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## UNCONSCIOUS MIND SETTING AND INTUITION IN THE PROCESS OF CREATIVE ACTIVITY

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*Abstract: the article analyzes the unconscious mental processes involved in creative activity. In particular, the types of intuition and features of intuitive processes studied, as well as the role of the unconscious mind setting in solving a creative problem.*

*Keywords: creativity, thinking, intuition, unconscious mind setting, perception.*

Creativity is the highest level of cognition, the highest and most complex form of activity inherent in a human, involving the integration of all his main mental processes, knowledge, skills, life experience, spiritual, and sometimes physical forces, and generating something qualitatively new, characterized by originality and socio-historical uniqueness. Creativity and creative processes, both in science and in art, are the most complex phenomena, which distinguished by diverse features.

Creative activity is the mental life of a person in the form of mental processes (emotions, feelings, will), cognitive processes (sensations, perception, thinking, speech, memory and imagination), mental states (psychology of personality - activity, attention) and individually psychic properties of the personality (temperament, character, abilities).

Human mental processes, as a special property of highly organized matter, are an objective phenomenon that constantly develops with humanity from the birth of a person and throughout life and from generation to generation and provides a reflection of objective reality, cognition of it, including in such a form of activity as creativity.

Acting as the basis of creativity, mental processes are presented as some special "mechanisms", "tools" that are based on the material basis of the human body and are closely interconnected with each other and, of course, with the surrounding objective reality and through which the artistic and creative process is carried out.

One of these "mechanisms" are intuition and unconscious mind setting.

Intuition, as a phenomenon of human activity, attributed to a specific ability, which consists in comprehending the truth by direct observation of it without substantiation with the help of evidence. Although, in general, intuitive processes (preparation for them, accomplishment, analysis of "insights") include moments of thinking and imagination. In this regard, intuition is often associated with intellection, as well as with the problems of the unconscious.

Intuition is a special, remarkable and most complex phenomenon in human mental activity - it plays a huge role in creativity. Intuition acts as one of the individual psychological properties of a person, as a kind of ability to comprehend the truth by direct observation of it without substantiation with the help of evidence. At the same time, it closely connected with such mental processes as memory, thinking, and especially figurative imagination.

Intuition, which is of great importance in creative activity, especially during the period of the birth of an idea and its further development, interpreted as a spontaneous force, as an action of the "subconscious". Followers of idealistic philosophy reject the logical in intuitive phenomena, arguing that creativity is impulsive and has a spontaneous, mystical nature.

The basis of the materialistic understanding of intuition provided by I. P. Pavlov's

teaching on higher nervous activity. Pavlov explains the intuitive process by the action of traces from past impressions, a "dynamic stereotype". Intuition is the ability of human consciousness to make suddenly, directly, with intense emotional concentration the necessary decisions based on previous experience, without a clear awareness of the intermediate links in this process.

Psychologists usually distinguish the following types of intuition: 1) immediate and instantaneous assessments and definitions of perceived objects (sense of style, sense of typicality, sense of language, etc.); 2) direct solution of creative problems (creation of artistic images, etc.); 3) special cases of intuitive solutions, when the result is suddenly opposite to what the author intended.

Scientists note the following features of intuitive processes: immediacy, lack of reasoning, the absence of any efforts and difficulties, the process accompanied with a sense of confidence in the correctness of its results, reasonableness of the process, connection with the solution of new tasks, the speed, in some cases, the instantaneousness of the processes.

Studies of questions of intuition confirm that intuition is the solution of a consciously set task. However, intuition differs from other conscious acts in its quality: tasks solved through not logical, but figurative thinking, in which the activity of logical thinking already reflected.

Logical thinking reflected in figurative thinking, since two cognitive processes operate in intuitive processes: the transition from sensory images to concepts and the transition from concepts to sensory images, i.e. one transformed into another and vice versa. Moreover, since there are no intermediate steps between visual images and concepts, this transformation is necessarily of intermittent nature. Therefore, the mechanisms of transition from sensory images to concepts and vice versa are very specific - they cannot be represented as a system of conscious cognitive actions. At the same time, the results of these actions indicate the immediacy of the knowledge gained. But these cognitive processes of transition from sensory images to concepts and vice versa are still not ordinary, but intuitive, since they have qualities that are compulsory signs of intuition: the unconsciousness of the mechanisms for obtaining new knowledge and the feeling of the immediacy of this knowledge.

Creative activity divided into four main successive phases (preparation, incubation, insight, justification) and intuition usually considered as one of the moments of creative activity. Considering those and based on the theory of "mind setting", A. S. Karmin notes that all these processes based on an unconsciously formed system of mind settings that determine the nature of mental activity throughout the course of solving a creative task.

The basis of the creative process is the mind setting of a creative person to concentrate efforts to solve the problem. In accordance with the mind setting, implemented a huge mental work and emotional stress. Nevertheless, it is obvious that mental activity is somewhat narrowed, and "only that which takes place in the mainstream of the mind setting is experienced... . All information from the outside considered only from the point of view of the problem solved.

Based on this general creative mind setting operate private settings that determine the direction of creative search. Obviously, the search always based on a certain resource of knowledge and new ideas. Knowledge and ideas are a necessary but not sufficient condition for an intuitive solution to a problem. The indispensable contact of the available and received information with the idea may not occur. The implementation of such contact brought closer by the guiding settings that used by the creative person unconsciously and manifest their effect in striving for a certain train of thought and associations, using different information, methods, etc. Moreover, often in the guiding setting, a person



unconsciously seeks to find the necessary images and concepts in the same information area with which he is familiar from experience. Frequently, following past experience leads to lucky guesses. However, this way of intuitively solving creative problems does not always lead to success. The existing and more than once useful guiding setting can sometimes even interfere with the decision and force the creative person not to notice new ways and approaches. In such situations, it is more expedient to move away from the former guiding setting and replace it with a new one, which involves new materials and even ideas in the creative search. The effectiveness of guiding settings also depends on the individual characteristics of a creative person and on the conditions in which he solves problems.

In that period of the creative process, when the mind setting for solving a certain problem (the incubation phase) has already been developed, mental operations are carried out as if automatically, mechanically and unconsciously. At this time, mental activity is an "impulsive" mental activity. Mental operations follow one after another, but their content not comprehended. Such activity continues until the solution of the problem is achieved in the usual way, consciously, without intuitive processes, or until such a situation is reached that, at the level of unconscious thinking, a result is obtained that cannot be assessed, and it must be evaluated consciously. However, at this moment, the impulsive activity of thinking delayed, and the processing of information cannot occur. This leads toward the objectification of the content of mental activity at the point of delay. Here the process of creative thinking takes place and comes the culmination of the intuitive process - insight. Information suddenly appears in the mind, which turns out to be a ready-made solution to the problem either, or very close to it. Simultaneously, it seems to a person that the decision came suddenly, since the entire course of the search, the preliminary assessment proceeded unconsciously, based on the mind setting. There is also a sense of confidence in the correctness of the found target, since all this has already passed through a preliminary check at the previous stages of the creative process. However, this feeling does not guarantee the researcher, the creator from error. This requires an analysis of the solution, which can show that the outcome of the aim found exactly. This analysis should take place under the control of consciousness.

Since intuition exists as a way of reflecting objective reality, there are also ways to develop intuition. The main ones are the improvement of the biological qualities of the body, the improvement of observation, the increase in the capacity and mobility of memory, the advancement of thinking (including figurative), imagination, emotional susceptibility, intense, systematic work and purposeful search for new solutions.

The theory of creativity and perception is a single system that studies the processes and results of scientific and artistic activity. In this case, data from various fields of knowledge are used - philosophy, sociology, aesthetics, literary criticism, art history, psychology and natural sciences. The disclosure of the main patterns of creative activity in all these fields is also an urgent problem.

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