

ГУМАНИТАРЛЫҚ ҒЫЛЫМДАРUDC 7.01
МРНТИ 13.09.00DOI: <https://doi.org/10.37788/2021-2/9-14>**G.Zh. Alnazarova**Innovative University of Eurasia, Kazakhstan
(e-mail: g.alnazarova@mail.ru)**Revisiting Correlations between Real and Imaginary in Space of Surrealism****Abstract**

Main problem: this article deals with the research of surrealism which is not just one of ordinal modernism directions or one of many isms in the art of the 20th century, but which appears as a universal phenomenon in the culture of the epoch, reflecting its main features; surrealism has risen many issues substantive for culture modernity, and resolutions of which are worthy in-depth study.

Purpose: to determine the meaning of the unconscious when building a surrealist world picture and show the relationship and interinfluence of the arts and reality, real and imaginary within the frames defined by surrealism.

Methods: the study is based on philosophical and art review of literary and art works performed by surrealists. In various manifestos and works made by surrealism figures it is traced the intention to penetrate into the depth of human psycho using dreams and different mental illnesses. It is known about the enormous impact that the discoveries made in the field of psychoanalysis had on the development of Surrealist philosophy. So, the method of free associations was popular, which was actively used by the Austrian scientist Z. Freud in his medical practice, talking with the patient and analyzing his dreams, the doctor with the help of key symbols revealed the cause of the neurosis, and the surrealists were attracted by the research of the Swiss psychiatrist C. Jung, devoted to the analysis of archetypes and symbols in the lives of various peoples.

Results and their importance: practical significance of the study is related to the following circumstances: the necessity to make sense for the reasons of the crisis which encompasses the culture today, the search of possibilities and ways to recover it; u this work's materials can be also used in research of creations of young Kazakhstan avant-garde artists. The research materials can also be used in the practice of teaching philosophy, cultural science, psychology, and other humanitarian disciplines and also in work of fine art experts and museum staff; based on the materials of this research, the special courses on culture philosophy, culturology, esthetics and theory of arts can be developed.

Keywords: modernism, surrealism, psychoanalysis, real, imaginary, automatic writing, irrationalism.

Introduction

Surrealism is one of the most influential and enduring art movements of the 20th century that, to a great extent, has had an impact on contents and concepts of the arts of the epoch. Studying such a phenomenon gains ground for several reasons. Firstly, current judgments of surrealism were given during the Soviet period by philosophers and literary critics, in terms of rather specific (Marxist) ideology when analyzing surrealism; they bear the impress of class approach to the arts, so these definitions are needed to be seriously reevaluated. In most cases, surrealism has been considered exceptionally as a result and example of the 'decay of bourgeois culture', having nothing valuable and even being harmful for the soviet socialist culture. Secondly, relevance of this work is defined by the fact that in the past in Kazakhstan literature there was not any rigorous research of this art movement at all. Meanwhile, in the Post-Soviet era surrealism has penetrated with Kazakhstan culture and the arts not only in terms of theory, but also in artistic and aesthetic practice of national artists. Today, the following Kazakhstan artists work within this movement: Erbolat Tolepbai, Yurii Zobak, Andrey Knutov, Alexei Pakhomov, Sergei Belov, Andrei Orazbayev, Igor Isakov, Vladimir Efremov... Thirdly, the relevance of our topic is defined by the necessity exactly philosophical (culturological) analysis whereas surrealism is not only the art phenomenon but also way of thinking that includes the main features of the 20th century culture. Specifically surrealism most actively impacts on establishment of thinking of a modern human.

Materials and methods

Modern tested philosophical, scientific and cultural principals are the following: the principal of unity of the historical and logical, the principle of fairness and scientific character of the research; the principle of comparative and historical analysis, the system and structural approach, the principle of integrity, the philosophical worldview pluralism and so on.

The methodological base of the research also includes theories and concepts of the modern philosophy of culture, social philosophy, philosophical anthropology, philosophy of art. The author is based both on feats of

national philosophical and cultural thoughts and works by foreign scholars philosophers, cultural researchers, in the field of history, art theorists, and works of the representatives of surrealism themselves.

Results

In our society, for many decades, the irrational component of culture has been consistently destroyed. Any piece of work falling out of narrow interpreted rationalistic traditions was silenced down or inculcated. A philosopher who based on intuition was evaluated as an irrationalist. The definition of 'irrational' itself took on negative meaning. Meanwhile, mysticism has undoubtedly the predictive potential; it is, certainly, a specific but a fully valuable type of knowledge. It implies powerful renovated tendencies of culture. Artificial cutting the unrealistic spiritual tradition off the living organism of culture has deformed consciousness, developed impoverished type of perception. Today, our culture is responsive to mystic intuition, but it is not really easy to be a part of the other world outlook. Secret, unreal world is represented in surrealism which tries to defy the reason and break habitual mind fictions.

Discussion

In summary, 1924 year – Manifesto of Surrealism. Breton points out that reality terrorizes imagination by its pragmatism, a human has no place to run away from this situation to save his/her identity and dignity, perhaps, only to the field of childhood memories, dreams, or fantasies. 'Freedom of spirit' is important even that which madmen have, so Breton is opposed to persisting fragments of positivism, aimed at determining and explaining everything against primitive logic. Breton has given his famous definition of surrealism: 'Psychic automatism in its pure state, by which one proposes to express - verbally, by means of the written word, or in any other manner - the actual functioning of thought. Dictated by the thought, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern. Surrealism is based on the belief in the superior reality of certain forms of previously neglected associations, in the omnipotence of dream, in the disinterested play of thought. It tends to ruin once and for all all other psychic mechanisms and to substitute itself for them in solving all the principal problems of life' [1]. Breton demanded maximum of adventurism predicting the 'epoch of dreams' and 'performances of mediums'.

In order to achieve surreality, Breton goes antheing the 'miraculous' and armed with Freudism and techniques of psychoanalysis: 'Completely occupied as I still was with Freud at that time, and familiar as I was with his methods of examination, I resolved to obtain from myself what we were trying to obtain from them, namely, a monologue spoken as rapidly as possible without any intervention on the part of the critical faculties, a monologue consequently unencumbered by the slightest inhibition and which was, as closely as possible, akin to spoken thought [1; 54].

Reality was the basis for all great art works but history of the painting of the 20th century is a history of increasingly obvious distrust to a 'model', external object. Reality has been questioned; the outer world is increasingly looking like a red flag. Understanding of the arts as an 'imitation' of this external world has been reviewed in the modern culture. Value of the arts is enclosed only in imagination regardless the external object that originated it. Surrealists make head against primitive copying of the reality (in fact, a photograph makes it more accurately). Surrealism arose based on transferring the reality on the higher artistic level. It substitutes the reality by 'surreality' placing real objects into unusual (imaginary) situations. Fantasy combines a dream and the reality within 'surreality' translating the reality. After such transformation the reality becomes unstable and unreliable, is washed by 'imagination waves' (the example is from Aragon's poetry 'in sand castles, how you are beautiful, columns of smoke'). The first associations that come to mind when meeting with the surrealist arts are the associations with a body welting in the drifting sands sinking the deeper the stronger his efforts to get out.

Simultaneously with surrealists, the existential concept of reality was developed. Philosophy of existentialism referring to the analysis of human world demonstrates its genesis through the activities of an existential subject. Existentialism as a reaction on crisis of the epoch was focused on questions of existence of a human forgotten in own loneliness. Characters of literary works of F. Kafka [2] rebel against any connections with the realm as it is chaotical, and the space and time are torn apart. His heroes-individualists are between the real and unreal worlds, the world is antagonistic to a personality. In the essay 'The Myth of Sisyphus', A. Kamus [3] writes about the life of a person as a continuous ambiguity and absolute absurdity. People are lonely and destined for mutual misunderstanding.

In this regard, the common idea between existentialism and surrealism is the concept of reality as about something vicious and absurd. However, an existentialist is limited to revealing and experiencing the fact of absurdness of being focused at the problem of a personality in the world that cannot be changed. On the contrary, surrealism is a discovery of the unknown where causality and determinism of the world are placed in question, and in the stead of which the chance is enthroned. Surrealism is the disruption of reality. Taking this world as the starting point, it, tries to bear to the world, firstly, by splitting, destruction of illusion of the reality in the arts by 'disordering of all the feelings" a la Arthur Rimbaud [4], 'black humor', Dada disintegration of the constituent elements of the illusion and then creature of the other world. Surrealistic activities are modeling activities. An artist-surrealist as the Maker disposes and molds the world based on own laws. He/She models the world by creating a new category of object which no longer belongs to the realm of the real and the imaginary, which are in opposition or complementarity to each other, or to the rational, it (the surrealist object) belongs to the realm of the symbolic and no longer is mixed with the real nor with the imaginary. Surrealism does not express the desire to create such an artificial world, which is a scrupulous reproduction of the reality, or its translation into

the language of images; not an artificial world, which is understood as the imaginary opposed to the real, since the concepts of real and imaginary in the context of surrealism have lost their former polarity. Scientific outcomes of the twentieth century on incompleteness of the deductive systems, the principle of reliability, which came into conflict with the attitude of positivism to reality and reliability, opened a new attitude to reality - a model of reality is built using additional languages of description, as a result of these changes 'the former classically understood aesthetics, the content of the meaning "fiction" and now the world of a work of art acts as one of the possible worlds, which equates it to the world of another, not artistic" [5]. So, the changed attitude to reality, a new understanding of reality in modern culture is clearly manifested in surrealism. Surrealists, starting from the principle of cognition, displaying the world, came to its modeling, i.e. to the destruction of its unity and the recognition of the plurality of its paintings, 'the concept of the 'world picture' suggests that the world potentially lives and can be actualized in any of its manifestations, in the idea of it" [6].

Thus, the space of surrealism is a certain complex sign system that represents an alternative system of the language and is not reflection of the reality, but represents a specific type of statement, a try of novel way to speak (model) the world. Surrealist is a producer of senses, a 'human signifier'.

Let us give a try to take the mechanism that giving a surrealistic effect to component parts. It is extremely unrealistic. Special significance in the mechanism of surrealistic creation has the argument of French poet G. Reverdi about image as a result of 'coming closer of two realities more or less distant from each other, the more distant and faithful relations will be between closing realities, then image will be powerful' [7]. The examples of similar images are; 'the song was floating down the stream', 'the day has turned around as a white tablecloth', 'the world is back into the bag'. Contingence is not made consciously with the some specific purpose: both elements making up the image are not derived from one another with the help of mind but they are 'arising products' of surrealistic reality at the same time. The reason is assigned to be a third-rate part, not creative - it can only try to establish the effect reached and make certain of 'higher reality' of the images arisen. And it is worth agreeing with such definition of the image, because the image is a symbol of good poetry, and the speed of association between the first impression and its final expression defines the quality of the image. Let us trace the evolution of poetry writing: 'The first poet of the earth has defined the sky as blue. Later the other has made a discovery' your eyes are as the sky'. Then they dared to say 'you have the sky in eyes'. The surrealistic author would write 'you have the eyes of the sky' [8]. As we see the most wonderful images are those that in the most direct and rapid way combines the elements of reality that are far apart from each other. Surrealism expresses itself directly, intensively, rejecting the means that is held in place by logics, grammar effects, and aesthetics.

Image is a favorite attribute of modern art. Prior to the 20th century and up to the present day hearing determines the quality of the creation/work: rhythm, phonation, intonation - everything got hearing. From the 20th century and up to the present day vision has been prevailed. We live in the epoch of pictures, more and more express ourselves by visual signs. Breton persists in saying that 'visual images can achieve the effect that music has never achieved' [9].

However, as we know after a little while writing has occupied a privileged position of vision in surrealism, a contact method, which has a lot more advantages. 'Psychic automatism' by itself is a form of writing, textual work. Even passing into the area of visual art practice as for example in the works of Andre Masson, it is without break understood as a kind of writing. Breton describes automatic pictures of A. Masson as 'cursive', writing, the result of the hand's work, that get carried away its movement. Breton points out that the essence of discovery made absolutely unintentionally by surrealism, is that a 'feather having focused to write and a pencil running in the painting are spinning endless valuable hypostasis' [9; 73]. So, starting with exaltation of vision, Breton definitely prefers writing to vision disapproving attempts of artists to stop dream images with the help of a 'trick of vision' (a technique of surrealism).

The difference between writing and vision is one of those emerged contradictions that Breton has in an attempt to solve the dualism of perception and representation. It is one of the old contradictions of western culture which implies not only under these definitions contrary forms of experience but places them one over the other. Perception is more truly because it directly precedes the experience when representation essentially is suspicious (it is nothing more than a copy, a recreation in other form, a set of symbols of experience). Perception is directly connected with reality whereas imagination ultimately creates a gap between itself and the reality expressing it through various symbols and signs. Thus, representations have no direct relation with the reality.

Thus, holism woven by stream of automatic painting is of the kind that Freud named as sensation of the ocean - like infantile sphere of pleasantness independent without force or inconveniences of civilization. 'Automatism, - said Breton, - directly leads us to this sphere' [1; 49]. The sphere he meant is the unconscious. Let us note, however, or adherence to 'automatic writing' as well as distrust to image as a lie hasn't become as a strong belief of Breton. In this area, he contradicts himself. Late Breton demonstrates a huge interest to the sign, sphere of the conventional because exactly the representation is a definition of convulsive beauty, and convulsive beauty, he Beauty and the Marvel is the heart of surrealism.

Contradictions between priorities of vision and representation, perception and concept are typical for confusing theory of surrealism. It is really difficult to formulate the definition of the arts that includes both 'fused' form of Miro and meager realism of Magritte or Dali comparable in clarity to definition of impressionism

or expressionism. A try to present formal diversity of Miro, Magritte and other artists within the same style and Breton himself has ended into failure.

The question then becomes whether it is necessary to define a unique 'essential' notion for mixed surrealist outputs. Wouldn't it be more right just to give oneself up to impression, feel the touch of day-dream, which is meant to either cause worry or slip into a surrealist humor's frame of mind. Dig into reality at paintings of surrealists which is as 'mirror without amalgam' where the world does not so much reflect as appear, something secret looks through the mirror. Everything in this space is symbolic, hints at something. We see here head without bodies, but not dead and living a mysterious life, clothes wiggling volumes of figures that according to all the rules shall be filled but instead of that demonstrate the provocatively emptiness. We see here a face at the same time represents a hand fan. We see an inverted box with several pins standing on it instead of the box bottom we have a view of endless water surface where a human face reflects bending over but invisible at the painting face is so big as if this endless surface is just a mirror.

Conclusion

Thus, we came to the following conclusion: surrealists have added the concept of the world as a total image (sign) into the picture of reality. Reality was at the same time expanded and replaced by the addition that is the "automatic writing" by which the 'highest reality' (surreality) arose. It is also created by placement of real things and objects into unusual and unreal conditions. Let's take the most 'common' surrealist text: 'a boy at the age of six years old, when he was still a girl, raises slightly a sea to look at a pregnant dog'. If you take separate parts of this phrase then it seems as if they depict real phenomena but taken (placed in unusual situation) together they deform the reality creating in addition unexpected freakish strange images. In other words, surreality is created.

From the beginning of the emergence of surrealist art to the present day, many attempts have been made to interpret them rationally. But the fact is that their work was done with the intention to exclude any possibility of a logical explanation of the involuntary images connected without any logical connections. The deliberate destruction of logical connections characteristic of the surrealist way of thinking, we believe, was not a departure from reality. They, in fact, sharpened and transferred to the canvases what was in reality itself, so that it would be noticed by them in life: the loss of integrity, the destruction of real connections, the alienation of a person from the world. The most illogical combination of images and visions is conveyed in the works of the Surrealists the actual process of disintegration of these connections. One can define the position of the Surrealists in the words of Pablo Picasso – "we expressed the illogicality of the world by illogical means".

The development of surrealism went its own way, but its discoveries are no longer so closely connected with our lives that most often we forget about their origin. "Automatic writing" opened a new world for poets. The findings of surrealist painting are used today by designers, advertising specialists, fashion designers; they change our entire living space. Now psychologists, like poets or artists, take it for granted that the dream world is also part of reality and that dreaming is a very important aspect of human existence. Finally, "black humor" is not necessarily synonymous with hopelessness, ridicule, its constant appeal to death is not necessarily paralyzing, it makes us think about our place in nature and history, making it impossible to "deify" human nature.

In the manifesto program, Breton endlessly calls for "questioning everything", but this is the definition of scientific thinking. The Surrealists questioned the foundation of all human existence, denied everything "most sacred", and did not allow themselves to be bound by any prohibitions. They opened up new areas of knowledge-drawing attention to those aspects of human life that were neglected - to dreams, poetic fiction, the unconscious. The whole progress of mankind, the whole history of science, is the history of the struggle of reason against the sacred. Those who forced Descartes into exile argued that his physics had shaken the "altar". Conversely, at the end of the 19th century, the "mechanical causality" discovered by Descartes became insufficient for new discoveries, but all those who were related to the field of "obsolete" disciplines sought to protect their "altar". A new kind of sacred was born-science and reason. Surrealism also "questioned" taboo areas, encroached on the "altar", became a sign of the culture of the twentieth century.

In the ancient era, in the Middle Ages, and in the Renaissance, the idea of the world was associated with the idea of a strict and harmonious order - whether it exists independently of the divine will or it is predetermined. The new age is a period of breaking the harmonious cosmogonies of antiquity and at the same time a period of difficult attempts (scientific and artistic) to restore, as it were, anew a single integral image of the world. Flying or hanging in space, people and animals, torn from their usual places, losing their usual appearance - these are fragments of a once stable and harmonious universe. Surrealism, built on polysemantic, symbolic, paradoxical elements of artistic language, reflected the process of "dehumanization" that marked the beginning of the "technotronic" society. The atmosphere of despair, the limit of human hopes in this world and the search for the other, the beyond - the defining sign not only of surrealism, but also of the entire century. The art of the twentieth century creates a paradoxical image of the world. Its paradoxicality is obvious and deliberate. It stems from the desire to reduce the irreducible, to unite, erasing their antithesis, in one space of the picture by means of collage, editing, "automatic writing", delusional fantasy-the beautiful and the ugly, the real and the imaginary, the high and the banal. Instead of the wholeness, harmony of the perfect cosmos, unfolded in space and time – the collage of the world, an unpredictable variety of figurative combinations, analogies, often destroying the boundaries of art forms, styles, genres and works of art.

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Сюрреализм кеңістігіндегі ақиқат және қиялдың өзара байланысы туралы

Бұл мақала модернизмнің қарапайым бағыттарының бірі ретінде ғана емес, XX ғасыр өнеріндегі көптеген "измдардың" бірі ретінде сюрреализмді зерттеуге арналған. Сюрреализм бұл дәуір мәдениетінде оның негізгі ерекшеліктерін көрсететін эмбебап құбылыс ретінде көрінеді; сюрреализм қазіргі мәдениетке көптеген маңызды сұрақтар қойды, олардың шешуі терең зерттеуге лайықты. Зерттеудің мақсаты – әлемнің сюрреалистік бейнесін құрудағы бейсаналық құбылыстардың маңыздылығын анықтау, сонымен қатар сюрреализм белгілеген шеңберде нақты және елес өнер және шындықтың байланысы мен өзара әсерін ашу. Зерттеу негізінде сюрреалистердің әдеби және көркем шығармаларын философиялық және шығармашылық талдауы шоғырланған. Сюрреализм қайраткерлерінің әртүрлі манифесттері мен еңбектерінде түс көру мен әртүрлі психикалық ауруларды қолдана отырып, адам психикасының тереңдігіне еруге деген ұмтылыс байқалады.

Психоанализ саласында ашылған жаңалықтардың сюрреалистік философияның дамуына үлкен әсер еткені белгілі. Сонымен, австриялық ғалым З.Фрейд өз медициналық тәжірибесінде белсенді қолданған еркін бірлестіктер әдісі танымал болды, пациентпен сөйлесіп, оның армандарын талдай отырып, дәрігер негізгі белгілердің көмегімен невроздың себебін анықтады, сонымен қатар сюрреалистер швейцариялық психиатр

К. Юнгтің архетиптер мен әртүрлі халықтардың өмірінің символдарын талдауға арналған зерттеулеріне қызығушылық танытты.

Зерттеудің практикалық маңыздылығы келесі мән-жайлармен байланысты: бүгінгі мәдениетті қамтыған дағдарыстың себептерін ұғыну қажеттілігімен, оны қалпына келтірудің мүмкіндіктері мен жолдарын іздестірумен; біз қазіргі мәдениеттегі іргелі өзгерісті байқаймыз, біздің көз алдымызда дәстүрлі мәдениет деп аталатынды қарқынды элиминациялау және қандай да бір жаңа, жаһандық-

виртуалды мәдени кеңістіктің пайда болып жатыр; осы жұмыстың материалдарын қазақстандық жас авангардист суретшілердің туындыларын зерттеуде пайдалануға болады. Сондай-ақ зерттеу материалдары философия, мәдениеттану, өнер теориясы, психология және басқа да гуманитарлық пәндерді оқыту тәжірибесінде, сондай-ақ өнертанушылар мен мұражай қызметкерлерінің жұмысында пайдаланылуы мүмкін; осы зерттеу материалдары негізінде мәдениет философиясы, мәдениеттану, эстетика және өнер теориясы бойынша арнайы курстар әзірленуі мүмкін.

Түйінді сөздер: модернизм, сюрреализм, психоанализ, нақты, қиял, автоматты жазу, иррационализм.

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К вопросу о взаимосвязи реального и воображаемого в пространстве сюрреализма

Данная статья посвящена исследованию сюрреализма как одного из рядовых направлений европейского модернизма, одного из многих «измов» в искусстве XX века, он предстает как универсальное явление в культуре эпохи, отразившее ее основные черты. Сюрреализм поставил много существенных вопросов для культуры современности, решение которых достойно глубокого изучения. Цель данного исследования определить значение феноменов бессознательного при построении сюрреалистической картины мира, а также раскрыть связь и взаимовлияние искусства и действительности, реального и воображаемого в рамках установленных сюрреализмом. В основе исследования лежит философский и искусствоведческий анализ литературных и художественных произведений теоретиков и мастеров сюрреализма. В разных манифестах и произведениях мастеров сюрреализма прослеживается желание погрузиться в глубины человеческой психики, используя сновидения и различные психические заболевания. Известно об огромном влиянии, которое оказали на развитие сюрреалистической философии открытия, сделанные в области психоанализа. Так, популярностью пользовался метод свободных ассоциаций, который активно использовался австрийским ученым З.Фрейдом в своей врачебной практике. Беседуя с пациентом и анализируя его сновидения, врач при помощи ключевых символов выявлял причину невроза. Сюрреалистов привлекали исследования швейцарского психиатра К.Юнга, посвященные анализу архетипов и символов в жизни различных народов.

Практическая значимость исследования связана со следующими обстоятельствами: необходимостью осмысления причин кризиса, охватившего культуру сегодня, поиском возможностей и путей ее восстановления; мы наблюдаем фундаментальный сдвиг в современной культуре, на наших глазах происходит стремительная элиминация того, что называют традиционной культурой, и возникновение некоего нового, глобально-виртуального культурного пространства. Материалы данной работы могут быть использованы в исследовании творений молодых казахстанских художников-авангардистов, а также в практике преподавания философии, культурологии, теории искусства, психологии и других гуманитарных дисциплин, в работе искусствоведов и музейных работников. На основе материалов данного исследования могут быть разработаны специальные курсы по философии культуры, культурологии, эстетике и теории искусств.

Ключевые слова: модернизм, сюрреализм, психоанализ, реальное, воображаемое, автоматическое письмо, иррационализм.

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