



Reflexive and Methodological Views on the Role of Artistic Creativity in the System of Personal Artistic Aesthetic Activity

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ABSTRACT

The article is devoted to the interdisciplinary study of modern problems of artistic creativity. Philosophical levels and aspects of the creative process are considered: cognitive, personal-motivational, cultural, and spiritual-systemic. It is also researched that artistic creativity by its nature is a reflexive process and is a phenomenon of spiritual culture. It is analyzed that high works of art are the result of conscious perception by the creator and a corresponding rise in emotions to the level of spiritual experience.

Keywords:

artistic creativity, culture, spirituality, reflection, dialectic, subject, aesthetic ideal, spiritual world, personality, creator

Introduction

Artistic creativity as a method of artistic-aesthetic activity of a unique individual is determined by the dialectical relationship of parties such as creator - work of art - perceiver. These mentioned aspects of artistic creativity have specific aspects of subject and object, subjectivity and objectivity, and act in the form of activity requiring the unity of objective and subjective factors.

The object and subject of the creative process associated with the creation of a work of art have their principle and are manifested in several features. First of all, it should be noted that subject and object are mainly interpreted as epistemological categories in philosophy and aesthetics; in which the first one is an individual, a social group that knows objective reality, and the next one are expressed in the form of the scope of things and events that are included in the scope of human practical activity, and in this the subject is interpreted as reflecting, learning, and the object is being learned, reflecting concepts [1].

The main part

The subject of the creative process related to the creative activity is the concrete person "I", and its relationship to the object cannot be explained from the point of view of purely epistemological, scientific knowledge. Because this relationship is reflexive by nature, that is, firstly, the knowledge of the subject is directed towards itself; secondly, understanding his inner world from such knowledge is the main goal. The main goal of this is not scientific knowledge, but the self-awareness of the individual. Until now, it has been overlooked that reflection serves as the main category of the sciences of philosophy and aesthetics. Reflection is a necessary aspect that determines the essence of the artistic creation process. Accordingly, it can be said that in the interpretation of the subject and object, objective and subjective factors of artistic creation, reflection serves as a unique philosophical program.

Reflection (Latin reflexive-internal reflection) in the concept of a backward look is the self-direction of the mind, the observation of the individual on his inner spiritual state, and the

cognitive activity aimed at the self-awareness of the subject. In the existing scientific literature, reflection is mainly interpreted as an epistemological category, that is, a concept representing the direction of scientific knowledge.

But artistic creativity, as we have already noted, is a reflexive process by nature. Because high works of art are created as a result of the creator's self-conscious perception and the corresponding rise of emotions to the level of spiritual experience.

Therefore, reflection is considered an important inseparable feature (attributive aspect) of the process of artistic creation, and its action is aimed at the "I" of the subject (creator); takes place at the level of his relation to himself as an object. Accordingly, the issue of reflection in art, science and philosophy, which is a product of artistic creativity, has been designated as a separate topic of research in the future, and scientific work is being carried out in this regard. For example, researchers who study the psychological aspects of some creativity say that "art and science are polar forms of perception of existence, but they complement each other, because they sometimes interact strangely, especially when the person himself, the subject of life, acts as their object, without reflection and creativity. not.

Works of art are created as a result of the reflexive attitude of the subject to the object, which fulfils its philosophical, educational, and aesthetic tasks through self-awareness.

However, such knowledge is a form of knowledge that is mastered not at the epistemological level, but at the level of Higher Consciousness. Because self-awareness in artistic creation is the spiritual mastery of the subject's own being, the spiritual world, and is based on high social, and aesthetic ideals, and imaginations at the level of absoluteness.

From ancient myths, works created in various creative styles (romanticism, realism, classicism, etc.) are based on reflexive style. For example, if we take the literature of Eastern classics, especially Sufism, the theory of knowledge, which has a reflexive character, served as a creative method. At this point, it is

important to refer to this creative style when studying our past artistic creativity and conveying it to people as spiritual qualities.

Reflection in artistic creation is a process based on the inner harmony of the aspects of feeling and thinking, objectivity and subjectivity. The characteristic of this process is that the subject equates his "I" with the object at the level of Higher Consciousness based on the unity of creative self-knowledge and unconsciousness [3].

Russian psychologist P. V. Simonov was one of the first to pay attention to the importance of higher consciousness and its importance in defining the essence of art and the creative process. He first used the concept of "Higher Consciousness" as a scientific term in his treatise "Motivational-Emotional Aspects of Human Higher Nervous Activity" (1975); later analyzed in detail in other articles. The merit of the author is that he put forward the issue of the fact that the process of artistic creation has a complex essence and that its progress does not always obey the principles of Supreme Consciousness [4].

Later, some researchers interpreted the issue of higher consciousness in terms of achieving true knowledge. For example, Ibodilla Holley in his article "The Law of Mind" described this consciousness as the basis for achieving divine knowledge, in which he relied on the opinion of the Indian philosopher Auro Bindo that "knowledge does not arise from the mind, it emanates from the deep places of the soul, from the higher consciousness." "A person, despite his ignorance and lack of knowledge," wrote the author, "stick his soul and tongue to the ideas born in his imagination and the emotions created by his imagination and lives faithfully to them." This does not allow him to discover and understand the existence of real knowledge, Higher consciousness in the world". [5-8].

Higher consciousness fully manifests its essence in the process of artistic creation, because the course of this process always takes place within the spiritual and practical activity of a concrete person-subject. The essence of higher consciousness is considered to be the highest stage of the cognitive process - artistic

cognition, i.e. self-awareness of the subject "I". At this stage, self-awareness passes from the level of mental awareness to the level of spiritual awareness. This transition takes place as an internal alternative, a unity of opposite poles such as consciousness and unconsciousness, emotionality and intelligence, objectivity and subjectivity, and their transition to each other.

This process has a reflexive character, in which emotional inner experience and thinking are combined based on focusing on the subject. In the same harmony, the mind goes beyond its limits and enters the border of the inner world. At this point, it is appropriate to quote the following opinion of the famous Indian philosopher Sri Chinmoy: "The highest goal is within. To achieve this goal, it is necessary to enter into the spiritual life. The way to do this is through Higher Consciousness. We manifest the Supreme Consciousness only within ourselves" [6]. If we analyze the development of philosophical and aesthetic thought, we will see that the relationship between feeling and thinking has become a unique philosophical methodological basis for the process of artistic creation, in particular, art, its essence and functions. For example, all philosophical aesthetic currents are historical forms of creative styles (classicism, romanticism, realism,

Feelings and sensualism serve as the basis for currents such as intuitionism, Freudianism, and irrationalism, which arose in Western European countries in the second half of the 19th century and are still alive today. The philosophical and religious teaching of Sufism, which arose based on Islam in the 8th century AD, has served as a unique creative style for the art of the Muslim East from that time until now. The transformation of the product of artistic creation into spiritual values, i.e., a necessary element of the cultural system, and its functioning in this capacity is required by the dialectic of objective conditions and subjective factors. In the process of globalization, the creation of the material and technical base of science, including medicine, education and culture based on today's requirements (objective factor) is an important aspect of

practical work in this regard, but it cannot be a decisive factor by itself [8-12]. Because artistic values cannot be a cultural phenomenon without the content of people's worldviews and beliefs (subjective factor). The solution of this issue requires the following interrelated tasks:

1. Establishing an artistic system of national importance and achieving its internal connection with other areas of education.
2. Determining the philosophical and aesthetic principles of the national ideology as a program for the implementation of educational work.
3. Directing young people to artistic creativity, achieving the level of spiritual culture of the society.

Conclusion

The conclusion is that artistic creation is an important type of the general creative process, which manifests its essence as a phenomenon of spirituality based on its own laws. In this case, reflection is a necessary aspect that determines the essence of the process of artistic creation. Because high works of art are created as a result of the self-awareness of the creator and the corresponding rise of emotions to the level of spiritual experience. Therefore, reflection is considered an important inseparable feature (attributive aspect) of the process of artistic creation, and its action is aimed at the "I" of the subject (creator); takes place at the level of his relation to himself as an object.

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