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## **Philosophical thinking and artistic representation in the phenomenology of creativity**

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**Annatation:** This article analyzes the phenomenon of artistic creativity, the causes and factors that create it, the phenomenology of consciousness and mental states of the creator and the student during the phenomenon. The scientific works and experiences of famous writers, philosophers and psychologists on this phenomenon have been studied. By analyzing the text, the author's phenomenological views on reaching pure "consciousness" are expressed.

**Keywords:** artistic creativity, pure consciousness, phenomenon, phenomenology, unconsciousness, subconsciousness, I. Kant, Bergson

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. The phenomenon of artistic creation is a process that is very difficult to analyze. 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. He reworks by adding elements such as artistry, coloring, expressiveness. 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 fiction 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 creativity, focusing on the study of philosophy, literature and psychology.

The psychology of artistic creation and the phenomenology of artistic creation are individual. One general rule cannot be applied to them. Because every creator synthesizes the phenomena of existence differently in his mind. Someone sees black in white and white in black and tries to transmit his views to the reader. Not everyone accepts the same work. There are as many opinions and judgments about a work of art as there are readers of it. It should not be taken as absolute right or wrong.

The earliest definitions of artistic creation can be found in ancient Greek philosophers. They saw the essence of creativity and artistry in imitating something that exists in nature. Pythagoras, later Plato and Aristotle, developed the theory of mimesis 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 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 arises in which there is an irreconcilable conflict between the creator and society. This debate is not over yet. The works officially recognized by the society, the social system will not be universal. Why can't the society submit the artistic creativity to its demands? These questions require serious thinking about the phenomenon of artistic creation. The answers are determined in the moments related to the philosophical observations of the creator 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 writer wants his work to be famous, although he does not say it openly), the desire to share experiences or impressions with a loved one, the desire to instill his inner freedom into someone's psyche, plays an important role.

This process cannot be imagined without imagination. Imagination allows to creatively restore the chain of ideas and impressions stored in memory in harmony. Thanks to the imagination, vivid pictures appear in the mind of the author. The faces of his characters are excited and disturbed, the conversations, anguished monologues, and cries of the characters ring in his ears. In the event of artistic creation, the author retreats from real existence and lives in the atmosphere of the work he is creating. Creative imagination provides aesthetic pleasure and is different from hallucination. "There is a big difference between hallucination and imagination in the inner worldview of the creator," writes G. Flaubert. With hallucinations, you experience terror. You move away from your "I". There is joy in poetry"<sup>1</sup>. Hallucination is actually a medical term. However, it is used in artistic analysis to describe the human psyche. According to Marhabo Kochkarova, "this literary phenomenon has existed in Uzbek literature for a long time, but as a theoretical term, it began to be used a little later"<sup>2</sup>. Shukur Kholmiraev's story "Odam" describes how the hero became "vosvos" in the vernacular. The author tells the reader about Rahima's history, childhood, and teenage memories, and prepares him for the reasons why the heroine falls into such a psychological state. Rahima's hallucinatory state is shown to be related to memories of the past. "Rahima the old woman lived the next day like several people, in different guises: sometimes Rahima became a girl, sometimes Rahima became a bride. Suddenly Rahima becomes a mother. Then to grandmother Rahima... Then again to the girl Rahima"<sup>3</sup>. This example shows what forms a person can take in a mental state.

Consciousness, subconsciousness, unconsciousness, intelligence and intuition are involved in artistic creation. In this work, we tried to interpret the meaning of the

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<sup>1</sup> Кожемякина И. "Художественное творчество и его особенности. Философия и психология творчества" Алматы, 2012.

<sup>2</sup> Қўчқорова М. Бадий сўз ва рухий манзаралари. – Тошкент: Мухаррир, 2011. – Б.169

<sup>3</sup> Холмирзаев Ш. Одам. Танланган асарлар. – Тошкент: Шарқ, 2020. – Б.211.

word “подсознание”, whose Uzbek alternative is translated as “subconscious”. This term was first used in 1889 in the philosophical dissertation of Pierre Janet<sup>4</sup>. His explorations of the unconscious are almost contemporaneous and similar to those of Sigmund Freud. But scientists associate the term unconscious more with the name of Freud. Derived from the English word “subconsciousness”, the term is used to refer to the immediate memory area of the brain that records automatic thoughts that are repeated regularly. In this case, the brain does not spend too much time thinking, it makes decisions based on the algorithm recorded in the memory. For example, a husband who has left a bad mark on a person's memory or has put unpleasant memories in his heart, does not want to go to people. The brain finds new ideas and solves the problem by itself. He looks for an excuse to go there late or not at all. The history of observations that have settled into his subconscious may be related to his childhood, perhaps to some unsatisfied desire. Or, on the contrary, he walks to places that are remembered with positive memories. A person does not analyze why this is happening in this situation. The same signals appear and work in the mind itself. Only if there are favorable conditions for its emergence. Such conditions are the basis of creating a work of art in the artist.

Z. Freud and his psychoanalytical school analyzed the unconscious in the phenomenon of artistic creation in the 20th century. 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. Scientist N. Afokova, who paid attention to Freud's psychoanalytical theory, said that “when a person's sexual inclinations encounter a social and moral obstacle, they return to the subconscious and do not completely disappear according to the law of conservation of energy. After how many times will pass, it will become a reality in a different form, for example, in the form of artistic creativity, unprecedented creative works, intellectual research, scientific discoveries, in the form of valuable activities for the society in general”<sup>5</sup> - he writes. This can be explained by the fact that some event in the artist's life can be at the center of the plot of all his works and become a prototype of the character of the heroes. 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 guides 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, around which his entire life and artistic experience is organized. The conscious principle ensures self-observation of the creator, self-control, helps in self-critical analysis and evaluation, and gives conclusions that contribute to further creative growth. In this sense, the concept of “subconscious” represents the existing reflexive actions of a

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<sup>4</sup> Кожемякина И. "Художественное творчество и его особенности. Философия и психология творчества" Алматы, 2012.

<sup>5</sup> Афокова Н. Навоий ва психоанализ // “Тафаккур”. – 2022. – № 3.



person that occur automatically in the brain. But it also has something to do with consciousness. Therefore, in our opinion, the words “memory”, “original memory” or “closed memory” can be used as an alternative to the terms “unconscious”, “subconscious”. 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. And phenomenology analyzes the subsequent events that the human mind receives from existence as triggers of closed memory. In the analysis of our national literature, we insist on accepting Z.Freud's psychoanalytic views on human nature. His thoughts do not correspond to our mentality, of course. But the West prefers to depict the whole image naked, and the East prefers to wrap it in paper within the limits of decency. But human feelings and “I” are felt the same in all space and time.

Closed memories come to the surface, artistically inspired by God's gift to the artist. 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. Berron, the emotionality and intuition of the writer is superior to the mind. Among people who are far from professional creativity, there are few people with developed intuition. They prefer the mind over the senses. When the ancient Greek philosophers interpreted the creator as “inspired by God”, they were referring to the phenomenon of the unconscious in artistic creation. Schelling writes about this: “the creator involuntarily, even against his inner desire, intervenes in the creative event”<sup>6</sup>.

So, the creator is influenced by a force, which encourages him to depict and express reality. Literary experts explain this phenomenon as a supernatural force, motivation, called inspiration. 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, a deep understanding of the essence of life's problems, the artistic experience of existence accumulated in the mind involuntarily comes out and turns into a text.

In the philosophy of the late 19th and early 20th centuries, creativity began to be considered in opposition to mechanical, technical activity. H. Bergson created the most developed concept of creativity in his work “Matter and Memory”. He considered artistic creation to be the essence of life, a philosophy of life. According to Bergson, the intellect is not capable of creating new things, it can only combine existing things. New experiences and motivations are given through artistic creativity. To this day, there is no definitive opinion about the creator and creativity<sup>7</sup>. Because it is a psychological and philosophical process, there are various debates.

The need for a phenomenal view of creativity has appeared in our literature in recent years. This suggests that the immutable characteristics of creativity should be abandoned. The phenomenology of artistic creation involves the focusing of attention on the events of the world, the storage and processing of impressions about these events in memory. Memory is an important psychological factor in artistic creation.

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<sup>6</sup> Крюков А. Философия и искусство у Шеллинга. История философии и социокуль-турный контекст. Москва: 2012. – С.184

<sup>7</sup> Bergson H. Matter and memory. – New York: Zone books, 1990. – P.151.

Reality is formed artistically 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 pick just one”<sup>8</sup>.

Perhaps a short story can be written in one sitting. But the period before that is difficult. 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 fall into. 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 true, because philosophical and epistemological problems should be clearly visible in the works of the writer of the mature period. A mature work of art is not only related to literature, it needs philosophical ideas, 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. Shukur Kholmiraev's work expresses 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 are obstacles to the development of society;
- Interpretation of conflicts between society and man;
- Deep philosophical observations of the reality of man and nature.

The way the author sets the problem, illuminates it, and leaves the reader with the possibility to draw a conclusion in the solution allows such a classification. The writer does not limit himself to one space and time. In his stories and novels, he describes the history and present of our nation in harmony. It implies that people's behavior, character, problems, society, and nature do not change with the change of space and time, but only these events happen again and again with generations. In one work, not only one of the above principles, but all of them can be summarized. For example, in “Solitude”, the writer who could not come to terms with the society enumerates many defects 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 witnessed 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 with his own eyes. He does not want to re-accept the phenomena absorbed in his mind in another form, rather he does not want to give them up.

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<sup>8</sup> Боров Ю. Эстетика: учебник. – М.: Высшая школа, 2002. – С.227-230.

“Crying” depicts a character who suddenly realizes the error of the phenomena in his mind, which he has lived as truth for a lifetime, and that he was actually the invader, and now he is in a situation where it is too late and it is impossible to correct his mistake.

As the artist grows up, the range of topics in his work expands, he looks at existence from different angles, experiences many experiences, and his philosophical observations about life deepen. However, the phenomena of original consciousness begin to fully manifest themselves unchanged. Because they are the phenomena formed when the existence was first received. A writer is a reproducer, articulating the world he perceives. The writer's character, personality, individual characteristics move to the psychology of his characters and affect the methods of depiction. His creative style, which began to form in the early period of his work, can rarely change. Because the writer, poet, artist in general creates images within their mold based on their character and personality.

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