

CHAPTER «HISTORY OF ART»

UNIVERSALISM OF THE CREATIVE PERSONALITY AS A PHENOMENON OF THE SOCIO-CULTURAL CONTINUUM

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Abstract. The creative personality emergence as a social phenomenon is the result of the subjective personal creative beginnings and objective sociocultural factors interaction. *The purpose* of the study is to reveal the creative personality concept peculiarities as a socio-cultural phenomenon, to identify creative personality specific characteristics in musical culture. Music, as well as language, is a means of communication; musical creativity is not only a form of art in the modern world, but also a form of entertainment and relaxation. Moreover, musical creativity can act as a business activity aimed at obtaining profit and popularity. This indicates a significant change in the musical creativity sociocultural function. The creative personality is capable of multifaceted activity, combining at least three of its types, among which there are leading and auxiliary ones. The article examines the formation aspects of a special cultural and creative space, a modern "creatological formation". It contains relatively independent spheres, such as creatogenic society, creative economy, art and universal creative personality. The creatological formation essence is determined by the fact that creativity is its core, the organising principle, the highest criterion and goal. *Research Methods.* The following research methods were used to achieve the aim and the objectives:

- theoretical analysis, synthesis, systematisation, comprehension and generalisation of philosophical, cultural, musicological, psychological literature;
- the culture-historical method;

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- methods of observation, comparison and historical evolution;
- generalisation and interpretation of the authors' conclusions;
- systematic approach.

Results. The creative personality characteristic features are identified: deviation from the template, originality, initiative, perseverance, high self-organisation, work capacity. Creativity is defined as the ability to put forward extraordinary and non-standard ideas, to avoid traditional schemes in thinking, and to quickly solve problematic situations. In modern society, the creative personality capable of generating new ideas and solutions becomes the socio-cultural development key factor. Culture in general and music in particular is a universal means of realising the individual's creative potential. Artistic culture and art embodies the people's creativity. Being the most valuable carrier of mankind's spiritual achievements for many centuries, it is, at the same time, a stimulating environment for the creative individuality development. The study confirmed that a universal creative personality has several key characteristics: breaking from the mold, originality, high self-organization, resilience to failure. The study confirmed that the creative personality is a key driver of socio-cultural progress. The universalism of the creative personality is manifested in the ability to combine different types of activities, develop innovative ideas and influence society through art, science and education. *Practical implications.* In modern science there is a need to study Music creativity not only as a part of art, but also in correlation with social space. An important subject of social space is a creative person. The sociocultural significance of creativity is determined by the degree of its interrelation with individual and social factors that affect the cultural environment in which creativity is actualized. *Value/originality.* The history of music is the history of the people who make it. And that's why the study of the creative person in the context of culture, and culture in the context of the historical evolution of the creative person – are two of the most important aspects of understanding the human being.

1. Introduction

One of the problems of our time is to determine which social conditions are the most favourable for creativity, and, therefore, for the outpouring of talents. Where does the line lie beyond which social well-being leads

to creative stagnation, and political cataclysms lead to struggle and protest that give rise to great personalities? **The purpose** of the article is to reveal the peculiarities of the creative personality concept as a socio-cultural phenomenon, and to identify specific characteristics of a creative personality in musical culture.

It is known that personality is formed under the influence of various socio-cultural, psychological, economic, political and other factors. The emergence of a creative personality as a social phenomenon is always the result of the subjective personal creative beginnings and objective sociocultural factors. The intense dynamics of social life, the rise and growth of scientific knowledge, certain types of art, and a special combination of positive cultural factors awaken people's activity, which may be the necessary ground for the emergence of a creative personality. Observations on the universal creative personality as a socio-cultural phenomenon prove that it is present in various forms throughout history and occurs in many (often very dissimilar) cultural practices. In recent decades, the study of the creative personality as a socio-cultural phenomenon in the world scientific thought has traditionally taken place at different levels. Only a number of works have been specifically devoted to this phenomenon. Most of the works deal with certain aspects of it on occasion. There are works that highlight only isolated observations about the universal creative personality, but they are important as historical evidence.

To achieve the research goal, various methods were used that allow a comprehensive analysis of the phenomenon of the creative personality in the socio-cultural context.

Among them:

1. Theoretical analysis and synthesis. A review of the scientific literature on philosophy, cultural studies, musicology, and psychology was conducted. This made it possible to define the key concepts related to the phenomenon of the creative personality and identify the main trends in its development in different eras.

2. Historical and cultural method. This method made it possible to trace historical changes in the formation of a creative personality, to identify the influence of social, economic and political conditions on the creative process.

3. Methods of observation and comparison. An analysis of creative personalities in different cultural environments was carried out, which allowed us to identify common features and differences in approaches to their activities.

4. Systematic approach. The creative personality was considered as an element of the socio-cultural system, where individual, social and cultural factors interact.

The general theoretical basis of the study consists of scientific works in history and philosophy of culture: Lotman Y. [9], Levi-Stros K. [8], Maslow A. [13], Munro Th. [16], Moskvichova Y. [15], Stockhausen K. [19], Vereshchahina-Biliavska, Mozgalova N., Baranovska I., Moskvichova Y., Cherkashina O. [21]. The creative personality universalism issue occupies a significant place in a number of philosophical and cultural studies: Batanov V. [2], Taylor C. [20], Moskvichova Y. [14]. The universal creative personality in Ukrainian musical culture is the object of research by Komenda O. [7], Martynyuk A. [12]. The analysis and study of creatogenic eras features, as well as the main factors of generating geniuses and creative personalities, was carried out in the works of S. Markov [10; 11], Arieti S. [1], Gowan J., Olson M. [4], Simonton D. [18], Csikszentmihalyi M. [3], Seltzer K., Bentley T. [17].

2. Discussion

It is known that the development of both science and art does not proceed linearly. Depending on historical circumstances, favourable or unfavourable socio-cultural, economic and political factors, science and art can reach a high level of development or vice versa. The problem of creativity is directly related to the understanding of society, history, culture, and various definitions of human existence in the world. According to K. Jaspers, spiritual and historic figures and geniuses appear in the so-called "axial time", by which we understand turning points that give rise to a new stage in the society development [5]. Therefore, the composer's emergence should be facilitated by the socio-historical need for their presence. Creative freedom is also an important factor that directly affects the artist's activity, particularly speaking of musicians. A specific type of society, that modifies both cultural and personality types, creates certain social preconditions for freedom. According to scientists, in the context of deformations in social

relations, that give rise to bureaucratic activity, there is a phenomenon of alienation destroying individuality. On the one hand, the bureaucratic order does not allow the creative subject to take the initiative and widely prevents the search for novelty and non-standard solutions [1]. This was clearly demonstrated in the Soviet period, when any work that did not fit into the strictly defined standards was condemned. For instance, jazz music used to be classified as "wrong" art. On the other hand, the pressure on the artists from society and the dominant ideological paradigm can push them to activate their inner reserves and manifest those in their creative work.

According to A. Kreber, civilization's creativity blossoms and withers accordingly with the growth, saturation and exhaustion of cultural models. According to Yu. Lotman, during the periods of the so-called culture development explosion (breaks in gradualness, changes in its evolution paradigm), abilities and talents dominate, and after the explosion, when energy of a different quality is needed (namely the energy of consolidating what has been achieved), diligence, discipline, and organisation matter much more [9]. Human creativity is defined as an integral combination of imagination, fantasy, foresight and intuition. Intuition is possible on the basis of the unconscious. It is inherent in every person to some extent, but depending on individual experience, intelligence, knowledge, interests, needs, and goals, as well as the conditions in which a person finds themselves, intuition manifests itself in different ways.

The political stability lack is an important factor that hinders creative growth. The nature of the state system, the democracy degree, and the society's well-being level are also important. Talent does not flourish where people spend all their efforts on meeting their most urgent needs. The amount of free time should be reasonably correlated with the society's creative productivity. At the same time, absolute political and economic stability poses a threat of social stagnation. This was evidenced by L. Gumilyov, who noted that "passionaries", acting as driving force of culture, are doomed to extinction in peaceful, stable times. Consequently, musical creativity, like any other kind of artistic creativity, changes its substantive functional characteristics depending on the society and cultural type. In each society they function in their own way, depending on the prevailing communication forms.

Music, as well as language, is a means of communication. In the times when the tribal way of life prevailed in society, the musical creativity functions were mainly sacred and utilitarian. Nowadays, musical creativity is often seen not only as an art form, but also as a form of entertainment and recreation. Moreover, it is considered a business activity aimed at obtaining profit and popularity. This shows how significantly the socio-cultural function of musical creativity has changed, evolving in the context of culture.

Thus, the universal creative personality is a special socio-cultural phenomenon that arouses the keen interest of philosophers, historians, anthropologists, psychologists, and culturologists. Usually, the majority of gifted individuals have not only outstanding specialised abilities, but also possess a number of other abilities, that testifies in favour of their versatile giftedness. The names of Leonardo da Vinci, Michelangelo Buonarroti, Albrecht Dürer, and others specify the idea of the versatility and power of the Renaissance creative personality. The Age of Enlightenment presented a universal personality with the names of René Descartes, Johann von Goethe, Francois Marie Voltaire, and others. For Romanticism, prominent figures are Johann Goethe, Hector Berlioz, Richard Wagner, Franz Liszt, and others. Among Ukrainian figures of a universal type, we should mention Taras Shevchenko, Mykhailo Drahomanov, Ivan Franko, as well as the musical culture representatives: Mykola Lysenko, Oleksandr Koshyts, Mykola Leontovych, Boleslav Yavorsky, Mykhailo Verikivskyi, Viktor Kosenko, Myroslav Skoryk, and others. An important aspect for understanding the universal creative personality phenomenon is L. Kiyanovska's statement regarding personality as a complex formation of character, "temperament, neuropsychological organisation" [6, p. 21]. "The family environment and those impulses that a person takes from the first years of their life" is a highly important component [6, p. 21].

J. Gowan claims that we can only understand the work of geniuses through the fact that this unique ability is based on an access to one's own subconsciousness. And although the particular person's capacity is limited by the horizons of the era and "basic knowledge", subconscious images are often prophetic [4]. The energy necessary for creative activity is carried by information flows recorded by a human brain. The artist is a transferer of this energy transforming cosmic radiation into a particular type of

creativity, encoding them in their works. The German avant-garde composer K. Stockhausen once said: "I transmit the vibrations that I receive. I act like a translator, transferring cosmic energy flows as well as the rhythms of the universe into musical rhythms" [19, p. 84].

The creative personality universalism (i.e. the ability to perform multifaceted activities) has two main interrelated dimensions. The first is the level of deepening into different spheres and the ability to perform different types of creativity, complemented by a broad worldview and knowledge. The second dimension of universalism is a certain quality of worldview characterised by the ability to grasp the rhythm and harmony of the universe, to understand the hidden connections of causes and effects, to determine the dominant direction in the art development and the spiritual life of society [14, p. 6]. Undoubtedly, the influence of art on people can change due to the changes in aesthetic preferences, worldview, and moral ideals of different eras, but its value does not diminish because of this. In the context of musical art, the composer's skill and talent consist in their ability to find not only the artistically valuable meaning of an image, but also in the ability to embody it in an adequate form that will be read first by a performer and then by a listener. And if a composer can be considered a transferer of artistic images, a performer already acts as an artistic information interpreter.

In general, musical creativity has gone through a long path of transformations, during which the attitude of society towards people who are directly involved in this phenomenon has been changing. It should be noted that at the initial stage of the musical creativity development, the individual was not given such a significant role as nowadays. Only since the Renaissance, when the individual took the place of the central object of artistic knowledge, musical creativity began to reach a new, more complex development level. The concept of J. Tsarlino (scientist, composer, performer, and representative of the Venetian school) is anthropocentric. J. Tsarlino saw the main purpose of music as influencing the human soul, awakening various emotions. Reflecting on the nature of the musical harmony influence on a person, he developed the idea of proportions that exist on the basis of spiritual impulses. He interpreted harmony as a phenomenon of *Musica Mundana*. The specificity of musical creativity lies in the fact that it has two components

that are interconnected. Firstly, they connect a person to the macrocosm (the universe, space, nature). Secondly, they connect a person to the society (culture, civilization, history). As a two-component phenomenon, musical creativity reflects the laws of nature and society. The essence of music appears as a connection manifested in sounds, and an expression of harmony (disharmony) of being.

The cycle of social and evolutionary processes reveals the creative personality essence, which in the cultural understanding is considered a key dominant of the spiritual development of mankind. The main components of a creative personality are: a) creative orientation (motivation for creative self-expression, goal setting for personally and socially significant results); b) creative potential (combination of intellectual and practical knowledge, skills, ability to apply them, giftedness in a certain field); c) individual psychological originality (strong-willed character traits, emotional stability in overcoming difficulties, self-organisation, critical self-esteem, awareness of oneself as a creator of material and spiritual values).

K. Taylor [20, p. 42] points out such traits of a highly gifted personality as independence and autonomy; appetite for risk; activity; curiosity; tirelessness in search; dissatisfaction with the existing (methods, traditions); the desire to change the existing; non-standard thinking; willingness to make decisions and take responsibility; the ability to foresee, etc. Therefore, the question arises: what factors shape a creative personality? In the scientific community, there are different views and theories on the formation of creative abilities. One of them is the theory of genius genetic inheritance developed by the English anthropologist F. Galton (1822–1911). He tried to prove the idea of genetic determination of genius scientifically, with the help of statistical methods (later called specific sociological methods). Studying aristocratic families in England and the history of prominent families in other countries for decades, F. Galton came to the conclusion that high-level capabilities (talent, genius) are passed down from generation to generation. He stated that the giftedness level in the family tends to increase evenly and, having reached its peak, begins to decline in subsequent generations, weakens and even fades away.

The development of a creative personality is greatly influenced by social institutions (school, university), society, and the system of government (e.g., a totalitarian regime). The process of interaction between a creative

person and the environment is not always harmonious. The conflict with the environment that took place in childhood or adolescence can be reflected in a more mature age, and its forms of manifestation can vary from destructive to positive and creative. According to A. Koestler, creative achievements are possible in cases where there is a transition from everyday existence to a period of tragedy or crisis (love, death, loss of loved ones). However, experiencing stressful situations is not always conducive to strengthening willpower and the emergence of a creative impulse. It can lead to nervous disorders.

Socio-cultural influence on a creative personality is carried out through a system of ideological, economic, political, ethical, aesthetic and other norms. The intensification of the informatisation process, which plays a significant role in contemporary culture, gives rise to new ways of influencing the individual. There is no doubt that the works of many great musicians have affected the formation of other gifted individuals: artists, poets, performers, scientists. The process of listening to music can stimulate brain activity to some extent. In addition, a person's involvement in the world of musical creativity occurs primarily due to listening to musical works already created by others. Figuratively speaking, musical creativity always acts as a "tuning fork of the era".

In the Middle Ages, the manifestations of the creative universalism of the individual were limited by two main forms. The first one was typical for the temple practice of liturgical and paraliturgical genres. The other one was common to court and street art. Thus, the features of the creative personality universalism were inherent in numerous anonymous church musicians-monks who often combined the roles of a singer-choristers, regents, authors, and hymn editors. An example of a universal creative personality of the Middle Ages is Guido d'Arezzo, an outstanding theorist and pedagogue who taught singers in the schools of Ferrara and Arezzo.

According to O. Komenda [7, p. 100], an example of a universal creative personality of the Middle Ages was travelling musicians who sang, danced, played musical instruments, acted as actors, and wrote songs. Those musicians staged performances in the castles of Provence, Brittany, and Normandy, directed folk performances in the squares of Florence, Venice, and Paris, and took part in Christmas and Easter church performances in Strasbourg, Rouen, Reims, and Cambrai. Among them, there were

representatives of different social layers: the highest aristocracy (Richard the Lionheart, King of Navarre), the bourgeoisie (Adam de la Allée, Colin Muse), and people from the lower classes ("the carpenter" Jean, "the money-changer" Colard).

The universal creative personality features of the Renaissance model are inherent in the artist, poet and composer Jan Kryšov of the Czech Republic; composer, mathematician and astrologer John Dunstable; singer, regent, composer and teacher Cristobal de Morales in Spain; organist, composer and scientist Konrad Pauman in Germany, and many others. Those features can be observed in the creative works of many musicians of the seventeenth and first half of the eighteenth century. For example, Arcangelo Corelli, who first worked as a violinist in a church choir, then as a chamber musician at an opera house, and finally became famous as a teacher and concert organiser.

On the verge of classicism and early romanticism, there are many examples of the universal creative personality in its classical form. The quality of the individual's creative universalism was the result of the musician's creative will, their desire to prove themselves, to manifest their own taste, preferences, aspirations, and needs. Ludwig van Beethoven and Muzio Clementi were among the first carriers of the creative personality universalism traits. Later, these tendencies found a multifaceted embodiment in the creative activity of musicians of different national cultures, genres, and creative associations.

According to O. Komenda, the universal creative personality is a creative personality characterised by a combination of at least three types of activities, among which there are leading and auxiliary ones. The configuration of these activities at different development stages of the universal creative personality determines its general profile or type, taking into consideration the entire creative path. It is noted that the leading activity is an activity marked by scale, duration, value for the artist, their contemporaries and descendants. O. Komenda identifies types of universal musicians, "five of which (universal composer, universal performer, universal musicologist, universal public figure, universal teacher) are formed by the dominance of one leading activity in the artist's general profile, and one (classical universal) is formed by the balance of all types of activities (at least three types of leading activities)" [7, p. 94–95]. The type of

universal composer is one of the most widespread in the European musical culture of the nineteenth and twentieth centuries. Its features and tendencies can be traced on the example of many well-known universal personalities, including C. M. Weber, F. Chopin, B. Smetana, P. Tchaikovsky, and others. For example, C. M. Weber's model of a universal creative personality is formed by four types of activity: performance (pianism, opera conducting), composing, music journalism, and public music activities. The type of classical universal is also widespread in the European musical culture of the nineteenth and twentieth centuries. It expresses the most complete qualities of the universal creative personality of the New Age. Its features and tendencies are observed on the example of G. Berlioz, R. Wagner, C. Saint-Saëns, B. Bartók, Z. Kodály, O. Messiaen, and others. A common feature for all of them is the equal importance of at least three activity types throughout their creative career. One of the first examples of the classical universal type in the European musical culture of the nineteenth century is the composer, conductor, teacher, critic and publicist Hector Berlioz [7, p. 159–161].

In Ukraine in the 20s of the nineteenth century, the Kharkiv University became a centre of Romanticism, where Professor Izmail Sreznevsky gathered like-minded people interested in classical German philosophy, Slavic literature, and ethnography. The circle of Kharkiv Romanticists included such scholars and writers as L. Borovykovsky, M. Kostomarov, O. Korsun, A. Metlynsky, O. Shpyhotsky, Y. Shchogoliv, and others [15, p. 308]. An outstanding universal personality among Ukrainian Romantics was M. Kostomarov, a prominent historian, philosopher, ethnographer, poet, public figure, and ethnopsychologist. He was fond of studying the history of Ukraine and became known as the author of historical ballads and dramatic poems. The writer published two poetry collections "Ukrainski balady" ("Ukrainian Ballads", 1839) and "Vitka" ("The Branch", 1840). The emergence of reflective and intimate lyrics is considered to be an innovation in his creative work. M. Kostomarov's scientific heritage is enormous: he wrote fundamental works on the history of Ukraine, historiography, and ethnography. M. Kostomarov was also a co-founder of the Brotherhood of Saints Cyril and Methodius, established in Kyiv in 1845, which Taras Shevchenko soon joined. The Brotherhood was a secret organisation based on the traditions of the Ukrainian liberation movement and national revival. One of its members was P. Kulish, a

versatile creative personality: writer, folklorist, ethnographer, linguist, translator, critic, editor, and philosopher. P. Kulish made the first complete translation of the Bible into Ukrainian language. In the late 1850s, Kulish compiled the first phonetic alphabet of the Ukrainian language, which did not contain the Church Slavonic letters Ѣ and Ѥ, and added the letter ґ (to represent the [g] sound). Eventually, it was Kulish's spelling that formed the basis of the modern Ukrainian alphabet.

Among the universal figures of the Ukrainian musical culture of the given period, we first of all distinguish M. Lysenko: composer, folklorist, performing pianist, conductor, teacher, music researcher, and public figure. According to O. Komenda, the leading activity of M. Lysenko is musical and social activity. The researcher argues that throughout the artist's career, it was public activity that played the main role, it was the highest goal in relation to other types of creative self-realisation, forming a kind of foundation to which other types of his multifaceted activities were added at different times and in different circumstances [7, p. 229].

3. Creatogenic society as an era of creativity and innovation

It is apparent that creative activity is inextricably linked to the nature of social life. The modern world is characterised by the globalisation of all socio-economic and socio-political processes, the transformation of value systems and guidelines, the significant increase in the information space saturation degree, and the rapid development of the advanced communication systems and the Internet. Today, a so-called post-industrial or information society is being formed, in which development and success are determined not by material resources, but by the possession of the largest amount of valuable information and the ability to process it quickly. The industrial and information age is being replaced by a new one – the age of creativity and innovation, also known as the cultural and creative age. S. Arieti gave the name "creatogenic society" to a society that fosters creativity [1]. The term "creatogenic society" has been understood as a certain formation that stimulates the creativity of all its members. In particular, it is characterised by the following features: free access to cultural media; openness to various "cultural incentives"; the desire of society members to achieve something; free, non-discriminatory, equal access to education; no privileges for some groups or oppression of others; diversity of cultural

trends; intellectual tolerance; interaction and cooperation of creative individuals, and encouragement through rewards and benefits.

The problem of the emergence and establishment of a new creative era became the subject of reflection and research in the second half of the twentieth century. Thus, T. Munro singled out the main characteristics of the creative age, which included the presence of: a) brilliant individuals; b) conditions and means for transforming their free energy into artefacts; c) institutions ready to provide them with professional education; d) other people able to evaluate and recognise the achievements of creators [16].

According to S. Markov [11], today we can talk about the rise and establishment of a "creatological formation", a special cultural and creative space that contains such relatively independent areas as a creatogenic society, creative economy, total art, and universal creative personality. Creativity (or creative abilities) began to be actively studied after the publication of J. Guilford's work featuring his cube-shaped model of the intelligence structure, where he identified divergent and convergent thinking. Creativity is manifested as the ability to come up with extraordinary and non-standard ideas, to avoid traditional schemes in thinking, and to quickly solve difficult situations. The creatological formation essence is determined by the fact that creativity is its generating centre, meaningful core, ordering principle, highest criterion and goal. A distinctive feature and essential characteristic of the creatological formation is the recognition and production of novelty, the ability to solve complex problems productively, generate new discoveries and ideas, and resolutely implement them in practice. In this formation, the key factor of development is no longer information, but the ways, methods and techniques of its creation and, most importantly, the talents and creative individuals who generate new ideas and solutions. At the same time, it is creativity that acquires the status of an essential criterion, driving force and target function of socio-economic and socio-cultural development. It is important to emphasise that in the creatological formation, creativity is considered not only as a condition, a means, a key factor or a resource, but also as the highest goal of the development of society, organisations and individuals. Among the creative personality distinctive features are: deviation from the template, originality, initiative, perseverance, high self-organisation, and efficiency. The activity motivation peculiarities consist in

the fact that a creative person finds satisfaction not so much in achieving the goal but in the process itself.

R. Florida put forward the idea that the post-industrial economy is giving rise to a new social group, a community of creative professionals or the "creative class", which is becoming an increasingly influential force nowadays and acts as the core of modern society, the main resource and factor of production [4]. According to the author, representatives of the "creative class" are educated, talented and tolerant people who have their own system of values and are engaged in the production and spread of new knowledge. Today, the most developed countries and companies are moving from competition for sales markets to the fight for talents and professionals, who are the main resource and factor of production. The strategies of the most successful, innovative companies are aimed at finding and concentrating talents capable of responding flexibly to changes and creating fundamentally new products and services required by the new market situation.

In this regard, we believe that musical creativity, like any other kind of creativity, in the conditions of modernity changes its substantive functional characteristics depending on the type of society and culture. Music, like language, is a way of communication and its means. At the present stage, music can be created not only by pronounced talents and creative personalities, but by anyone, even if they do not possess a musical education. In other words, musical creativity is often seen as a form of entertainment and recreation and as a kind of business activity. This phenomenon illustrates how much the socio-cultural significance of musical creativity has changed. Information technology has become an integral element of artistic creation.

Modern society is significantly different from previous eras due to the rapid development of technology and information systems. This creates new conditions for unleashing the creative potential of individuals. Thanks to the Internet and digital platforms, creative people have access to a global audience. For example, musicians and composers can create and distribute their works directly, bypassing traditional forms of publication. One of the most prominent examples of a modern universal artist is the Icelandic singer and composer Björk, who combines music, video art, and the latest technologies in her work. Her projects illustrate how music can be a tool for social commentary and a platform for interactive experience.

New innovative possibilities have had a strong impact on the development of many fields as graphics, architectural design, cinematography, etc., but their most significant implementation has taken place in the field of musical creativity. New socio-cultural trends have also influenced the artistic thinking of contemporary composers.

A key feature of the contemporary music ideological basis is the transition to a global worldview. The idea of the micro- and macrocosm unity is increasingly reflected in individual musical works. Currently, musical creativity is closely interconnected with other types of creative activity (theatre, literature) involved in the process of returning to artistic syncretism. This phenomenon reflects the transition of modern society to a new, post-industrial era, a cultural and creative era characterised by global informatisation and the increasing role of mass culture.

4. Conclusions

The creative personality as a socio-cultural phenomenon goes far beyond the cultural and artistic space. Creativity appears as a specific form of human activity and independence, which results in scientific discoveries, music and artistic works, as well as solving new challenges in many other areas. In today's society, a creative person who is able to generate new ideas and solutions is a key factor in socio-cultural development.

The study confirmed that a universal creative personality has several key characteristics:

- breaking from the mold: the ability to think outside the box and create new ideas;
- originality: generating unique solutions that reflect individual style.
- high self-organization: the ability to effectively use time and resources to achieve creative goals;
- resilience to failure: willingness to overcome difficulties and continue working on projects.

Culture in general, and music in particular, is a universal means of realising the individual's creative potential. Artistic culture and art embody the creativity of people. Being the most valuable carrier of the spiritual achievements of mankind for many centuries, it is at the same time a stimulating environment for the development of creative individuality.

In other words, the process of interaction between the composer's personality and the cultural system is ambivalent: on the one hand, the composer's creativity is always influenced by culture, which can be seen as a type of social memory and a form of transmission of social experience, and on the other hand, the composer is able to influence culture through their work. This ability to create is the essence of a person's existence as a cultural and historical individual.

The study confirmed that the creative personality is a key driver of socio-cultural progress. The universalism of the creative personality is manifested in the ability to combine different types of activities, develop innovative ideas and influence society through art, science and education. An analysis of historical epochs has shown that in each period there were outstanding personalities who became symbols of their era: Leonardo da Vinci in the Renaissance, Goethe in the Enlightenment, Beethoven in classical music. In modern society, the role of creative individuals is growing. Globalization, the development of information technology and the spread of mass culture create new challenges and opportunities for self-realization. Creative people are becoming leaders in various fields, such as design, innovation, music and cinema.

5. Suggestions for future research

1. Study the impact of digital technologies on creativity. It is worth studying how modern technologies (artificial intelligence, augmented reality) affect the creative process and contribute to the formation of new forms of artistic expression.

2. Cross-cultural analysis of creative personalities. Comparison of the peculiarities of creativity in different cultures will help to better understand the role of social and historical factors in the formation of universal creative personalities.

3. Psychological aspects of the creative personality. It is necessary to expand the study of intrinsic motivation, emotional stability and intuition as key factors in creativity.

4. Economic aspect of creativity. Analysis of the impact of the creative economy on the development of society and the formation of new professions in the field of culture and art.

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