

## Aesthetics of Psychological Analysis and the World of Creators



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**ABSTRACT:** This article is devoted to the philosophical observations of the fine arts. The method of mental analysis in medicine, founded by Sigmund Freud, is widely analyzed in the imagination and creativity of the creators of the scientific-theoretical current "Philosophy of Psychological Analysis". The essence of the features of consciousness and unconsciousness in the personality of the creator is widely analyzed.

**KEYWORDS:** irrational, conscious, unconscious, aesthetic perception, object.

### INTRODUCTION

A person who encounters a work of art seeks from the creator a fantasy based on creativity, rich in universal values, lofty ideas and a play of various images, from fantasies focused on the realization of his petty dreams. As a result, people who are well acquainted with art and literature, in addition to reaching new heights during their careers, have a high aesthetic taste, the manager will be able to implement advanced ideas, the scientist will be able to make discoveries, and the creator will be able to create high-level works.

### THE MAIN FINDINGS AND RESULTS

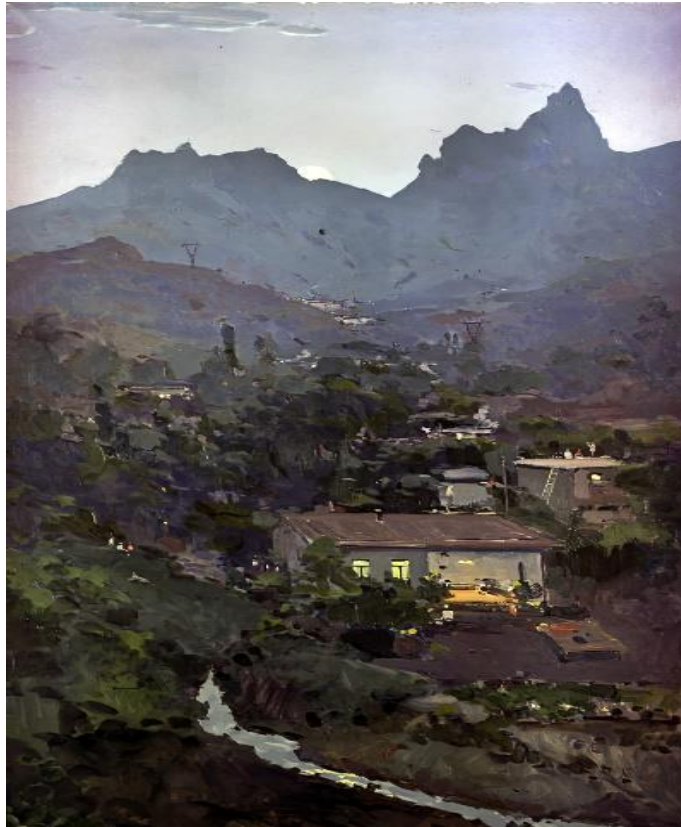
Aesthetic attitude is a type of relationship that arises from the inner, spiritual needs of man, and this relationship is an emotional relationship that observes the emergence of man - from the war of the heart to death:

As a spiritual phenomenon, it differs from other relationships in that the participation of the individual, especially his spiritual outlook, aesthetic tastes and emotions, is manifested as a basic conditionality. That is, no matter how skillfully a work of art is done, if it is not treated by those around it, the work will lose its ability to perform its function. So the aesthetic attitude is important for the development of creativity and art. This attitude does not occur unless the audience's emotions are focused on the object - the work:

No matter how much a work of art has a high aesthetic value, if there is no audience that perceives it, if there is no aesthetic relationship, the future of the work will be in the abstract. Adequately evaluating a work of art from an aesthetic point of view depends on the people who perceive it. In this case, it is important that the person has a spiritual wealth, his aesthetic taste, the ability to understand the work and have some experience in this area:

For example, a shop assistant who sells Ural Tansiqbaev's "Togdagi qishloq" does not have an aesthetic attitude to the painting, the seller sees it only as a commodity, with the goal of selling it for as much money as possible. That is, the seller does not experience the aesthetic process, but focuses his time, observation, attention mainly on the buying and selling process. His attitude does not go beyond economic and financial boundaries. The buyer, who bought the painting, sees in it a part of the Motherland, the beauty of the mountain village, the invisible but inward feeling of the soul, a part of the so-called childhood left in the distance, a mixture of sighs and joys. His constant approach to painting is an aesthetic one. Thus, if the seller is satisfied with the money he receives, the lover will enjoy the beauty of the scene, the feeling in his heart, the fantasy of "going far", and even the imaginary scene created by the "impulse" of the imagination" [1.188].

Since the ability to understand a work and its proper evaluation is directly related to aesthetic education, modern trends in aesthetics in this regard seek to establish new methods of aesthetic education, the creative process, creative and unique approaches to the work. In particular, while the aesthetics of existentialism manifests itself as a call for freedom in education, in terms of mental analysis, aesthetic education strengthens a person's mental and physical health, enriches it with key factors in shaping his/her philosophical worldview.



Ural Tansiqbaev. "Togdagi qishloq". 1962.

By the end of the 19th century, such theoretical foundations spanned nearly a century and a half, giving rise to two major philosophical directions: existentialism dealing with the problems of human existence and psychological analysis based on the study of the relationship of the human soul to the external and internal world. The ideas of German philosophers I. Kant, F. Schiller and F. Nietzsche are especially noteworthy. In particular, F. Nietzsche's scientific hypotheses became the beginning of philosophical ideas that served the harmony of Eastern and Western philosophy.

"...Understanding such a person and explaining to him his situation could not be done in the traditional rational way alone. Nietzsche was one of the first philosophers to realize this, and he took a new, different, unexpected path, and finally laid the foundations for a new philosophical direction called the "philosophy of life" on a large scale. This direction later served as an ideological and theoretical basis for such trends as pragmatism, phenomenology, existentialism, psychological analysis, which later made a significant contribution to the development of world philosophy" [4.156].

Emerging in the late nineteenth century, the method of mental analysis in medicine, founded by Sigmund Freud, had a philosophical scope and formed a separate scientific-theoretical movement called "Philosophy of Psychological Analysis". That is why the philosophy of mental analysis is one of the most relevant philosophical currents today.

In the philosophy of spiritual analysis, great importance is given to moral and aesthetic values. In particular, the aesthetics of mental analysis is distinguished by its artistic approach and its new approach to the creator.

This direction has gained a special status not only in its relationship with man and being, but also in the study of the creative personality, the creative process and the impact of art on man. Indeed, it is precisely this direction that deals with the problem of art and the artist, and for the first time treats artistic creation mainly as a product of ignorance. That is, the irrational approach to creativity and ingenuity has risen to a high level in the aesthetics of Sigmund Freud and his followers. They were deeply and perfectly engaged not only in the product of artistic creation, but also in the creative process and the creative spirit.

The tasks of the aesthetics of mental analysis are to study the impact of the unconscious mental state on the work in the process of artistic creation; to pay attention to the mental state of the artist in the process of creating a work; striving to identify the differences between an original work of art and a simulated work in terms of the method of aesthetic analysis of psyche; attempting to analyze creative spiritual types in artistic creation; showing the place of unconsciousness in contemporary art; the relationship between individual unconsciousness and collective unconsciousness in the creative process and their differences; is determined by scientific approaches to the impact of archetypes on the work in the creative process. The creative personality, the creative process and the work created in this process are the main objects of study in the aesthetics of mental analysis.

## Aesthetics of Psychological Analysis and the World of Creators

The direction of mental analysis, founded by Sigmund Freud, was based on the principle of self-awareness, clarifying assumptions about ability, talent, and genius, and radically changing the rigid one-sided approaches to it.

First of all, if we talk about the concept of unconsciousness, *Bewusstlose* (in German) means a state of unconsciousness. Usually in the Uzbek scientific literature it is called unconsciousness (*ohne bewusstsein*). However, the term unconsciousness refers to the inactivity of the mind. (We think that this is due to the incorrect translation of the word “*bessozantelnoe*” from Russian). Psychological analysis does not imply this. On the contrary, unconsciousness is a reality that has more potential than consciousness, creating vast opportunities for creativity (F.A.).

If the problem of the creator and the creative process requires a separate study, then the individual who evaluates the originality and artistic value of the work - the perceptual individual, needs a new approach as an undiscovered guard because the cognitive process is directly related to emotion. After all, aesthetic perception, unlike ordinary perception, plays an important role in the formation of aesthetic culture. Aesthetic perception is an attitude that includes not only the understanding of works of art, but also artistic perception:

“When we say aesthetic perception, we usually mean “understanding” a work of art. However, this psycho-didactic state in man requires the perception of all objects that have an aesthetic feature or characteristics and manifests itself as a complete aesthetic activity. Hence, aesthetic perception is not limited to art, i.e., it includes a broader, artistic perception than artistic perception. Because artistic perception is mainly associated with the artistic perception of the creative reality of the creative person, and aesthetic perception is a type of perception that belongs not only to the creator of the work of art, but also to the person who needs it” [1.349-350].

Aesthetic perception includes not only the perception of art objects, but also non-art objects: “By non-artistic aesthetic objects, we mean reality that is not the result of human aesthetic activity (nature) and as a type of aesthetic activity, which has not risen to the level of art, but has an artistic expression (such as design, sports)” [1.350].

There must be an aesthetic distance in the perception of a work of art. This distance is reminiscent of the distance between your real life and artistic reality. That is, when you perceive a work, you realize that this truth is an artistic truth. You will not be able to access it completely: Take, for example, the famous Uzbek artist Ruzi Choriev’s “*Surkhandarya Taronasi*”. It depicts a mother earth descending from the glorious mountains, a stream in the middle, three young men (at the top) on both sides of the stream, and three girls (below) who have learned to cut their hair, dreams, aspirations, happiness and sadness. In the picture you really see *Surkhandarya*, you listen to its thousand-year-old melody in the language of paints. You give up. But it is also the work of an artist framed in a rectangular frame. As soon as you realize it, you “go to *Surkhandarya*” and “come back” to the exhibition hall, you feel from time to time that you are not in *Surkhandarya*, that you are watching a picture. However, this aesthetic distance does not prevent you from perceiving the work, you see the truth in front of you, not only the reality of life, but the artistic truth: the image is more beautiful, more colorful and ambiguous than the object, in which you see both the picture and the artist” [1.356].

Freud connects creativity in art with the doctrine of the emergence of dreams. For example, he said: “Dreams often think with images” or “but for dreams, the content of such elements is characteristic, they appear to us in the form of images. In these images, dreams create situations, they depict some reality, they dramatize the thought,” he said, noting the connection between dreams and art, and that dreams inspire poets and composers, especially as their form can be used in works of art: “The interplay between fairy tales and other artistic fantasies in our typical dreams is not a separate or accidental event. “Sometimes the sharpness of observation, the poetic look, leads to dreams” [2.55].

Freud argued that the interpretation of dreams, which he had previously used as an aid in diagnosing neurosis, could, over time, come closer to a spiritual interpretation of “poetry, myths, language, and the life of the people”. Freud took the first steps in proving that dreams were associated with myth and art forms. As a psychologist, he connects dreams with the creative process and regularly quotes from the works of artists such as Sophocles, Shakespeare, Goethe, Schiller, Hayne, and Dode.

For example, “I want to show that the artist has a good understanding of the connection between events and dreams in the example of a reproduction of a painting by Schwind from the Shakkel Gallery in Munich,” said Freud. – It is “*The Prisoner’s Dream*”, which has no meaning other than striving for freedom. It is noteworthy that the release must take place through a window, as the prisoner awakens from the nerve-wracking light coming from the window. He sees his condition in the efforts of the gnomes lined up in a row to get out the window (Gnomes are widely used in the West, especially among Christians; according to the creed, these human beings are magicians who make people’s unfulfilled dreams come true or, conversely, prevent them from doing so). If I’m not mistaken in understanding the artist’s intentions, the prisoner is doing what he wants, above all, and the gnome is sawing the fence, because the gnome’s face looks like a prisoner’s ...” [2.76].



Morits von Shvind. "The Prisoner's Dream". (1836)[3]

## CONCLUSION

Hence, the internal influences reflected in dreams in human spiritual life are just as important as the external influences. Spiritual influences from the outside world, although they are less noticeable during waking hours, emerge through dreams. Sometimes, dreams come true or, conversely, fears and anxieties take on a serious character and turn into horror: "...The dream not only conveys to us a spiritual arousal, but also processes it, points to it, "persuades" it to a certain connection, replacing it with something else. This aspect of dreams is to connect with the creative process.

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