

The Unconscious of Sigmund Freud

Utepbergenova Nursulu Beketovna ¹

¹ 3 years students, Undergraduate degree, Nukus State Pedagogical Institute named after Ajinyaz (Nukus, Republic of Karakalpakstan)

Abstract:

This article will focus on unconsciousness.

Keywords: emotional perception, art development, effect actions.

Assistance in understanding the world through emotional perception of it, broadening horizons, awakening creative forces, shaping the spiritual appearance of a person — these are the main functions of art. L. S. Vygotsky wrote: "Art is social in us ... — there is a social technique of feeling, a tool of society, with which it involves the most intimate and the most the personal sides of our being"

The artist, having rethought what he saw, having solved the mysteries of the universe in his own way, with the help of a system of artistic images, makes an attempt to convey his worldview, involving us at the same time in a laborious process of self-knowledge, forcing not only our eyes, brain, but also imagination to work, mobilizing our spiritual forces to action, that is, awakens us both morally, so it is physically.

The development of art is a form of restraint of individual aggressiveness and destructiveness, which arose in the process of human development, as its consequences. Now, in those cases, when art manages to do this, aggression does not disappear without a trace, but is pushed into the sphere of the unconscious and becomes a kind of internal spring that motivates a person to a certain kind of action. This gives rise to an internal conflict or contradiction, which we may not be rationally aware of, but we manifest in dreams, hallucinations, or, closer to the topic being revealed, creativity. Moreover, culture, as a social phenomenon, is considered by Freud as a mechanism for suppressing the freedom of expression of the inner world of the individual, carried out due to the final refusal of people to satisfy their inherent passions. Based on this, one can ask whether multicultures, or even cultural epochs, are not "neurotic", whether the universal humanity under the influence of cultural aspirations is not "neurotic"? "It looks like..." wrote Z. Freud, — what, every culture has to be built on coercion and prohibition of drives; It is not even known whether, after the abolition of coercion,

the majority of human individuals will be ready to maintain one or another intensity of labor, which is necessary to obtain an increase in life benefits."

But the analysis of the processes taking place in consciousness alone is not able to provide answers to the most basic questions of the psychology of art. Neither the creator nor the "connoisseur of beauty" will be able to find out what the experience associated with art is for them, and precisely that both the process of creating art objects and the process of interacting with them turn out to be inexplicable and hidden from the understanding of those who have to deal with them, it reflects one of the essential features of art. The enjoyment of artistic creativity reaches its culmination when the action of so-called affects, deep and strong emotional experiences, takes place. "A man tormented by desire creates something similar to satisfaction and that this game — thanks to artistic illusions — awakens affects, as if it were something real" All this represents sensations that we avoid in life, but strangely seek in art. The artist expresses and processes his inner conflicts with the help of images created by him, which reflect the most contradictory features of his personality. The more the characters are worked out, the closer the artist is to the possibility of getting rid of conflicts. It is precisely the aesthetic change in the effect of affect from painful to pleasurable that is a problem, the solution of which can be given only by considering the manifestations of the individual unconscious.

References

1. Vigotskiy L. S. Psixologiya iskusstva / L. S. Vigotskiy. — M., 1965. — 240 s.
2. Fpeyd Z. Budushee odnoy illyuzii / Z. Fpeyd // Sumepki bogov / sost. i obsh. ped. A. A. Yakovleva. — M.: Politizdat, 1989. — S. 94—142.