THE SPIRITUAL PARADIGM OF THE CREATIVE PERSONALITY FROM THE THEOLOGICAL MODEL OF WORLD PERCEPTION

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The secret of the formation and development of the human personality, its metaphysical foundations and spiritual foundations belongs to those philosophical questions, the search for answers to which continues for centuries, and each historical epoch dictates new views and actualizes the most pressing problems. Today, one can notice a trend that is disappointing for humanity: the more confidently the technogenic-industrial sphere moves forward, the more noticeable features the alienation of a person from his deep life meanings, valuable, spiritual foundations acquire. Amid the noise of the surrounding information flow, indecipherable consumption of mass culture products, wandering through the labyrinths of virtual reality, a person eventually falls into an information vacuum, an artificially created bubble, in the middle of which people like her are doomed to imprisonment. Faceless individuals with standard opinions and interests, subordinated to systematic pre-written patterns of "equalized society". Such a personality loses the internal orientation that forms an adequate, mature, capable of analysis and critical thinking vision of the surrounding reality. Reality is presented through images and symbols of someone else's mediated view, information already processed in its own way, which is offered in a ready-made form. This is a simplified version of data consumption that does not involve the work of neural connections, which significantly saves energy, and the brain quickly forms a habit of consuming this informational fast food. Masculine culture gives birth to a mass person with a balanced character, who does not appear to the world, different from others. All he wants is to maintain the position "like everyone else", not to stand out, to be neither worse nor better than others. Creativity is an act of manifestation of freedom of action and thinking, the result of which is the creation of a new product of material or spiritual significance, an integral part of which is the imprint of the creator's personality. From the texts of the Holy Scriptures, we know that each created person is the final result of Divine creativity, and each creation is a reflection of God the Creator on Earth, the bearer of the divine spark of creativity laid by the Most High. Contemplating the genius creations of Michelangelo or da Vinci, admiring the paintings of Monet and Van Gogh, one can have no doubt that these masterpieces are a reflection of supernatural beauty, creative divine nature. Thus, it is an art and contemplative works of art not only trains the eye to see the beautiful in details, but also helps to expand the range of world perception, to form an artistic taste for life.

Keywords: creativity, personality, spirituality, self-realization, art, God.

The purpose of the article is to examine and analyze the role of the creative personality in the religious model of worldview through the study of philosophers who developed the field of personal creativity.

The methodological basis of the research is determined by the purpose and objectives of the article and is characterized by the application of theoretical principles of a dialectical combination of analysis and synthesis, the use of a logical approach and an integrative method.

Since antiquity, philosophers have been concerned with the concept of creativity. Plato believed that the power and inspiration to create something new always comes from God. Berdyaev was inclined to believe that man was created "in the image and likeness of God," and that is why he is inherently creative. According to Skovoroda, it is the Creator who endows this or that person with a talent for a particular business, and by discovering what it is in time, one can ensure a happy life by implementing a personal plan of self-realization.

In the twentieth and twenty-first centuries, various components of the human spiritual world were considered: I. V. Boichenko, V. P. Andrushchenko, P. V. Kopnin, V. I. Shynkaruk, V. V. Vozniak, M. Yu. Horak, J. M. Yuzvak, etc. Related issues are found in the research of N. Iordaki, L. Telizhenko and others. In particular, N. Karaulna gives spirituality a significant role in the process of human self-determination, O. Shykula studies the existential sphere of human spirituality in the works of Hryhorii Skovoroda, O. Sytnyk - the spirituality of the individual in the context of the philosophy of science. K. Novikova notes that art has traditionally been understood as composition and harmony, organic integrity, sensual expression of perfection, etc. Through works of art, a person discovers an intangible dimension in himself that is firmly rooted in the world of God. Considering the religious dimension of art, it is worth recalling its very important property: the ability to purify and change. The most expressive means of expressing sacrum in art is sublimity. The artist, through his or her own works of art, has the task of revealing the beauty and goodness of the inner world, of guiding us to forgotten values. The last circle of the artist's dialog is a dialog with God as a source of inspiration. Thus, the traces of the experience of holiness in the world can be seen in aesthetic emotion [1].

For a Christian, the path of creativity is the path of salvation, reunion with the Source of beauty and inspiration. The main rules of spiritual creativity are the Gospel commandments. The Christian’s creativity and his mystic life are two sides - visible and invisible - of the same spiritual path. The soul’s ascent from the visible to the invisible and its return with the “baggage” of symbols that a mystical artist openly shares in word, sound, or paint is evidence of his spiritual journey and an invitation to others to join it. The master’s work is a miracle in the same sense as it is in Christianity: the meeting of the visible with the invisible, the human with the divine, the created with the uncreated, time with eternity, space with infinity [2].

The greatest musicians of all time were deeply religious people: “…the formula of the world clas-
sics: “music combined with a religious outlook” still strengthens people’s faith in the transcendent, divine, inaccessible to intellectual understanding. In this context, the nousminousness of the musical archetype, its connection with myth-making, becomes especially important” [1]. O. Yaremchuk notes that the idea of the healing effect of the human psyche’s contact with myth and archetype is significant in the context of the deep perception of music as a special altered state of consciousness. In particular, C.-G. Jung argued that music deals with such deep archetypal material that even those who perform it do not fully understand it. The connection between the archetypal content and its musical manifestation creates the phenomenon of the musical archetype [3].

It is noteworthy that spirituality in relation to creativity has several semantic connotations. Firstly, the concept of spirituality covers the entire sphere of spiritual phenomena and defines creativity as a characteristic of a person and his/her existence. Secondly, the phenomenon of the spiritual covers a very wide range of different phenomena, ranging from specific spiritual formations (knowledge, ideals) to objective, substantive and social forms of spiritual life. In this broad subject area, the concept of spirituality highlights a special section, fixes the question of the essence of the human spirit, and highlights the problem of human creativity as a specific form of self-determination in the world. Only in the act of creation does a person get the opportunity to comprehend the infinity of his or her own self and embody it in the real products of his or her life-creation. Creativity develops in the general flow of history, but it is interconnected with the spiritual life of society and the individual. Spirituality is most deeply revealed in the field of creative activity [4].

In modern conditions, when the parameters of the human world have expanded to cosmic proportions, the task of art is to preserve and strengthen (in accessible forms) the artistic and aesthetic consciousness and the method of spiritual and practical mastery of reality, the personal, individual principle in man. The preservation of the humanistic microcosm of man combines a realistic artistic picture of the world and a humanistic artistic concept of man.

It is this concept that determines the priorities of the pedagogy of our time, in particular the cultural approach to the development of the inner world of the individual, his or her uniquely personal “I”, high spirituality, which is an organic component of the worldview culture. In this regard, there is a need to clarify the content of the concept of “spirituality”. It is the quintessence of the spiritual existence of society and man, reflects its social aspects (economic, social, political) not in their objective existence, but in their human, subjective and personal meaning. And while for the economy, politics, social structures, and a particular social system, the most relevant and significant values are those of that system, for the spiritual sphere they are the transcendent, eternal, humanistic values [3].

Activity is a specific human form of activity aimed at achieving consciously set goals, and the essence of this activity is creativity. However, it is clear that not every activity is creative in nature and leads to the creation of something new and useful for humanity.

Art that is not rooted in the depths of the human spirit, that does not sprout from it and is not nurtured in the spiritual and cultural field becomes artificial, external, fake, and alien to the spiritual tradition of the people, who are naturally called upon to nurture culture in their spiritual and existential womb. Culture will become alien, increasingly imposed from the outside, inadequate and even hostile to the spiritual authenticity of the people. Such a culture ceases to be a system of living ideas, the gracious breath of the people, a form of social and national consciousness, and a life service. It cultivates absurdity, clears space for dark instincts to run wild, and leads to the degeneration of a value system in which a person can adequately perceive the world of good and evil, organically accepting and creatively developing the former and rejecting the latter as a foreign body. As a result, we are faced with deviant manifestations of human behavior that defame the cultural heritage of our own people. A striking example is graffiti applied to objects of historical significance, such as architectural monuments. The “culture of life” that is natural to humans degenerates into the “culture of death” with its pseudo-images and ideas. Ortega y Gasset also noted that the loss of a people’s beliefs and traditions leads to the decay of civilization [2].

In other words, a creative person is a person who has shown a creative approach to activity, realized his or her capabilities and discovered the world of spiritual self-improvement. Success in the realization of any human intentions is associated with the recognition of ideality as a way of manifesting various forms of human activity. Creativity is an activity that leads to the creation of new unique material and spiritual values. The uniqueness of creative activity lies in the fact that a person reflects his or her personality in it. Potentially, all people are creative. It is only important to be able to develop the creative principle in a person [5, p. 6].

In order to understand the peculiarities of interaction of a particular person with the world, let’s look at his or her activities. At how the goals are achieved. Whether they are achieved by walking along the paths trodden by predecessors, by automatically reproducing given templates, formed stereotypes, or intuitively, in an innovative way. In other words, by being creative in achieving the goal in a meaningful way.
Of course, it is those creative personalities who are being formed today who will soon lead society, shape its values and meanings, and become the creators of the future of civilization. Therefore, in modern times, when the civilization’s movement is transforming in the complex vicissitudes of the crisis, the value foundations of the development of a creative personality are especially important, namely, first of all: self-realization, socio-cultural adaptation, moral qualities [5, p. 7].

The scientific literature states that a personality on all planes of existence has to create the present and the future with its thought forms, thought images that materialize in reality. A creative person lives not one, but two lives in parallel: material and spiritual. Spiritual life gives rise to spirituality as a property of the individual to make a free choice among the hierarchy of values (material and spiritual), which in turn determines the freedom of orientation towards the ideal, the meaning of building one’s own life. Thus, the future of our planet depends on how successfully the problem of raising people’s spirituality and their overall level of consciousness is solved. Thus, the main problem of our time is the education of morality and responsibility, especially among young people, and this task is entrusted to creativity as the basis for the spiritual formation of society [4, p. 5].

Studies and scientific sources that cover the problems of human spiritual existence do not sufficiently determine the existential status of spirituality, as they largely tend to consider it through material reality, and the ideal reality remains poorly understood.

For E. Fromm, a hero in modern society is a person who is able to overcome his or her fear of the past. His main goal is to give up what he has in life in order to improve his present and future. For Fromm, the past is an experience that should not be hidden, but used for the direct development of one’s inner strengths. If they (internal forces) are optimally “used” by the individual, then at the same time the individual is included in the social system as an effectively functioning one. By the term personality we mean a dynamic creator of social reality. Such a creator directly, constantly develops and affirms it with his own forces (abilities, needs, knowledge, skills, abilities, etc.). A creative person is constantly in a state of overcoming his/her fear of creating something new and reveals himself/herself as a potential and real creator [6, p. 40-41].

This fear is caused not by the fact of creativity itself, but by the fact that most often a person evaluates his or her own activities through the prism of social norms, based on the reaction of others. This puts a person in a dangerous position when he or she fulfills the will of others, which is the illusion of realizing his or her own aspirations. Maslow explains this by saying that the fear of being judged by society is second only to the fear of death, an instinct that has ensured the survival of the human race since the beginning of time.

Let’s take a look at the work of our countryman Hryhori Skovoroda: “Nature and kinship mean God’s innate goodness and His secret law that governs all creation; to know that there is a similarity in the soul and in the work to which it aspires, as equality between friend and friend, and similarity between food and stomach. “Like tends to like.” The kingdom of God and its truth are within creatures. He does not offend anyone by infusing the law of kinship. One to one, second to second, hundredth to hundredth, though to a vile rank or craft, not to a dishonored one, but to a joyful and useful one, if he walks with God, is happy” [7, p. 437]. H. Skovoroda seems to divide the process of creativity. He believes that the call to this or that craft is laid down by God, and whether or not to develop these inclinations depends primarily on the person himself. Contemporary Ukrainian researchers describe his attitude to work not as a separate view on this issue, but as a cardinal position of the entire philosophy of Hryhori Savovych: “Bliss and true happiness are brought to a person by work according to a vocation, work that reflects a person’s natural inclinations - ‘kindred labor. He was convinced that each person has a natural inclination to a certain kind of activity that can make him or her truly happy, because work according to vocation, innate inclination and giftedness is desirable, performed with pleasure and with pleasure. On the contrary, “unrelated work,” that is, work that one’s heart does not lie in, that is imposed from the outside, that one is forced to do, is a source of great unhappiness. G.S. Skovoroda attached great social importance to the “kinship” and “non-kinship” of labor. He considered labor without a vocation, labor out of necessity, forced labor, or labor for the purpose of enrichment to be the cause of everything unreasonable and distorted in society. Therefore, condemning the social ills of society, H. Skovoroda called for moral improvement, social division of labor by overcoming its “unrelatedness” in all spheres of social activity” [8, p. 250-251].

H. S. Skovoroda connects spirituality with the “inner man” who has a godlike nature, this is Jesus Christ. He is a creative man. He is true in a true body. This is God. This is you. God is the form of your body and your blood. God in Our visible body. God is the form of your body and your blood. This is you when you awaken from sleep to true, spiritual life. How will you learn to distinguish between the double face of appearances and the world: the outer and the inner, the transitory and the eternal? How to awaken this mystery, the deepest power of your being. How will you carve out the spark of your resurrection. How will you recognize yourself. How you will realize that God is you. Man! Cognize yourself - this is the way of salvation, the way of resurrection, the way of self-realization of your
The human spirit and God are one and the same [9, p. 62]. G.S. Skovoroda believed that God gives each person the ability to do a particular job (activity), and if a person is engaged in an activity that is fundamentally inherent in him or her, he or she will lead a happy life and self-realize. These views of H. S. Skovoroda, long before the discoveries of genetics, correctly reflect the real situation: the hereditary information of the gene pool largely determines the inclinations of the individual, but only the individual is able to develop them or neglect them. Therefore, H. S. Skovoroda’s doctrine of creativity deserves to be updated in view of modern scientific discoveries of genetics and the rethinking of cardinal religious provisions under the influence of these discoveries. The importance of modern research on creativity is further confirmed by the fact that its active presence practically proves the inherent presence of freedom in man. Without freedom, the creative process is impossible. The realization of given abilities implies a powerful creative potential. As G. S. Skovoroda wrote, “the aspiration of nature, like a spring or a flame, breaks through obstacles faster” [7, p. 444].

The first mention of creativity is found in Genesis: “In the beginning God created...”. From which it follows that God is a creative connoisseur of beauty, and creates the world beautiful, and at the end of creation we read that: “And God saw everything that he had made. And behold, it was very good!” This implies that it is God who is the progenitor of art and everything beautiful. By creating man in his own image, the Creator endowed him with his divine DNA, passed on his desire for creativity, incredible imagination, and the ability to create and appreciate his creation. There are many episodes in the Bible related to art. In the example of the construction of the Tabernacle, a talented person filled with the Holy Spirit creates something unsurpassed and glorifies God: “He filled them with wisdom of heart, that they might do all the work of a workman of fine linen, and of purple, and of scarlet, and of blue, and of fine linen, and of twined linen, and of weaver, doing all kinds of work and designing fine things” (2M.35:35) [10].

Perhaps the most poetic lines in which art is glorified are found in the Song of Songs, “where the beauty of the beloved and Sulamitha is sung: “His womb is a work of art made of ivory, covered with sapphires!” (PP 5:14), “How beautiful are your feet in your shoes, my princess! The roundness of your thighs is like a necklace, wrought by skillful hands!” (PP 7:2) [10].

Even in the Revelation of John the Theologian, which refers to the destruction of the great Babylon: “And the voice of pipers and singers and piper and trumpeters will no longer be heard in you!” (Hos 18:22) From the above quotes from the Holy Scriptures, we can conclude that works of art are an indispensable attribute of humanity’s well-being, as well as a manifestation of God’s blessing, and their absence, neglect, and destruction show that God has withdrawn from this nation and are indicators of civilization. One of the most prominent monuments in the cultural heritage of mankind is the Jerusalem Temple, built by Solomon. It is one of the wonders of the world, an incomparable masterpiece both inside and out. During its construction, such techniques of spatial art as architecture and sculpture were used. But in the Bible we also find quotes that refer to musical and literary art, particularly song. Moses sang with the people and with Miriam when he crossed the Red Sea (see 2M.15:1; 21). Devorah sang with Barak after defeating Sisera (see Judges 5:1). David also sang songs of joy and lamentation (see 2 Samuel 3:33; 22:1). The Bible has preserved their songs. David appointed singers to serve in the house of God (see 1 Samuel 6:16) and made them harps and psalters (see 1 Samuel 10:12). The Israelites also sang to the sound of the zither and cymbals (see 1 Chronicles 15:16) [10].

It is interesting that there is one defining commonality between the work of artists and the work of the apostles, the authors of the Gospels, which is characterized by the word “inspiration.” If the written word is not inspired by God, it does not have the sacred weight of the Divine truth it carries, and if the work of a poet, artist, or performer is not inspired by God, it does not have the depth of being that unites the work of art with the consciousness of the reader, listener, or viewer. In this case, there are no inner mystical strident lines that unite all human aspirations to higher horizons, that open up the depths of experience and understanding of life for one another, that invite one to partake of the divinely inspired movement upward, toward the horizon. And then, having comprehended it, one is happy to receive the gracious inspiration to move to the next horizon of creativity, to share and unite in this movement with other godlike creators. This gracious movement in one single and at the same time diverse in its forms, God’s energy creates the culture of a person, a nation, and humanity [2].

Thus, art is a powerful thing that directs the human gaze to God, glorifying Him. Valuable works of art have a great emotional impact. They seem to act as salt in the modern world, adding a pronounced brightness to everyday existence, and are necessary because life without art, like without salt, is tasteless, fresh and inferior. Today, in the era of moral crisis, society needs more than ever to demonstrate the attributes of beauty, morality, health, and enrichment of its spiritual world. Art is a silent instrument of conscience, morality and high spiritual values. Without saying a word, it makes the most delicate strings of our souls 

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awaken, turn to eternal ideals and feel the supernatural sense of harmony that the Creator himself has put in people. The manifestation of creativity is a manifestation of the Lord’s glory. A truly talented person makes others think about the eternal ideals, turn to the path of true values, and find God in their hearts.

Self-realization becomes achievable only after the formation of one’s own system of value orientations, which stem from interaction with others but are not dictated by the requirements of society. According to Frome, the need for self-realization is existential, endless, and unchanging at its core. Social conditions can only change the ways in which it is satisfied: it can find an outlet in creativity and love.

The desire to separate from society is a fundamental human need that is actively suppressed by the influence of the environment. Through separation, a person rethinks his or her individuality and the desire for self-realization. A person who has found himself or herself in some type of activity adapts faster to society and finds his or her place and role in the system of social relations. In order to find the roots of individuality, we should turn to the Biblical principles that manifest creativity and individuality as inherent features of the character of God the Creator. These traits have been inherited by every person, and their main task throughout life is to discover their unique gift, aptitude for a particular business, and to realize themselves to the fullest. Human creativity lies in a special perception and cognition of the world. To be a “creative person” means to immerse oneself in oneself, to find answers to fundamental questions through the prism of one’s own value orientations, and to create something new, unique in its beauty, driven by the demands of modern society, but not dictated by its requirements. Through creativity, a person experiences a rebirth, realizing a “buried” or “dead” individual part of himself. And in the end of life, the ability to be reborn before death plays an important role.

List of references