

The Theories of Creativity in Fine Arts (Analytical Study)

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Abstract: *The problem of artistic creativity is one of the deeper problems, which are related to acts underlying the artist, emerged about his artistic work, they also represent the most important art issues, as the creative innovation is about originality reflect the genius reveal his greatness, and 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 precondition of artistic taste, which is the focus of the relationship between the creator and the receiver.*

Studies on the problem of creativity have varied between; historical studies that tracks the views of successive artists, descriptive studies only as artistic creativity in their manifestations, taxonomic studies that focus on the classification of creative processes, and interpretative studies that are trying to reach the level of theory by Philosophical Method the theoretical or practical and demo approach.

Research deals with an analytical study of the theories of artistic creation, which include: inspiration or genius, mental, social, and psychology, to confirm that creativity is nothing but a product of social reality and conditions, customs and heritage and traditions associated with inspiration and genius of social and psychological conditions.

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

1. Theory of inspiration or genius

"Plato" is historically responsible for this theory as it is attributed to him; this theory explains the birth of the work and returns it to revelation and inspiration [1]. According to "Plato", the body is a set of concrete, psychosocial phenomena that express a mental essence that comes from the world of ideals. In the theory of knowledge, mental knowledge is a kind of abstract knowledge that is completely abstract from the senses. It ascends from the sensible to the sensible. (The most important means of philosophy in "Plato" are the knowledge of the hierarchy of ideals and the relations that bind one another, and that is the basis of all ideals). "Plato" is the first to establish the theory of inspiration, resident arguments, based on evidence and ending that the artistic creation is no more than the result of a strike of inspiration or revelation divine decision that the artist is only a talented person singled out by the gods and singled out the grace of revelation or inspiration.

"Plato" believes that the creative process is related to the mystical inspiration, the effect of Sufism, and nothing to do with the process of experience, knowledge and creative process is an inspirational process given by gods to some human beings and no artist has the power to move and develop his own inspirational process, many studies on the artistic creativity according to the theory of inspiration or genius occurs suddenly without interference of will or mind, the inspiration shine on the artist in a flash, and this flash does not care about thought or will.

The artist is inspired by his artistic work of supreme divine power or of supernatural heaven; "Plato" has 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 the character of magic and miracles, and this is what the Platonists called in the Renaissance, this theory is closely linked to metaphysics, where metaphysics remains the source of inspiration, especially in beauty, where the source of art is ultimately a reasonable example of beauty [2].

This theory was based in the middle Ages on the laws of beauty and art, such as equality, similarity and harmony, which are reflections of truth or inspiration. Therefore, the mixture of art and theology was mixed. "Bazel" blended between "Platonism" and Christianity, the penetration of the Platonic or the Platonic ideal, beautiful in nature, supreme beauty, charity and divine wisdom [3].

This theory continued after the middle Ages, despite the warning of the majority of thinkers, artists and philosophers to the need to separate religion or theology from science and art, where the Romantic Movement emerged, a movement of art and literature opposed to the classical movement that dominated centuries for long. While the classics interested in the mind, they considered the heart the source of inspiration.

Therefore, the artistic creation of the Romantics entails the mastery or genius that comes from a divine source, and therefore the Romantic believes that he possesses a kind of genius and I am the source of this genius can not be non-divine. The Romantics are always in the imagination and away from reality. The Romantics have also expanded into the door of dreams. Dreams fit with the theory of inspiration, as well as the imagination and everything that is unrealistic, historical or immaterial. The dream may give us some inspiration, the women of the Romantics are a high place that has never been attained before [3].

Romantics have enriched the theory of inspiration or genius with richness in their words and works of art, but we still have more sayings and works that clearly support

the power of the divine origin of art and artistic creation. Many studies have concluded that artistic creativity according to the theory of inspiration or genius occurs suddenly and without interference from the mind or many studies also argue that the theory of inspiration or genius emphasizes the idea of the artist's own originality.

It is true that most artists tend to say that their art was the fruit of a labyrinth of inspiration, so that they prove the authenticity of that art and depart from tradition and imitation. The work of others, artists rarely recognize that another work of art belongs to the same art they produce has influenced them or inspired them.

Therefore, 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 in any work of art does not need only to self-expression inherent, and self and the individual is only a feeling of loneliness caused by originality.

The artists are divided into two types of artistic genius: motor and sensorial, or rich genius and organized genius, it seems that the genius of inspiration theory is of the kinetic type, "Delacroix" classifies the images of creativity into Sudden creativity, slow creativity, creative mindfulness and creativity subject to the rule of habit, and the image of creativity close to that theory is a sudden innovation [4].

Islam was a source of great intellectual renaissance that participated in the philosophical, practical and civilizational experience of human beings. It has contributed positively to the development of the human conscience in the East and the West. Its output has become an integral part of the intellectual and emotional development of people. The nucleus of philosophy has begun to think about mind, And the world, and in this regard, "Al-Farabi" explains the meaning of philosophy as the completion of the human soul for the perception of things and the ratification of theoretical and practical facts as much as human energy) and the nature of the philosophy of "Al-Farabi" is the nature of the reconciliation between religion and philosophy "Al-Farabi" believed that the philosophy of my father Religion and philosophy are issued by one origin and one source is the effective mind and knowledge in "Al-Farabi" is a kind of mysticism, different people's fortunes vary according to their rank and their fate varies depending on their ability to communicate with the active mind and indulge in it.

"Al-Farabi" says that the active mind always shines and illuminates the world with facts, and it is received by the pure, imaginative souls expressed in a human language that makes them accessible to the senses and imagination of others. The creative process at "Al-Farabi" is a creative production that can impart to the aesthetics of nature a greater, more intense and pure beauty by the exuberance of effective mind and knowledge of divinity. "Al-Ghazali"

believes that true knowledge comes from the power of imagination; this is a brightness and light that sheds in some human souls a slap that makes it rise in its thinking about the rest of the other human souls.

"Al-Ghazali" deduced that God is the omnipotent, the effective master. As for the Canadian, he declared that this world is made up of nothing, one stroke in time and without substance, by the absolute creative ability of the first active god (God), the existence and survival of this world and the duration of this survival depends entirely on the divine will, Therefore, if the act of will is stopped by God, the world will not be a single blow or a time.

The objects are all in "Al-Kindi" incident and all of them is (God) the one right creator of all and all the one is not overcrowded and not outside of himself and nothing suspicious about the implications. The creator of the world has a creative permission because he is an inventor, and the actor is the one God, and he knows the problem as creative, effective, and complementary, and not animated. Creativity, then, is the creation of non-existence, as "Jerjani" says, finding something from nothing, It also confirms "Al-Kindi's" manifestation of the thing about not, ie about non - existence.

As for the relationship between art and inspiration, "Hegel" argues that art reveals the divine, the most magical concerns of man, about the most fundamental truths of the soul [5], It is as if he recites what he said by "Al-Tawhidi" that inspiration is the key to divine matters [6], but it is a divine light transmitted by God in the human soul. This cap reflects his intuition to the mirror of sense and reality, to the state of Incarnation, a reflection of creativity beyond the forms of measurement, reasoning, diligence and expectation [7].

On this basis he sees that the ranks of man in science three appear in three selves: one is inspiring, he learns and works, one learns, one learns and inspires, to be able to do so: exclusive to automatic or automatic learning, learner inspired, inspiring and learning and works, he is the creator, and the creative soul is the highest and highest souls In his explanation of the nature of inspiration that man increases the mind and choice, and therefore enabled creativity in art and others [6], and thus made art or industry a human phenomenon that depends on the speaking power of the human being. It is therefore necessary to differentiate between the process of creating and tasting the art, and the aesthetic emotion that characterizes man [8].

And the role of inspiration in the creative process, when we follow the view inspired opinion through history, we find that the initial roots go back to the Greek philosophers of ancient, led by "Plato", who remained his theory that the inspiration part of the genius is the prevailing view until recently, and the failure of scientific analysis in the knowledge of the fact that the factors contribute to creating an atmosphere in which ignites the fire of inspiration, and combines inspiration between automatic and will, where the views of those creators agree with the views of a number of thoughtful scientists who explain their role this negative trait in their behavior

during the inspiration phase, in contrast to those who exaggerate the role of the moment of inspiration a Sunshine and trying to unite them and the whole creativity, we find another team of scientists underestimate the importance and emphasize the role of the will and effort in creative production whether or note of the art [9].

In fact, the creators of writers, artists and scientists who have told us about their duties flash but usually forget to mention the arduous stage leading up to prepare them and prepare them and all they have done views and readings and reflections on the theme of creativity, but perhaps they forget the reference to this arduous attempts so that the public does not familiarize themselves with people what resorted to it from ordinary means and strenuous efforts are similar to what he is doing these in various affairs, and perhaps inciting them that these public knows that the creators are not species distinct from the people, but their duties some degree, so their fate is reduced in an overview of the people [10].

Many innovators have forgotten this important stage, which is the stage of preparation that "Wallace" considered the first step necessary for the creative process, where it is preceded by a great effort in the preparation phase until finally after a period of latency to the process of creativity. Perhaps what the creators forget about the period of preparation and the various efforts made is that 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 appropriate to the subject of creativity, and this may be at times on the level Poetic and voluntary, but is often typified by the unconscious or involuntary nature.

This unconscious type of activity, which proceeds the inspiration period, is usually what makes the creator unaware of the connection between these two stages and of the connection that connects the stages, including the preparation stage. Therefore, the moment of inspiration or brightness appears separated from the earlier; In fact, this is not the case since it was preceded by a long preparation. This preparation was followed by a process of digestion, which sometimes takes years before the desired fruit appears in the moments of divine inspiration that deceive even the person who created the act itself [10].

Another way this latency period, it allows the creator to free the idea of a frame fixed the old pattern of ideas and opinions that hinder sometimes think of new ideas that do not agree with this old pattern, as well as they work to minimize the focus of attention on the problem, helping to dismantle its elements and to highlight some of the elements without the other, as it is known to refrain from thinking about the problem at times of time frees the mind from the old mentality of the destination that was seen by the problem, and restores the freshness so that it is able to recognize the new elements that have emerged in a new image, And give them a new indication that helps to reorganize them in a new format, and 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].

There is another attempt to explain the contradiction between these two trends of those who say inspiration and negative versus the will and the 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), classifies most scientists Sports and biology awakening within the first class such as "Newton" and "Gaussian" already referred to and described as inspiration, as put in the second class of "Einstein", and can communicate in another classified into two configurations similar two-fashioned intuitive, which depends on his creativity on intuition or inspiration, and the logical model that is adopted It is based on the logical development of ideas, which correspond to the former models. As long as we refer to intuition in the first model, we must refer to the relationship between intuition and what is known as the creative zone [11].

2. Mental theory

This theory means that the process of artistic creation is the product of the mind and the offspring of thought and enlightened it did achieve a mature mind seeks to the lesson and the pursuit of the artist. Based on this theory, many of the excellent works of art have been achieved by quiet and balanced artists and did not claim their exposure to inspirational force [3].

Sudden inspiration is only the result of deep-seated thought. Sudden inspiration can not exist unless it is preceded by continuous self-sustaining efforts, although artists often fall out of their account when talking about their artistic production, all those unconscious and voluntary processes they do Usually when they are creative, but it is certain that if we reviewed the lives of the vast majority of artists, we find that they are overwhelmed by research and study and hard thinking, which confirms that the work is not a series of collisions [4], but the result of a tremendous capacity in the organization and formulation, but it is the product of not intellectual production allowed to see the light unless it is coupled with the will and determination.

"Leonardo Da Vinci", "Kant", "Hegel", "Chopenhor", "Joya", "Buzankit", "Catherine Patrick" and "Gilford" were supporters of this theory, "Leonardo da Vinci" was given the highest priority in the process of artistic creation of mind and thought without hidden inspirational powers. Creativity does not suddenly occur without introductions but as a result of arduous study and long thought as happens as a result of the commotion myself, but is happening quietly and poise and discipline, because the mind is the basis of creativity and thought its source first [3], as "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 antistatic pleasure.

This mentality is based on the work of the mind and its activity and not just a normal effect, as "Kant" went to the artist genius who presents new ideas not imitates

nature, but rather stems from the idea of artistic creativity [3].

In "Hegel", art is divided into: Symbolic, Classical and Romantic, and it are based on pure intellectual thought. In symbolic form, the idea and its external image are distinct, but it is characterized by a complete reproduction that is completely equivalent to the idea in classical form, the real idea acquires its full realization in the romantic form of art. Arts, according to "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, which connects "Hegel" between the authenticity of the work and the plausibility continuation of the mental to the direction of exchange, [12], [13], [14].

"Chopenhor" goes to the work of art it must be preceded by the idea and the will, and therefore it can be said that no creativity without the will of [3], Javed Ferry and believes that what distinguishes a great artist is the sense of the inherent things, and the originality of sensations due to the thought of wider and more organized artist, and that perception is due to the originality of the mind as it is due to the senses.

Therefore, the artist must portray nature with realism and be imprinted in the nature of the idea of personality. "Buzankit" goes on to say that beauty is part of philosophy and a branch of its branches and that its attention will be directed to the study of the aesthetic and artistic current in that it is a mental current. Elements of different levels of images, which are linked together and remain connected and integrated so that the sense of acceptance of the faculty of the great mind that has compiled all these combinations and united in a work of art.

The artistic work at "Buzankit" is the composition of phenomena on different parts and recreating them in varying degrees. The artistic process is not a literal imitation of nature or a literal transfer of art, but the process involves the feeling that takes things from their objects and connects them and recreates them in order to appear in a new dress and an innovative frame, and here "Buzankit's" strong advocacy of mental theory in artistic creation.

"Kathryn Patrick" went on to say that the process of artistic creation stems from the creative thought that goes through four stages: preparation, preparation, emulation, crystallization of the working idea, weaving and detailing of the idea. These stages correspond to the stages of preparation, ferment, detection and investigation at "Wallace" and "Gilford".

"Gilford" went on to say that creativity is based on creative thought and interpreted the mental aspect of creativity into eight factors: problem sensitivity, reorganization or re-selection, fluency, flexibility, originality, contrasting and authoritarian abilities, and evaluation. It also shows that the factors of originality, fluency and flexibility are the main components of creativity, not only in science and invention, but also in the arts. "Gilford" study has given more light to abundant aspects of creative thought and has shown how the human

mind with its various abilities can be a foundation and starting point for creativity General and artistic creativity especially [3].

3. Social theory

The proponents of social theory see that art is not an individual production, but rather a mass production, whether we decide that art was found with primitive man or was the product of religion. They have a social phenomenon or a product of no collective feeling, descended from the primitive ancestors through grandparents and fathers.

The meaning of this is that the age at which an art was born is not independent of previous eras, but rather of the earliest ages in which this art appeared, and thus the task of the subsequent artistic generation is to add, develop or modify an artistic heritage that bears the characteristics of all previous eras. The credit is due to "H. Taine" in giving a strong impetus to social theory, and he applied the natural approach to three major aesthetic problems: what is the work of art, its composition and its value, and concludes that sex, environment and time are responsible for creating temperature Moral or literary character that is compatible with this or that work [3].

The diversity of social cultural experiences is one of the most important factors that can explain, to a great extent, the differences in the behavior of individuals and groups from one society to another and the behavior of social and cultural groups in a society. The habits and patterns of behavior of individuals are in a way that can not be traced back to the biological basis.

The theory of social art since the beginning of early times, and the characteristics that characterized the art since its inception is the association with the work and aesthetic color, and that art was a collective craft, and indeed, 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 his name on the work of art [3].

The proponents of this theory link art and religion to religion as a social phenomenon and as a social system that is the origin of all the arts. It was an important factor in the formation of primitive life, where clerics and sorcerers dominated public life of man and the life of the arts alike. This bond between religion and art has remained a long list of times, but it has since been disintegrated until the connection is finally cut off.

The proponents of social theory argue that art is striking from industry, work and mass production, and that this industry, which requires work and then production, requires at the same time 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 in every industry In every work. Indeed, societies, even in their current form, can not dispense with the artist as the "man of the manufacturer", which takes on the man's art an aesthetic character that makes it a favorite for members of society [3].

"Dorkaim" summed up the school's social trends by saying that art is a social phenomenon, and that relative production is subject to the conditions of the place, a work that has its own assets and has its own schools and is not built on the dangers of individual genius. It is also social in terms of asking the public to admire and appreciate it.

The artists may fantasize that the work of art is inspired or inspired as long as they do not have the strings of social influence that are in fact tangled and complex, and although the community is the source of inspiration in the works of art, but the artistic originality at this school is to enter the artist on the artistic heritage of the society has been modified, developed or adapted not previously recognized, but is present in society and derived from its being, the artistic creativity is based on the cultural influences, namely the natural environment, sex, the prevailing aesthetic currents, the styles of workmanship, the artistic tradition and the artistic heritage throughout history, the aesthetic awareness of society in the age of the artist [3].

The difference between artists in the way of creativity is not due to the difference in their personalities as much as to the different and different cultural influences that live 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 the originality of the absolute artist. Is what invites us to try to answer an important question here, what is the role of the individual artist in the process of artistic creation?.

As for the issue of originality from the social point of view regarding the issue of artistic creation, there is no absolute authenticity, the original form of people consists of two elements: a new structure and then separate and isolated elements from past attempts, this new structure is a new formula The old elements, as determined by the time of appearance of this composition through the community comes to occupy a vacuum felt by the public, and then the genius artist does not arise on its own, but the hope of the group and see it is creating the artist as a protagonist is expected, the artist's origin is not emanating from himself It is conditional on backgrounds Cultural and civilization, which could only be played by the re-integration between some elements of these ancient backgrounds and the need of the community of this new structure.

This means that the artist is an earthly creature who 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 that if his social environment changes, this change necessarily 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, when he weighs heavily on those social forms that influenced the artist's life in his works of art. Thus, we understand that artistic creativity in the social framework often help us to take on the important nature of the creative

process, which take pictures of any of the different artists lights [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 originality of the individual 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 have to recognize that it is not a feature of creation from the ground, and it is impossible to create any artistic images suddenly as went to the proponents of the theory of revelation and inspiration, each image of its historical source, which is already exist at a lower level or vaguely, and the content of each image Social and cultural.

It is the individual artist in the light of social theory who creates and executes the work of art, but this theory confirms that this individual artist is not independent of other individuals in society but is a social individual saturated with the spirit of community or collective mind and that the spirit of this group is the origin of his artistic inspiration aimed at satisfying the social milieu in which he lives needs [3].

4. Psychological theory

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

When talking about the school of psychoanalysis at "Freud" it should be noted that the interest in the interpretation of the process of artistic creativity in the interests of "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 repression and subjugation and justification and heart Reversion is a mechanism that serves as an outlet for concealed energy without requiring that the output be of high social value. Sublimation leads to the display of genius and excellence in art or science [16].

As for the interpretation of "Freud" and the Freudians of creativity, "Freud's" interest [17] began to try to identify the source of creativity in the artist and knowledge of the investigation of its dynamics through its method of psychoanalysis in his first works. We find several paragraphs shed light on the problem of artistic creativity, and benefited his student Ernest Jones of these paragraphs, and what is the method used by the artist to make his dreams to us and accepted the acceptance, and "Freud" thinks that the answer to this is limited to two points first: that the artist reduces the ego tendency is inflated, unlike what the dreamer does.

The second point seems to lie in the fact that the artist presents the beautiful artistic picture of the artistic work, or the frame in which he presents his dreams, and through which the recipient receives the initial pleasure that tempts him into a deeper pleasure. "Freud" also decides that art is

the only field in our modern civilization that we still retain the absolute capacity of thought. In art alone, man is driven by his unconscious desires, producing something like the creativity of these desires [10].

"Ernest Jones" [18] sees that the fundamental difference between dreams and creativity is that the main mechanism of creativity is decomposition, which is the opposite of the main mechanism of dreams, namely condensation. In the artwork, the artist divides the main character and distributes it to several characters or to address the technical subject in the form of a main line and several parallel lines all converge at the end of one line, while the dreams are characterized by the combination of features and attributes of several characters in one person.

"Hans Sax" [19] devotes an entire book to the study of the artist in terms of which he is an artist. He has called it the "creative unconscious", he decides that the method of psychoanalysis enables us to identify the minutes of creativity in poetry and in art in general, "Carl Young" is trying to study the artist and put him in a style or style among the models that are distributed among people, a study that was famous by "Young" and included the famous models: convergence and expansion, "Young" has placed in this study in the style he called the style of tactile perception Which is characterized as being of a mental and emotional nature at the same time.

The essence of the Freudian approach [20], [21], is summarized in an attempt to identify the unconscious causes of behavior, most of which are in the form of desires and instinctive payments that the society does not satisfy with its traditions and prohibitions. It is not allowed to satisfy them. The subconscious mind, so that the person and those around him imagines that they are lost to the farthest, is completely forgotten. As for the behavior of the creators, "Freud" decides that sublimation or transcendence is the process leading directly to creativity. It is usually offset by the tradition of society because "Freud" is looking for the causes and causes of behavior in the early childhood of the individual.

"Fairbairn" reminds us that the recent findings of psychoanalysis confirm the important role of demolition motives in creative works of art, which are alternative imaginations whose function is to relieve anxiety and guilt. In this respect, another analyst, "Lee", who led his observations to 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].

Another more serious opposition is the contemporary analyst "Lawrence Kubie" [22] who goes against "Freud" largely through the theoretical framework of psychoanalysis itself; it is not consistent with the close connection between unconscious conflicts and creativity. On the contrary, the unconscious conflicts affect creativity in all areas. "Kubie" believes that the (preconscious system) is the main instrument of creative activity, not the unconscious pattern, as "Freud" and his students say, and

that true creativity exists only if processes before the sensibility can be freely apparent.

These pre-poetic processes appear under the influence of both poetic and reflexive processes, which are characterized by stalemate and restriction by virtue of mediating between them. Symbolic processes are useful in reality, limiting their imaginative work, although they may help the creator in the processes of conceptualization and abstraction by associating meanings with each other, and the unconscious processes in which the symbol is associated with what it symbolizes are trivial, or are rather missing, and perhaps by the insurmountable suppression of any will.

In his control, the subconscious tends to lead to types of rigid stereotypical performance due to its unresolved conflicts. Thus, "Kyubei" believes that the process of creation is the ability to create new and unexpected relationships, so the free operation of symbolic processes at the level before feeling is of great importance It is an understanding that is close to the understanding of the authors of psychometric studies in creativity such as "Gelford" and others [10], [23].

"Freud" and his students say that the elevation of unconscious processes is necessary to explain the phenomenon of creativity in all fields. This is what "Kuybi" sees as misleading statements based on inaccurate claims based on neglect and misunderstanding of the role played by the pre-sensory system in the creative process [10].

Psychoanalytic theories include:

1. Freud's theory explains creativity according to the concept of sublimation or transcendence, ie sexual drive is promoted when it is suppressed and its struggle with social controls and pressures. This motivation is finally directed towards socially acceptable motivation and then towards goals and attitudes of positive social value [24].

2. The theory of Jung (Jun) agreed with "Freud" that the unconscious is the source of artistic creativity, but he differed in talking about the subconscious, while most of the subconscious acquired and personal in "Freud" see it consists of two parts at Yong, one personal and the other collective moved to the heir to the person carrying Experiences of ancestors.

As for Jung's collective unconscious, Jung agreed with "Freud" that unconsciousness was the source of artistic creativity but differed from it in talking about unconsciousness, while "Freud" knew the unconscious as being acquired, and Personally, Jung knew him as a personal and a geneticist who carried the experiences of ancestors on the other, This is the source of great works of art [25].

The artist has an ordinary human tendency toward happiness and satisfaction, but on the other hand he has an overwhelming appetite for creativity that may sometimes overwhelm him to the point of conquering his personal desires. It is worth noting that the role of social reality in "Young" shows only one task: Creativity, when it happens by any change resulting in the lack of connection between him and the symbols that were pending on the one hand

and on the collective unconscious on the other. Therefore, the artist retreats to primitive models, since historical changes do not mean progress for humanity as "Young" sees. Hence, the reform of the present at "Young" is only by reference to the past. [26] [27], [28]

But "Young" sees that the works of art do not stem entirely from this specific, and distinguish in this regard between two types, namely psychological and scout works, and psychological work does not increase the work of the creator to clarify the content of the psyche, and falls under this type all deals with love and the environment family, crime and society, including educational hair and most of lyric poetry, drama, tragedy and comedy, the business scout it derives its existence from the collective unconscious, where lies the remains of the initial experience and the experience of the ancestors.

"Young" is not only concerned with the latter type, which is only produced by the creative right, while neglecting the psychological literature and refuses to consider the explanation under the pretext that it is frivolous does not derive from a sense of collective assets, but from the world of external reality.

The content of this collective unconscious, which the creative artist draws from his symbols, is a residual residue in 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 largely unchanged, and if we try to find out why the existence of these models in our hearts, we find that this is because our ancestors when they witnessed an event or phenomenon in the outside world surrounding them, and then the sun rise and its twilight for example [10].

3. "Adler's" theory is that creativity results from a sense of inferiority, especially organic deficiency, which leads the creative to face bravely this feeling through compensation, and this is what distinguishes the creative or genius from the neurotic who takes this deficiency as an excuse for not grandpa, and exaggerates what could do it if it did not get what it suffered, the sense of deficiency or shortcomings stimulates the person in the eyes of himself and increases the sense of insecurity, but this feeling is the one that drives the person to high levels of performance in some fields that do not wait for him.

"Kubie" believes that the creative person is the person who has regained his power from some faces in the use of functions before he felt more efficiently than is true in others who are gifted in terms of their potential in an equivalent manner.

4. Cyrillic movement depends on the unconscious and the subconscious according to what the "Freud's" School said. Surrealism emerged in the early 20th century as a new movement in art. It included the innovation in form and subject, in contrast to Impressionism and Cubism. The external real world in order to sink into the inner world in which all desires suppressed by customs and traditions disappear [3], [23].

The history of art depends on some of the models that prevailed spontaneously in this direction before it became surrealism is a clear and specific doctrine, has its philosophy, but when it was also in the finale of the first quarter of the twentieth century was able to attract a number of famous artists such as "Chagall", "Paul Klee" and "Max Ernest", 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. Their paintings are full of symbols that are difficult for the conscious mind to grasp [29].

The Surrealists sought to liberate man from bondage and domination of the outside world, and saw that it was the reality in the depths of the artist who moved his hand to produce what expresses his desires, dreams and hopes [30]. This expression may appear in imaginary legends; the viewer is hard to understand [20].

In his work, "Chagall" expresses the innocence of the children. "De Crico" reintroduced the splendor of the legend. "Salvador Dali" arrived in Surrealism largely from the West. He took his paintings out of his madness with art and hatred for mediation and awareness. The Surrealists abused the purposes that made "Freud" give the subconscious all the importance that he lost his faith in the mind in his ability to reach the truth. The subconscious was an alternative to the conscious mind when the primary purpose of Surrealism was to oppress people in wars and escape them to the subconscious [29].

In an attempt to establish analytical trends, a number of researchers have conducted studies that have been influenced in one way or another by the concepts and trends of the School of Psychoanalysis. The purpose of these studies is often to prove some of these concepts of a theoretical nature.

We will present some of these studies very briefly: first, we can mention in this regard the lessons of "Munsterberg" and "Mussen" (1953), which they derived some hypotheses from the analytical theories of creativity and creative personality. The researchers then obtained some data on the lives of some artists, and found them to reinforce the following assumptions in a sample of artists in comparison to other non-artists: the number of artists who have a feeling of guilt greater than the number of non-artists. The number of artists who can not or will not obey their parents greater than the number of non-artists, and the number of animators who have a more fertile domestic life than non-artists.

The following three hypotheses have not been substantiated: the number of non-artists who show more aggressive tendencies than artists on the grounds that they express their aggressive tendencies in their art. The appreciation of the artistic production of the artist is provided with a sense of flower mainly narcissistic, and the artist interprets the appreciation as a result of the participation of others in the sense of sin.

There are also other studies trying to link the position of the creative artist during the process of creativity and the patient's psychological position during the sessions of psychoanalysis, including studies conducted by "Beres",

who sees that there is a similarity between the atmosphere in both analytical and aesthetic experience, Self-sufficiency and tolerance or receptivity. In both, the initial process becomes clearer, accepts contradictions and expresses the basic needs that are forbidden. The process of communicating in art and in psychoanalytic sessions is one of the main components that make the two similar. Another type of analytical study uses the projection tests that depend on mysterious stimuli that the individual drops on his feelings and desires [10].

The interpretation of creativity as a fundamental motivation of creators is the motivation for self-realization. Creators are characterized by their need for attachment to the world around them, and creativity originates primarily from a tendency of man to achieve himself and exploit his full potential, but he may take a subversive image if it is caused by a lack of awareness of the broad areas of human experience, or if there is suppression of these areas. It is worth mentioning that his experience in psychotherapy proved to him that when an individual opens up to all his experience, his behavior then becomes primitive and his creation is the constructive type that leads to his healing [31], [32], [33]. [34].

On the theory of correlations and creativity, "Mednick" (1962) provided an explanation of the process of creativity or a general perception of it in the light of the general framework of associative theories. This general framework of these theories confirms the formation of links between stimuli and responses. The correlates vary among themselves in the circumstances that lead to the occurrence these links.

"Mednick" ends the theories to the second group of correlations who emphasize the temporal association between the stimuli, and the responses in the occurrence of these associations. "Mednick" defines the process of creativity as reaching new configurations of correlative elements to meet certain conditions and to be useful, meaning that links are formed between a number of stimuli and responses that did not have links previously, the more elements that are associated with the new composition or association, the higher the level of creative thinking.

As "Mednick" points out in the Creative thinking specification, how these links occur is one of these three methods: Serendipity, the correlative elements are conjugated with each other by occasional environmental stimuli. Similarities may be conjugated in conjunction with each other as a result of the similarity between the elements or the similarities between the stimuli they provoke. Mediation the associated correlative elements may be conjugated to each other by mediating or modulating other familiar elements.

After introducing methods of access to creative solution or creative production, "Mednick" presents some of the factors behind individual differences in terms of ability to think creatively.

These factors are: the need for correlation elements and the inclusion of links and their number, there are other behavioral theories called (Process of demediation) and its representatives, "Osgood". They consider that between

the stimuli interferes with a variety of different elements, and "Kruppli" notes that the attempt to study creativity on the basis of the stimulus response was dropped from the individual as an important element and therefore appeared as an ineffective passive appearance [24].

The human trend is represented by a group of scientists including "Fromm", "Maslow" [31], "Rogars", and others. This trend is also known as personalism or personal psychology. Representatives of this trend focus on human nature, and the emphasis is placed on the human experience of the individual, and believes that all individuals have the ability to innovate and that the achievement of this ability depends on the climate meeting. If the society is free from pressures and factors of cessation, the creative energies flourish, and in this self-realization and access to an appropriate level of sound mental health, as emphasized 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. "Maslow's" creativity forms the top of the pyramid in the distribution of needs [24].

The Gestalt theory holds that a person has an aesthetic sensitivity that enables him to select the only choice presented in several choices. This choice is the so-called (Good Gestalt), and "Wertheimer" asserts that creative thinking usually begins with a problem, specifically those that are special or aside incomplete or somewhat incomplete.

In formulating the problem and the solution, everyone should take into account whether the penalty must be scrutinized and examined within the framework of the whole, and he distinguishes between the solutions based on the education and solutions that come by chance and the creative solution.

The creative idea has suddenly emerged on the basis of intuition and understanding of the problem, which comes on the basis of logical logic and in this theory emphasis on organizing or reconciling information in a meaningful way, or achieving a full understanding of things [24]. The authors of Gestalt theory argue that creativity requires a lot of mental health and a sense of confidence to follow on with this effort [35].

According "Grutchfield", there are characteristics of the creative process, which are agreed upon by most researchers in the field of creativity:

1. The creative process is not something that is ambiguous or is not necessarily subject to analysis. It is like any psychological process subject to research and scientific analysis, as well as to experimental processing and control.

2. There is not one single process that can be appropriately viewed as the creative process. This term is an agreed summary of a complex set of cognitive processes and realms within the individual, a process that involves cognition, remembering, thinking, analysis, etc.

3. The creative process exists in every individual and is not intended for a certain selected individual. Everyone has these cognitive, mood, and motivational processes that

you speak about, but this does not mean that everyone is creative and necessarily distinguished. Or at its peak, and in some others this is not the result of many personal and social processes such as disability, distraction, preoccupation, lack of interest and other reasons.

4. The creative process tends to differ in a distinct way in the different forms of creative work, despite its tendency to resemble in some respects also [36].

Conclusion

This is evident in the many theories that explain the phenomenon of artistic creativity because it is a complex phenomenon and multi-faceted and angles resulting from many different factors and circumstances, as different opinions and theoretical premises in the interpretation of creativity, think the owners of the theory of inspiration or genius that the artist has no preference for creative production, But divine or satanic power, and the representatives of this theory omitted the question of the implementation of the work of art.

The Muslim Arabs in the first ordered them to have turned to the Holy Quran examine and review marching along the lines of moral values that brought them and the guidance of the Sunnah of the Prophet Mohamed, and social theorists have linked the creativity of sex, the environment and time so that the art is not the product of an individual but is a collective product of this, the creativity is due to the social reality of prison conditions, customs, heritage and traditions did not reach the owners of this theory to what is characterized by the creative artist from the rest of the people, the psychological analysis of the theory it is impossible to have artistic creativity and other creativity that developed civilizations and led the people towards scientific progress was the result of sublimation b Sexual motivation.

The position of behaviorists and associations is only useful in interpreting processes of learning and acquiring skills. Humanists see that every person has the ability to think creatively and differ among themselves in the degree of creativity, and the theory of Gestaltism is called surface theories, it was not complicated explanation superficially, the theory of factor analysis (Guilford theory) is the best theories that dealt with mental factors of creativity, depth and distinguishable characteristics associated with creativity on the basis of global analysis.

The noticeable creative theories see all that they did not provide an explanation of experimental mental processes performed by the brain and this applies to the physiological theories presented as a theoretical explanation of the brain to the process of creativity and abstract interpretation ignorant of the brain.

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