

The Emergence of Art through the Unconscious

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Abstract:

Art is considered by Freud as a kind of way of reconciling the oppositional principles of "reality" and "pleasure", contributing to the elimination of conflict-causing impulses and maintaining mental balance, that is, it acts as therapy, or a kind of treatment leading to self-purification and "dissolution" of unconscious drives in the process of creative activity. In terms of meaning, such therapy can be compared with the "catharsis" of Aristotle, with the important difference that if only tragedy is his means of spiritual purification, then Freud notes this as the specifics of all art as a whole, designed to compensate for the artist's dissatisfaction with the real state of things. Moreover, not only the artist, but also people who perceive art, who, finding themselves on the same wavelength with the creator in the process of perception, find satisfaction of their unconscious desires, carefully hidden from everyone, including themselves. Art undoubtedly contains the function of compensation, which under certain conditions can even come to the fore, as in the case of reconciling a person with social reality, by distracting him from everyday worries, real problems. However, despite all this, compensation is not the main and even more so not the only function of art.

Before the transition to the interpretation of questions of art, psychoanalysis dealt with two main manifestations of the unconscious — dreaming and neurosis, which were interpreted as a well-known compromise or conflict between the unconscious and the conscious. Art, on the other hand, was asserted as something occupying a middle position between dreaming and neurosis, as a contradiction that was already "overripe for dreaming, but had not yet become pathogenic." Thus, it is also a manifestation of the unconscious, but of a slightly different nature. "The artist stands psychologically between the dreamer and the neurotic; the psychological process in them is essentially the same, it only differs in degree..." However, Freud, in addition to everything, points to two other forms of manifestation of the unconscious and changes in reality, which are more closely related to art than sleep and neurosis: children's play and daydreaming.

Both a poet and a child can create their own fantasy world, which completely does not fit into the framework of ordinary ideas of a person deeply immersed in reality and devoid of poetic

imagination. Just as a child builds the world according to his own taste during the game, and treats the fruit of his imagination quite seriously, so a poet, thanks to the ability of creative imagination, not only creates a new beautiful world in art, but often believes in its existence. Freud notices this fact, but also notes that both children's games and fantasies, as well as poetic creativity, are based on hidden unconscious desires, mainly of a sexual nature. This leads to a somewhat controversial conclusion that the motivating motives of people's fantasies, including creativity, are either ambitious desires or erotic drives, which constitute the hidden content and basis of the works of art themselves.

During the game, the child gets used to the pleasure received from it and is unable to give it up as it ceases as a result of growing up, it is replaced by daydreams or those fantasies that most people indulge in in their dreams, imagining the realization of their often favorite erotic or any other drives. "...Instead of playing, he is now fantasizing. He builds castles in the air, creates what are called "daydreams." Daydreaming, unlike playing, is already more closely related to art. Fantasies can manifest those painful experiences that, nevertheless, give pleasure, and thus resemble a change in affect in art.

Every fantasy is the fulfillment of a hidden desire, an attempt to make a change in an unsatisfactory reality. The mechanism of action of art in this respect is identical to the mechanism of action of fantasy. Thus, the source of fantasy is an ordinary strong experience directly related to memories from the past, most often from childhood. "Creativity, like a waking dream, is a continuation and replacement of the old children's game." Thus, for the poet himself, a work of art is a direct means to satisfy desires that have not been realized in reality. As Muller-Freienfels says, Shakespeare and Dostoevsky did not become criminals because they portrayed murderers in their works and thus outlived their criminal tendencies. There are two moments of pleasure in a work of art: one moment of preliminary enjoyment and the other of the present. The role of the art form, which represents superficial, sensual, emotional pleasure and serves as a kind of bait, luring readers into the difficult task of reacting to the unconscious, belongs to the preliminary one. Its other purpose as an artistic form is to allow forbidden desires to manifest themselves and nevertheless deceive the repressive censorship of consciousness.

However, there is also something that undoubtedly distinguishes art from sleep or neurosis, namely that its products are social, unlike dreams and symptoms of illness. But psychoanalysis turns out to be completely powerless before the need to point out and explain exactly what makes art socially valuable and how the social gains power over our unconscious. Two main drawbacks can be identified in psychoanalytic theory from the point of view of social psychology: first, it is its desire to reduce all manifestations of the human psyche to a single sexual attraction. This pansexuality seems completely unfounded, especially when it is applied to art, because a person is not confined in a narrow circle of his own instincts, but is inevitably influenced by society, and he can undoubtedly have and exist all sorts of other drives and aspirations that are no less than sexual, can determine his behavior and even to dominate him. Exhaustively, this flaw is found in Neufeld's study of Dostoevsky: "Both Dostoevsky's life and work," he says, —are mysterious... But the magic key of psychoanalysis reveals these mysteries... The point of view of psychoanalysis clarifies all the contradictions and riddles: the eternal Oedipus lived in this man and created these works" But is it impossible to assume that events such as waiting for execution, hard labor, etc. could also serve as a source of complex, painful experiences? If we proceed from the Oedipus complex, the whole life turns out to be zero compared to the early one childhood, and in this situation, each writer fatally turns out to be similar to the other.

Human creativity is an ambiguous process, a complex and constantly changing product of the human soul, whatever it may be. Creativity cannot be sick or healthy, it only affects those to whom it is addressed, and sometimes, indeed, it turns out to be destructive for those who are not yet ready to experience it, but a viewer who is able to process and rethink a creative product can to some

extent be considered a psychotherapist for the creator. It also suggests that art cannot be fully explained to the end from a small circle of personal life, but certainly requires an explanation from a large circle of social life. Art as the unconscious and art as the social resolution of the unconscious are the two most striking issues that reveal the essence of the creative soul in their close relationship.

References

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