

Khoroshavina Elena

<https://orcid.org/0000-0001-9792-0134>

*Ph.D. in History of Arts, Associate Professor
of Department of Folk Instruments
of Odessa National A. V. Nezhdanova Academy of Music
elkhguitar@ukr.net*

THE CONCEPT OF CREATIVE PERSONALITY MODES IN MODERN MUSICOLOGICAL RESEARCH

The purpose of this article is to identify the theoretical musicological rationale for the concept of a creative person. The methodology assumes the unity of such methodological approaches as musicological, analytical, biographical, sociological, historical, cultural, semiological and hermeneutical ones. Scientific novelty is determined, on the one hand, by revealing the main theoretical foundations of the concept of a creative personality, on the other hand, by an in-depth study of the research positions of Russian musicologists N. Savitskaya and I. Drach. Conclusions. Among the works of musicologists devoted to the study of the phenomenon of creative personality, the works of I.S. Drach and N.V. Savitskaya deserve special attention. To examine the phenomenon of creative personality, both researchers attract the category of creativity, highlighting in it the possibility of reflecting the "eternal metamorphosis of existence" (N. Savitskaya) and the manifestation through it of the primary abilities in the human mind (I. Drach). In this regard, the phenomenon of the author's style is realized as the embodiment of the system of individual personal attitudes, which becomes the opportunity and the basis for the multi-level organization of a creative personality. Based on the principle of integrity, the formation of the concept of modus occurs in accordance with the ideas of hierarchy and the allocation of individual levels and forms. Note that the foundation of any modality is a certain state of artistic individuality realized in music (I. Drach). The general evolution of a creative personality builds up the chronos during its own personal attitudes, and different secular phases influence the range of creative interests of the individual and are the bearers and custodians of personal and cultural memory (N. Savitskaya).

Keywords: *creative personality, modes of creative personality, life chronos, creativity, author's style.*

Олена Анатоліївна Хорошавіна кандидат мистецтвознавства, в.о. доцента кафедри народних інструментів ОНМА імені А.В. Нежданової

Концепція модусів творчої особистості у сучасних музикознавчих дослідженнях

Метою даної статті є прагнення виявити теоретичні музикознавчі обґрунтування концепції творчої особистості. Методологія обумовлена єдністю таких методичних підходів, як музикознавчий аналітичний, біографічний, соціологічний, історично-культурологічний, семіологічний та герменевтичний. Наукова новизна визначається з одного боку виявленням головних теоретичних підстав концепції творчої особистості, з іншої – поглибленим вивченням дослідницьких позицій вітчизняних музикознавців Н. Савицької і І. Драч. Висновки. Серед музикознавчих робіт, присвячених вивченню феномена творчої особистості, особливої уваги заслуговують роботи І. С. Драч і Н.В. Савицької. Для розгляду феномена творчої особистості обидві дослідниці залучають категорію креативності, виділяючи в ній можливість відображення «вічних метаморфоз буття» (Н. Савицька) та прояв через неї первинних здатностей у людській свідомості (І. Драч). У зв'язку із цим, явище авторського стилю реалізується як втілення системи індивідуальних особистісних установок, що й стає можливістю й основою для багаторівневої організації творчої особистості. Спираючись на принцип цілісності, формування концепції модусу відбувається відповідно до уявлень про ієрархічність та виділення окремих рівнів й форм. Зазначимо, що фундаментом будь-якої модальності з'являється реалізований у музиці певний стан художньої індивідуальності (І. Драч). Загальна еволюція творчої особистості вибудовує у відповідності зі своїми особистісними установками плин хроносу, а різні вікові фази впливають на коло творчих

інтересів особистості та є носіями й хранителями особистісної й культурної пам'яті (Н. Савицька).

Ключові слова: творча особистість, модуси творчої особистості, життєвий хронос, креативність, авторський стиль.

Хорошавина Елена Анатольевна, кандидат искусствоведения, и.о. доцента кафедры народных инструментов

Концепция модусов творческой личности в современных музыковедческих исследованиях

Целью данной статьи является стремление выявить теоретические музыковедческие обоснования концепции творческой личности. **Методология** предполагает единство таких методических подходов, как музыковедческий аналитический, биографический, социологический, историко-культурологический, семиологический и герменевтический. **Научная новизна** определяется с одной стороны выявлением главных теоретических оснований концепции творческой личности, с другой – углубленным изучением исследовательских позиций отечественных музыковедов Н. Савицкой и И. Драч. **Выводы.** Среди работ музыковедов, посвященных изучению феномена творческой личности, особенного внимания заслуживают работы И. С. Драч и Н.В. Савицкой. Для рассмотрения феномена творческой личности обе исследовательницы привлекают категорию креативности, выделяя в ней возможность отражения "вечных метаморфоз существования" (Н. Савицкая) и проявление через нее первичных способностей в человеческом сознании (И. Драч). В связи с этим, явление авторского стиля реализуется как воплощение системы индивидуальных личностных установок, что и становится возможностью и основой для многоуровневой организации творческой личности. Опираясь на принцип целостности, формирование концепции модуса происходит в соответствии с представлениями об иерархичности и выделении отдельных уровней и форм. Отметим, что фундаментом любой модальности является реализованное в музыке определенное состояние художественной индивидуальности (И. Драч). Общая эволюция творческой личности выстраивает в соответствии со своими личностными установками течение хроноса, а разные вековые фазы влияют на круг творческих интересов личности и являются носителями и хранителями личностной и культурной памяти (Н. Савицкая).

Ключевые слова: творческая личность, модусы творческой личности, жизненный хронос, креативность, авторский стиль.

The relevance of this article is that the problem of the study of creative personality is becoming central to musicology, because the question of music as a phenomenon, its impact on the individual and, more broadly, the society, and what space is given to the creative personality - are some of those problematic tasks that have been answered for decades. The study of the phenomenon of the creative personality as a major factor in the cultural and historical process and one of its leading driving forces occupy a strong place in the pages of many researchers. When considering the problem of creative personality in a number of works, creativity appears both as a certain state and as a process, with many authors distinguishing as intense structural elements of creativity its intense and extensive phase [7]. In its intense phase, creativity is directed to the ontological foundations of spiritual being and reality, and thus its main purpose is the sphere of spirituality; in the extensive phase of creativity there is an increase in creative attention to empirical reality, to the change of the material world and the creation of material values [7].

In our opinion, one of the most significant and important works in which the original way of studying the phenomenon of creative personality is proposed, belongs to two domestic scientists - I. S. Drach and N. V. Savitska. Investigating the phenomenon of creative personality, I. Drach and N. Savitska make extensive use of the category of creativity, while making their refinements in existing definitions and setting the necessary accents. Thus, Savitska proposes to consider creativity as a mirror, which reflects the "eternal metamorphoses of being" and clearly shows the center line of social self-realization. I. Drach points to the understanding of creativity as a manifestation of primary faculties in human consciousness that are "not reduced to one another". Located in accordance with a strictly established hierarchy, in their creative combination and interaction they produce a real creative product [3].

The aim of this article is striving to discover the theoretical musicological substantiation of the concept of creative personality. **The methodology** is determined by the unity of such methodological approaches as musicological analytic, biographical, sociological, historical-cultural, semiological and hermeneutic. **The scientific novelty** is determined on the one hand by the identification of the main theoretical grounds of the concept of creative personality, on the other - by an in-depth study of the research positions of domestic musicologists such as N. Savitska and I. Drach.

The main presentation of the material. Designed to identify important aspects of creative individuality and compositional personality, musicological thought is able to expand the boundaries of knowledge and radically re-think the most important categories of their own scientific and definitive potential, which is intensively enriched by concepts borrowed from knowledge of other fields [p. 6, 4]. For herself, N. Savitska chooses the concept of life time as an expanding category, while agreeing that creativity should be understood as the "starting point", the "beginning of coordinates" of the creative process, as a state of inspiration. Creativity, when correlated with being in a creative stream, may have different qualitative characteristics that affect the process and its results as a whole. Creativity is more a kind of orientation, direction, intentionality.

Moreover, the category of life time and stay in a certain age phase is associated by N. Savitska with the intensity degree of manifestation of creative function, which influences the specifics of axiological, aesthetic and professional installations formation. The unique traits of deploying the Life Chronos of the creative personality in all its manifestations - from the

rapid and intense periods of creative take-off, to some slowing down and the benefits of static, all create a single unique picture, the focus of which is the artist's personality.

N. Savitska points to the close interdependence of the pace of spiritual and stylistic formation of the creative personality and finding by her unique stylistic appearance. This process is the result of the correlation between "the artist's age and the dynamics of realization of his creative potential - a large-scale, multidimensional problem, however, art critics rarely refer to such concepts as childhood, adolescence, maturity, old age" [6, p. 7-8].

The author points out that there are a number of discussion questions regarding the degree of creative performance and level of productivity within each dedicated time step. Not less important question N. Savitska considers in the need to develop criteria for their differentiation on the one hand, and integrity, embeddedness in a single evolutionary perspective on the other.

It should be noted that in most cases the traditional musicological approach bypasses some of the early and late periods of creativity in its consideration, paying particular attention to the mature period, which is interpreted by musicologists as absolutely self-sufficient and perfect by virtue of unconditional existence within its boundaries of the artistically completed achievements [p. 8].

N. Savitska made critical remarks about her position because she considered it imperfect and offered a substantially updated interpretation of the final stages of distinguished artistic careers in her work. In order to achieve this task, N. Savitska, in her dissertation research, calls the structure of the composer's personality in dynamics one of the most important key elements of consideration. She points out that the choice of such a problematic perspective is due to the importance of the "image of the author", which dominates the epicenter of all spheres of artistic activity. A-prior observations about this image are impossible because it is an integral phenomenon, an essential characteristic of the aesthetic consciousness of the artist in a dynamic perspective [6, p. 9].

Based on an analysis of the works of F. Schlegel, V. Wakenroder, F. Schleiermacher, N. Savitska, he writes about the interpretation of "genius" category as the highest form of fusion of talent and personal qualities of an artist whose exceptional creative power "pulsates in harmony with the emanations of the embarrassed human heart" [6, p. 35]. Hyperbolized creativity is understood as a substance, as a mechanism that ensures the unity of spirituality and physicality and becomes a cornerstone of aesthetics.

Art is understood as a way of restoring the lost harmony and becomes the only opportunity and the only way to transform the personality – creativity as the highest manifestation of the vital force. Therefore, it is necessary to acknowledge the impossibility of having an extra-national, extra-historical creative personality that would not be closely related to cultural, historical, social, national attitudes, that is, would not be genetically linked to sustainable systems [6, p. 35].

The author's style emerges as a unique embodiment of the system of individual personal preferences, which provides a polyphonic organization of creative personality. In this way, the evolutionary creative processes that shape the creative individuality are influenced by the personal qualities, temperament and aesthetic tastes of the artist, the range of his communication and many factors that have a powerful influence on the worldviews and the process of musical thinking.

Based on the existing concepts of creative personality, N. Savitska proposes to dwell on creative anthropology, which examines the personality in the aspect of aesthetic self-realization, studies the subjective mental experience, and reflects the process of embodiment of artistic potential in the sequence of time phases - from birth, to death [6, p. 69]. The author quotes G. Larosch as saying that human life should be understood and interpreted as a certain fragment of the epoch and of its sociocultural time, because time leads everyone, and no one can resist its irresistible force [4].

Creativity is positioned as the most optimal way of spiritual expression, the maximum practical involvement of natural abilities through various branches of social practice. N. Savitska agrees with the basic principles of the theory of self-actualization of A. Maslow, which is about the desire to become the one, who should be a creative personality. Thus, creativity begins to be considered as a characteristic of the individual, his way of life and relationships with the world [6, p. 69].

The study of the phenomenon of personality is central to the circle of art, psychological, philological-anthropological, gerontological studies, which allows to cover a single conceptual space individual life trajectory, social background, the dynamics of the embodiment of creative function. N. Savitska believes that the variability of psychological states and manifestations is "the basic coordinate that manifests itself during the artist's creative cycle" [6, p. 74]. The nature of this variability is rooted in attitudes, in individual psychological and axiological properties, as well as in the presence of the development of

individual human systems within certain age phases, defined by N. Savitska as heterochrony [6, p. 74–75].

Thus, in her research N. Savitska pays particular attention to the consideration of creative maturity period and highlights in it a number of creative consciousness moduses: the status of the Teacher, the Patriarch; focusing on global problems of existence: Time, History, Memory, God, Death, Immortality; the reproduction of a personally meaningful past; final conceptualization of one's life; integrated type of thinking; achievement of the completed form of national and mental identity [6, p. 107-108]. On this basis, the personality structure of the period of adulthood appears as a flexible and completely mobile phenomenon, characterized by its unexpectedness, unpredictability and even stochastic.

The use of the category of modus (from Latin - measure, method, image, type) is known to be quite widespread in various fields of humanitarian knowledge, however, the use of this category in the study of the phenomenon of creative personality, in our opinion, can be defined as extremely successful and appropriate. In his work N. Savitska, considering the phenomenon of creative individuality, distinguishes the moduses of artistic consciousness, which have a decisive influence on the creative personality, then in the work of I.S. Drach under the creative (composer) individuality means the integrity of the personality artistic world, which exists at all stages of his creativity and is capable of actualization in certain moduses.

In discussing this problem, I. Drach relies on the idea of personality integrity, leading A. Adler to the confirmation of this statement, who argued that a person is always a certain integrity, and understanding any sphere of his activity or creativity - that is, part - is always possible only with the emphasis on understanding the whole - "knowledge of the individual" can only be sought in the understanding of the whole, "because the understanding of the part arises only from the understanding of the whole" [1, p. 10].

According to the concept of personality of D. Uznadze, the human consciousness is inherently fragmentary and the only opportunity to form a holistic view of the psychological structure of the individual is seen in the study of its psychological setting. In other words, the installation is the main regulating desire of the individual mechanism and all human activity, including creative, grows out of this guideline [8].

In music studies, which consider the phenomenon of creative personality, I. Drach distinguishes the work of E. Nazaykynskyi [5], who believed that the study of composer's

preferences revealed the correlation of the conscious and the subconscious, because being associated with the manifestations of the subconscious, artistic instruction, as a kind of adjustment, is initiated and supported by conscious efforts [3, p. 85]. I. Drach believes that the general creative direction (the author writes about the composer's sphere, but we believe that it should equally be attributed to the sphere of performance) is comparable to the "basic imperative of the profession" in the theater business.

It is noted that there is a certain difference in the original settings of the performer and the composer, because the performer must be in a state of readiness to stand in front of the public in person and through his play to convince the viewer; the composer must open his inner world, his most secret, without which the process of creativity will be convincing. These considerations lead the author to conclude that a music product can be considered as a higher manifestation of sincerity and hope for a corresponding understanding and love [3, p. 85-86]. The individual creative setting of the composer can really be considered as a free deviation from the typical, that is, from stable norms. It is in this perspective that the phenomenon of authorship and the processes of individualization of creative thinking in the works of N. Gerasimova-Persidskaya [2] are considered.

However, the presence of "deviations" of musical material from the current canon is not a direct testimony to the existence of "artistic individuality" of the author, which in itself is a realization of a fundamentally different, directly opposite to the primary personal setting: "not to be all", but, conversely, "to turn everything into himself". In other words, individuality represents the sphere of inner peace and its projection, and the manifestation of personality in art becomes a consequence of the global shift of culture at the turn of the XVIII and XIX centuries, when the human "I" first becomes aware of itself [3, p. 90-91]. I. Drach notes that the whole history of art is naturally included in this "appropriated world", in which the "subjectivity" of the world reigns supreme [3, p. 90-91].

This situation causes a large-scale review of both the functions of art and the designation of a work of art that must now personalize the existence of the creator for others. It should be noted that the level of creative openness and the degree of transfer of one's deep personal state become crucial for the expression of the artist's will.

Thus, the analytical and plastic is inferior to the elemental psychological, which is in constant recovery. On this basis, I. Drach concludes that in the immediate vicinity of the stylistic "constants" in the new anti-rhetorical culture take place and moduses of

individuality interact with them (*italics is ours* - O. G.), in which its phase changes are embodied [3, p. 90–91]. Unlike the attribute understood by the author as an integral property of the object, the *modus* is a property that is characteristic of it only in separately defined states.

As you know, the concept of *modus* as a fundamental category of musical art appears in the treatises of early medieval thinkers of the West. The considerable triad borrowed by Boetius from the Greek musical theory of *tonus* - *modus* - *tropus* became a fundamental position of medieval doctrine. Subsequently, an anonymous author in the dated beginning of the XIII century, the treatise "*Discantus positio vulgaris*" under the term "*modus*" understands not only the way of organizing the rhythm, but also emphasizes various aspects of the meaning of the word, as an equivalent to which categories such as "*species*" (kind, variety) and "*maneries*" [see: 9]. It is in this universal sense that the term "*modus*" and the notion of "*modality*" derived from it expresses its semantics as one that relates primarily to the form of any phenomenon, not its essence [3, p. 92-93].

Moduses function in a large-scale space of human subjective experience and manifest themselves as representative systems, in which the desire to convey personal aspirations and manifestations is expressed. *Moduses* that are considered as musical and linguistic structures are the result and consequence of the generalization and registration of specific mental, life states, and by acquiring the values of historical and cultural types and norms, the modal organization of sound can evoke the listeners' sympathy, which sometimes reaches a degree of complete psychological immersion music, identifying one's own listening state with the *modus* embodied in the work [5, p. 196].

Based on the basic principles of the concept of *mods*, in order to identify important aspects of manifestations of creative individuality, we can conclude that one of the main forms of *modality* in musical art is the artistic personality, the development of which is realized as a movement of style constants. The process of individuation in the field of object-activity is happening according to a certain dynamic scenario ("*script*"), which is a kind of "*plan*" for the gradual deployment of the whole set of specific for a human individual ways of solving life and creative problems, the tendency to repeat those or other patterns both behavior and compositional structures.

The primary manifestation of the composer's individuality occurs in the *modus* of school through adherence to the general in a specific form of his "*assignment*", and this stage

of implementation of the dynamic scenario of individualization is associated with the years of discipleship. Due to the assimilation of a certain technical arsenal, the means of coding any meaningful components, the mastery of normative structures, compositional and genre models, in other words, due to the appropriate professional equipment, the initial identification of the individual essence of the artist is formed, in which the important personality is formed, in his consciousness [3, p. 95].

Conclusions. The study of the phenomenon of creative personality is one of the central problems of modern humanitarian knowledge and the "common place" of various scientific research fields. Thus, in philosophical, psychological, historical, cultural, art studies, the category of creative personality is studied in the context of its scientific paradigm, thus revealing its central interdisciplinary significance.

It has become a multi-level system based on the combination of a set of spiritual values, moral and ethical guidelines, aesthetic and artistic standards, which forms the space of creativity. For any process of creativity, an important aspect is the imitation of the cultural paradigm and the development in a certain way, taking into account the patterns of personality development that shape its axiological orientations and individual forms of reality.

Among the musicological studies devoted to the study of the phenomenon of the creative personality, there are works of I. S. Drach and N. V. Savitska. To examine the phenomenon of creative personality, both researchers involve the category of creativity, highlighting in it the possibility of displaying "eternal metamorphoses of being" (N. Savitska) and manifesting through it the primordial abilities in the human mind (I. Drach). In this regard, the phenomenon of the author's style is realized as the embodiment of individual personal settings system, which becomes an opportunity and basis for a multilevel organization of creative personality.

Based on the principle of integrity, the formation of the concept of modus occurs in accordance with the concept of hierarchy and the selection of individual levels and forms. It should be noted that the foundation of any modality is a certain state of artistic personality realized in music (I. Drach). The task of evolution of the creative personality builds in accordance with its personal settings of the chronos currents, and different age phases affect the range of creative interests of the individual and are carriers and custodians of personal and cultural memory (N. Savitska).

REFERENCES

1. Adler, A. (2011) Practice and the theory of individual psychology. M.: Academic project [in Russian].
2. Gerasimova-Persidskaya, N. (1988) Authorship as a historical and stylistic problem. Musical work: essence, aspects of analysis. K: Muz Ukraine [in Russian].
3. Drach, I. (2004) Aspects of the manifestation of composer's individuality in contemporary culture (on the example of V. Gubarenko's creative work: Dissertation for the degree of Doctor of Art Studies: 17.00.03. K. [in Ukrainian].
4. Laroche, G. (1978). Giuseppe Verdi. Featured articles. L.: Music. Vol. 5. P. 185-187 [in Russian].
5. Nazaikinsky, E. (1982). Logic of musical composition. M.: Music [in Russian].
6. Savitska, N. (2010). Age aspects of composer liveliness: diss. for the sciences. degree doc. art studies: 17.00.03. Musical art. K. [in Ukrainian].
7. Stoletov, A. (2009) Ontology of artistic creation: diss. to acquire a scholar. degree doc. philosopher Sciences: 09.00.01 / Bashkir. state university. Ufa [in Russian].
8. Uznadze, D. (1966) Psychological Research. M.: Nauka [in Russian].
9. Fedotov, V. (1992) The doctrine of modus in the Western European rhythmic theory of the XIII century. *Laudamus*. M.: Composer [in Russian].

Date of submission: 11.07.2018