

**THE PROCESS OF ARTISTIC CREATIVITY IN FINE ARTS (ANALYTICAL
STUDY IN THE RELATIONSHIP BETWEEN ARTIST AND ANTIQUES)**

DR. MAHMOUD AHMED DARWISH*

*Professor of Islamic Archaeology, Faculty of Arts - Minia University – Egypt

Abstract

This study is about the conditions of production of art, and creative process through a number of arts and psychological studies, researcher exposed to conditions that sparked a desire in the artist for the production, especially with regard to the development of political ideas, and then a detailed study of painting - as it is - in its final form, and the revisions made by the artist completed before the form in which it offered. The creative behavior is humanly complicated, so, the creative is one of the acts and patterns of different behavior in its meaning and its building of what comes out other people, and the difference will be in the direction of excellence, the capabilities of human when elevate, and skill to take shape, classified as become a creative. Any artistic study should be on two levels: first: the artistic and cultural climate in which the artist live in it, and technical experiments carried out by the artist in maturity, while the second level represents the level of specialization, and addresses the psychological and creative base, which began to grow slowly, It gave an opportunity for the firmness and stability, and the obstacles faced by the artist. The research follows the analytical method for the extraction stages of artistic creativity, its stages, the process of its components, and the relationship between the artist and the antiques, through the study of the creative process.

Keywords: Artistic Creativity, Fine Arts, Originality, Antiques.

1. The creative process

With respect to the creative process, the creativity - according to a large number of definitions - comes to reflect the rise in the ability to think in an open format, and expresses the separation from the traditional aspects, Creativity is in fact, a difference and overcome the prevailing standards and thus is an ideal state of freedom or space welcomed to practice fully operate freely¹. Creative and artistic production comes from primary sources among stands in the forefront of expertise, as well as access to the relevant areas, and the ability to control the expressive means, as well as full consciousness.

This means that artistic creativity is the ripe fruit incomplete to the meaning of freedom, and is worth mentioning that one of the main sources that contribute to the drawing artistic creativity is the nature of the events experienced by the creator, and how to represent her, and then the way he put it and the extent of his or her liberty in the exercise, and may be self or rights in general², cannot generate artistic will of the creator of only consciousness fate historic, full atmosphere of freedom of thought and freedom in charge, as the history of artistic thought going surpassing artistic personalities of different types, according to a special logic, and if what took him human, man was able to initiate the fertile creativity, so the artist cannot act creates a fertility unless arrived at the awareness of the historical moment, in which his character realized. Hence, we find that authenticity as a case of creativity does not take her meaning only in exchange for a past regeneration and continue it at the same time.

The basis for the first artistic creation is the union between content and form, as Awakens component act of art, there are two parties in creativity: the first issued by the material of inspiration (content), the shape appears to stem from the experience, the second issue for inspiration formality (Figure), the creative artist cannot find in his life, a source of inspiration, if only prevailed in this life sayings aesthetic make it connected with art, amid a climate conducive called the free imagination of the artist.

Creative artist should keep himself on the dual life and art, and he has to know how to turn its attention to what would be in his project to form a creative, where creative art works, showing itself to be human effectiveness as reflected his freedom in charge³. If art civilization is effective creative, and to realize the Arab Thought artistic creativity, he must recognize and visualize clear of the universe, life, and human and link to one another, it is this relationship, emerges creative work in the same creative artist, Falcon any major innovation, and scenery miraculous ability, fascinates the mind just as motivated toward creativity, innovation and creation, as it indicates the level of human advancement and means in a particular community within the spatial and temporal boundaries, a graphical language associated with the spirit of this nation, if the Arab nation and the clear characteristics and history, the art, which is produced throughout its history, is the art of Arabic clear and monuments.

For example, it is linked to the modern art of rhythm pictures of the rhythm that we find in nature, such as the rhythm of day and night, the stars and the moon, dry, water, bird, animal, dead and living, the system in creation, creative verses, and influences cosmic, in

artistic creation, human sensations and feelings of his heart and his mind, and the idea of an honorable and taste and his observations and sleep and awakening a cool head and his movement and his love and his hatred and joy and sadness and anger and calm and hunger and thirst and sickness and health, all operations of physical, intellectual and spiritual influence and significant impact in his being and creativity, the mixing and interdependence of the arbitrator destruction exact breed him a man a sense of slender and think a refined and mind of a conscious, generates human potential⁴.

If the heart of the creative, his sense, his mind, his view and visions faced these directives, his artistic work was creative renewed characterized by unity and harmony in the relationship of man to the universe and life came pursuance full of beauty which is owned by deriving them from the beauty of the divine creation of the universe, so it is the nature, the influential first in the creativity of the artist, and here is the real texture of artistic creativity, which is the result of kinship between moral emotional on the one hand and between the material and the perceived physical figuratively, melt part with the results from all the common (particular) creativity.

While human feels of these close link, may be rid of superstitious imagination or the false illusion factors, have hit the truth, and that is creativity. It is a fact of creativity, which opens to the heart of the different windows on life than in his faith and consciousness, and Mandy and invented space and, finally, the product of which is a state of creativity has, and so determined its role in the life, man iconic actor for good, truth and beauty and art, is related to the characteristics and durability of verification of authenticity that must accompany the artwork creator, which is a necessary condition to achieve the unity of civilization in the artwork. Although the arts take everything the subject of artistic expression, but the money linked to emotion and human conscience is a subject mostly to art wherever it is found in every time and place, this is something unacceptable for art so as not to turn it into science or philosophy or expression language graduated from the art department⁵.

Therefore, we believe that the effects of cultural concepts and aesthetic contribute to determine the level of artistic creativity, or in other words, is not a subject in itself is defined by work type that was creative or non-creative, but determined is influential cultural, the concept of aesthetic and the way in which deals with the subject. When the author deals with his artistic work coldly my mind, it cannot be creative, even if the subject is related of arts, because it is the emotional side of the neighborhood in which influential.

Therefore, we consider the currents and technical schools, which tend shoved scientifically in artistic creation, and the record actually simulating the literal without emotion or influenced, produces art badly lacks conscience heat, so the main element in artistic creativity, until it became such artistic movements constitute a setback and the case back to back in the world of artistic creativity, because it cancels the account the role of humanitarian and emotional sense of the human, and it is still art trends in Europe suffer displacement away from the features of originality, and that was completely consistent with the social and industrial development, because it does not actually affect the lives of people, but that he had effect in them, the human creativity and artistic often subjected to reaction influences the cultural currents and prevailing aesthetic, so the man as a material has no value in the account only what is involved in the core⁶.

Islamic Creative Art was give more space to the meaning of beauty in its conception the abstract, and this is one aspect of engineering creativity and decorative of, Creativity abstract has appeared and plant engineering and clerical decoration, amid authentic values are derived from human encroachment, and the teachings of the religion that art was inspired by them contents often, and forms at other times, as the beauty feature of this existence, that were not the most creative features⁷, and the sense of delicate is able to recognize the beauty of the first sight when the first dialogue with the natural environment turns out that human encroachment on a sense of beauty and responding to him, and realized the way the spirit, who went by the thinking and understanding of artistic creativity on the way the mind of all dimensions and measurements⁸, hence the intervention of the mind or the mind in the beauty calendar, and setting conditions to him and gauges are derived in the truth of the natural environment, and that is creativity conscious feature, though accuracy and consistency, balance and interdependence, movement and other terms concepts, which is determined by the amount of artistic creativity, is the result of influences of civilization in nature and attributes of beauty in the universe, escapes human and deposited his production technical work to find a case of artistic creation⁹.

2. The artist's creative process

2.1 Artistic creativity

The creative artist is addressing the senses, which represents the secret source of the emotions of the respondent¹⁰, the process of creativity and basically psychological effective able to interpret the vocabulary of human behavior, when operating elements and dimensions of the behavioral unit integrated unhindered the yield have a high degree of maturity and

effectiveness, person asked for the issuance of units behavioral creative is having a basis myself effective when the person is not only a moment of issuance of the act, although this is necessary, but also permanently and continuously, and the psychological basis for the effective rights are not up to having suddenly and without warning, but on the basis based on trip human from birth and inherited from his predecessors through the journey of life, including receives from components or training and expertise¹¹.

Creative passes in the growth journey across three levels: general upbringing and Specialization and creative performance, it has been possible to draw four dimensions of cognitive dimension of mental and includes capabilities and cognitive processes, and the dimension of emotional, featuring motives, emotions, passions and inclinations, values and personal characteristics, dimension expressionist Fine and rhythmic aesthetic featuring rhythm personal and expressive behavior, socio-economic and cultural dimension includes the components of the culture and knowledge of the individual and the patterns of economic and social behavior and trends that move.

Croce¹² believed, that intuition and expression go hand in hand inside the artist's creative process even before their portrayals in the middle of an audible or visual or illegible, and that of simplicity important ratification of those artists who claim that their heads are full of artistic creations, but they do manage to translate the briquettes perceived by our senses, to shortcomings in the techniques that can accommodate their ideas, even though those same techniques absorbed Creations (Homer) and (Phidias).

It may be useful foundation, in understanding the phenomenon of creativity, to return to the artists themselves say about the artistic creation process with their direct experience. They speak repeatedly of what creativity can be called) involuntarily), or (one out for himself). They feel that they do not control the growth of the mind or recreated consciously in the template you want, but feel that they are driven by forces not in their power to control them, ability and creative are not subject to the will of the artist, but rather controlled his will, and states (Shtolentz), that (Nietzsche) crosses put it on the artist that the embodiment of the supreme powers and a spokesperson and mediator her. If the creative idea emerges full in the mind of the artist or his imagination not only be in front of her portrayal of colors or sounds or words¹³.

Picasso says: One of the strangest things to note that the image does not change a fundamental change, and that the first scenario remains almost unchanged, but we note that this is the meaning that seems in the words of Picasso does not reflect the long-configuration

at the time that passed through it, and the many studies done them, and successive amendments made by the order to accomplish major painting (Guernica). The same is observed in a single work of the flags of the Italian Renaissance is (Raffaello), which was implemented for the magnificent wall paintings in the Vatican rooms with stunning speed, after he has prepared her multiple studies accurately and deep meditation.

Croce cites the saying which was told (Michelangelo): The one does not paint in his hand, but his thought, and then he says about himself: I do not carve angel statue, it is located within the cluster, but what I do is remove the marble layers around it, and this statement mentions the word (Leonardo da Vinci): imaging intellectual subject, and numerous evidence that the creative process are often clearly in the mind of the artist, or at least frequently¹⁴.

It follows from the theory (Croce) that the creative process is done and completed in the imagination of the artist, and it remains in front of him only transported and installed in the physical mediator, and sees other intellectuals and artists, it has to be the artist that embodies the intuition imaginary physically, nor can the process of creativity to be completed only after the real deal with the mediator, so it remains an incomplete vision of the artist to be embodied in that the mediator after passing through the artistic techniques are growing and evolving and take a hard art form.

In the words of (Shtolentz) for the aim of the artist: it is often vague in the beginning, and that the work of art and nature, expressive and details of the special form is not clear, but the process of creativity, and the artist often try out different solutions and then rejected, before the goal starts by taking a photo specific in his mind, and that it is possible to say about the artist he did not know his goal clear knowledge only after it ends and put his tools aside. Thus unclear what material the mediator of a prominent affair in the creative process, and he is the one who suggests the artist's ideas did not preparing in his mind beforehand.

The rich colors of the reasons association and expression that the artist can exploit, that it is necessary to say that the gift of creativity of the artist pass, as a man is going through in his life, an early stage where a lot of stumbling, in most cases, grows in stages until it reaches the peak of maturity.

It may turn out in the paintings (Rembrandt) many that personal features pictures of since his youth until his old age, he - along with the different features of the artist over the years - there's evolution and maturity of the performance and expression, and that the comparison between the two images: the first dating back to the beginning of his youth (in

1629), and the second, which represents a year in his old age (1658), showing that depth, which stood in the last painting splendor rare example in the history of artistic creation¹⁵.

The creator artist tries restructuring artistic creativity, taking advantage of the mediator or the raw material, to show the artwork its initial image, which has been the subject of conjecture artist, and interfere article as an authentic link in the creative experience coefficient, reveals the richness sense of the artist's creative delicate; it offers him the exercise of his abilities on the composition and expression and creativity freely and response tense, the center is filled with a sense that the way of freedom and creativity and their relationship with the concepts of art and beauty to create a human gourmet aesthetic values through the development of creative expression creative art, and note, for example, that the surface slick textile may not be appropriate to draw on it to draw the tree texture rough medley, creative artist quickly adapts this surface where he makes it very convenient for portrait work coarse texture of the tree, and this is known to the artists or creators texture surface¹⁶.

A broader sense, we note that the ability and control the artist on the raw material or article, a recording of the triumph of the artist on the nature, in terms of his ability and creative, which aims to achieve the willful act of self to the creativity intended to underline the human existence in its fertile tracks towards action, thought and invention, detection and imagination, awareness and progress and the freedom and development of perceptions of mind and taste and sensory, including confirming the values of the human existence of freedom of the creative artist and the right and good and beauty, knowledge and attitude of the shape of the external things that can be perceived perceptual, of the line or the surface or the structure or function or movements angle and silence is not the position of the crossing for the essence of things as they are only¹⁷, but he feels that things as they appear in nature is not perfect or complete, it tries to complete, completed or clarified using the expertise and aesthetic outcome of continuous and lasting world of sense and color and movement inadvertent contact, where communication the relationship between the artist and arise and the subject of aesthetic vision that felt characterized his experience aesthetic attention, openness, and as far as the authenticity of the taste and slender¹⁸, and the range of freedom to the creative artist more responsive and meditation, dive into the depths of things, and distinguish truth from facts and inwardly from the surface¹⁹.

The first beginnings of creativity and innovation process, freedom first, and he did indulge Secondly, it lies in the sense of the creative inner image aesthetic in the context of

formations, and the mass of the tire is clear, and during this soundly fused image of the artist, it generates a kind of union between one thing and art, attracting each other, attract each other, so the artist has the ability to free expression of the picture or the will to blur the detection of the picture, and on this basis. When the artist begins to express the image graduated color carrier as a result of the emotional choice that preceded the early artistic birth, which accompanied by (sketches) or Fine experiments.

In the end, we note that the picture has become the external image plus the artist himself, then shall be a work of art has a unique distinctive clear and significant - characteristic of any creative act - is the man himself added to nature. This is in terms of overall planning for the style of creativity, but the trends and technical schools and trends may differ depending on the highlighted one of the creative process elements without the other, or depending on how much to give the artist a degree of freedom, as in the interest of some of them as external and some other substance, not the first work comes objectively, but a creative sympathetically Fine phenomenon of aesthetic, and like them anyway supporters architectural trend or engineering, who focus their attention light and color and analysis issues, as when the Impressionists or impressionist, producers plates has more meditation²⁰, has to what is commonly called realism, while others have been coming are interested in what the things, or look in nature without paying attention to the technical origins and technical methods, and those owners tendency expressive and brutality and supporters of Surrealism, those visions are limited to show the mental content of the subject or creative work, and finish to enter new principles in every area of artistic creativity²¹.

Hence, it appears, or is determined by the extent of the difference between the innovators by the degree of impact or severity or suffering creative experience, style expression of the artwork or aesthetic visions which, in an attempt to extrapolate cases artwork, learn about the history of the artwork through the creative artist and discover his experience in innovation and creativity and innovation, and it can be classified as creative artists from this area in two classes or two directions:

The first trend: keen to translate impressions and influences translation direct and immediate through creative work itself, as if the artwork jumps through direct aesthetic vision on the subject of creative or artistic work.

The second trend: suffering from this effect, and shall expire upon the duration of the suffering is cooked by the artwork creative before it's realized, and can be expressed,, figure gradually grows, they add to the picture the other elements of the former their expertise and

experience, and addresses the subject matter of the outcome of their former, and they attempts by deletion or addition until they reach what they were looking for to some extent, any that creativity is not completed at once, but is going through certain stages completed the integration of the picture - when comes the role of the recipient - can understand the nature of the artwork and the fact that creativity after making an aesthetic position clear and specific and the need for creative artist in this position at least need the critic and philosopher and psychologist and sociologist, in terms of significance artwork that expresses the visions of aesthetic directly in life, submitted by the creative artist who smelted by experience and product by collection bred since the free creativity²²

When trying to explain this position, he meets art and philosophy of creativity, through the phenomena or aesthetic currents, the color of the colors of aesthetic expression is the freedom of creativity, in connection with the cultural-effects of the natural environment and socialization, gender, etc., it has been involved in the interpretation of the philosopher who mean values of freedom and the beauty of the right and the good, and the sociologist or Anthropology, who teaches technical phenomena through social construction, which means that the interpretation of artistic activity through the psychological behavior and his proficiency to respond²³, as well as the critic who lives and decides provisions aesthetic to the technical work, the artist who performs technical work with transparency and a sense of slender and feelings of affluent, and Taster (receiver), the viewer, who expressed his admiration or dissatisfaction with the beautiful artwork and is an archaeologist, which reveals the artistic styles over historical periods and times, a cleric who issued the fatwa what is haram or from beautiful things virtuous or non-virtuous, a political thinker, which means of artwork over his service to the issue of what should be and what the artist is committed to it in his innovative work²⁴.

If the availability of an atmosphere of freedom, they were the creators, because they all communicate with one aspect of the problem, and the fact that none of them can not cover aesthetic problem together, so this study comes to unique with curiosity subject and difficult, too, for taking a new approach in the treatment of the problem of artistic creativity through the influences of civilization, and study the philosophical concept of creativity by addressing the creative activity of the currents prevailing aesthetic, has necessitated an integrated approach represents a meeting between philosophy and sociology and psychology, with the practice of colors artistic activity especially artistic expression of aesthetic, and we mean that the research methods are based on two pillars are the effects of cultural currents and aesthetic

center of systematic philosophy and abstraction, and each significance amid multiple views contradictory attitudes towards the interpretation of the phenomenon of artistic creativity, from where it is a humanitarian act of free and biological activity creatively, to see that the creative process of fundamental elements can be identified his freedom.

1. Artist: full-contained and abilities and aptitudes and his intuition and his views and observations.

2. Aesthetic experience: Includes expression and knowledge of the rules and practices and traditions inherited artistic skill and technique²⁵.

3. Material: The material called significant or mediator raw (material, color, word ...).

4. Image: It means the topic of intuition aesthetic, or the outcome of the artistic vision of the artist, through the creative imagination and honorable, combined intellectual and personal freedom, and are related to the creative process the extent of the power dynamic relationship aesthetic and validity of these ingredients, the center of the Gnostic mind and conscience squirted contrast the old belief which has remained dominant for a period of time, he was seen artwork and creative like a divine being, and was inspired by the beauty and hair housewives and others, there is confusion between this theory and the aesthetic perception of the owners, is that the creativity or the creation convention had mingled with religious concepts, it became the word refers to the meaning of the sacred, but there is a difference substantially, the clear distinction between (Creation) and (Fabrication), and out of this inconsistency can be said that the artist paints a painting or sculpting a statue as acts intended to achieve the sense of freedom, by recognition creative to do and what will result from this creative act.

Therefore, it is better to use the word creativity instead of the word creation or made, in order to avoid what may result from confusion between religious meaning and sense of aesthetic word for creation, and on the other hand, the Arabic language rich in vocabulary and their derivations so that use of the term creativity to denote the inventive artwork.

The starting point or the start in the creative artwork is the availability of shipment emotional enough when the creative artist, lead to a fee for this work an image in the mind of the artist, a scene imaginary shall then in his mind, if what is empty in the concrete action to work has become a reality, the creator creates a blueprint for an idea or painting, and be is like planning a project in mind and put on paper (sketch), if embodied in (design) what has been implemented or express it, go to the stage called the design, fast lines in the concrete material can be perceived sensory, and here it is necessary to enter the fantasy artistic

creativity and the availability of a climate of latent freedom, so that does not assess dividing line between the real and non-real subjects and image, also does not believe in the existence of a barrier or a blocker or interval between desire and aversion, as the overall fictional experiment consists of sensory experience is limited, you may be seeing or watching sensual at the same artist closer to remember, but it is characterized by the modification and switch elements and shapes, plus the fictional experience of a wide spacious limitless, a creative original experiment, dubbed innovation and excellence²⁶.

Aesthetic image consists, after the union and its merger with imagination element, and completed by the free expression practiced by the artist's creative center of a sense of freedom, sometimes, feeling another oppressed sometimes undisputed, there are two feelings contradictory: first, pay creator towards free expression without restrictions or academic rules, the second is the feeling to subside when the creator is constrained in the photo department and makes it captivated colorless ability to chaos, which negatively reflected on his feelings and creative trends, innovative, so we find that the creative artist is a permanent tension human being, contradictory feelings among the great potential killer, disability, between the feeling of absolute freedom and the constraints shackled, and notes such ambivalence among classes of innovators in art, which was reflected in the behavioral situation²⁷, clearly likes of artist (de Lacroix) and (Vincent Van Gogh) and others, he protects himself from Using artistic creation amid this climate of the situation innovative artistic creativity, it can be explained by the issue of artistic creativity and do influences the cultural currents and aesthetic between the picture and expression, or in other words the problem of the existence of the creative impact, how is created and why it is changing and what are than does share with others, seeking to achieve the perfect existential, which checks mediated virtuoso through a range of abilities and powers and preparations pay creative work towards the emergence and discovery, and this was confirmed by the philosopher of the Islamic IbnSina in the context of his philosophy in the beauty and love and goodness and tradition artistic legacy, skill and technique²⁸.

But we must look at the creative artwork as something present in the same creative and is made of the work of his imagination, a comprehensive fictional experience, the art painting alone if they are isolated from the aesthetic experience or creative act fell presence as artistically creative work, missed by the correct meaning of the creative act the standards of true creativity, as the creativity in art and hereditary talent, and sometimes is the result of experience and expertise acquired, and some psychologists linking artistic creativity

suppression or absence of freedom and jealousy like (Freud)²⁹, which is defined operations creation and artistic creativity as a mental process, based on a set of capabilities is characterized by a number of characteristics of the most important of sensitivity to the problems of authenticity, excellence and flexibility, and, as a team of scientists believes that the family plays a key role in the upbringing of the creators, and has a role in providing the community and his regime educational youth who holds creative capabilities, these scholars (and Iceberg) and (Seringr) and (Maksinon) and others.

2.2 Stages of the creative process

If we had tried in the past, relying on the description of some of the creators of the process of creativity, also taught her in themselves, so as to identify the journey experienced by this process, and if the advantages of this approach in the research that deals with acts of FD has already proved to be a show of creativity³⁰. However, the disadvantages: it cannot be dealt with creativity, but as already past, we cannot know anything about the creative experience by creativity³¹, and what was the psychological process as defined by psychologists include continuous changes string or the facts in a row and based on each other, this has led to these scientists that believe that the process of creativity stages or steps going through, and the fact that the idea of stages this is that allowed scientists the ability to address this problem, has been identified (Helmholtz) several stages to the process of creativity. First, the initial phase of the search, which will continue until it is no longer possible to progress beyond one iota, then followed by a rest period and restores the person's activity, and suddenly think of a person beyond the desired solution to his problem in an unexpected way, as if it were an inspiration,

(Poincare) confirmed in (1913) the same as the view of the (Helmholtz) in (1896), although it has added to the sequence of the previous stages of the need for a further stage after stage of inspiration or supervision depends on the mental work conscious, he felt as well as the sense of intuition, if unconscious during the rest period is important to reach a theoretical discoveries. These scientists have confirmed the excellence of the second phase that precedes inspiration kind of unconscious activity of the mind, and this is what it agreed with them many later writers, who stressed the importance of the subconscious side of the creative process. The came after them (Wallace) in (1926)³², they gathered these stages and classified. And we can through experiments (Catherine Patrick)³³, to take more training to investigate the idea of the four stages of the process and the role of each of them in the whole

process drawing on the results of Patrick, and the results and the comments of other researchers who ate the subject of creativity³⁴.

The leading attempts that have been considered the creative process with stages, it is an attempt (Helmholtz) in the late nineteenth century, which marked the following stages: the stage of research, the comfort, the desired solution to the problem in an unexpected way as if it were an inspiration. The stages of the creative process they³⁵. Readiness (Preparation), fermentation (Incubation), Sunshine (Illumination), implementation and review (Verification), the most famous of these attempts is to try (Graham Wallace) that identified four stages: preparation, preparation, emergence and Foresight (intuition) and the investigation, and can integrate these phases in two phases only, it can be absorbed all the activities for the process of creativity and are ready and preparation, execution and delivery³⁶.

The first stage: the setup (Preparation), and awareness of, as any creative act requires preparation and a conscious and strong for a long time, which requires careful research of creative problem, and the collection of processes and skills to get the necessary knowledge. And which it allows the creator to get the information, skills and expertise, which enables it to deal with the subject of creativity or identify the problem, and there are those who believes that the stage setup an important stage, and this is shown by important when we know that the failure to recognize the problems recognizing intact, and the definition precisely, is one of the most important obstacles preventing the occurrence of creative thinking and bringing innovative solutions sound³⁷.

The second stage: (Incubation), a period in which to digest the problem is which and analysis, a stage characterized by intense effort by the creator in order to resolve the problem or accomplish the topic you think about it, and usually face difficulties and obstacles caused him frustration than from a tight and tension, and make him feel inability to threaten his appreciation for the same, a period of rest for the mind allows the problem of fermentation, and then absorb all the information, appropriate gained, may be long or short, and may take moments or days or months, and even years.

Which happens in most cases is that the creator is trying to go out in some way from the theme for some time, and tries to exercise his material, this does not mean at all that it might abandon its goal, or thinking about it, but that this temporary leave on the subject or problem, is which allows a person to be seen while back with a new lens in a new field may arise in which some of the items that were of little significance, becomes credited with

solving the problem, Here are the creators reach a new vision lead to re-imagine the elements of the situation in a new version enriches the goal.

Many theorists assume that the creator while leaving the conscious thinking about the subject, there is another kind of thinking, or preoccupation with the subconscious has taken its course, and that this subconscious activity is who is credited with facilitating the process of innovation and access to radiance, that is where the solution or stage the completion of the problem or issue that occupies the mind of the creator, and here we find a number of other theories that tend to reduce the use of vague concepts such as the unconscious object to the concept of incubation owners, and they see that it does not do nothing about the mental process that occurs during this phase of latency solution.

The third stage: the radiance (Illumination) and foresight or intuition, described as stage flour decisive action of the mind in the process of creation, this stage means access to the peak in the creative process, where the idea appears suddenly, and looks article or idea as if it may automatically organized without planning, and thus manifested clearly all that was ambiguous and vague, we have seen how they include the emergence of a flash of creativity or the moment when the new idea that lead to solve the problem when the world, or the crystallization of the general idea of the work of art when the artist born, and for this, they are linked to the idea of inspiration that are talked about a lot artists and scientists.

Fourth stage: the stage of the investigation (Verification), and include beta test innovative idea in science, construction and detailing the general idea of art stage, the last stage in the creative process, they contain the raw material resulting from the previous research and foresight who is in the final developed, and are subjected to this Article to investigate whether it was true, if the project this article, the researcher checks the validity of the scientific application, and return the rest to the strength of mind and coolness. However, (Rossman) offers another offer from the creative scientific stage through the study conducted at seven hundred scientist and discoverer, but does not include the emergence the stage, where he identified the following stages: a sense of the presence and the difficulty of the problem, and the formation of the problem, and the examination of the information and how it is used, and among the proposed solutions, and a critical examination of the solutions. The drafting of a new idea, in many cases, we find the latter two phases interferes together or overlap without an interval between them or ordered in a different investigation or execution comes first, especially in the character of Applied Arts.

The (Guilford) does not consider the stage of eruption necessary stage in Ranked creative scientific stages, which is regarded as a condition (condition) more than regarded as a form of activity, and about the preparedness of no subliminal see (Gilford) that it does not give us anything, and in the new search for him, from on the other hand believes that the personal creative work in close relationship with no consciousness³⁸.

(Wordsworth) finds the concept of incubation can be explained without resorting to the theory of the subconscious activity prevailing him, believed that the sunshine or the emergence of the solution skilled after impossibility but occurs due to leave the problem aside and give the mind a chance resting after saturation whole subject, it does not give the mind a chance to get rid of the course of the wrong thinking. (Kerchfeld) confirms this view, and that was explained by using the concept of mental destination (menalsaet), which is a kind of trend or advance preparation to move in the direction of a particular font of ideas.

In light of the concept, the incubation period allows for the disappearance or weakness of the destination as seen Hughes and the creative process stages reflected in: the desire and preparation, experience and nursery and radiance trimming and achievement, which demonstrates the mutual relations between the stages of the creative process as seen by Hughes. In this regard, little Shannon (Shanon) steps creative thinking is not much different from what already an excitement and resolution, and the preparation and frustration or nursery, sunshine and investigation. The (James) and (Libby) have I thought that the creative process consists of a phased shift between the two phases (PhasisAlteranation) two stage opening (Opening) or the development of the idea and where the mind and in the future, looking for new ideas. And the stage of closing (Closing) or choose the idea and the mind cares examine and evaluate new ideas either acceptance or refusal.

Both of the previous two phases oscillating between the stages of the seven is a sense of the problem - identify the problem - search for a solution and this usually includes a choice subconsciously or intuitively - the development of the solution - the final choice of a solution - to convince others of the usefulness of the solution and finally the use of the solution or application of the (Osborne) was counting to solve problems creative is composed of three phases:

A. Discover the truth (fact finding) and is composed of two parts: defining the problem (problem definition), then setup to solve collect appropriate information about them.

B. The discovery of the idea (idea finding) and include the production of new ideas through the development of the original idea.

C. The discovery of a solution (solution finding) and through the calendar of ideas and the adoption of one of them for its development and use in the beginning.

It is noteworthy (Gordon) the stages of operations and creative solution to the problems is the problem identification and analysis Manual of the problem. Direct to resolve the problem and suggestions, and understanding of individuals of the problem and how to solve their objectives, and the comfort of thinking about the problem, and Visualization appropriate, the practical application of the appropriate output imagination of the problem. (Stein) said: the creative process consists of three stages is the stage of formation hypothesis (Hypothesis formation) and then start the setup and ends an idea or plan. The selection phase hypothesis (hypothesis testing) and includes a test whether the idea will endure, rigorous inspection and testing first. And delivery stage (communication), and include Results or last output on others who may accept him and respond to him³⁹.

Many researchers consider that this division of the process of creativity with the beginning and end stages, is an arbitrary division contrary to the thinking properties, generally with the nature of the creative process in particular, and it seems the Patrick embraces the notion that human behavior is an integral whole⁴⁰, and that all is already a part of the creative process and this is the main principle when Gestalttheorists, has concluded that the division into four stages include readiness or preparedness and where to meet my creator a number of ideas and repercussions, but does not receive them altogether, they get away with it quickly, and incubation or fermentation and which highlights the general idea and re-emerge from time to time involuntarily or subliminal, followed by crystallization of the idea that emerged in the previous idea. After that it weaves idea about this idea and adds to them the details.

In addition, there are important note about the idea that emerges in the third phase (gelling) stage, she believes it to be a general idea probably came in the other a general idea, or if I feel a year prevailed in the second phase, or a partial idea⁴¹, and perhaps the most important thing raises this analysis to the process of creativity to the previous stages, is that the debate a lot about the sunshine or inspiration, whether it is spontaneous activity Subliminal or activity involuntarily, and his relationship with him from the steps or stages such as preparation, incubation, and if we tried to consider what legacy artists' biographies or what has been written about them, or what surrounds us contemporaries of these artists and scientists, we find them to represent both cases: there are a lot of artists are characterized by spontaneous in their production, which gives them often in the form of moments of

inspiration sudden, and that there is another model not up to the technical production, but diligence and the will and effort in the confrontation⁴².

And spread the idea of the stages of the creative process, and adopted by a large number of psychologists, who fought for the study of creativity as it provides an opportunity to address the process as parts, it becomes easy to be addressed by several small research rather than address them as a whole, it could make the search more difficult. Some researchers also tried to determine the nature of the four stages as set out at Patrick's on the basis of the organization for a group of artists reports.

(Hadamard) relied on the previously article of (Poincaré), as a starting point for the design of test creative thinking among artists⁴³, that the most important new attempts in the idea stage is the division which was considered (Harris) to the creative process as consisting of six steps are having the need to solve the problem of information gathering and thinking about the problem and imagine solutions and to achieve the rights of any substantiated experimentally and implementation of ideas.

And decides (Harris)⁴⁴, that the main difference between the brains of incandescent insight for some creative geniuses and the mental processes of ordinary people, lies in the speed with which the moves by the ancients from step (1) to step (4), none of the sense of the existence of a problem Imagine the appropriate solutions. That some researchers prefer to look to the process of innovation as consisting of a smaller number of stages and is seen as a dynamic non-static look, this is the (Morris Stein), which confirms that the stages of the creative process does not occur organized and arranged in a way, but they overlap and blend at certain times during the creative process, so that it is possible to see through the whole process of creativity one point, overcome by most of the other stages in nature. And most important of all, (Stein) mentions: that the creative process is divided into phases show the outside observer it seems more than the creator himself, and prefers that the researcher can imagine the creative process as include three stages is only in his mind:

The first phase: Configure imposing, and start preparing, ending the idea of the composition selected from among a large number of ideas perceived by the imposition.

The second phase: a test to determine the validity of the imposition of this idea or not.

The third phase: contact with others to provide creative production, even respond to him and come to terms, the latter stage ratify the creativity in science alike, which is necessary and essential to the creator in both fields, the artist: whether a man of letters or a poet or a photographer, and for the world, or an inventor, unlike the case for the last stage

when all of (Wallace) and (Patrick), they are closer because of the incredible knowledge of them in the art⁴⁵, and give us (Stein) reasons invited him to take the theory of three phases:

A. The identification process of creativity itself is revealed in this division: Configure the imposition or an idea or inspiration, then tested and then connect it to others.

B. Although the creative process occur within individuals, it is because there are two different individuals is the creator may contribute to the completion of this process and achieve them. As it may exist between the creators of ideas who can be subject to these ideas to the test, and cannot, as there is no individual who cannot produce creator ideas himself, but he can once recognize these ideas to establish ways creator for testing and development, and there is finally a model third of people are characterized by great creativity in the field of connecting new ideas to others, and hope (Stein) that allows Ranked for these three models the opportunity for future research, to extract the means to detect to extracted the characteristics that distinguish innovators in each of these three aspects of the process of creative individuals.

C. The study of the capacity of any individual who is hoped to be creative any who enjoy what can be called the innovation potential, no creativity shown to others yet may lead in the case of use of the previous three phases, in the analysis of this potential to disclose the nature of the difficulties that hampered all show this creativity for example, it is possible to find presumably of his creator's ideas, but he locked up his ideas and present them to the others (the third step), as someone else may benefit from our experience in the field of testing ideas, it may benefit from a third from this experience in the field of formation of hypotheses, and learn how to overcome the psychological strong underlying that would prevent him from it⁴⁶.

Despite what was the idea of the stages of the process of creation of value in the analysis of creative activity, and distance him from the magical ideas mysterious resulting from the complexity of the process as a whole, however, he found the other hand, that delivery of tribal existence stages to the process of creativity, led researchers in most cases to focus attention on what prove these stages or confirmed and neglect Aside from that, and that's what I lose the creative process a lot of fertility, and the withholding of essential characteristics of this process from the eyes of these researchers, blur a lot of landmarks psychological and social conditions in which this process takes place, and despite the spread of the idea of stages in the creative process when many psychologists who fought for the study of creativity, but we find the last number of them this idea has been criticized very

violently, though each of those lacking calculates another idea excited her, and sees it as better than others in his view, a front initial start, including a study of creativity.

For example, we find (Guilford)⁴⁷, addressed to the study of creativity of the face psychometric starts, which are mainly concerned with the psychological measurement, which is highly critical of creativity is divided into stages, and sees that it artificially split, which is nothing more than a rating based on analogies rather than a perception suggests testable hypothesis.

When talking about the incubation, does not care about the order but to wonder about how to measure this ability to embrace even distinguish between individuals on the basis of, and felt that the description of incubation that there is no feeling of no use at all in the study of creativity, as much as expressing escape from the study of the problem, and focuses attention on the nature of the mental processes that occur during this stage, and so we can see that (Guilford) mainly criticizes the idea of stages in the creative process in favor of the idea of measuring interested in designing psychological tests of capabilities that can be shown in the performance of individuals during their solution for some problems.

On the other hand, we find it not at all recognize the existence of any steps to the process of innovation and reduced it to one step, and believes that these steps are not only an expression of what happens before and after the moment of creation, if we had, for example, the division (Wallace), we find that the first and second phases of any preparation and incubation are considered two primary steps not already you coming to do the same creativity, the assembly, acting and absorption of any type of information happens every day in the normal work routine I have thousands of people without leading to the production of any innovative ideas, but the last step of any investigation it necessarily comes after it is the moment of creation or innovation and have no part whatsoever in the creative process itself.

A team attacking the idea of stages of creativity, in terms of an analytic idea decomposition creative behavior and overall shredding making him lose its meaning and its value, it is clear that they believe in the teachings of Gestalt, and better represents this trend is (Vinak) He believes that the real weakness in the idea of the creative process sequence specifically limited to the limited stages, it does not lie in that these stages do not exist, but to consider it as a general distinct and consecutive stages.

While Leary (Vinak) that it is more appropriate to look at creative thinking as a fully active in the manner proposed by the (Ferthimr): A look at the overall pattern of behavior in which the overlap different processes combine with each other in order to produce in the end

a certain productive, and requires (Vinak) reconsider stages of creative thinking, which was named a setting or embrace or brighter or investigation, preferably conceived as a process rather than conceived in the form of successive stages, to do so, there are no dedicated to shine stages, but there are a series of shines, starting with the initial attempts for creative work and continue throughout this period work the whole, it also cannot be separated incubation for the previous phase to or following her operation because the incubation leads his work to varying degrees during the creative process, as well as the case for the preparation and investigation, as can be viewed as if they were two operations going on rather than two separate phases of the stages of the creative process⁴⁸.

We can get out of all these studies perception of new creative thinking as the types of activities the dynamic concerted, rather than the stages of varying degrees of separation and intermittency in which, it is possible to consider the preparation of a process identify the problem, formulation and thinking of ideas about the appropriate solution to it, and this may lead to type sunshine tentatively, and to make the effort to setup a late stage of the creative work growth, and the incubation was followed by sunshine at times, and may be preceded by at other times, it happens to the individual to give up the emotional thinking about the problem came after the state of sunshine resulted in leaving one of the ideas , but it may be due to later be summarized so that the benefit of the new sunshine.

Incubation may happen at the end of act of creativity during the investigation phase, when the creative process of the weight and refine and detail the creative or usually production drafted in its final form, as the incubation occurs between two addresses in which the creator of this production from the first image to the image of the last, that is the creative position is not However, it focused and intensive apparent creative thinking attracts him at the same time and for the same purpose, all four operations. Thus, we find that the four aspects of the process of creativity to intervene and mixed, and coincides presence among creative in a given creative position where he finds himself exercised setup and radiance, investigation and incubation - or at least calls embraced previously - all of that is happening to him at the same time⁴⁹, explains French philosopher (Henri Bergson 1895-1941)⁵⁰, creativity through intuition process that occupies a prominent place in his philosophy, when we pointed our conversation about inspiration to his relationship intuitively through the concept of a spark creativity, and the division of the creators a logical model and model intuitively ... etc., Freud and Leary and his students that creativity is the result of the process of exaltation or sublimation of sexual desires and aggressive repressed, or as a result of a

drop what is in the subconscious collective at (Adler) to the last of these analytical trends that we turn them into the modern interpretation when (Gold Stein) and (Roger Maslow), which is the creative process (to achieve the same).

In order to understand (Bergson) and interpretation of the genius of the creative, we must first of all to get into with him his world philosophical metaphysical, (Bergson) believes that there is a kind of spiritual unity, which includes the whole of existence, including the human beings living and non-living things, and we do not practice this loneliness or Union with the world, except in certain circumstances, the emergence of intuition at this moment be accompanied by deep emotion is an emotional jolt in the soul, but that we should differentiate between the two types of emotion: emotion superficial and deep emotion⁵¹, and the first is an emotion that follows an idea or represented by an image, so the case emotive resulting from a mental condition, and here it seems clear case emotive be self-contained are not affected by the resulting emotional and even if affected, they lose more than they win, because they break down and dissipate rather than grow and devote themselves, while the deep emotion does not result in conception, and even be the same as the reason for the emergence of a number of scenarios which alone is the essence of creativity, and intuition, but an integrated planning, which does not offer the artist a mere possibilities, but passion is the driving force behind this planning about the actual investigation of the reality faced by the artist according to his identity and the substance that is expressed⁵².

(Bergson), ends the link between mental effort and emotion in the creative process⁵³: that defends sensations or feelings (emotional effect) represents a response to defend the perceptions and resonance, where the individual tends to show his ideas in an external behavior, and that the nature of the feeling during the achievement of ideas that makes them bounce back in one moment to the same thinking, hence arises emotion which is based in one of perceptions, though both the perceptions and sensations in the case of continuing or permanent sustainability, so we cannot know where it ends, one begins the other, that's the awareness take center compromise becomes a means underlying feeling in a unique way mediating between sensation and perception⁵⁴.

It was perhaps the difficulties when trying to study creativity or measured, that the performance of the creators differs significantly from time to time, and it shows in some of the writings under the rhythms of creativity name, which represents a serious problem systematically, in the preparation of tests to measure the numbers. Such tests will not give the same results, while re-applied at different times, and thus become unstable in its sole

discretion, and this fundamental flaw lies in any measurement tool, but it will not be here due to an error in the preparation of the tool, as may be caused by fluctuation of the level of performance on the job which we measure.

It may be these difficulties also stick to the old concept of creativity, who believes that the number of ability is the innovative business, which is indisputable excellence and uniqueness. Such a rare production business to a large extent, and that when she appears in the form of inventions and discoveries appear accidental, the a limited number of individuals, which is considered as the environment is responsible for it and not individuals, although the case of equal environmental conditions in front of all individuals, there could still be significant differences in the creative performance of them, and we can observe these individual differences in creative performance more clearly, if relinquished in standards numbers, and we accept cases on temperatures lower than numbers or privileges, this is the essence of the modern perception of creativity, which is considered connected, or a graduated scale ranging upon individuals increase and decrease as possess this ability, not the unique ability there are all, or not at all there when everyone from humans, it has helped this new concept, which grew from the second half of this century on the possibility of building standards for creativity, used in his study in a quantitative manner the different groups in the creative capabilities, both among ordinary people, or talented.

Conclusion and results

- The impact of freedom seems innovator in the case of natural twinning between creative visual intellectual and creative cultures, through their relationship with the creative artists and intellectuals, and their relationship to the environment and culture on the basis of communication and contact, it deals with how the capacity of human consciousness devise artistic creativity precisely machined, through the complex nature of his relationship, and what occurred the human consciousness journey to this place of phases.
- From the beginning of human existence is a living being, and whether the freedom of a positive contribution in identifying human vision of the world and formulation, these questions have formed borders hypotheses based on the explanation and clarification of the role of real creativity and free in art and literature, all of which within a serious attempt to explain some of the implications and terms on the one hand and then put them together to answer about the importance of freedom and an

atmosphere of creative free thinking, and reflection on the individual's thinking whether critic explaining or philosopher analyst or an artist producer or recipient gourmet.

- When it increased human vision complex including encounters on the ground of the social and intellectual changes, and since has made scientific achievements and technology, have had a profound impact in adapting ongoing relationship dialectic between consciousness and reality shifts, and then in the formation of public creativity, and in particular artistic creativity, and in this cognitive philosophy see philosophy, aesthetics, mythology, science cultures, psychology and art history to have an impact in various related study of the human being, freedom and integrity of his character fields of knowledge, so, the complex relationship freedom and creativity and their relationship with the concepts of art and beauty, thought and deed, which affected the relationship between cognitive and creative in achieving greater creative freedom are grew up.

References

1. A'aqel, Fakher (1975). *Creativity and upbringing*, Dar work to millions - Beirut, (In Arabic).
2. Abdul Hamid, Shaker (January 1987). *The creative process in art and photography*, the world of knowledge 109, Kuwait, (In Arabic).
3. Abu Rayan, Muhammad Ali (1988). *Philosophy of beauty and the emergence of Fine Arts*, Dar knowledge - Cairo, (In Arabic).
4. Abu Zeid, Zaki (1985). *Creative phenomenon*, the magazine world of thought 4/15, Kuwait, (In Arabic).
5. Al-Roba'i, Ihsan (2004). *Freedom and creativity and their relationship with the concepts of art and beauty*, Damascus University Journal, 3/20, Damascus, (In Arabic).
6. Amabile, T. M. & others. (2005). *Affect and creativity at work*, Administrative Science Quarterly, 50.
7. Amhaz, Mahmoud (1981). *Modern Art, 1870-1970, photography*, Dar Triangle - Beirut, (In Arabic).
8. Andersen, B. & others. (1992). *A quantitative study of the human cerebellum with unbiased stereological techniques*, The Journal of Comparative Neurology.
9. Bahnasy, Afif (1979). *Aesthetic of Arab art*, the world of knowledge 14, Kuwait, (In Arabic).
10. ----- (1986). *Aesthetics at Abu Hayyan Al-Tawheedy*, the Ministry of Information - Baghdad.
11. ----- (1987). *Philosophy of Art at Al-Tawheedy*, Dar Al-Fekr- Damascus, (In Arabic).
12. Bergson, H. (1948). *Les deux sources de la morale et de la religion*, Paris.
13. ----- (1971). *Business Full philosophical, spiritual energy*, tr. Sammy Droubi, the Egyptian General Authority for authoring and publishing - Cairo, (In Arabic).
14. Cai, D.J., & others. REM, not incubation, (2009). *Improves creativity by priming associative networks*. ProcNatlAcadSciU.S.A, 106.
15. Carson, S. H. & others. (2005). *Reliability, Validity, and Factor Structure of the Creative Achievement Questionnaire*, Creativity Research Journal, 17/1.
16. Croce(1964). *Overall, in the philosophy of art*, tr. Sammy Droubi, Cairo, (In Arabic).
17. Cuilford, (1959). *Personality*, McGraw-Hill - New York.
18. ----- (1959). *Three faces of the intellect*, AmerPsychologist, 14.
19. ----- (1956). *Structure of the intellect*, Psychol, Bull, 53.
20. Denny, Tonieman (1983). *Aesthetics*, tr.Zafer al-Hassan, Beirut, (In Arabic).
21. Dewey, John (2012). *Art experience*, tr.Zakaria Ibrahim, Renaissance House - Cairo, (In Arabic).
22. Dorst, K. Cross, N. (2001). *Creativity in the design process: co-evolution of problem-solution*, Design Studies, 22/5.
23. Golann, S. E. (1963). *Psychological study of Creativity*, Psychol Bull, 60/6.

24. Guilford, J. P. (1950). *Creativity*, American Psychology, 5.
25. ----- (1957). *A Revised Structure of the intellect*, Rep., Psychol. Lab. 19, Los Angeles Univ., of Sth. Calif.
26. ----- (1957). *Creative, abilities in the arts*, Psychol Rev., 64.
27. Guilford, P. R. and others. (April 1951). *A Factor – analytic study of Creative Thinking*, I. Hypotheses and description of tests Univ. 5, Calif. Psychol, Lab. Rep., 4.
28. Guilford, P. R. and others. (July 1952). *A Factor - analytic study of Creative thinking*, II: Administration of tests and analysis of results. Univ. Sht. Calif, Psychol, Lab. Rep., 8.
29. Hannoura, Masry Abdul Hamid (1977). *Artistic Creation*, Knowledge House - Cairo, (In Arabic).
30. ----- (2003). *Creativity from an integrative perspective*, ed.3, the Anglo-Egyptian Bookshop - Cairo, (In Arabic).
31. Hoyesman, Denny (1981). *Aesthetics*, tr. AmearaHelmiMatar, Cairo, 1, (In Arabic).
32. Ibrahim, Abdul Sattar (1978). *New horizons in the study of creativity*, and agency publications - Kuwait, (In Arabic).
33. Ibrahim, Zakaria (1966). *Philosophy of Art in Contemporary Thought*, Egypt Library - Cairo, (In Arabic).
34. Imamizu, H., & others. (2003). *Modular organization of internal models of tools in the cerebellum*. Proceedings of the National Academy of Science, 100/9.
35. Isen, A. M. & others, (1987). *Positive affect facilitates creative problem solving*, Journal of Personality and Social Psychology, 52.
36. Issa, Hassan Ahmed (1978). *Creativity in art and science*, the world of knowledge, Kuwait, (In Arabic).
37. Jung-Beeman & others. (2003). *The neurophysiological basis of innovation*. In L. V.
38. Kirkegard, S. (1953). *Le Concept de L'angoisse*, Paris.
39. Makkawi, Abdul Aziz (Kuwait, 1987). *Poetry and photography through the ages*, a poem and a picture, the world of knowledge, 119, (In Arabic).
40. Matar, AmearaHelmi (1974). *Beauty philosophy from Plato to Sartre*, the House of Culture for printing and publishing - Cairo, (In Arabic).
41. McCrae, R.R. (1987). *Creativity, Divergent Thinking, and Openness to Experience*, Journal of Personality and Social Psychology, 52/6.
42. Mniosen, Princeton (1967). *Parallel between literature and the visual arts*, tr. Maher Shafiq, (In Arabic).
43. Mold, Joseph Emile (1976). *Art in the twentieth century*, tr. Mhah al-Khoury, Damascus, (In Arabic).
44. Patrick, C. (1985). *Scientific thought*, J. Psychol, 5.
45. ----- (1937). *Creative thought in Artist*, J. Psychol, 4.
46. ----- (1953). *Creative thought in poets*, Arch. Psychol, 26.
47. Qashlan, Mamdouh (1982). *Pedagogy Arts of the role of teachers*, Damascus, (In Arabic).
48. Qutb, Muhammad. (1983). *Methodology of Islamic Art*, Beirut, (In Arabic).
49. Rhodes, M. (1961). *An analysis of creativity*, Phi Delta Kappan, 42.
50. Roshka, Alexandru (December 1989). *Public and private creativity*, tr. Ghassan Abdul Hai Abu Fakhr, the world of knowledge, 144, Kuwait, (In Arabic).
51. Saleh, Qasim Hussain (1999). *In Psychology of Art*, House of Cultural Affairs - Baghdad, (In Arabic).
52. Saleh, Qasim Mohammad (1981). *Creativity in art*, Dar Al-Rasheed for publication - Baghdad, (In Arabic).
53. Salem, Mohammed Aziz Nazmi (1988). *Creativity in the world of beauty*, (In Arabic).
54. Shavinina (Ed.) (2003). *The international handbook on innovation*, Oxford, England: Elsevier Science.
55. Shtolentz, Jerome (1981). *Art criticism*, tr. Fouad Zakaria, the Arab Association for Studies and Publishing - Beirut, (In Arabic).
56. Simonton, D. K. (1999). *Origins of genius: Darwinian perspectives on creativity*, Oxford University Press.
57. Smith, S. M. & Blakenship, S. E. (1991). *Incubation and the persistence of fixation in problem solving*, American Journal of Psychology, 1, April, 104/1.
58. Suf, Mustafa (1959). *Psychological foundations of creativity*, Cairo, (In Arabic).
59. Vinacke, W. E. (1974). *The Psychology of Thinking*, 2 ed.
60. Watfa, Ali (1998). *Emigrant personal appearances in the Arab*, the world of thought, 2/27, Kuwait, (In Arabic).
61. Westland, Gordon (1970). *The problem of artistic creation*, tr. Browning Gibran, the world of contemporary thought, 68, (In Arabic).
62. Wilson, Colin (1972). *Unreasonable and absurd*, tr. Anis Zaki Hassan, Dar Al-Adab - Beirut, (In Arabic).

63. Wilson. R. C. (1953). *A Factor-analytic study of Creative Thinking*, Califi.

-
- ¹Al-Roba'i, 2004, pp.199-200.
²Ibrahim, 1978, pp.95-107.
³Croce, 1964, pp.54-55. Bahnasy, 1979, pp.9-17.
⁴Qutb, 1983, pp.16-88.
⁵Mniosen, 1967, p.81. Bahnasy, 1979, pp.9-17,
⁶Rhodes, 1961, p.305. Al-Roba'i, 2004, pp.199-200-201.
⁷Rhodes, 1961, p.311. McCrae, 1987, pp.1258-1265. Isen, 1987, pp.1122-31.
⁸Smith, 1991, pp.61-87. Andersen, 1992, pp.326-549-560. Dorst, 2001, pp.425-437.
⁹Imamizu, 2003, pp.5461-5466. Jung-Beeman, 2003. Shavinina, 2003, pp.17-30.
¹⁰Hannoura, 2003, pp.53-54.
¹¹Hannoura, 1977, p.61,
¹²Croce, 1964, pp.54-55.
¹³Shtolentz, 1981.
¹⁴Croce, 1964, pp.54-55.
¹⁵Mniosen, 1967, p.81.
¹⁶Qashlan, 1982, p.23. Abu Zeid, 1985, p.5. Saleh, 1999, p.58.
¹⁷Saleh, 1981, p.19. Hoyesman, 1983,
¹⁸Salem, 1988, pp.4-10. Abu Rayan, 1988, p.87. Saleh, 1999, p.58.
¹⁹Al-Roba'i, 2004, pp.202-204. Dewey, 2012, p.87.
²⁰Mold, 1976, pp.6-15-19. Bahnasy, 1987, p.23.
²¹Makkawi, 1987.
²²Al-Roba'i, 2004, pp.209-214. Salem, 1988.
²³Amhaz, 1981, p.8. Hoyesman, 1983, pp.17-57.
²⁴Salem, 1988, pp. 26-35-87. Watfa, 1998, p.246. Al-Roba'i, 2004, p.214.
²⁵Hoyesman, 1983, pp.17-57. Abu Zeid, 1985, pp.927-929,
²⁶Westland, 1970, p.60. Amhaz, 1981, p.36. Abu Zeid, 1985, pp. 927-929.
²⁷Salem, 1988, pp.4-10-26-35-87. Matar, 1974, p.24.
²⁸Westland, 1970, p.60. Wilson, 1972, p.5. Amhaz, 1981, p.36. Denny, 1983, p.17. Abu Zeid, 1985, pp.927-929,
²⁹A'aqel, 1975, p.9, Ibrahim, 1985, p.31.
³⁰Amabile, 2005, pp.367-403. Carson, 2005, pp.37-50.
³¹Issa, 1978, pp.19-20-21.
³²Vinacke, 1974, p.56.
³³Patrick, 1937, p.73.
³⁴Isa, 1978, p.31. Patrick, 1953, pp.1-74. 1985, pp.55-83.
³⁵Hannoura, 2003, pp.15-98-99.
³⁶Smith, 1991, pp.61-87. Simonton, 1999.
³⁷Cai, 2009, pp.10130-10134
³⁸Roshka, 1989, p.16.
³⁹Abdul Hamid, 1987, pp.96-97-128.
⁴⁰Patrick, 1953, pp.1-74. 1937-1985, pp.55-83.
⁴¹Vinacke, 1974, pp.353-379.
⁴²Issa, 1978, pp.31-33.
⁴³Issa, 1978, pp.33-37
⁴⁴Golann, 1963, p.565.
⁴⁵Issa, 1978, pp.41:47.
⁴⁶Issa, 1978, pp.53-55-57
⁴⁷Guilford, 1950, pp.444-454.
⁴⁸Issa, 1978, pp.241-242-246.
⁴⁹Issa, 1978, pp.246-247.
⁵⁰Bergson, 1948, pp.40-41. Kirkegard, 1953, p.50.
⁵¹Suef, 1959, p.204. Bergson, 1971, pp.140-173,
⁵²Issa, 1978, p.258.
⁵³Bergson, 1948, pp.40-41.
⁵⁴Issa, 1978, p.258.