The Harmony of Philosophical Thinking and Artistic Image in the Phenomenology of Creativity

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Abstract: This article discusses the development of the theoretical and methodological foundations of the phenomenological method in Uzbek literature aimed at analyzing the phenomena of the author's and reader's consciousness, a leader in world literature. Because many methods of artistic analysis focus on the structural side of the text. The phenomenological method leads to the phenomenology of the mind, its worldview, personality, imagination, beliefs, emotions and personality through the text, rejecting all other external factors.

Keywords: phenomenon, phenomenological method, psychology of creation, pure consciousness, unconsciousness, creator, perceiver.

Introduction

The phenomenon of artistic creation has been defined since the beginning of literature and creativity in human history. The phenomenology of artistic creation, when explained simply, analyzes the phenomenon of creation, the factors involved in this process, the causes that create it, the mental states of the creator, and the receiver's reactions to the signals transmitted through the author's experience. Analyzing the phenomenon of artistic creation is a very complicated process. Because the creator does not write in the same mold and within the framework of one method. He doesn't even need to think about the method. The creator transforms the phenomena he receives from existence into text. It works by adding elements such as artistry, coloring, and impressiveness. We usually understand artistic creation as the process of creating a work by the author. But the phenomenon of artistic creation does not stop with the creation of the work. This process continues with the thoughts of the recipient of the product. No reader can read a work of art without reacting. No matter how lively and simple his thoughts are, he has his own assessment of the work. The law of literature works in this order. We cannot look at the phenomenon of creativity only from a literary point of view. This process cannot be started without psychological and philosophical approaches that study the human psyche. We tried to analyze the theoretical foundations of the phenomenology of artistic creation, paying attention to the depth of philosophy, literature and psychology.

Main part

The psychology of artistic creation and the phenomenology of artistic creation are individual. One general law cannot be applied to them. Because every creator synthesizes the phenomena of existence in his mind in a different way. Someone sees black in white and white in black and tries to transmit his views to the student. A work is not accepted by several readers at the same time. There are as many opinions and judgments about a work of art as there are readers of it. One should not accept something as absolutely right or wrong.

Freedom of artistic creation is one of the inalienable human rights. He expresses himself as a person through creativity and gets rid of the limitations of his physical abilities and social life. Therefore, artistic creativity does not occur outside of time and space. Human creativity is the product of a whole group of social environment, economic, political conditions, level of culture,
geographical location and existing aesthetic principles. In this situation, creativity emerges when a free individual acts in violation of all established laws. Thanks to artistic creativity, a person creates not only materially necessary products, but something new that feeds his psyche. Artistic creativity allowed a person to feel himself as a unique and free being, to develop as a person.

We can find the first definitions of artistic creation from ancient Greek philosophers. They saw the essence of creativity and artistry in imitating something that exists in nature. Pythagoras, and later Platon and Aristotel, developed the theory of memesis as the basis of art. According to them, works of art are a combination of original form and matter, and the artist does not create something and form that does not exist in nature. It only imitates the beauty of the universe. In ancient philosophy, it is explained that creativity is related to imitation of nature.

Although the discussion of the definitions given to such a complex process as the phenomenon of artistic creation continues from ancient times to the present day, we cannot accept one opinion as absolutely correct and leave the other aside. Because the creator copies the existing things in existence as well as the phenomena perceived by his mind. External factors affecting the phenomenon of artistic creation cannot be denied. Creativity has arisen in such a way that there is an irreconcilable opposition between the creator and the society. This debate is not over yet. The works officially recognized by the society and the social system will not be universal. Why can't the society submit artistic creativity to its demands? These questions require serious thinking about the phenomenon of artistic creation. The answers are found in moments related to the philosophical observations of the artist in the creative process, his mental states, and the phenomena of existence in his mind. In the psychological mechanism of creativity, the author's need for recognition, the desire to share experiences or impressions with a loved one, and the desire to instill inner freedom into someone's psyche play an important role. This process cannot be imagined without imagination. Imagination allows creative restoration of the chain of ideas and impressions stored in memory. Thanks to the imagination, vivid pictures appear in the mind of the author. The characters faces are excited and disturbed, the characters' conversations, monologues of suffering, and cries ring in their ears. In the event of artistic creation, the author retreats from real existence and lives in the atmosphere of the work he creates. Creative imagination provides aesthetic pleasure and is different from hallucination. “In the inner worldview of the creator”, writes G. Flouber, “there is a big difference between hallucination and imagination”. With hallucinations, you feel terror. You move away from your ‘I’. There is joy in poetry [1].”

Consciousness, unconscionness and subconsciousness, intelligence and intuition are involved in artistic creation. In this work, we tried to interpret the meaning of the word “subconsciouness”, whose Uzbek alternative is translated as “subconscious” or “unconsciousness”. This term was first used in 1889 in Pierre Janet's philosophical dissertation [3]. His research on the unconscious coincides almost with Sigmund Freud and is similar to each other. But scientists associate the term unconscious with the name of Freud. Derived from the English word “subconsciousness” – “unconscious”, the term is used to refer to the immediate memory area of the brain, which records frequently repeated automatic thoughts. In this case, the brain does not spend too much time thinking, it makes decisions based on the “algorithm” recorded in the memory. In the 20th century, the unconscious in the phenomenon of artistic creation was analyzed by Z. Freud and his psychoanalytical school. According to Freud, in the process of creation, socially incompatible principles are squeezed out of the mind of the creator, thereby eliminating the conflicts in real life. Unsatisfied desires become the trigger of fantasy [4]. The term “subconscious” in Sigmund Freud's psychoanalysis was later changed to the word “unconscious”. But unconsciousness cannot be the only reason for the phenomenon of artistic creation. After Freud, his ideas were criticized. Because the phenomenon of creativity could not be approached only one-sidedly. Consciousness and subconsciousness, intuition and intelligence, natural and acquired skill, experience intertwine in artistic creation. The conscious principle governs its main goal, the most important task and the main contours of the artistic concept of the work, illuminates the “bright spot” in the author's thinking, his whole life and artistic experience is organized around this
point. The conscious principle ensures self-observation and self-control of the creator, helps in self-critical analysis and evaluation, and gives conclusions that contribute to further creative growth. In this sense, the concept of “subconscious” refers to existing reflexive actions of a person that occur automatically in the brain, but because these actions are also related to consciousness, the word “subconscious” or “subconscious” is present in the brain. It is appropriate to describe it as a natural memory. In our opinion, it is correct to accept the words “memory”, “original memory” or “closed memory” as the Uzbek alternative. Because it is a deeper layer of consciousness. The phenomena that a person later receives from existence are additional, they serve to enrich the imagination in the mind and expand the memory base. Phenomenology analyzes the next phenomena that the human mind perceives from existence.

Closed memories come out artistically through the talent given to the artist by God. But this door of talent is controlled by the mind, he consciously feels what he is writing. According to the experience of the American psychologist F. Beron, the emotionality and intuition of the writer is superior to the mind. In the group of people who are far from professional creativity, there are few people with developed intuition. They prefer the mind more than the senses. The phenomenon of unconsciousness in artistic creation was interpreted by ancient Greek philosophers as the creator being inspired by God. Schelling writes about this: “the creator involuntarily, even against his inner desire, intervenes in the creative process” [7]. So, the creator is influenced by a force, which encourages him to depict and express things. Literary experts explain this phenomenon as a supernatural force called inspiration, motivation. Yuri Borev writes in the textbook “Aesthetics” that the creative process is effective when the creator is in a state of inspiration. In the creative-psychological state of clarity of thoughts, the deep understanding of the essence of life’s problems, the artistic experience of the existence accumulated in the mind involuntarily comes out and turns into a text.

In the 18th century, I. Kant, a famous representative of German classical philosophy, created the most perfect, developed and complete concept of creativity and analyzed creative activity, calling it “Productive ability of imagination”. I. Kant considers creativity to be a subjective activity that changes the image of the world and creates a new, previously non-existing, “humanized” world. I. Kant analyzes the structure of the creative process as one of the most important elements of the structure of consciousness. The creative ability of imagination serves as a link between the variety of emotional impressions and the concepts of consciousness. Imagination is the common source of thought and activity. Since thinking is present in the creative imagination, it connects the phenomena of consciousness, the ideas of consciousness with existence.

Schelling, who continued Kant’s teaching about imagination, saw the creative possibility of imagination as the basis of conscious and unconscious activity. According to him, those who have this ability are created in a state of inspiration without realizing it. Creativity is the highest form of human activity. Schelling suggests that at this point the creator can communicate with the “Absolute God” and imagine him.

In the philosophy of the end of the 19th and the beginning of the 20th centuries, creativity began to be considered in opposition to mechanical, technical activity. A. Bargson created the most developed concept of creativity in the philosophy of life. He considered artistic creation to be the essence of life. According to Bergson, the intellect is not capable of creating new things, it can only combine existing things. New experiences, motivations are given through artistic creativity. To this day, there is no definitive opinion about the creator and creativity. Because it is a psychological and philosophical process, there are various debates. By the end of the 20th century, there were mainly two opinions about creativity. The first theory considers creativity as the activity of a person who creates new values of social importance in the fields of science, art, technology, culture, ethnography, and the second is the activity of an individual aimed at self-expression. The first view is important as new products resulting from human activity, and the second as creative activity. The phenomenological method that we use in the analysis studies the
phenomena of consciousness of only one person, the creator or receiver. The need for a phenomenal view of creativity has appeared in our literature in recent years. This shows that the immutable characteristics of creativity should be abandoned. The phenomenology of artistic creation involves increasing attention to world phenomena, impressions about these phenomena, memory storage and processing of impressions. Memory is an important psychological factor in artistic creation. Artistically, reality is formed in memory and revives the past. The role of memory in the creation of large-scale works is very important. L.N. Tolstoy wrote about the creation of “War and Peace”: "You cannot imagine how difficult it was for me to do the first work of deep plowing the field that I had to plant. I had to go through millions of combinations to choose just one." (we look at the philosophy of artistic creation) Perhaps a small story can be written in one sitting. But the period before that is important. The author observes, selects and processes thousands of details in life for the story. He lives in the psychology of each character he creates, feels and experiences the situations they are in. He writes only after getting into the mental state of his characters.

In order to analyze the uniqueness of the artist's artistic world, researchers turn to philosophical explanations. This is correct, because philosophical and epistemological problems should be clearly visible in the work of a mature writer. A mature work of art is not only related to literature, it needs philosophical ideas and perfect manifestations of psychology. In addition, the artist should come out of his shell and use his pen on universal topics, so that the work does not choose nationality, language, or religion. A writer can bring his folk literature to the world. The artistry of the work, in turn, opens the way to philosophy. Literature and philosophy are considered as interrelated concepts in phenomenology. While examining the essence of man, the concept of existence, philosophy solves the problem of the relationship between existence and consciousness within its framework.

Phenomenologists analyze the work of art focusing on the "human" aspect. The author's subjective interpretation expresses the character of a person, a nation, the whole country, which allows us to see the ontological laers and the phenomenality of people's fate. In order to analyze the stories of Shukur Kholmirzaev based on the phenomenological method, the method of studying the unique value of the work of art as a single, unrepeateable one lies. The phenomenon appears inside the work, and the concepts that make it up force the literary critic and literary critic to search for the artistic truth "behind the text" by bracketing all the external factors. The maximum desired thing here is to reveal the “I” of the author and, accordingly, of the reader as a pure consciousness. In the process of artistic creation, the artist transmits the ideas of his phenomenology of consciousness to the reader. The taste of the reader is formed depending on how he writes.

Shukur Kholmirzaev's works express philosophical thought and artistic image harmoniously. In particular, we can conditionally classify his stories from a philosophical point of view as follows.

Interpretation of problems that hinder the development of society
Interpretation of conflicts between society and man
Deep philosophical interpretations of the reality of man and nature

Our interpretations for analysis are not perfect, of course. But we came from the fact that the author poses a problem, illuminates it, and leaves it possible for the reader to draw a conclusion in the solution. The writer does not limit himself to one space and time. In his stories and novels, he harmoniously describes the history of our nation and the spirit of today. It implies that people's behavior, character, problems, society, and nature do not change with the change of space and time, but only that these events will happen again and again with generations. One work cannot be an example of only one of the above principles, because in one story all the classifications can be generalized. For example, in “Solitude”, the writer who cannot come to terms with the society enumerates many flaws in the kingdom, makes observations about the essence of human life, and tries to find an explanation for the disagreements between people's
beliefs while recognizing the existence of the only God. In the story “Haykal”, the image of a hero who observed with his own eyes the change of system and era, the sudden burial of a once-honored belief, and the blackening of the truths for which he fought with his life, is given. He does not want to re-accept the phenomena absorbed in his mind in another form, rather he does not want to give up. “Yig’i” depicts a character who suddenly realizes that the phenomena in his mind, which he has lived as truth for a lifetime, is actually the invader himself, and now it is too late and it is impossible to correct his mistake.

Conclusion

Analyzing his work, it is necessary to take into account the writer's humanity first of all. Phenomenological principles cannot be found in all his works. Because the writer is not a person of another world. He, like others, is subject to the judgment of the social system, era, and political situation. He may not be able to express the phenomena of pure consciousness in all his works, he may write based on circumstances. Sometimes socio-ideological principles prevail over phenomenological principles. Such a situation was observed not only in our literature, but also in world literature. Russian literary critic S.A. In the article “Chekhov's Artistic Phenomenology”, Kibalnik writes about Pushkin's work: “Ideological and phenomenological types can be shown in the Russian literature of the 19th and 20th centuries. We consider Pushkin to be the inventor of the latter, but his prose is the opposite of his poetry. In Pushkin's prose, the ideological principle prevails over the phenomenological principle. In poetry, it is the opposite”. If we look at Pushkin's life path, we will see that this path was not always smooth. So, the writer may have opinions that glorify the times and speak against his own identity. But such random statements did not overshadow the writer's skill and creativity. The critic, who approached the analysis from a negative angle, acted with the patterns of the social system, based on its political orders. There are many examples of such events in history. In particular, how many interpretations are there in our literature given to "Days gone by"? Someone was looking for an anti-political statement from him, someone was looking for true artistry. Commenting on this process, literary critic Bahadir Karim gives the following opinion: “As a result of understanding the text of a work of art correctly, as it is, without any ideological and political influences, the events and feelings described in it they move to the correct and scientific language as it is”

References

