and special methodology of creativity**. A special role, opposite to the functionality of this theory has **Sternberg** in the "Creativity Manual" by displaying the four forms of the inferential couple: *intelligence-creativity*. Finally, in our interpretation of **the cultural theory of creativity**, as opposed to the commitment to enlightenment - to transcendence in "latent baking", it evolves from within from the *Callus Body* (Mihaela Rocco Motif) towards the *Body of Graciousness* from the outside (Liuba Botezatu Motif) in a harmonizing process of creativity characteristic of the afferent stage, fact by which the phenomenon begins and exteriorizes futurologically at the level of **TMSC - TMGA**.

The contribution of the cultural theory of creativity requires:

- establishing an interdependent relationship between the individual and the environment;
- the role of sociocultural and economic factors in the development of creative potential;
- the educability of creativity;
- creative continuity.

IX. The special theory of creativity. We reiterate - it has a specific professional, interactionist - integrationist character in the brand of the characterological factors of the eight types of known contemporary theories of creativity. This theory represents the interaction of ubiquitous creative factors: attitude-aptitude/intelligence; the exercise is taking place in an integrative-harmonizing theoretical-methodological progression: **multiple intelligences** / Guilford - **multiple graces** / **epistemic configurations** / L. Botezatu. The circular leap: *Man, horizon of Mysteries* (L. Blaga) - *Man, horizon of Great Graces/Virtues* (L. Botezatu) evolves unaltered *from divergent to convergent*. This theory carries the load of evidence of professional-specific style at the level of curricular process in the prevalence of MVPF: word art - paideia art ("6 to 6") and MECA in specific transgressive format: **theory and special methodology of creativity - TMSC**.

- **TMSC - exercise function:** formation of professional culture;
- **TMSC - estimative / prognostic function:** "*Man-horizon of Mysteries*";
- **TMSC - perspective function:** "*Man - horizon of the Great Virtues*".

TMSC - replacement functions:

- Favoring an environment with the predominance of the spirit of tolerance;
- Double interactivity: *multiple intelligences-multiple graces* - evolutionary-evaluative strategies in a unitary transgressive process;
- Development of intellectual and artistic skills at the level of maximum potential;

- Integral theoretical-praxis-logical concept: education-creation-research;
- Complex value space: return - elevation;
- Multiple axiological evidence: cognitive, ethical-aesthetic, logistical-regulatory;
- Epistemic integrity: PIA, PLS - PAG, MVPF-MECA;
- Specific creative style in poincarian estimative viewfinder: "Logic demonstrates-intuition creates."

The theory and special methodology of creativity focuses on the right of everyone to manifest in the professional field.

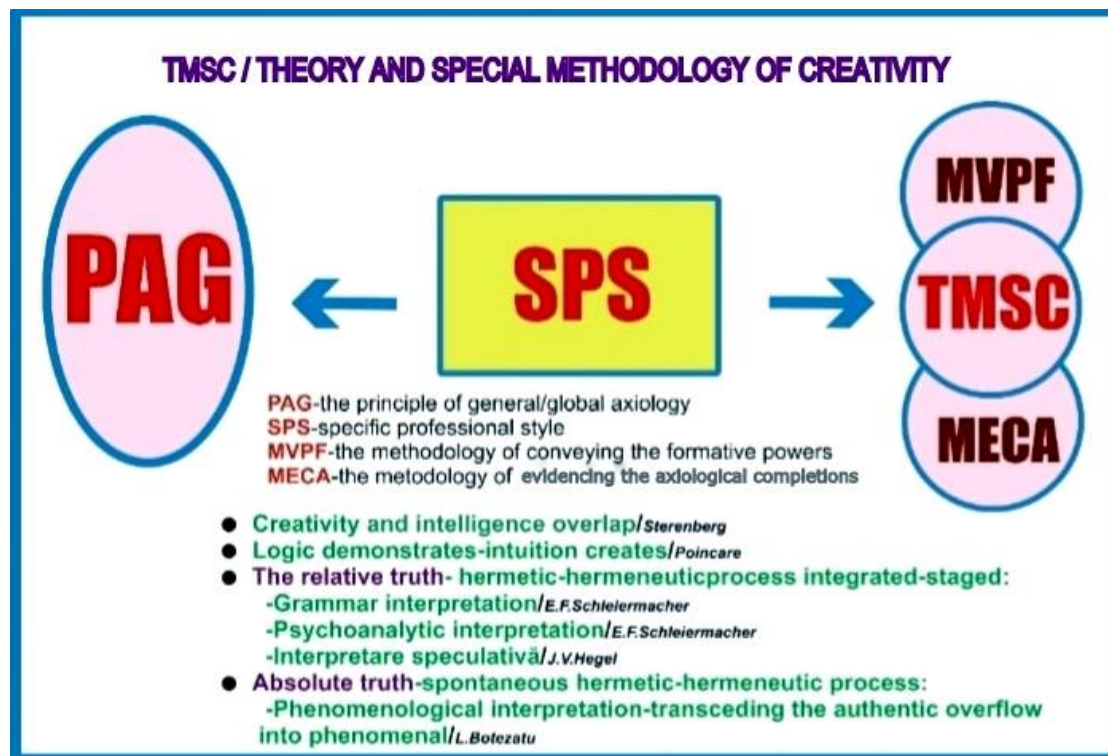


Fig. 3. TMSC / Theory and Special Methodology of Creativity

Creation / Procreation - Communication - Knowledge (education-culture-research) is the Eternal Call of the missionary to stand at the Altar of Becoming. Or, precisely the Einsteinian-Euclidean truth, with localized-universalized address is the basis of the motivation of the **special theory and methodology of creativity / TMSC** in the constitutive ensemble: theories of fundamental principle - theories and methodologies of constructive-applicative principle. Why PAG-principle of general axiology in TMSC? Because it is in a position to generalize / regent the entire blend of TMSC principles (MVPF-MECA). Einsteinian thinking and acting in co-report relation (*special theory of relativity / Einstein - special theory of creativity / L.Botezatu*), the advantage of constructivist theories is completeness, capacity for adaptability and intuitiveness in a lucrative format; the advantage of fundamental principle theories must be logical, perfect and the security of foundations. The accounts of our exercises are the truth of the two formulas of professional manifestation: *MVPF/methodology for conveying formative potentials* and *MECA/methodology for evidencing axiological completions accessed on PAG* by highlighting the formative progress in the remark specific interpretive style. [8] - (See MECA at Figure 2)

X. TGC / General theory of creativity. We reiterate, it has an integrative vibrational character - due to the theory of sets, of sets in a unit covering / interfering with all theories of creativity (each in the

nomination of the undersigned) in a corporate ensemble - GENERAL THEORY OF CREATIVITY / TGC.

TMGC/ General Theory and Methodology of Creativity configures the interpretability of the multiple contribution of free will to creative freedom - solving the crisis of lost unity (theoretically-praxis) in Husserlian phenomenological remark with reference to the fifth universal law - *Love - Law of unification* (by sub-extra cosmogenesis). **Love - Law of Unification through Love** - by which, towards the end of his career, the great A. Einstein expressed his full complementary belief - science without religion is lame, religion without science is blind. The implicit theories TSC - TGC transgressed by their unifying power in TMSC, in TMGC. **TMGC** carries the whole truth of finding the ten theories of obvious creativity in a *circular-interference process: formation-movement-resumption-excellence = rescue-creation-procreation*. What resembles and differentiates TMSC with the eight previous theories is the interaction: *Relative* (A. Einstein) - *Absolute* (E. Husserl) in continuous circular ascent: *Man, horizon of Mysteries - Man, horizon of the Great Virtues*. As we have already pointed out, the main feature of the creative force movement (in a certain space-time sequence) for TMGC is spontaneity. The logical relative transcends spontaneously in absolute due to the power of vibrational capacity of the formative universe. Eminescian speaking, *the evidence of being is the form / man in search of forms, and the evidence of life - the passage*, the movement of matter through the ether configuring the whole in unitary projection of meaning. Or, the way of searching for forms (in personalized prefiguration) must start on an interactive-formative cosmogonic scale. Namely, to the question of how we do it, in a professional remark we answer: by activating the special theory and methodology of creativity to the regime of transcending into general theory and methodology of creativity. By consensus, regarding the exercise of the criteria of **the associationist theory of creativity**, TGM in education (in the inter-transdisciplinary format of MVPF "6 to 6") manifests its contribution (along with the applicability of TIM) in TSC / art of professional culture, plenary transcendence in TMGC.

We believe that "*Einstein noticed something really important when he tried to convince the world that love is the strongest force in the universe*". We find this clearly in the Bible, for Jesus said, "Love your God," "love your neighbor," "love your mother and father," love your enemy, and so on. Not only do Einstein's writings provide evidence that confirms the biblical writings, that man is much more than he can perceive and understand, but that he needs to believe, because being made in His image and likeness, endowed with creative power, through experience and emotion it shapes reality, even if it makes it unconscious..." (*Ana Sârbu / Academy of Sciences of Moldova, in "Literatura și Artă/ Literature and Art", September, 12, 2019*). This is further proof that the great scientist, namely in "*Search of the Truth*", along with biblical truths, incites us to intuit the exceptional advantages of a possible General Theory and Methodology of Creativity which, inevitably, "in His image and likeness", works in us, works through us. And so, by activating, again and again, the eye of the world-renowned great poet academician Nicolae Dabija, in the hour of post-modernization we realize the mysteries of the truth of the poet's reversion in fact, "the bigger ball and the smaller ball ...", "dizzying, dizzying revolve around me / things seen with the third eye"... TMGC - TMSC inside an endlessly "spin".

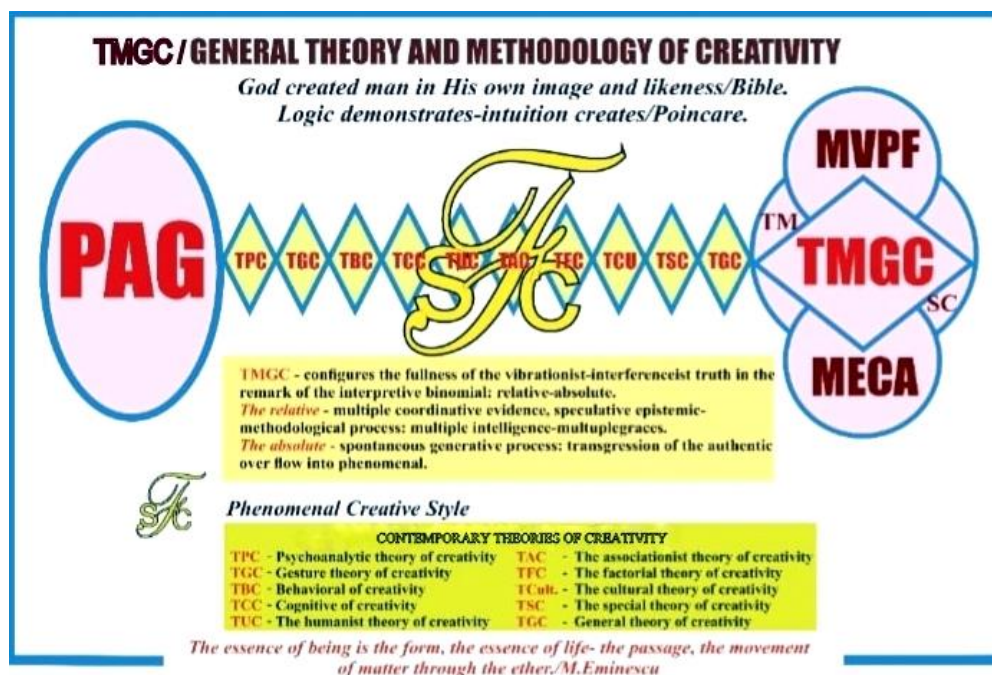


Fig. 4. TMGC / General Theory and Methodology of Creativity

Creation - Creation / procreation in immortality is interpreted by man - according to "His image and likeness". Therefore, the first interpretive model of the Divinity, deserving to be both in heaven and on earth the Teacher/Savior - son of God. In our everyday life, this great function must belong to the one who claims to be the most human person, that is, to the Teacher-pedagogue, to the teacher - in all the vocation of his up-to-date occupation. On the knowledge of the great truth, throughout the history of mankind, the most avid scientists, the great philosophers of the world, have spoken out, from those of antiquity to the present day. Among which the most initiated in the case is (without question) the great English scientist **A. Einstein** with "Theory of Relativity". Regarding the philosophy of communication, in the chapter "*Forms of communication of philosophical creation*", we agree with the attitude of Bucharest professor Constantin Stroe: "The relative nature of truth is related to what in any knowledge, is subject to revisions, additions and additions, and the absolute belongs to what in any knowledge, endures in time, is retained and taken from generation to generation." ("*Philosophy of communication*", p. 86-87. Bucharest, 2015). "The truth is not revealed - demonstrates the Russian expert Berdiaev (in "*Truth and revelation*", 1993, p. 25) - unless (referring to the authentic) certain conditions are met spiritual, intellectual and cultural".

5. CONCLUSIONS

The double commitment of the manager, subject-object, object-subject of quality: *paideia mastery - mastery of literary art*; receiver-consumer-art producer, is mobilized, in the entire content of this, to demonstrate, in *associational-comparative-integrationist* way the efficiency of the vibrational correlation: "*six to six*" / **MVPF - MECA** permanently specific-generative **TMSC - TMGC**. We warn that through the binomial of self-commitment in the work of value fulfillment (pre-university - university and postgraduate study cycles), volens-nolens, we refer to the monadic schemes in the perspective of a "situational" logic of the Romanian logician **Petru Ioan**, "*Education and Creation*" [13], in which we find direct support. "*Creation itself is not possible without learning, that is, without education, without preparation, without training, without apprenticeship, etc.*" (p.10). And in order for the apprenticeship to be able to maintain its fulfilling purpose, it is necessary for **PAG** / *principle of global axiology* to function perfectly on the world's table of values in all its complete constitution "10 X 10": ten formative possibilities - ten value definitions in continuous completion. This is even the case with the insufficiency of the theory - **Levi Straus**.

The eight successive theories of creativity, contained in the context of this material, are welcome for some complementary steps to finalize what the ninth and tenth must list: **the special theory and the general theory of creativity**. In other words, the foundations of philological culture formation at the level of TMSC rise precisely from pre-university education to university and postgraduate education through CEL / culture of language education - CELA / culture of literary-artistic education, vis-à-vis the perspectives of achieving the ideal of personality formation "*the creative individuality in accordance with the general educational ideal*" /cf: L.Botezatu [6]. This is also the truth of the welcomed synthesis "... creativity is a complex phenomenon, perhaps the most complex of all complex phenomena!" which "includes any personal initiative" [ibid.13, p. 215], opposite to which we pronounce ourselves close to those highlighted by Professor Vlad Pâslaru, "*Thinking the think, I think my nature*" [19]. The PAG's ten possibilities claim to be close to the Moldavian philosopher Vasile Țapoc, who urges us to understand that: "**Returning to philosophy is the principle, it is the basic law of efficient functioning**" [17].

When asked how do we do it?

- By accessing the PAG / Principle of Global Axiology.
- By activating the TMSC at the transcendence regime to TMGC. The activation process of this regime occurring at the strategic level of TGM / theory of multiple graces and TIM / theory of multiple intelligences. TGM (in the applicability of MVPF / methodology for conveying the formative powers "*6 to 6*") manifests its contribution with the application of TIM to the transcendence of TMSC in TMGC.
- Through the pleasure of giving-resignation. Staged and simultaneous connection to the work of the right fulfillment (therefore) to the Law of Unity through Love ("**Love your neighbors...**") in a continuous exercise process: **PAG - PLS = TMSC-TMGC**.

ACKNOWLEDGMENTS

The present paperwork is a chapter from my Monography in working process with the same title "The Principle of Global Axiology versus The Theory and Special Methodology - The Theory and General Methodology of Creativity". The evolving and the self-evaluation of the forming content TMSC-TMGC-PAG will be present with the next occasion.

A special thanks to my daughter, the independent translator Liuba Liubastra Botezatu, who helped me with the translation and redaction of this paperwork as well as of other didactic materials published in this Journal.

Abbreviations

PAG - The principle of global axiology

PDU - The principle of human dignity

PRF - The principle of formative responsibility

PER - The principle of eternal return

PIS - The principle of ascension into spirituality

PIArt. - The principle of arts integration

PIV - The principle of value integration

PIA - The principle of academic integrity

PAA - The principle of academic self-regulation

PLS - The principle of the sovereign interior

PPA - The principle of authentic overflow

PLA - The principle of free will

PCI - The principle of reverse connection / adjustment of the cause by effect.

TGC - General theory of creativity

TMGC - General theory and methodology of creativity

TSC - The special theory of creativity

TMSC - Special theory and methodology of creativity

MVPF - Methodology for conveying formative powers

MECA - Methodology of Evidencing the Axiological Completions

Explanation of the keywords

Creation, creations. The action of creating artistic, scientific works, etc.; (concrete) product (valuable) of creative work, created work. Interpretation with mastery...

Creativity, the ability to be creative; creation - the action of creating a valuable product, founding, establishment, development.

Culture - the culture encompasses all the human-social phenomena which appear as cumulated products of the knowledge and, at the same time, as synthetic values..., the report of the results of the knowledge to the human aspirations and needs, by the critical appreciation of these results as values, depending on human-social interests..., reaction to the general needs and aims... The creation is the most dynamic factor of the cultural process. / *Dictionary of philosophy. Bucharest, 1978.*

Philology - the science that deals with the study of texts; study of language and literature. In the active-professional vocabulary, the phrase **philological-centric culture** - includes the area of the semantic universe at the level of inter-transdisciplinary: culture-paideia-philology; word-logos-judgment; logistics - the science of value judgment; phyllo-love-life-love/pleasure; information - the pleasure of communicating, of educating, of forming - of feeling the word, of feeling yourself being the word. The word as the art of creation and procreation - communicative-vibrational possibility, transmission of the message at a distance through the power of personality formation (the art of learning - teaching others); the art of mastering the word; resignation of the culture of professional specificity.

Transcendent-transcendence 1. which rises above a given level, which is higher... 2. which is beyond the level of a given domain... 3. which does not belong to a class of objects, but presupposes a principle external and superior to it, superior reality to ordinary intelligence... 4. (at Kant) which is beyond any possible experience..., which is a condition superior to experience... (DIULR). Or, the entire format of the creation-education interpretive binomial: *philological culture* - *philological-centric culture*, included in the modeling-transformation accolade - transcendence-excellence: MVPF-MECA = PAG = TMSC-TMGC is the complete content of those highlighted in this context.

Principle - principles: 1. Origin, beginning, prime cause, primordial source of the world; base, fundament: God is the principle of everything; 2. Essential element of the matter; force, energy... 3. Fundamental law of a science, of an art, etc., theoretical content. 4. The totality of laws and basic notions of a science, work, treaty that includes such laws and notions.

Axiology - philosophical discipline; general theory of values.

Global - I, which is about ensemble, which refers to the ensemble; total. (DIULR. Bucharest. Ed. Litera, 2010).

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