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PERSONAL SELF-IDENTIFICATION PECULIARITIES: BIOGRAM "CAREER"
(the case study of the literary biography by W. Isaacson "Steve Jobs: A Biography")
Part one. Apple I and Apple II

The relevance of this paper stems from the need to identify the lexical descriptors associated with the "CAREER" biogram. This biogram aims to explore Steve Jobs' motives for image creation and creative self-expression. The project aims to analyze Steve Jobs' memories as well as his colleagues, with the "CAREER" biogram serving as a case study to illuminate this iconic figure's self-identification. The subject of this paper is Steve Jobs' self-identification throughout his conscious life. Lexical units — such as words and phrases — are utilised as descriptors in the literary biography that encapsulate the essence of the "CAREER" biogram. They serve as the constituents of Steve Jobs' portrait as a reflection of his personality. These semantic connections reflect the nuances of Steve Jobs' self-identification during his mindful life. The biogram "CAREER" is represented by two structural components ("The Apple I" and "The Apple II and Xerox") as they both brightly outline Steve Jobs' formation of professional identity. The study employs general scientific methods, including analysis, synthesis, and generalisation, along with contextual analysis, interpretive methods, and discourse analysis.

The novelty of the research lies in both the subject being studied and the perspective of the analysis, which provides a solid foundation for a deeper exploration of Steve Jobs' psychological profile as well as his communication style.

The results. Through the biogram "CAREER", which encompasses the chapters "The APPLE I," "The APPLE II," and "XEROX and LISA" from W. Isaacson's literary biography, we have identified particular lexical descriptors that collectively illustrate Steve Jobs' psychological profile, showcasing his self-perception as an INSPIRING VISIONARY, as well as a GENIUS, CREATOR, AUTHORITARIAN LEADER, and REVOLUTIONARY.

It has been established that five strategies — self-presentation, forecasting, control, criticism, and appealing to authorities — play a role in shaping the two motives of self-identity, which reflect the development and transformation of a person's character. These motives help build Steve Jobs' persona and serve as the driving force behind his image creation and artistic self-expression.

Keywords: literary biography; Steve Jobs; self-identification; career; motive for image creation; motive for creative self-expression; biogram; lexical descriptors; portrait as a reflection of personality.

Defining the problem and argumentation of the topicality of its consideration. Contemporary biographical discourse uses a wide variety of analytical tools for the artistic comprehension of the life of a historical figure in all the complexity and ambivalence of their spiritual nature and social role. The study of this genre model today is undoubtedly an interesting and promising research vector (Marinesko, 2012, p. 63).

T. Cherkashyna confirms that

a classic literary biography is a story of the protagonist's life from the perspective of an outsider, told chronologically from birth to death with brief excursions into the family history and the attitude of the descendants to the person portrayed, or coverage of a particular highlight of the protagonist's life, written as a result of a thorough biographical research based on real documents and facts. Classical literary biographies comprehensively cover the figure of a prominent personality against the era's background, sometimes with a reconstruction of the protagonist's inner world and elements of psychoanalysis. (2015, p. 140)

Personal self-identification is a complex and multifaceted process of forming an individual's conception of themselves, their values, societal roles, and the meaning of life. This process is continuous and significantly influenced by external factors, among which professional activity is central. A career, which is often not merely a means of subsistence, but also a sphere for the realisation of potential, the search for meaning, and recognition, plays a key role in constructing personal identity.

Steve Jobs is a figure whose biography vividly illustrates the inseparable connection between personal

development and professional achievements. His life journey, filled with ups and downs, innovations and conflicts, provides a unique foundation for exploring how a career shapes an individual's self-perception.

It should be noted that in modern academic circles, the concept of "biographical world" prevails, which is interpreted as the "cultural world" of a person, his or her "communication model", "cultural space in which a person moves between professional and domestic, private and public spheres" (Kolesnyk, 2014, p. 79). And such "movement" is observed in biographical texts in general and the text of W. Isaacson's literary biography "Steve Jobs: A Biography" in particular (Isaacson, 2011). Moreover, the biographer consciously or unconsciously cannot avoid portrayal. It is impossible to analyse the facts of life without analysing the personality (Voronova, 2004).

The *relevance* of this research stems from the need to identify the lexical descriptors associated with the "CAREER" biogram. This biogram aims to explore Steve Jobs' motives for image creation and creative self-expression. The project *focuses on* analysing Steve Jobs' memories as well as his colleagues, with the "CAREER" biogram serving as a case study to illuminate this iconic figure's self-identification. The *subject* of this paper is Steve Jobs' self-identification throughout his conscious life. Lexical units — such as words and phrases — are utilised as descriptors in the literary biography that encapsulate the essence of the "CAREER" biogram. They serve as the constituents of Steve Jobs' PORTRAIT AS A REFLECTION OF HIS PERSONALITY. These semantic connections reflect the nuances of Steve Jobs' self-identification during his mindful life, contributing to the realisation of the two aforementioned motives. The descriptors are presented in this paper in capital letters. The study employs general scientific *methods*, including analysis, synthesis, and generalisation, along with contextual analysis, interpretive methods, and discourse analysis.

Research analysis. The concept of self-identification is complex and multifaceted, studied by a wide range of academic disciplines, each bringing unique perspectives and methodologies. It is a fundamental aspect of human experience, touching upon how individuals perceive themselves, categorise themselves, and relate to the world around them. This concept is key in various fields of study such as psychology, sociology, philosophy, anthropology, cultural sciences, literature and media studies, etc. In our previous studies, we have thoroughly delved into the fundamental nature of the concepts of personality, self-identification and personal self-identification within philosophical interpretations (Hlavatska, 2023c).

Psychology, for example, examines self-identification at the individual level, exploring cognitive, emotional, and behavioural processes involved in developing and maintaining a sense of self. Exploring self and identity directs personality psychology inward into the conscious mind and

outward into the individual's social environment (McAdams, 2021).

This article is a continuation of our extensive linguistic investigation into S. Jobs' biography. Our scholarly search began with a general review of the biography's text (Hlavatska, 2022a), spatial-temporal characteristics of the literary biography (Hlavatska, 2022b), and analysis of the productive communicative style of speech between the biographical communicators (Hlavatska, 2022c). Moreover, our academic interest focused on the narrator's essence as a moderator of the author's intention, which is reflected in his digressions of a philosophical, journalistic, and historical nature (Hlavatska, 2023a). The means of expressing linguistic evaluation of the author and character's speech in the literary biography "Steve Jobs: A Biography" did not escape our attention (Hlavatska, 2023b).

We have already pointed out that in the literary biography "Steve Jobs: A Biography", personal memories are typically presented alongside a chronological sequence. The biograms serve as structural units encompassing significant aspects of a person's life. Each biogram highlights a specific segment of life's continuous path, illustrating the formation of personal identity and self-understanding. This approach organises factual information in a way that reveals explicit knowledge. It includes a series of terms connected by specific meanings (Hlavatska, 2023d, p. 282). In addition, the biograms "CHILDHOOD" and "YOUTH" have been analysed (Hlavatska, 2023d; Hlavatska, 2024). As mentioned, S. Jobs's self-identification is closely related to the realisation of motives such as self-knowledge, image creation, and creative self-expression. Each motive's essence is described in detail (Hlavatska, 2023c, p. 216–217).

Presenting main material. In our previous papers, referring to the scientific papers of domestic and foreign authors, we emphasised that biography is an extremely valuable source for studying self-identity, as it allows us to trace the process of personality formation in dynamics, taking into account real life circumstances, not just hypothetical scenarios (Hlavatska, 2022d; Hlavatska, 2023c). There are many reasons for this, including:

1. Narrative identity: a biography is an evolving internal story. The story of a person's life enables the researcher / reader to gain insight into how an individual perceives their experiences, events and relationships with others. It also provides an opportunity to understand how a holistic view of oneself is formed (Zahrai, 2020; Hallqvist, 2014).

2. Chronological development: a biography provides a chronological sequence of events that allows us to trace the evolution of identity over time (Hlavatska, 2023c; Friedl, 2021).

3. Interaction with the context: biography reveals the close relationship between the individual and their social, cultural, historical, political and economic context. It shows how societal norms, values, and certain events influence an individual's choices,

beliefs, and self-perception (Hlavatska, 2023c; Hlavatska, 2024; Hallqvist, 2014).

4. Revealing the influence of others: the text of the biography clearly outlines how the environment (parents, teachers, friends, mentors, partners, enemies) shapes the personality (Hlavatska, 2023c; Hlavatska, 2024; Marinesko, 2012, p. 61).

5. Researching periods of crisis: biography often focuses on the turning points in a person's life — trauma, loss, success, career changes, migration, etc. During such periods, self-identification becomes the most intense, as a person is forced to reconsider their beliefs, values, and place in the world. A biography allows us to see how an individual overcomes these crises and how they affect themselves (Marinesko, 2012, p. 62; Friedl, 2021).

6. Multifaceted self: through the text of a biography, one can see different aspects of identity: professional, family, gender, national, cultural, political, etc. It shows how these different identities intertwine, conflict or complement each other in a particular person's life (Marinesko, 2012, p. 61).

7. Emotional depth: a biography, especially if it is written by the subject (autobiography) or using personal documents (diaries, letters), can reveal inner experiences, emotions, thoughts and doubts that are key to understanding the process of self-identification (Serdiichuk, 2004; Friedl, 2021).

8. Experiences and conclusions: through biography, you can analyse how a person integrates their experiences, draws conclusions, adapts to new circumstances and how this shapes their future path and understanding of themselves (Friedl, 2021).

The professional biography is deeply connected with the career as a central element of a person's self-identification formation. Being engaged in work is meaningful to everyone, as in your professional life, you can showcase your skills and abilities, which is crucial for building self-confidence. Through your profession, you establish your place in society, earn a living, and can support additional hobbies. The experiences of success and failure in your job are among the most intense aspects of life (Friedl, 2021). In general, the path of life is organised around the axis of the professional career.

Our goal is to examine Steve Jobs' memories concerning his professional life as for him, work (career) was not just a profession, but a way to fulfil his destiny, leave a mark on the world and find a deeper meaning in life. His personal identity was inextricably linked to what he created and how he influenced the world.

We think studying the biogram "CAREER" will help us determine how Jobs' job and career influenced the formation of his self-identity. Remind that "a biogram is a brief description of a person's life and activities. It contains important dates, events, places, successes and achievements relating to a person's life. Usually, a biography consists of a list of facts that characterise a person and a description of the main events in their life" (Hlavatska, 2023c, p. 216).

For Steve Jobs, work was the source of his passion, meaning and self-realisation. His biography demonstrates the close intertwining of personal development and professional activity, and how the career path determines personal identity.

In this paper, we outline the biogram "CAREER" focusing on the main periods in Jobs' professional life: the Apple I and the Apple II. The chapters of the literary biography describe the main stages of Steve Jobs' career in terms of their impact on his identity. Besides, their linguistic analysis helps to identify the key psychological mechanisms and factors that shaped Jobs' self-identity. And this, we believe, contributes to the realisation of the two motives mentioned above in our paper. In "The APPLE I" chapter, W. Isaacson highlights that Steve Jobs *"dreamed of starting his own business"* (2011, p. 68). The author, according to the participants of the Apple I founding project, called computers *"machines of loving grace"* and *"tools of liberation"* (2011, p. 67, 69).

Structural component 1 — "The Apple I". This period of Steve Jobs' career path occupies four subchapters of the chapter "The APPLE I" (2011, p. 67) and can be brought under the sign ***Jobs' FORMATION OF PROFESSIONAL IDENTITY***.

The story of Apple is not just the story of a technology company, but the saga of how two young visionaries, Steve Jobs and Steve Wozniak, changed the world. This story is inextricably linked to the formation of Jobs' identity as A TECHNOLOGICAL VISIONARY — a person who can predict the future of technology and bring it to life.

Stewart Brand, best known for creating the Whole Earth Catalogue, saw in Steve Jobs the deep connection of zeitgeist and computers, which are just beginning to emerge: *"Steve is right at the nexus of the counterculture and technology," he said. "He got the notion of tools for human use"* (2011, p. 69).

It all started in Jobs' parents' garage (The Homebrew Computer Club) in 1976. Wozniak, a brilliant engineer, created the Apple I personal computer. This device was much easier to use than the computers at the time: *"This whole vision of a personal computer just popped into my head," he said. "That night, I started to sketch out on paper what would later become known as the Apple I"* (2011, p. 70).

With his FLAIR FOR BUSINESS AND MARKETING, Jobs immediately saw this invention's potential. He understood that the future did not lie with cumbersome machines for enthusiasts, but with affordable and user-friendly devices: *"Even if we lose our money, we'll have a company," said Jobs as they were driving in his Volkswagen bus. "For once in our lives, we'll have a company." This vision became the cornerstone of Apple's identity"* (2011, p. 72).

This period of Steve Jobs' life demonstrates his LEADERSHIP qualities (the ability to inspire a team, convince investors and captivate the public), PERSISTENCE, and PRAGMATISM towards the goal of creating his own company. It should be noted that in this part of his literary biography, Jobs does not resort

to memories and descriptions of internal values, i. e. the motive of self-knowledge is not reflected in the linguistic level of the text. Nevertheless, the memories of his friends and colleagues contribute to realising the motive for image creation. Self-presentation tactics are reflected in the way Steve Jobs positioned himself. In his case, self-presentation was not only about how he presented himself to the public, but also about how he shaped the perception of Apple, which strengthened his vision and belief in himself. At this stage of his life, Steve positions himself as a capable MARKETER:

Wozniak wanted to sell them for about what it cost to build them, but Jobs wanted to make a serious profit. Jobs prevailed. He picked a retail price that was about three times what it cost to build the boards and a 33 % markup over the $500 wholesale price that Terrell and other stores paid. The result was $666.66 (2011, p. 78)

and A TECHNOLOGICAL VISIONARY:

He pointed out that the Apple, unlike the Altair, had all the essential components built in. Then he challenged them with a question: How much would people be willing to pay for such a wonderful machine? He was trying to get them to see the amazing value of the Apple. It was a rhetorical flourish he would use at product presentations over the ensuing decades. (2011, p. 75)

The adjectives of positive connotation — *essential, amazing,* and *wonderful* — convey a sense of approval and well-being; moreover, they help to construct a portrait of the figure who is "able to make plans for the future that are imaginative and wise" (Cambridge Dictionary, 2025).

It is well-known that Steve Wozniak and Steve Jobs were relatively polar men, both as psychological types and those with a business drive. However, it didn't prevent them from MAKING A HISTORY OF SUCCESS. Wozniak provided Jobs with the inspiration for a dream, and Jobs transformed it into a LEGACY of ACHIEVEMENT:

"Woz is very bright in some areas, but he's almost like a savant, since he was so stunted when it came to dealing with people he didn't know," said Jobs. "We were a good pair." It helped that Jobs was awed by Wozniak's engineering wizardry, and Wozniak was awed by Jobs's business drive. "I never wanted to deal with people and step on toes, but Steve could call up people he didn't know and make them do things," Wozniak recalled. "He could be rough on people he didn't think were smart, but he never treated me rudely, even in later years when maybe I couldn't answer a question as well as he wanted." (2011, p. 74).

During the development of the Apple I, the motive for image creation is revealed through Steve Jobs' unique tactics of foresight and intuition, reinforced by the desire to create something more than just an electronic circuit — to create something that would have cultural significance: *"He saw the potential for computers to become accessible, intuitive, and integral to everyday life"* (Roomnet, 2024). He saw potential in Wozniak's ideas and was able to connect them with his vision of the market and aesthetics: *"Every time I'd design something great, Steve would find a way to make money for us,"* said Wozniak (2011, p. 72).

Hence, Wozniak was the 'brain' and Jobs was the 'voice' of Apple. This synergy allowed Jobs to unleash his full marketing potential, as he had the perfect product to promote (Mini Museum, n.d.). Steve Wozniak was not just a co-founder, but also an essential element in the development of Steve Jobs as a TECHNOLOGICAL VISIONARY. He provided the technical foundation and allowed Jobs to exercise his LEADERSHIP and MARKETING abilities, ultimately leading to the creation of one of the most influential companies in the world.

Thus, the establishment of Apple and Steve Jobs' TALENT FOR BUSINESS AND MARKETING enables us to portray him as AN ASPIRING VISIONARY.

Structural component 2 — "The Apple II and Xerox". This period of Steve Jobs' career path occupies the chapters "The APPLE II" and "XEROX AND LISA". The Apple II, launched in 1977, became one of the first highly successful mass-produced microcomputers. Its design as an "all-in-one" computer was a direct result of the marketing and sales feedback received by Jobs during the sale of the Apple I, marking A REVOLUTIONARY SHIFT towards targeting a wider audience. This is evidenced by the title of the subsection "Dawn of a New Age" (chapter "The APPLE II") (2011, p. 80). Here we continue to observe *Jobs' FORMATION OF PROFESSIONAL IDENTITY*, but from a different angle: Steve Jobs' self-concept as a GENIUS, CREATOR, not executor, and his evolving identity as a LEADER.

At this stage of Steve Jobs' career progression, which is directly related to the realisation of the motive for image creation, we propose to consider his self-identification in several steps, focusing on the key descriptors that reflect the essence of the biogram "CAREER".

Entrepreneurial mindset and an ambition for control.

The creation of Apple was not only the realisation of a technical idea but also an expression of Steve Jobs' powerful ENTREPRENEURIAL SPIRIT, which reflected his desire for INITIATIVE and CONTROL over the process:

"My vision was to create the first fully packaged computer," he recalled. "We were no longer aiming for the handful of hobbyists who liked to assemble their own computers, who knew how to buy transformers and keyboards. For every one of them there

were a thousand people who would want the machine to be ready to run." (2011, p. 80)

He identified himself not as a performer, but as a CREATOR OF AN ECOSYSTEM, which includes products and user experience. Mike Markkula, "the first big Apple investor and chairman, a father figure to Jobs" (2011, p. 8), appeared to be the man who taught Jobs marketing and sales strategies. Implementing the motive for image creation operates through tactics appealing to authorities. Mike Markkula became an influential figure for Jobs, who subsequently impacted the formation of his self-concept and self-identity as a CREATOR OF AN ECOSYSTEM. Moreover, his ideas regarding marketing philosophy reinforced Steve's life and religious philosophies: *"His values were much aligned with mine. He emphasized that you should never start a company with the goal of getting rich. Your goal should be making something you believe in and making a company that will last"* (2011, p. 86). The phrase *"His values were much aligned with mine"* is key. It indicates that Jobs already held similar beliefs, but the words of an authoritative figure serve as an external validation of these internal values. This validation strengthens his vision and convictions, making them more resilient and defined. The authoritative figure does not impose new ideas but validates those already present. Mike Markkula's emphasises that *"you should never start a company with the goal of getting rich"* and *"Your goal should be making something you believe in and making a company that will last"* directly influences Jobs' definition of his professional and personal mission. This is not just advice but a powerful articulation of the meaning behind his work. This guidance helps Jobs focus on long-term value and innovation rather than short-term financial gain, becoming one of the fundamental characteristics of his identity as an ENTREPRENEUR and LEADER. Moreover, the thoughts of a respectable individual shape not only ideals but also a specific approach to conducting business. The emphasis on *"making something you believe in"* is reflected in Jobs' passion for design, innovation, and the uncompromising quality of Apple products. The idea of *"making a company that will last"* highlights his aspiration to create a sustainable, innovative, and influential corporate culture that will outlive him. These principles became the foundational stones of Steve Jobs' identity as a VISIONARY and EMPIRE BUILDER.

Control was felt everywhere. Steve's "CONTROLLING" FORCE had a broad range: from the appearance and convenience of the product to its commercial strategy. Thus, such control complemented the technical genius of Steve Wozniak, and not only his:

This passion for perfection led him to indulge his instinct to control. Most hackers and hobbyists liked to customize, modify, and jack various things into their computers. To Jobs, this was a threat to a seamless end-to-end user experience. Wozniak,

a hacker at heart, disagreed. He wanted to include eight slots on the Apple II for users to insert whatever smaller circuit boards and peripherals they might want. Jobs insisted there be only two, for a printer and a modem. (2011, p. 83)

And everyone did everything as Steve Jobs wished, as all control was focused on achieving practical goals: *"We would show the world we had a great machine and a great company"* (2011, p. 87).

The tactics of control closely correlates with realising the motive for image creation. In the minds of others, Steve was a person for whom relinquishing all control was a painful experience: *"Relinquishing any control was agonising to him"* (2011, p. 89).

This desire for control manifested his deep conviction in his vision and an unwillingness to make compromises, which, in turn, reinforced his self-identification as a LEADER-AUTOCRAT who knew what to do.

Identity of a "genius".

Steve Jobs' leadership style is described as autocratic.

An autocratic leader determines the goals of the group's activities and the means to achieve them, allowing only a minimal degree of involvement from group members in decision-making. He monopolises the majority of information received and the right to initiate, being perceived by those around him as a dictator or despot. He shows little flexibility in responding to events within the group, and his worldview is distinctly negative. The result of such a management style is a decrease in initiatives and a weakening of interpersonal contacts. Trends towards rebellion develop within the group, and at times real aggression occurs, although the group achieves quite good results. (Pryshchak & Lesko, 2016)

The positive aspects of the style are discipline and quick response in extreme situations; the negative aspects are low initiative and the possible deterioration of the psychological climate in the team.

The autocratic tendencies of Jobs, perfectionism, and interpersonal conflicts influenced the identification of his leadership style and the evolution of his genius precisely through challenges and confrontations. Due to the professional challenge (developing an innovative product and the ambition of managing a large team), Steve Jobs began to position himself as a personality who does not tolerate compromise; this, in turn, led to interpersonal disputes, clashes, and misunderstandings (self-presentation tactics). By employing criticism tactics, he created an image of a LEADER-AUTOCRAT in the eyes of those around him (the motive for image creation). Thus, when Apple became a trustworthy company, *"He became increasingly tyrannical and sharp in his criticism"*, according to Markkula. *"He would tell people, "That design looks like shit"* (2011, p. 88).

When he tore someone's work to shreds, it was not merely an attack but a demonstration of his exceptionally high standards: *"Jobs was furious that the computer cases had arrived with tiny blemishes on them, so he had his handful of employees sand and polish them"* (2011, p. 88). This created an image of a person who can see the most minor flaws and would not allow any product to enter the market unless it met their vision of perfection. This, in turn, increased the value of the final product in the eyes of consumers: *"The Apple II would be marketed, in various models, for the next sixteen years, with close to six million sold. More than any other machine, it launched the personal computer industry"* (2011, p. 91).

A passion for perfection and design as identity.

Steve Jobs' identity as a genius is closely correlated with his passion for perfection. Moreover, the design of his products reflects his vision. From his early steps in the technological world, Jobs demonstrated a deep enthusiasm for design and a STRIVING FOR PERFECTION. The tactic of appealing to authorities shows the realisation of the motive for image creation. In this regard, an authority for Steve Jobs was his father:

Jobs's father had once taught him that a drive for perfection meant caringabout the craftsmanship even of the parts unseen. Jobs applied that to the layout of the circuit board inside the Apple II. He rejected the initial design because the lines were not straight enough. (2011, p. 83)

Through the lexical units — *simple, elegant, a key component, to provide power* — the biographer not only characterises the product but also underscores that these descriptors have become an integral part of Steve Jobs' identity:

Digital geeks like Wozniak paid little attention to something so analog and mundane, but Jobs decided it was a key component. In particular he wanted — as he would his entire career — to provide power in a way that avoided the need for a fan. (2011, p. 82)

The core principle of Jobs's design philosophy is undeniable: *"Simplicity is the ultimate sophistication"* (2011, p. 87).

THE ASPIRATION FOR PERFECTION closely correlates with Jobs' philosophical and religious principles, which were formed in his youth. The Zen principles of simplification and minimalism came into play, which would later become an integral part of his product design philosophy and underscored Jobs' SCRUPULOUSNESS REGARDING DETAILS. He insisted on extreme Zen-like simplicity and human-centric design, demanding that everything could be accomplished in three clicks: *"Fans inside computers were not Zen-like; they distracted"* (2011, p. 82).

The vision of the company's future is now defined not only by the notion that *"the Apple II would change that"* (2011, p. 85), but also by the understanding that a product needs to be created that resonates with human intuition: *"When you open the box of an iPhone or iPad, we want that tactile experience to set the tone for how you perceive the product"*, he said (2011, p. 86).

He identifies himself as a CREATOR, shaping the world around him, rather than merely as a businessman, as knowledge of any shortcomings is sufficient grounds for the demand for absolute perfection: *"We may have the best product, the highest quality, the most useful software etc.; if we present them in a slipshod manner, they will be perceived as slipshod; if we present them in a creative, professional manner, we will impute the desired qualities"* (2011, p. 86). The use of superlatives — *the best product, the highest quality, the most useful software* — in Steve Jobs' speech indicates his desire to emphasise the utmost quality of the forthcoming product. On the other hand, it points to distinguishing his team (self-presentation tactics) from others in the production market, as well as a certain level of attention to detail and a commitment to precision in expression (the motive for image creation).

The example given also demonstrates the realisation of the motive for creative self-expression. It reflects Steve Jobs' conscious desire to leave his mark on the world of technology. This motive emerges as a driving force in his professional endeavours. Using future tense verb forms — *they will be perceived as slipshod, we will impute the desired qualities* — which serve as opposites in the author's expression, indicating Jobs' affirmation regarding the transmission of his ideas and visions to future generations (forecasting tactics).

Therefore, this desire for perfection manifested in every aspect of his work, from the product's appearance to its internal architecture.

Technological revolutionary.

The identity of the genius Jobs is associated with his controversial "self" — the spirit of a rebel, an innovator, and a driving force for fundamental change. His influence extends beyond the technology industry, impacting culture, design, marketing, and how we live and interact with the world. HIS REVOLUTIONARY NATURE is defined by several key aspects, among which his inner rebel slogan stands out — to turn the world upside down: *"He needed his own machine. More than that, he wanted a product that would, in his words, make a dent in the universe"* (2011, p. 97).

The first aspect that arises is the democratisation of technology: the creation of the Apple II — the first "ready-made" personal computer that could be found in every home; it was not just a technical advancement, but a social revolution that made computing power accessible to the masses: *"In 2010 one of the original Apple I computers was sold at auction by Christie's for $213,000"* (2011, p. 78); *"The Apple II would be marketed, in various models, for the next sixteen years, with close to six million sold. More than any other machine, it launched the personal computer industry"* (2011, p. 91).

Another significant aspect of realising Jobs' revolutionary identity is creating the graphical user interface (GUI). Although it was developed at Xerox PARC, Jobs recognised its potential and initially made it commercially successful with the Macintosh. This represented a true revolution in human-computer interaction, replacing complex text commands with visual icons and a mouse, which made computers accessible to millions:

"This is it!" he shouted, emphasizing each word. "We've got to do it!" It was the breakthrough he had been looking for: bringing computers to the people, with the cheerful but affordable design of an Eichler home and the ease of use of a sleek kitchen appliance. (2011, p. 101).

It should be noted that the appealing to authorities tactic closely correlates with the motive for image creation, which contributes to the formation of Steve Jobs' image in this aspect of his revolutionary activity. Indeed, Alan Kay's thoughts play a key role in shaping Steve Jobs' self-identity, as his maxims became not merely advice but fundamental principles that defined Jobs' strategy and philosophy as an INNOVATOR and LEADER: *Among its visionaries was the scientist Alan Kay, who had two great maxims that Jobs embraced: "The best way to predict the future is to invent it" and "People who are serious about software should make their own hardware"* (2011, p. 99).

The maxim *"The best way to predict the future is to invent it"* profoundly influenced Jobs' worldview. It became the foundation of his identity as a VISIONARY and INNOVATOR. Instead of following market trends or attempting to anticipate consumer needs through research, Jobs was guided by the belief that actual progress lies in creating entirely new categories of products and experiences. This principle explains his pursuit of REVOLUTIONARY INNOVATIONS (such as the Macintosh, iPod, iPhone, iPad), which were not responses to existing demand but created the market and transformed people's lives. It is not merely a business strategy, but a philosophy of life that became central to his self-identity.

The second maxim, "People who are serious about software should make their own hardware," defines Jobs' identity as an ARCHITECT OF EXCELLENT USER EXPERIENCE. This belief formed the basis of Apple's unique strategy, which set it apart from most competitors. Jobs understood that software and hardware must be developed in close integration to achieve maximum performance, stability, and intuitiveness. This approach became the cornerstone of his identity as a PERFECTIONIST and CONTROL-FREAK in a positive sense, striving for flawlessness in everything. He did not just make computers; he created cohesive, harmonious ecosystems reflecting his deep design and functionality philosophy.

Thus, the early, massive success of the Apple II, while affirming Jobs' vision and marketing abilities, likely reinforced his autocratic tendencies and perfectionism. Furthermore, after analysing the descriptors of the structural component of the biogram "CAREER", we can conclude that descriptors such as GENIUS, CREATOR, REVOLUTIONARY, and AUTHORITARIAN LEADER come together like pieces of a puzzle to complete Steve Jobs' psychological portrait, reflecting his self-identity.

Conclusions and perspectives. Thus, via the biogram "CAREER", which covers the chapters "The APPLE I", "The APPLE II" and "XEROX and LISA" of the literary biography by W. Isaacson, we have managed to single out specific lexical descriptors, the synthesis of which outlines Steve Jobs' psychological portrait, reflecting his self-identity: STEVE JOBS AS AN INSPIRING VISIONARY and STEVE JOBS AS A GENIUS, A CREATOR, AN AUTHORITARIAN LEADER, and A REVOLUTIONIST.

This biogram has two structural components: "The Apple I", and "The Apple II and Xerox". It has been confirmed that five tactics (self-presentation, forecasting, control, criticism, and appealing to authorities) contribute to manifesting the two motives of self-identity as the process illustrating the emergence and evolution of a personality. These motives construct Steve Jobs' image; they are the motive for image creation and creative self-expression.

Our paper has certain limitations. Nevertheless, we have titled it "Part 1" as we will continue to analyse Steve Jobs' career at the time of the Macintosh's development, expulsion from Apple and return to the company. We believe these periods will help analyse Jobs' internal struggle, his emotional attachment to the new project, and his identity crisis and reevaluation. We hope that further analysis of the biogram "CAREER" will contribute to the description of new components of the psychological portrait of Steve Jobs. In the future, we will address these issues.

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ОСОБЛИВОСТІ ОСОБИСТІСНОЇ САМОІДЕНТИФІКАЦІЇ: БІОГРАМА «КАР'ЄРА» (на матеріалі літературної біографії В. Айзексона «Steve Jobs: A Biography») Частина перша. Apple I та Apple II

Актуальність цієї роботи зумовлена потребою ідентифікувати лексичні дескриптори, що пов'язані з біограмою «КАР'ЄРА», що має на меті дослідити мотиви Стівена Джобса щодо створення іміджу та творчої самовираженості. Проєкт спрямований на аналіз спогадів Стівена Джобса, а також його колег. Саме біограма «КАР'ЄРА» постає сприятливим ґрунтом для опису особливостей особистісної самоідентифікації цієї відомої фігури. Предмет статті — особистісна самоідентифікація Стівена Джобса крізь призму його професійного життя. Лексичні одиниці — слова і фрази — використовуються як дескриптори в літературній біографії; вони розкривають сутність біограми «КАР'ЄРА» та служать складниками портрету Стівена Джобса як відображення його особистості. Семантичні зв'язки між дескрипторами відображають певні ознаки самоідентифікації Стівена Джобса. Біограма «КАР'ЄРА» представлена двома структурними компонентами ("Apple I" та "Apple II i Xerox"), оскільки вони яскраво окреслюють формування професійної ідентичності Стівена Джобса. Дослідження застосовує загальнонаукові методи, включаючи аналіз, синтез та узагальнення, а також контекстуальний аналіз, інтерпретаційні методи і дискурсивний аналіз.

Новизна дослідження визначається як об'єктом вивчення, так і перспективою аналізу, що забезпечує надійну основу для глибшого вивчення психологічного портрету С. Джобса, а також його стилю спілкування.

У результаті дослідження на основі аналізу біограми «КАР'ЄРА», яка охоплює розділи "APPLE I", "APPLE II" та "XEROX i LISA" літературної біографії В. Айзексона, ідентифіковані особливі лексичні дескриптори, що вкупі ілюструють психологічний портрет С. Джобса та описують його як НАТХНЕННОГО ВІЗІОНЕРА, ГЕНІЯ, ТВОРЦЯ, АВТОРИТАРНОГО ЛІДЕРА та РЕВОЛЮЦІОНЕРА.

Установлено, що п'ять стратегій — самопрезентація, прогнозування, контроль, критика та апеляція до авторитетів — відіграють суттєву роль у формуванні двох мотивів самоідентичності, які відображають розвиток і трансформацію характеру людини. Ці мотиви допомагають сформувати образ С. Джобса та служать рушійною силою створення його іміджу й художнього самовираження.

Ключові слова: літературна біографія; Стів Джобс; самоідентифікація; кар'єра; мотив створення іміджу; мотив творчого самовираження; біограма; лексичні дескриптори; портрет як відображення особистості.