



CREATIVITY THEORIES AND ITS APPLICABILITY IN FINE ARTS

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Abstract:

The issue of artistic creativity is one of the more profound issues that arise from the artist's acts and relate to his artistic work. These issues also pertain to the most significant art issues, as artistic creation is an introduction to the study of artistic taste on the basis of sound, which is the study of the act or creative expression prerequisite to artistic taste, and creative innovation is about originality reflect the genius reveal his greatness.

Studies on the issue of creativity have taken a variety of forms, including historical studies that trace the ideas of succeeding artists, descriptive studies that only consider artistic creativity in its various manifestations, taxonomic studies that concentrate on the classification of creative processes, and interpretative studies that aim to advance to the level of theory by using a theoretical or practical and demo approach.

In order to confirm that creativity is solely a byproduct of social reality and conditions, customs and heritage and traditions associated with inspiration and genius of social and psychological conditions, research focuses on an analytical study of the theories of artistic creation, which include: inspiration or genius, mental, social, and psychology.

Keywords: *creativity, genius, mental, social, psychological.*

Theory of inspiration or genius

This hypothesis, according to "Plato," explains the work's genesis and restores it to revelation and inspiration [1]. According to "Plato," the body is a combination of psychosocial experiences that expresses an ideal-world mental essence. Mental knowledge is abstract, sense-free information in the theory of knowledge. Sensibleness ascends. Knowledge of the hierarchy of ideals and the links that unite them is the foundation of all ideals in "Plato." "Plato" is the first to create the notion of inspiration, based on facts and concluding that artistic creativity is no more than a stroke of inspiration or revelation divine decision that the artist is just a brilliant individual selected out by the gods and grace of revelation or inspiration.

"Plato" believes that the creative process is related to mystical inspiration, the effect of Sufism, and nothing to do with experience, knowledge, or creative process is an inspirational process given by gods to some humans and no artist has the power to move and develop his own inspirational process, many studies on artistic creativity according to the theory of inspiration or genius occurs suddenly without interference of will or mind,

The artist is inspired by supreme divine power or supernatural heaven; "Plato" based this evidence on the evidence that artistic creation is no more than a product of divine inspiration or revelation. It is decided that the artist is only a gifted person, the definition of the artist that he is unusual. God protected the ability of artistic creativity, which earns everyone who touches it the character of magic and miracles.

This notion was founded in the Middle Ages on the rules of beauty and art, such as equality, resemblance, and harmony. Art and religion were blended. "Bazel" united "Platonism" with Christianity, Platonic ideal, beauty in nature, compassion, and divine knowledge [3].

After the Middle Ages, despite the warnings of most intellectuals, painters, and philosophers to separate religion or theology from science and art, the Romantic Movement formed, an art and literature movement opposed to the classical movement that dominated centuries. Classicists valued the head but were inspired by the emotions.

Therefore, Romantic creative production involves divine mastery or genius, and the Romantic feels he has a form of genius whose source cannot be non-divine. Romantics are constantly in their imaginations. Romantics also explored dreams. Dreams, imagination, and anything fantastical, historical, or immaterial match the inspiration hypothesis. The fantasy may inspire us, but Romantic ladies are unmatched [3].

Romantics' words and art have enhanced the doctrine of inspiration or genius, but more sayings and works affirm the divine origin of art and creative production. Many studies claim that the philosophy of inspiration or genius stresses the artist's uniqueness.

Most artists declare their work was inspired by a labyrinth to distance themselves from tradition and imitation. Artists seldom notice that another artist's work influences or inspires them.

The inspiration or genius theory asserts that an authentic creature artist all originality, and that the secret of its originality lies in that his art is influenced by the art of another human being, and is the result of a society or a history or laws, and that it is not linked to time and place [3], and the originality of the artwork and creative nature but issued by emotion artist, which generates the same recipient new sensations, so the artist who creates new sensations. "Delacroix" classifies images of creativity into Sudden creativity, slow creativity, creative mindfulness, and creativity subject to habit, and the image of creativity close to that theory is a sudden innovation [4].

Islam contributed to humankind's philosophical, practical, and civilized experience. It's helped East and West build human consciousness. Its production is vital to intellectual and emotional growth. The nucleus of philosophy has begun to think about mind and the world, and "Al-Farabi" explains the meaning of philosophy as the completion of the human soul for perception of things and the ratification of theoretical and practical facts as much as human energy), and the nature of "Al-Farabi's" philosophy is the reconciliation between religion and philosophy. "Al-Farabi" admired my father's thinking. Religion and philosophy come from the active mind, and "Al-Farabi" is a sort of mysticism. People's fortunes vary according to their status and their capacity to speak with and enjoy the active mind.

"Al-Farabi" states an active intellect lights the universe with facts and is welcomed by pure, imaginative spirits presented in a human language that is accessible to others' senses and imagination. The creative process at "Al-Farabi" imparts richer, more intense, and pure beauty to nature via effective intellect and divine wisdom. "Al-Ghazali" thinks genuine knowledge originates from imagination; this brilliance and light slaps certain human souls, making them ponder about other souls.

Al-Ghazali came to the conclusion that God is the almighty, powerful ruler. According to the Canadian, the existence and survival of this world, as well as the length of its survival, entirely depend on God's will. As a result, if God's act of will is stopped, the world will not be a single blow or a time. This world is made up of nothing, one stroke in time and without substance, created by the first active god (God).

All of the elements in the "Al-Kindi" occurrence are there, and they are all (God) the rightful creator of everything. None of the elements are crowded or outside of God, nor are there any ambiguous connotations. Because he is an inventor and God is the only player in the story, the world's creator has license to utilize creativity. He also recognizes that the issue is creative, useful, and complimentary rather than animated. According to "Jerjani," creativity is the process of creating something out of nothing. Additionally, it supports "Al- Kindi's" manifestation of the non-existence of something.

Regarding the connection between inspiration and art, "Hegel" contends that art discloses the divine, man's most mystical concerns, and the core principles of the soul [5], It seems as if he is repeating what "Al-Tawhidi" stated, that inspiration is the key to heavenly affairs [6], but inspiration is really a divine light that God transmits via the human spirit. This hat expresses his inventiveness beyond the realms of measurement, logic, diligence, and expectancy to the mirror of sense and actuality, to the condition of Incarnation [7].

Based on this, he observes that the three ranks of man in science manifest in three selves: the first is inspiring, he learns and works, the second learns, the third learns and inspires, and the fourth is exclusive to automatic or automatic learning, learner inspired, inspiring and learning and works, the fifth is the creator, and the creative soul is the highest and highest souls. According to his interpretation of the nature of inspiration, man's increased capacity for thought and free will has permitted creativity in several fields [6], making art or industry a reality that is dependent on the capacity for speech of the individual. The process of making and appreciating art must thus be distinguished from the aesthetic experience that is unique to man [8].

And the role of inspiration in the creative process, when we follow the view inspired opinion through history, we discover that the initial roots date back to the Greek philosophers of antiquity, led by "Plato," who maintained his theory that the inspiration part of the genius is the dominant view until recently, and the failure of scientific analysis in the knowledge of the fact that the factors contribute to creating an environment in which ignites the fire of inspiration, and

In fact, the creators of writers, artists, and scientists who have spoken to us about their duties flash frequently forget to mention the arduous stage leading up to prepare them and prepare them, as well as all the views, readings, and reflections they have undertaken on the theme of creativity. Perhaps they forget to make reference to these arduous attempts so that the public does not become familiar with people who have used it from ordinary means and strenuous efforts are similar.

The preparation stage, which "Wallace" thought to be the first step required for the creative process, is one that many inventors have forgotten. It is preceded by a significant amount of work in the preparation phase until ultimately after a time of latency to the creative process. Perhaps the period of preparation and the various efforts made are what the creators forget. The next stage in the period of latentment is what "Wallace" calls the incubation stage or fermentation, a period that includes mental representation or absorption of all information acquired relevant to the subject of creativity. This may occasionally be on the level of poetry, but is frequently characterized by the unconscious or involuntary nature.

The creator is often ignorant of the link between these two phases and of the connection that

connects the stages, including the preparation stage, as a result of this unconscious sort of activity that comes before the inspiration period. Due to the extensive preparation that came before it, the moment of inspiration or brilliance seemed to be apart from the previous moments. Following this preparation, there was a digesting process that, in the moments of divine inspiration that fool even the one who performed the deed itself, often took years before the intended fruit appeared [10].

Another way that this latency period helps the creator is by releasing the creator from the idea of a frame fixed the old pattern of ideas and opinions that sometimes prevent think of new ideas that disagree with this old pattern, as well as they work to lessen the focus of attention on the problem by helping to break down its components and to highlight some of the components without the other, as it is known to refrain from thinking about the problem at times of time. liberates the mind from the old mentality of the destination that was seen by the problem, restores the freshness so that it is able to recognize the new elements that have emerged in a new image, and gives them a new indication that helps to reorganize them in a new format. Here shines the role of foresight, which illuminates all aspects of the problem with a new light, a synonym of inspiration or moment of illumination, which represents the important step [10]. Another attempt to explain the discrepancy between these two trends of those who assert that inspiration and negativity contrast with the will and intent is this attempt to divide the creators into two models. We find that "Beverages" called models contemplative or imaginary style (Speculative type) and fashioned systematic dark (Systematic type), classifying most scientists Sports and biology awakening within the first class such as "Newton" and "Gaussian" already referred to. It is built on the logical progression of concepts that fit the earlier models. The link between intuition and the so-called creative zone must be discussed as long as we use the term intuition in the first model [11].

Mental theory

According to this view, the act of creating art is a mental activity that results from enlightened thinking. A mature mind tries to learn from experience and pursue the artist's goals. According to this notion, many exceptional pieces of art were created by unassuming, composed artists who did not attribute their success to exposure to creative power [3].

Only intense contemplation may lead to an epiphany that strikes suddenly. Despite the fact that artists often forget about all the unconscious and voluntary procedures they engage in while discussing their creative work, sudden inspiration cannot occur without being preceded by ongoing self-sustaining efforts. Usually when they are creating, but it is undeniable that if we looked at the lives of the vast majority of artists, we would find that they are overburdened with research, study, and hard thought, which confirms that the work is not a series of collisions [4], but the outcome of a tremendous capacity in the organization and formulation. However, it is the product of not intellectual production allowed to see the light unless it is coupled with the will and determination.

Supporters of this notion include "Leonardo da Vinci," "Kant," "Hegel," "Chopenhor," "Joya," "Buzankit," "Catherine Patrick," and "Gilford." In the process of creative creation of mind and thinking without secret inspired abilities, "Leonardo da Vinci" was assigned the greatest importance. The mind is the foundation of creativity and thought is its first source,

so "Kant" makes the mind of a role in the sense of static feeling have agreed with him on that supporters of rationalism who see it as supporting their view of the theory that pleasure supreme see it as supporting the notion that creativity does not suddenly occur without introductions but results from arduous study and long thought as happens as a result of the commotion myself. Instead, creativity occurs quietly, with poise, and discipline.

As "Kant" went to the artist genius who introduces new ideas not imitates nature but instead derives from the notion of artistic creativity, this mindset is founded on the work of the mind and its activity and not merely a natural impact.

Hegel divides art into three categories: symbolic, classical, and romantic, all of which are founded on purely intellectual thinking. The concept and its outward representation are separate in symbolic form, but it is distinguished by a perfect replication that is exactly the same as the idea in classical form. The genuine idea thus gets its full manifestation in romantic form of art. Arts, in accordance with "Hegel's" theory, and that the reason is due to the clarity of the idea and the transparency of the article expressed by them knowing that artistic creativity is linked to the idea, connecting "Hegel" between the authenticity of the work and the plausibility continuation of the mental to the direction of exchange, [12], [13], [14].

Since "Chopenhor" indicates that an artistic creation requires both an idea and a strong will, it may be argued that creativity is impossible without willpower [3]. Javed Ferry holds that a great artist is defined by their perception of the inherent qualities of things and their originality of sensations as a result of their thought of a wider and more organized artist. He also holds that perception is a product of both the originality of the mind and the senses.

Therefore, the artist must accurately depict nature and be ingrained with the concept of individuality. According to "Buzankit," philosophy's attention will be focused on the study of the aesthetic and artistic stream since it is a mental current and beauty is a component of philosophy and one of its branches. elements from various picture levels that are connected, maintained, and merged to give the impression that a great intellect put all these arrangements together and combined them into a piece of art.

The creative creation at "Buzankit" is the composition of phenomena on various sections and their variable degrees of recreation. The creative process is not a literal replication of nature or a literal transfer of art; rather, it involves the feeling that separates things from their objects, connects them, and recreates them so they can appear in a new dress and a cutting-edge frame. This is where "Buzankit's" adamant support for mental theory in artistic creation comes into play.

"Kathryn Patrick" continued by stating that the four phases of creative thought—preparation, emulation, crystallization of the working concept, weaving, and detailing of the idea—are what lead to the process of artistic creativity. These phases match the phases of "Wallace" and "Gilford preparation, "'s fermentation, detection, and inquiry.

Gilford went on to suggest that creative thinking is the foundation of creativity and that this mental component of creativity may be broken down into eight components: assessment, fluency, flexibility, originality, issue sensitivity, rearrangement or re-selection, fluency, and flexibility. Additionally, it demonstrates that originality, fluency, and adaptability are the key ingredients of creativity in both the arts and sciences. The "Gilford" research has shed further

light on a variety of creative thinking processes and shown how the human mind, with its many faculties, may serve as a base and point of origin for creativity in general and artistic innovation in particular [3].

Social theory

Social theory proponents consider art as a mass creation, whether it came from primordial man or religion. They have a social phenomena or no collective emotion transmitted from primal ancestors via grandparents and dads.

This means that the period at which an art was formed is not independent of past eras, but of the earliest ages in which it arose, and the mission of the succeeding creative generation is to add, develop, or change an artistic legacy that carries the traits of all prior eras. "H. Taine" gave social theory a significant thrust by using the natural method to three main aesthetic problems: what is art, its composition, and its worth. He finds that sex, environment, and time create temperature.

Diversity of social cultural experiences is one of the most significant aspects that might explain variances in individual and group behavior from one culture to another and within a civilization. Individuals' routines and behavioural patterns aren't biologically based.

The theory of social art since early times, and the characteristics that characterized the art since its inception are the association with the work and aesthetic color, and that art was a collective craft. If we look at the works of art, we find that they are purely social, Tama is the subject, and perhaps the greatest evidence of the social art and artistic creativity that primitive art was found without a creative name and even mention of h.

This view links art and religion to religion as a social phenomenon and as the genesis of all arts. It shaped primordial existence, when priests and sorcerers ruled public life and the arts. This link between religion and art has persisted for centuries, although it has now eroded.

Social theory proponents argue that art is striking from industry, work, and mass production, and that this industry, which requires work and then production, requires the existence of material and the struggle for its formation in two productions that everyone needs, as well as the social face that is apparent in every trade and industry in every work. Even in their present shape, societies can't do without the artist as the "man of the factory," whose work has an aesthetic quality that makes it popular [3].

"Dorkaim" summed up the school's social tendencies by arguing that art is a social reality and that relative creation is subject to the constraints of the area. It's also social since it seeks public acclaim.

The artists may fantasize that the work of art is inspired or inspired as long as they don't have the tangled and complex strings of social influence, and although the community is the source of inspiration in the works of art, the artistic originality at this school is to enter the artist on the artistic heritage of the society that has been modified, developed, or adapted not previously recognized, but is present in society and derived from its being.

The difference between artists in their creativity is not due to their personalities as much as the different cultural influences in their environment, age, environment, and factors of inheritance. This means that the process of artistic creation is inevitable by social and biological conditions, there is no room for freedom or originality of the absolute artist. What is the individual artist's function in creative creation?

As for originality from a societal perspective of creative production, there is no absolute authenticity. The original form of people consists of two aspects: a new structure and distinct and separated elements from prior efforts. The old elements, as determined by the time of appearance of this composition through the community, fill a vacuum felt by the public, and then the genius artist does not arise on its own, but the hope of the group and seeing it create the artist as a protagonist is expected; the artist's origin is not from himself. Backgrounds matter Cultural and civilization could only be performed by reintegrating certain old components and the needs of this new society.

This means that the artist lives in an aesthetic environment of a special aesthetic nature, responds to a range of specific artistic stimuli, and is influenced by a range of dominant aesthetic currents, so if his social environment changes, this change necessitates a huge revolution in his artistic production, what comes is conditional on many cultural factors that saturate those cultural influences that the artist suffered. Thus, we recognize that artistic creativity in the social context helps us appreciate the importance of the creative process [3]. Even in such arts, the collective cultural spirit becomes entrenched, the absolute artistic originality is dissipated and dispersed in earlier or contemporary art forms, so that the individual's originality is only a re-assembly or synthesis from a broad and wide ambiguity preceded by others, that artistic creation is not an individual production alone, but we must recognize that it is not a feature of creation from the ground, and it is impossible to create any art from.

Social theory confirms that the individual artist is not autonomous from other members of society, but rather a social being infused with the spirit of the community or collective mind, and that this spirit is the source of his artistic inspiration intended to meet the needs of the social milieu in which he lives [3]. The individual artist is the one who conceptualizes and creates the work of art.

Psychological theory

Freud found the source of artistic creativity in the personal psyche, and Cyrillic as an artistic movement, he followed his footsteps. "Young" called the collective sense [15], the Freudian School of Psychoanalysis on one hand and the surreal movement on the other, for the process of artistic creation.

When discussing the school of psychoanalysis at "Freud," it should be noted that the interest in the interpretation of artistic creativity is "Freud's" main where he believes that psychoanalysis does not reflect the reality of creativity, but only a demonstration and limits, and "Freud" went on to the personality consists of mechanisms of repression and subjugation and justification and heart. Reversion provides an outlet for hidden energy without needing great social worth. Sublimation leads to artistic or scientific greatness [16].

On his earlier works, "Freud's" focus [17] was in identifying the wellspring of creativity in the artist and investigating its dynamics via psychoanalysis. We find several paragraphs shed light on the problem of artistic creativity, and benefited his student Ernest Jones of these paragraphs. What is the method used by the artist to make his dreams to us and accepted the acceptance? "Freud" thinks the answer is limited to two points: first, the artist reduces the ego tendency is inflated, unlike the dreamer.

The second reason appears to be that the artist gives the attractive aesthetic image of the

creative work, or the frame in which he exhibits his dreams, which tempts the receiver into a deeper delight. "Freud" also says that art is the only contemporary area with absolute mental potential. In art, man's unconscious urges produce creativity [10].

"Ernest Jones" [18] views the key distinction between dreams and creativity as disintegration vs condensation. In the artwork, the artist separates the primary character and distributes it to numerous characters or addresses the technical issue as a major line and several parallel lines all merge at the end of one line, while dreams combine traits and qualities of several characters in one person.

"Hans Sax" [19] devoted a book to the artist he is. He calls it the "creative unconscious" and believes psychoanalysis may help discover creative moments in poetry and art. "Carl Young" is attempting to study the artist and place him in a style or style among the models that are dispersed among individuals. Young calls the style of convergence and expansion tactile perception. Mental and emotional simultaneously.

Freud's method [20, 21] tries to find the unconscious reasons of conduct, most of which are needs and innate payments that society doesn't fulfill with its traditions and prohibitions. They can't be pleased. The subconscious mind, which makes the individual and others around him feel lost, is forgotten. As for creative conduct, "Freud" suggests sublimation or transcendence. It's frequently compensated by social custom since "Freud" looks for behavior factors in early infancy.

Psychoanalysis confirms the importance of demolition impulses in creative works of art, which alleviate tension and guilt. In this respect, another analyst, "Lee," who led his patients to see the creativity or taste of the business arises to discharge the psychological needs arising from the feelings of demolition that did not stop, we note that he not only fired his judgment on the creators only, but circulated on who are also creative [10].

"Lawrence Kubie" [22] goes against "Freud" mostly via the theoretical framework of psychoanalysis itself; it's not compatible with the link between unconscious conflicts and creativity. Unconscious tensions impact all creative fields. "Kubie" thinks the (preconscious system) is the major tool of creative activity, not the unconscious pattern, as "Freud" and his pupils assert, and that genuine creativity arises only if activities before the sensibility may be freely evident.

Pre-poetic processes are influenced by poetic and introspective processes, which mediate standstill and constraint. Symbolic processes are useful in reality, limiting their imaginative work, but they may help the creator in conceptualization and abstraction by associating meanings. Unconscious processes in which the symbol is associated with what it symbolizes are trivial, or are missing, perhaps by the insurmountable suppression of any will.

Unresolved issues in his mind lead to strict stereotyped behavior. "Kyubei" argues that creativity is the capacity to generate new and unexpected associations, hence symbolic processes at the level before sensation are important. It's similar to what "Gelford" and others [10, 23] say about creativity. "Freud" and his disciples argue unconscious processes must be elevated to explain creativity. Kuybi regards these as false assertions based on neglect and ignorance of the pre-sensory system's involvement in creativity [10].

Psychoanalytic theories include:

According to Freud's idea, sexual desire is enhanced when it is repressed and its conflict with

societal constraints and pressures. This is because creativity is explained by the notion of sublimation or transcendence. Finally, this motivation is focused on socially acceptable behavior, followed by socially desirable objectives and attitudes [24].

The theory of Jung (Jun) agreed with "Freud" that the unconscious is the source of artistic creativity, but he disagreed with "Freud" in talking about the subconscious, seeing it as consisting of two parts at Yong, one personal and the other collective moved to the person carrying ancestors' experiences.

Regarding Freud's collective unconscious, Jung agreed with him that it was the source of artistic creativity but disagreed with him in how he spoke of unconsciousness; whereas Freud believed the unconscious to be acquired, Jung knew him as a personal and geneticist who carried the experiences of ancestors on the other, and this is the source of great works of art [25].

The artist has a typical human drive toward fulfillment and enjoyment, but on the other hand, he also has an insatiable thirst for creation that may sometimes overcome his own needs. It is important to note that the function of social reality in "Young" only depicts one task: creativity, when it results from any change that causes him to lose connection with the symbols that were waiting on the one hand and on the collective unconscious on the other. As a result, the artist turns to more archaic representations since, in "Youngeyes," historical developments do not signify human progress. As a result, "Young" can only fix the present by looking to the past. [26]

However, "Young" recognizes that works of art do not solely come from this particular, and makes a distinction between two types in this regard, namely psychological and scout works. Psychological works do not increase the creator's work to clarify the content of the psyche, and fall under this category for all works that deal with love and the environment, family, crime, and society, including most lyric poetry, drama, tragedy, and comedy. Business scout, on the other hand, der

While ignoring the psychological literature and refusing to take into account the explanation on the grounds that it is frivolous and does not derive from a sense of collective assets but rather from the world of external reality, "Young" is not only concerned with the latter type, which is only produced by the creative right.

The content of this collective unconscious, which the creative artist draws from his symbols, is a remnant from the human exile that dates back thousands of years. "Young" is called (Archetypes) and is reflected in myths and stories after having undergone some change as a result of having risen to the level of feeling, and became a popular heritage spoken and lived in us, but in dreams they appear naked and largely unchanged, and if we try to understand why the existence of this collective unconscious even exists,

According to "Adler's" theory, creativity is the result of a sense of inferiority, especially an organic deficiency, which motivates the creative to bravely confront this feeling through compensation. This sets the creative or genius apart from the neurotic, who uses this deficiency as an excuse for not being grandpa and exaggerates what could have been done if it had not suffered. The sense of deficiency or shortcomings stimulates the person in his or her own eyes and increases creativity

"Kubie" thinks that the creative person is the one who has reclaimed his power from some

faces in the utilization of functions before he felt more effectively than is true in other people who are similarly talented in terms of their potential.

The "Freud's" School held that the unconscious and subconscious are responsible for cyrillic movement. Early in the 20th century, a new artistic style called surrealism appeared. In contrast to Impressionism and Cubism, it included innovation in both form and content. The outward actual world must evaporate in order to enter the inner realm, where all wants restrained by norms and traditions. The development of some of the models that spontaneously predominated in this way before it became the work of these artists reflects the perception of reality beyond the concrete reality of a style that does not denote traditions or natural forms. Surrealism is a clear and specific doctrine with its own philosophy, but it was also able to draw a number of famous artists in the last quarter of the first century, including "Chagall," "Paul Klee," and "Max Ernest." Their artwork is jam-packed with symbols that are challenging for the conscious mind to understand [29].

The Surrealists, who believed that man should be freed from the shackles and dominance of the outer world, saw that the reality that drove an artist's hand to create something that expressed his aspirations and fantasies [30]. This idiom may be found in made-up tales; the spectator is difficult to grasp [20].

"Chagall" portrays the innocence of children in his works. The glory of the tale was once again presented by "De Crico." The majority of "Salvador Dali's" influences came from the West. He used art and anger to escape his lunacy and create paintings for awareness and meditation. The Surrealists misapplied their techniques for Freud's benefit, causing him to place so much emphasis on the subconscious that he lost trust in the mind's capacity to uncover the truth. When the main goal of Surrealism was to oppress people in battles and escape them to the subconscious [29], the subconscious served as a substitute for the conscious mind.

Numerous academics have carried out investigations that, in one way or another, were inspired by the ideas and patterns of the School of Psychoanalysis in an effort to identify analytical trends. These investigations often seek to validate some of these theoretical notions.

We shall quickly summarize a few of these studies: The teachings of Munsterberg and Mussen (1953), who drew several assumptions from the analytical theories of creativity and creative personality, might be mentioned first in this context. The researchers then gathered some information on the lives of several artists, and they discovered that, in contrast to other non-artists, a sample of artists confirmed the following presumptions: the proportion of artists who feel guilty is higher than that of non-artists. There are more artists than non-artists who are unable or unable to follow their parents, and there are more animators than non-animators who enjoy a fruitful home life.

The likelihood that non-artists exhibit greater aggressive inclinations than artists on the grounds that artists express their aggressive tendencies in their works of art has not been proven, along with the following three assumptions. The admiration of the artist's creative output is given with a narcissistic feeling of flower, and the artist interprets the appreciation as the consequence of other people's involvement in the sense of sin.

There are other studies as well that attempt to connect the psychological position of the



patient during psychoanalysis sessions with the position of the creative artist during the creative process, including studies done by "Beres," who observes a similarity between the atmosphere in both analytical and aesthetic experience, Self- sufficiency and tolerance or receptivity. Both have a more defined starting process that admits conflicts and explains the fundamental desires that are prohibited. One of the key elements that link the two is the way in which communication occurs in both artistic creation and psychoanalytic sessions. The projection tests, which rely on enigmatic stimuli that the subject drops on his sentiments and wishes, are another sort of analytical investigation [10].

The drive for self-realization is the perception of creativity as a primary driving force for artists. The need for attachment to the world around them that distinguishes creators comes from the human tendency to maximize one's own potential. However, if this tendency is suppressed or caused by a lack of awareness of the broad spectrum of human experience, it can give rise to subversive images of creators. It is important to note that his expertise in psychotherapy convinced him that when someone opens up to all of their experiences, their conduct becomes instinctive and their production is of the kind that promotes healing. [31].

"Mednick" (1962) gave an explanation of the process of creativity or a general view of it in light of the broad associative theoretical framework. This explanation focused on the theory of correlations and creativity. These theories' broad conceptual framework supports the development of connections between inputs and reactions. The factors that result in the emergence of these linkages differ among the correlates.

The second set of correlation theories, which place emphasis on the temporal relationship between the stimuli and the responses in the occurrence of these relationships, are put to rest by "Mednick". According to "Mednick," the definition of creativity is "the process of arriving at new configurations of correlative elements to meet particular requirements and to be useful." This means that connections are made between a number of stimuli and responses that had not previously been connected; the more elements that are connected to the new composition or association, the more creative the thinking, is.

One of these three processes, as "Medenk" notes in the Creative thinking standard, determines how these linkages take place. By chance environmental stimulation, serendipity, the correlative components are coupled with one another. Due to the resemblance of the components or the similarity of the sensations they elicit, similarities may be conjugated with one another. By mediating or modifying other well-known components, the connected correlative elements may be conjugated to one another.

After offering ways to access creative problem-solving or creative output, "Mednick" discusses some of the reasons why people vary in their capacity for original thought.

These include: the need for correlational features, the amount of linkages that must be included, various behavioral theories such as "Processnuede mediation," and its proponents, "Osgood." As "Kruppli" points out, the attempt to study creativity on the basis of the stimulus response was dropped from the individual as an important element and subsequently appeared as an ineffective passive appearance [24]. They believe that between the stimuli interferes with a variety of different elements.

A collection of scientists, including "Froom," "Maslow" [31], "Rogars," and others, symbolize the human trend. Personal psychology or personalism is other names for this

approach. Representatives of this approach emphasize human nature and the individual's human experience, and they believe that everyone has the capacity for innovation and that the accomplishment of this capacity relies on the environment satisfying certain conditions. As highlighted in this trend in the concept of creative thinking on the needs of self-actualization a tendency of spontaneity, spontaneity, openness to experience, self-acceptance, trust, psychological prowess, and courage, the creative energies flourish in a society free from pressures and factors of cessation. In this self-realization and access to an appropriate level of sound mental health. The summit of the pyramid in the distribution of demands is formed by "Maslow's" creativity [24].

According to the Gestalt theory, a person may choose the only option from multiple options because they have an aesthetic sense. This option is known as the "Good Gestalt," and according to "Wertheimer," creative thought often starts with a problem, particularly one that is unique, apart from being incomplete or partially incomplete.

Everyone should consider if the punishment has to be investigated and studied within the context of the entire when developing the issue and the solution, and he makes a distinction between solutions based on education, solutions that emerge by accident, and creative solutions.

This approach places a strong focus on effectively organizing or resolving information in order to get a complete comprehension of things, and the creative idea has suddenly developed on the basis of intuition and understanding of the issue [24]. Gestalt theory's proponents believe that maintaining one's mental well-being and confidence while engaging in creative endeavors is essential [35].

According to "Grutch field," the following traits of the creative process are shared by the majority of experts in the field:

There are no ambiguities or factors that make the creative process impossible to analyze. It is comparable to every psychological process that is open to study, scientific analysis, experimental processing, and control.

The creative process cannot be accurately described as a single process. This word is a consensus description of a broad range of cognitive functions and domains that exist inside a person and include cognition, memory, reasoning, analysis, etc. Every person has the ability to be creative; it is not reserved for a certain group of people. All people possess the cognitive, emotional, and motivational processes you mention, but this does not imply that they are all original or necessarily noteworthy. Or at its height, and in some cases this is not the outcome of several personal and societal processes including incapacity, diversion, preoccupation, loss of interest, and other factors. Despite its propensity to resemble in some ways, the creative process tends to vary in a distinct manner in the many types of creative endeavor [36].

Conclusion

This is obvious in the various theories that describe creative creativity, since it is a complex and varied phenomena coming from many distinct elements, situations, perspectives, and theoretical premises. Proponents of the doctrine of inspiration or genius think the artist prefers heavenly or demonic power above creative creation. Social theorists have connected sex, environment, and time to creativity; therefore art is not an individual but a communal

product of jail circumstances, norms, legacy, and tradition. Behaviorists and associations explain learning and skill gain. Humanists believe everyone is creative, however the degree varies. Gestaltism is a surface theory since it's simple. Guilford's factor analysis theory is the finest worldwide examination of mental factors of creativity, depth, and distinctive qualities. This refers to the physiological explanations for the creative process and brain ignorance.

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