

Ольга Демчук. К вопросу о картине мира как парадигмы творчества О. Мессиаена. В статье анализируются мировоззренческие доминанты творчества О. Мессиаена – одного из выдающихся композиторов XX ст. Артикулируется теоцентрическая модель мира, инспирирующая творческую интенцию композитора.

Ключевые слова: О. Мессиаен, картина мира, музыкальная теология, теоцентризм, Индивидуум, Вера, природа.

Olha Demchuk. Concerning the picture of the world as a paradigm of creativity O. Messiaen. A paradigm of modern conception of the world is the philosophical concept «world view» which is in its initial meaning the universal integral intellectual formation of consciousness that leads the data of a lot of sciences to a single whole. It is the widest form of knowledge where the world is captured in its continuum. If transferring this conception into the artistic space, the «world view» appears to be the basic fundamental principle of artistic and creative vision of reality.

It is significant that the category «world view» (or world image) is one of the most actual problems of scientific reflection in the 20th century, in particular of the philosophical, culturological and artistic ones. Especially, when talking about the creative work of modern composers.

Music art is that logic which makes the connection between past and future, between Society and an Individual and its peculiarity lies in the fact that it represents the Universe Eternity in the best way. Naturally, every classical composer thinks about the matter of being and appears before us as a philosopher. The example of this is a French composer of the 20th century Olivier Messiaen and his world view which finds its expression in an artistic I, namely in creative work which opens to us a new page in modern music culture. Composer's world view is implemented in his world conception standpoints.

Analyzing philosophic intentions of the composer it is worth mentioning that Messiaen's world view belongs to a **theocentric** onewhich spiritual priorities are God and religion. Messiaen implemented high universal values (artistic and morally-ethical), which influence every person irrespective of their world view and attitude towards religion, into his creative work. Therefore, one of the most fundamental basics of Messiaen's theological world view is distinguished – Faith – which became his spiritual guide that leads all the creative life of the composer.

Messiaen assumed that he would not be able to write a single note without Faith. The emotional inception and freedom of spirit, which was the connecting link with God for him, allowed O. Messiaen to become **the founder of music theology of the 20th century.**

The second component of O. Messiaen's theocentric world view is the comprehension of Time which appears to be one of «the most amazing God's creations, since it is opposite to somebody who is eternal by their nature, to

somebody who does not have the beginning or the ending» [10, p. 8]. Personal sense of time count appears to be the leading theme of philosophical and aesthetic thinking of the composer, thus forming new conception of time count where time seems to be perceptible. Such an approach to interpretation of time helps the composer possess Time as a category which can be controlled. Therefore, O. Messiaen interprets Time dimension in a new way and approaches the eternity in the development of the concept of his works.

Next world view artistic dominating idea of O. Messiaen's creative work consists in the uniqueness and universality of the perception of sound tints. For the composer harmony and tune which have the quality to change, move and transform, become the colour. Messiaen did not establish priority neither for sound nor for colour and considered them to be interconnected. It is determined by the original attitude and it completes and extends the world view.

Another important factor is birds which Messiaen symbolically associates with God's heralds who bring composer «heavenly joy» [12, p. 157]. «At times of discouragement when I realize all the absurdity of my existence especially clearly, when sounds of any music seem to me sorrowful I remember a true face of music, forgotten in the forests, fields, mountains or on the sea coast – singing of birds. This is exactly what music lies in to me...» writes Olivier Messiaen who considers singing of birds to be the primary and most natural melody. Therefore, it distinguishes another constituent of his world view. It was not without reason that Messiaen called them his small teachers whose singing open new music material to a composer which he interpreted by means of instrumental music.

Uniqueness and individuality of the figure of Messiaen is concordant with the utterance of a German writer Hermann Hesse who points out that the hero is the one «who owing to nature and education reached almost complete dissolution of his personality in its hierarchical function, however, without losing that powerful fresh charm which is the basis of an individual's value and scent» [3, p. 23]. High spiritual matter of music as well as the system of religious images expressing the meaning of beauty, harmony and tragedy of the world, have become the basis of the theocentric world view of O. Messiaen whose creative work has become the global phenomenon of music culture in the 20th century.

Key words: O. Messiaen, world view, music theology, theocentricism, an Individual, Faith, nature.