

**Consciousness and unconsciousness in a work of art**

Maktagul Orazbek<sup>1</sup>, Nartai Zhussupov<sup>2</sup>, Sagymbay Zhumagulov<sup>3</sup>, Karlygash Medetovna Baitanasova<sup>1</sup>, Aiman Ertayevna Mentebayeva<sup>4</sup> and Mukhabbat Baratova<sup>2</sup>

<sup>1</sup>National University after L.N.Gumilev, Astana, Kazakhstan

<sup>2</sup>Pavlodar State University after S.Toraigyrov, Pavlodar, Kazakhstan

<sup>3</sup>Karaganda State University named on E.A.Buketov, Karaganda, Kazakhstan

<sup>4</sup>Suleyman Demirel University, Almaty, Kazakhstan

E-mail: [djakk@mail.ru](mailto:djakk@mail.ru)

**Abstract.** In research it is claimed that the deep esthetic image or a talented work of art are always interfaced to a semantic polysemy, and their creation to art intuition, inspiration, imagination. In the course of art creativity the scientific intuition works at base of discrete, discursive information and art generates the result having continual informative power. In article the essence conscious, unconscious, direct influence of involuntary feelings independent of will of the person on a work of art is considered. The Model conscious and unconscious in a work of art is developed.

[Orazbek M., Zhussupov N., Zhumagulov S., Baitanasova K. M., Mentebayeva A.E., Baratova M. **Consciousness and unconsciousness in a work of art.** *Life Sci J* 2014;11(11s):522-525] (ISSN:1097-8135). <http://www.lifesciencesite.com>. 118

**Keywords:** conscious and unconscious, conscious and unconscious in a work of art

**Introduction**

One of guarding dangers of our time is the outlined tendency of transformation of "homo sapiens" in "the person informed": sensual leveling of the personality under the pressure of a technological civilization. That is why esthetic culture in general and art in particular got nowadays a special role, opening creative potentialities of the person, stimulating productive imagination, promoting formation of harmoniously developed personality.

As scientists Ratner, C. [1, p.407], Voskoboinikov, A. E. [2, p.125], Hall, S. [3, p.57], Freud, Sigmund [4, p.23], Bruck, Ja., Docker, J. [5, p.79], Aymaulytov, J. [6, p.19], Drob, S.L. [7, p.56], Kozlov, V.V. [8, p.239], Jung, CG, Neumann, E. [9, p.115], Zhussupov, N.K. [10, p.77] and Ernst, Max [11, p.17] notes role of unconscious in esthetic activity and art creativity steadily drew to itself close attention of representatives of the most different areas of scientific knowledge — philosophers, psychologists, art critics, linguists, culturologists, cybernetics and etc. As for art psychology, for it the category unconscious traditionally was one of fundamental, basic categories.

In the history of this problem the extremes connected either with underestimation, or quite often met reevaluation of a role of the unconscious. Extremes of the first sort were most often connected with excessive rationalism in an explanation of the corresponding mechanisms and the phenomena. Extremes of the second sort led to the statement, as creation of a work of art, and his perception are

completely reduced to these or those manifestations of unconscious activity. Attempts to comprehend the deep content of creative process and desire to give logical interpretation to works of art conjure away from them original spirit, extra logical, not rationalized and a non-verbalized essence. And in general logic and mind allegedly the worst enemies of any creativity.

It is easy to track related communications between the concept of a full primacy in art of the unconscious beginning and some ideological justifications in absurdism and irrationalism art.

Better to understand a role of unconscious and conscious in esthetic activity and art creativity, it is important to specify some essential features of the last. Unlike ekstravertiro-bathing science art and esthetic perception are more introverted and connected with the valuable and motivational party of an inner world of the person. As for unconscious, in art creativity and esthetic perception it is shown more directly, "is bared", than in the sphere of rational knowledge.

The deep esthetic image or talented work of art are always interfaced to a semantic polysemy, secret, a non-said, a hint, an unexpected foreshortening, distancing, an esthetic geometry and their creation — with art intuition, inspiration, imagination.

Certainly, polysemy degree in different types of art (and in different works of art) the different. So, the poetry is inconceivable without it. The secret attracting from depths of art creation, is

connected with significant or escaping sense, as if inviting for itself. The original work of art doesn't give ready answers and can't give them. After all it enters dialogue with the unique human identity enduring the unique life situation. Therefore art offers not the answer, and possible ways to it. Since ancient times of philosophers-thinkers always interested the nature of a work of art, especially consciousness activity during creative process of the author. Each of them analyzed on the, trying to open mysterious sides of art skill, to learn features of the image of various destinies and the various vital phenomena of a work of art.

Thus, the purpose of our research is justification of an essence conscious and unconscious in a work of art.

### Methods

Psychoanalytic method, archaetypical method, phenomenological approach, comparative method.

### Main part

The work of art of the author is created in conscious a state, it is known that Aristotle one of the first paid attention that they can be created and in a "unconscious" state and by that, to show the essence.

The analysis works of Ratner, C. [1, p.407], Voskoboinikov, A. E. [2, p.125], Hall, S. [3, p.57], Freud, Sigmund [4, p.23], Bruck, Ja., Docker, J. [5, p.79], Aymautov, J. [6, p.19], Drob, S.L. [7, p.56], Kozlov, V.V. [8, p.239], Jung, CG, Neumann, E. [9, p.115], Zhusupov, N.K. [10, p.77] and Ernst, Max [11, p.17] allowed us to find out that unconsciousness too has influence on consciousness of the person, especially on consciousness of the artist and is very difficult and thin concept.

The author connected with the personality and his inner world such thinkers as Schelling, Hegel, Fichte, Schopenhauer, Nietzsche, etc. tried to learn a problem much more deeply. Also explains it to that the artist in the work turns into the contents not the real truth, and the feelings and imagination and by that restrictedly represents truth.

If in Schopenhauer and Nietzsche's works the art world of the author are presented in the form of concepts as "instinct", "intuition" "unconsciousness", in the national scientific world of the beginning of the XX century Zh. Aymautov in the work "Psychology and Art Choice" for the first time considers together with such concepts as "not sensibleness". It accurately representing that the person can have along with conscious thinking and a condition of "unconsciousness", especially made many efforts for studying of this phenomenon in people of art. That the western thinkers call that the "unconsciousness", especially peculiar to people of art Zh.Aymautov calls as "unconscious" and

accurately noticing, explains it as a state "the phenomenon arising of inexplicable sources" therefore there is "inspiration", "aspiration". And this inspiration promotes the birth of a work of art.

As it proved that the work of art can result and influences as conscious thinking and "unconscious" or "unconscious" and in such mysterious mental condition of his author "imagination being excited, begins the action".

S. Freud investigates the psycho-philosophical party of unconsciousness much more. Also considers that on creative activity, skill influences "unconsciousness", activity "out of consciousness" and plays a crucial role on the relation of consciousness of the author in a work of art. We see that not only "unconsciousness" is peculiar to poets, but also all authors of art or that as a result of activity and thinking out of consciousness they pass through themselves such psychoanalytical processes how to feel, think, analyze by means of which objectively represent characters and various events of work.

It is necessary to pay attention that to this special state as "consciousness" and "unconsciousness" important a place in mentality the person are given by science psychology. It proves that at creation of a work of art the nature of the author is both in conscious and in an unconsciousness.

In the poem "Kalkaman-Mamy" Shakarim once again defines the moral position with feeling describing an assumption of "unconscious" acts of people - relatives (grand relationship) going against moral concepts of the people.

In the Kazakh literature from an unconsciousness of human mentality most often attach significance to its such parties as unrestrained feelings. It is concept "nafs" characterizing concept of unconsciousness of the Kazakh option. Means, states similar to the nature of nafs it is different types of addictions as avidity, addictions to material benefits, to wealth in the form of cattle, addictions to disputes and intrigues, to lie and gossips, that is addictions bringing the person to unpredictability and unconsciousness.

Ability of the author in the nature of work to turn events forcing to shudder consciousness of any person in a work of art, peering and getting into an unclear and "unconscious" condition of the character the phenomenon too the hereditary. Problem of a "unconscious" condition of the character in a work of art or occupation by "obscene affairs" giving in to temptations in the history of the Kazakh literature it was mentioned at the beginning of the XX century after Shakarim in Magzhan Zhumabayev's stories "Sholpanyn kunasy" ("the Sin of Sholpan"),

Mukhtar Aueyzov's "Karaly sulu" ("The beauty in mourning"), and in the middle of the century in known Aueyzov's novel epic "Abay zholy" ("the Way of Abay") repeats in the history of death of Kodar Range and Kamki.

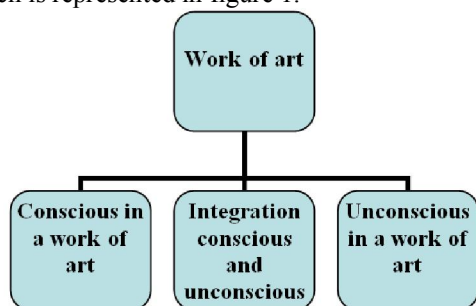
This problem in literature became a core of works of the called authors, and during creative process had some influence on their personality. As their author's positions aren't similar at each other, the nature of persons too was opened on another.

"The special state" the author or his special art ability during creative process was investigated by K. Jung and E.Noymann in the research "Psychoanalysis and Art" where tried to open as much as possible them from the psychological point of view.

Actually work of art it not exact copy of reality. Though real historical events are a subject of the maintenance of a work of art of relationship of historical and fictional characters, their sincere experiences and intimate thoughts are subject to the creative imagination both subjective knowledge and thinking of the author.

The author being given to creative work gives vent to power of rich spiritual imagination of the consciousness. And as a result of it getting to a state as under "other foreign will" it gives the chance to be shown to archaetypical images. But it doesn't mean that, the author without being self-controlled, or getting under influence the archaetypical of images the work can't direct. In contrast the author becomes the creative person of managing and the controlling all creative process minding regulating creative activity which seems as "foreign will" arisen of a spiritual essence of the author. Thus the subjective nature of the author reveals during creative process and defines a psychological state such as foreign will the events in the course of creation of the creative person.

Proceeding from named, we developed Model conscious and unconscious in a work of art which is represented in figure 1.



**Figure 1. Model conscious and unconscious in a work of art**

The world of art art, especially the nature of a work of art is difficult, with deep psychological folds a special and mysterious art form for mankind where there is an integration conscious and unconscious in a work of art. And therefore scientific psychologists try to define creative features of the identity of the author creating a work of art opening its psychological sides.

### Conclusion

As a result of the made research, having defined essence conscious and unconscious in a work of art, we claim that the deep esthetic image or a talented work of art are always interfaced to a semantic polysemy, and their creation — to art intuition, inspiration, imagination of the author of a work of art. Really, research confirmed that in the course of art creativity the scientific intuition works at base of discrete, discursive information, and the art intuition — generates the result having continual informative power. All these received results of research allowed us to consider essence of integration conscious and unconscious, direct influence of involuntary feelings independent of will of the person on a work of art as a whole. In the course of research the Model conscious and unconscious in a work of art who allows to see prospects of further research of other phenomena conscious and unconscious in a work of art was developed.

### Corresponding Author:

Dr. Orazbek Maktagul  
National University after L.N.Gumilev, Astana, Kazakhstan  
Lomov str., 64, Pavlodar, 140006, Kazakhstan  
E-mail: djakk@mail.ru

### References

1. Ratner, C., 1996. Activity as a key concept for cultural psychology. *Culture and Psychology*, 2(4): 407-434.
2. Voskoboynikov, A. E., 2012. The unconscious and the conscious in artistic culture. *Znanie. Ponimanie. Umenie*. 1: 125-130.
3. Hall, S., 1980. Cultural studies: two paradigms. *Media, Culture and Society*, 2(1): 57-72.
4. Freud, Sigmund., 1966. *Introductory Lectures on Psycho-Analysis*. New York: W.W. Norton & Co, 1:23.
5. Bruck, Ja., Docker, J., 1991. Puritanic rationalism: John Berger's ways of seeing and media and culture studies. *Theory, Culture and Society*, 8(4):79-96.
6. Aymaulytov, J., 2013. *Psychology*. Astana: Foliant, 1:312.

7. Drob, S.L., 1999. The depth of the soul: James Hillman's vision of psychology. *Journal of Humanistic Psychology*, 39(3): 56-72.
8. Kozlov, V.V., 2009. Integrative psychology: The return to the subject of psychology. *Psychology in Russia: State of the Art*, 2: 239-261.
9. Jung, CG, Neumann, E., 2014. *Psychoanalysis and Art*. Astana: Foliant, 1:304.
10. Zhusupov, N.K., 2003. Folkloristic heritage Mashkhur-Zhusup Kopeev. *Herald of Omsk University*, 3 (29):77-80.
11. Ernst, Max., 2005. *What is Surrealism? 1934 from Art In Theory 1900-2000: An Anthology of Changing Ideas*. Malden, MA: Blackwell Publishing, 1:17.

7/9/2014