I. PSYCHO-ANALYSIS AND ART: AN EXPOSITION OF FREUD'S AESTHETIC THEORY
Freud's interest in art displays neither the concern of an academic philosopher to arrive at general concepts about art, nor the anxiety of a critic to formulate canons and principles for evaluating and interpreting art works. His attention was primarily directed towards exploring and exposing those regions of man's psyche which lie untainted by the norms and taboos of society. As Freud contended that these latent psychic regions steer the course of man's creative adventures in the various fields like art, religion, and science. Thus to understand Freud's views upon art it is essential first to expound his concept of human psyche.

Freud worked out his model of the psychic apparatus with the help of a tripartite distinction — the Id, Ego, and Superego. Taken together these three constitute the scaffolding of man's personality. Id embodies the totality of innate instinctive tendencies, given to man from his very birth. These instinctive tendencies are two-fold in nature and perpetually tend to annihilate one another since they manifest two mutually opposed forces — the Death instinct and the Eros. The Death instinct propels man to annihilation and aggression and the Eros to the perpetuation of life through love. Thus the Id manifests that facet of man's psyche which displays complete innocence.
to any kind of social norms. And the primary aim of Id is to achieve an absolutely uninhibited satisfaction of instinctive desires. But there comes a rift between the demands of Id and the social norms, for an uninhibited instinctive satisfaction cannot be made into a universalizable principle of human action. The social norms being more difficult to evade, the domination of the external reality modifies a part of Id into the Ego. Contrasted to Id which manifests blind instinctive urges and pursues pleasure, the Ego operates on rational principles and thus works in conformity with the Reality principle. It is this Reality principle which is responsible for marking out the domains of the conscious and the unconscious. Since there is little or no hold of the Reality principle on the Id, it belongs to the realm of the unconscious. Freud marks the nature of unconscious as follows:

"... exemption from mutual contradiction, primary process (motility of cathexis), timelessness, and substitution of psychic for external reality — these are the characteristics which we may expect to find in processes belonging to the system Ucs."²

¹"Under the influence of the real external world which surrounds us, one portion of the Id has undergone a special development... a special organisation has arisen which henceforward acts as an intermediary between the Id and the external world. This region of our mental life has been given the name of Ego." S. Freud, An Outline of Psycho-Analysis, trans. James Strachey (London, 1949), p. 2.

This shows that the unconscious denotes a certain set of mental processes which aim at the discharge of inhibited instinctive impulses. Thus at the level of unconsciousness the mental act is free of inhibitions. But this freedom from inhibitions remains only on the unconscious level since the social norms prevent the inhibited material to come to the conscious level. This shows that very little of man's psychic life crosses the threshold of his waking consciousness. Since not all aspects of our psyche are socially approved. However, there are no water-tight compartments that can divide the realms of conscious and unconscious. This division is primarily contextual, that which is now conscious may have been unconscious only a few moments ago. The sole responsibility of barring the psychic material from coming to the level of consciousness lies in the hands of Ego and the Superego. Ego stands midway between the Id and the External world. "The ego represents what we call reason and sanity, in contrast to the id which contains the passions." And superego is nothing but a special type

3\textsuperscript{a} ... a state of consciousness is characteristically very transitory; an idea that is conscious now is no longer so a moment later, although it can become so again under certain conditions that are easily brought about." S. Freud, \textit{The Ego and the Id}, trans. Joan Riviere (London, 1949), p. 10.

\textsuperscript{b}S. Freud, \textit{Ibid.}, p. 30.
of development of the ego itself. "The long period of childhood, during which the growing human being lives in dependence upon his parents, leaves behind it a precipitate, which forms within his ego a special agency in which this parental influence is prolonged. It has received the name of super-ego." Parental influence in this context is not taken to mean literally. It includes also the environmental influences, though mainly of the social and cultural traditions that man imbibes. Thus while the id and the superego have the common characteristic of being linked with the past, ego, on the other hand, is born out of man's interaction with the environment.

The relation between the ego and the external reality needs to be clarified in this context since this is the root cause of man's conscious and unconscious behaviour. The term 'reality' in the epistemological sense implies all that is given to the perceptual consciousness from the external world; all that is actually there in the world. There is a possibility of perception being hallucinatory. Therefore, a distinction must be drawn between that which is actually there and merely perceived to be there. Freud, however, did not only conceive of reality merely in its epistemological connotation, but

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the term 'reality' had also for him a peculiarly social implication of man's existence in the world vis-a-vis others. The awareness of the domination of this social reality comes to the individual as extremely painful and difficult to accept. The role of the ego is primarily to bring about an adjustment with reality. In case of the instinctive urges being very dominant and the demands of reality being equally strong, there arises a conflict between the two. This lack of adjustment manifests itself in various forms of mental disorders like neurosis and psychosis, the patient loses his sense of reality and lives in a world of phantasy. This lack of adjustment with reality on the part of the ego gives rise to its indulgence in defence mechanisms. Man takes recourse to substitute formations in order to escape the unhappiness caused by unfulfilled desires.

"The gratification of instincts is happiness, but when the outer world lets us starve, refuses us

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6"In Psycho-analytic theory we are accustomed to think of the relationship between ego and reality as one of adjustment or adaptation. The so-called mature ego has renounced the pleasure-principle and has substituted for it the reality-principle. It does not follow the path of instinctual gratification, without regard to consequences, to the demands of reality, does not indulge in hallucinatory wish-fulfilment, but tests external reality and thinks and acts accordingly, adapting its thoughts and actions to the demands of reality." Hans W. Loewald, "Ego and Reality", The International Journal of Psycho-Analysis, Vol. XXXII. (1951), p. 10.
satisfaction of our needs, they become the cause of very great suffering. So the hope is born that by influencing these impulses one may escape some measure of suffering. This type of defence against pain no longer relates to the sensory apparatus; it seeks to control the internal sources of our needs themselves."

However, the adjustment with the external environment is not as gratifying as that which accompanies an uninhibited satisfaction of instinctive desires. It gives rise to indirect ways of satisfaction and these lack the intensity of the direct instinctual satisfaction. But perhaps these inhibiting social forces are a blessing in disguise, for it is this lack of satisfaction and unhappiness of man that gives rise to his creative adventures in different fields.

The need for creativity arises with this overwhelming unhappiness. The suffering caused by the external environment forces man to seek the fulfilment of his instinctive urges through socially acceptable means. Of course nothing can be completely abolished in man's instinctive life. What really happens is that man gives up one way of pursuing pleasure and replaces it by another which is in conformity with the reality principle. The influence of the reality principle evokes different reactions in different people. One person sublimates his instinctive desires while the

other builds up a defence through neurosis; another fulfils them through phantasies and still another represses them. These, however, are a few of the human reactions to the environment; there are many others. The possibility of the varied reactions arises because of the flexibility of instinctive impulses. Freud attempts to classify these varied forms of indirect instinctual satisfactions into four broad categories. He says: "Observation shows us that an instinct may undergo the following vicissitudes:

- Reversal into its opposite,
- Turning round upon the subject,
- Repression,
- Sublimation."

Since in the present context only the last two of the instinctive vicissitudes are important we would therefore confine ourselves to an analysis of these two only.

Repression is the process through which certain instinctive desires are rejected at the conscious level but retained in the unconscious. Freud has explained the relation of repression to consciousness through an analogy as follows:

"The excitations in the unconscious, in the ante-chamber, are not visible to the consciousness, which is of course in the other room, so to begin with they remain unconscious. When they have pressed forward to the threshold and been turned back by the door keeper, they are 'incapable of becoming conscious'; we call them then repressed.... Being repressed, when applied to any single impulse, means being unable to pass out of the unconscious."

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8 S. Freud, "Instincts & Their Vicissitudes", in Collected Papers, Vol. IV, p. 69.
system because of the door keeper's refusal of admittance into the preconscious."

Repression has two phases; the first phase implies the denial of the instinctive impulse to enter the realm of consciousness. The second phase of repression involves the corresponding repression of the ideas associated with the originally repressed impulse. Sublimation is a process devoted to the channelization of instincts in terms of socially acceptable means. This process involves a turning aside from the direct course of satisfaction. All the various means of enriching civilization and culture, like man's scientific and artistic adventures, are attempts at sublimation of instincts. Sublimation also involves an initial repression of instinctive desires but this repressed desire does not remain as it is, it expresses itself in the guise of socially approved forms. Thus, here the instinctive urge does not remain inhibited, it is indirectly satisfied."

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10 "Also here sexual repression takes place, but it does not succeed in evincing a partial impulse of the sexual pleasure in the unconscious; instead the libido withdraws from the fate of the repression by being sublimated from the outset into curiosity, and by reinforcing the powerful investigation impulse. Here, too, the investigation becomes to some extent compulsive and substitutive of the sexual activity, but owing to the absolutely different psychic process behind it (sublimation in place of the emergence from the unconscious) the character of the neurosis fails to express itself; the subjection to the original complexes of the infantile sexual investigation
The process of sublimation is similar to that of phantasy-making, as in both the cases the repressed desires take a conscious form. "Every longing is soon transformed into the idea of its fulfilment; there is no doubt that dwelling upon a wish-fulfilment in phantasy brings satisfaction, although the knowledge that it is not reality remains thereby unobscured. In phantasy, therefore, man can continue to enjoy a freedom from the grip of the external world, one which he has long relinquished in actuality." Dreams and day-dreams are the manifestations of phantasies. In phantasies the unconscious impulses take a sensuous form which is known as the 'visual image'. In sublimation they take a relatively more objective form. What was only private in dreams becomes communicable through the various means of sublimation. The scientific, religious, and artistic adventures of man exemplify this communicability. However, one thing which marks the difference between sublimation and phantasy-making is the social and cultural value of the former. Phantasies on the other hand aim at pure wish-fulfilment. Here it has to be kept in mind that

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phantasies also can be expressed through religious and artistic devices; in this case phantasy-making does not remain an independent process, but provides the material for religious and artistic adventures. Freud's theoretical analysis of sublimation is exemplified through his case studies of artists and religious people like Leonardo da Vinci, Dostoevsky, Goethe and Moses. Leonardo da Vinci's paintings expressed his infantile phantasy of vulture, his female figures revived in them the passionate smile of his mother Caterina. "It is possible that in these forms Leonardo disavowed and artistically conquered the unhappiness of his love life, in that he represented the wishfulfilment of the boy infatuated with his mother in such blissful union of the male and female nature." The mysterious smile on the faces of his female figures and his choice of subjects for painting portrays his fascination for his mother, who excited his erotic impulses prematurely. And the portrait of Mona Lisa facilitated in reviving in him the memory of the passionate smile of his mother. Freud contends that the experiences of early childhood have a great impact upon the life of an artist, they influence the choice of subject matter for his imaginative creations. Specially important here are the childhood phantasies, for

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it will be seen that in his peculiar manner, the artist too indulges in phantasy-making. This is clarified through Freud's Analysis of Leonardo's childhood phantasy of vulture and its concretization in works of art; the revival and expression of the incidents of his early childhood through colours, lines and forms. This phantasy portrays his reminiscence of his being nursed by his mother and this expressed itself in Leonardo's glorification of motherhood in the form of Madonna. Leonardo developed his talent for painting as a result of his abnormal desire to look, which was aroused in his early childhood. However, due to the inadequacy of biographical material, Freud expresses his inability to give a complete analysis of the relation of Leonardo's psychic life to his artistic creativity.\(^\text{13}\)

But Freud, at the same time emphatically holds that on seeing Leonardo's paintings one apprehends that only a person with Leonardo's life and childhood could

\(^{13}\)"From the obscure age of boyhood Leonardo appears to us an artist, a painter and sculptor, thanks to a specific talent which was probably enforced in the first years of childhood by the early awakening of his impulse for looking. We would gladly report in what way his artistic activity depends on the primal forces of his psyche, if our material had not here proved inadequate. We content ourselves by emphasizing the fact, concerning which there is now hardly any doubt, that the productions of the artist also give an outlet to his sexual desire. In the case of Leonardo we can refer to the information imparted by Vasari that heads of laughing women and pretty boys, that is, representations of his sexual objects, attracted attention among his first artistic efforts." \textit{Ibid.}, p. 115.
have painted such pictures. But from all these conditions: the biographic details of an individual, Freud does not think that it is possible to predict creativity. A person with a childhood and parents similar to Leonardo's, need not necessarily become a creative scientist and artist. Freud admits that, "It is quite probable that another person would not have succeeded in withdrawing the main part of his libido from the repression and then sublimating it into a desire for knowledge; under the same influences as Leonardo, another person might have sustained a permanent injury to his intellectual work, or an uncontrollable disposition to compulsion neurosis. The two characteristics of Leonardo also make it impossible for psycho-analytic investigation to explain, first, his particular tendency to repress his impulses, and, second, his extraordinary ability to sublimate the primitive impulses."¹⁴ Freudian approach to the problem of creativity emphasises the value of correlating the infantile experiences of an individual with his creative works, this helps to attain an insight into the working of the psyche of a creative artist. But this does not imply that a particular set of incidents would generate identical reactions in every one. A similar set of events can give rise to entirely different reactions. Thus nothing can be established a priori.

¹⁴Ibid., p. 119.
The analysis of creativity brings us close to art. Let us see what Freud has to say about it. Art is the symbolic concretisation of unconscious desires. It is a dream objectified, systematised and shared by others. In order to explain the meaning of art, an analysis of the phenomena of dreams is needed. In the words of Freud, "The dream is a psychic act full of import; its motive power is invariably a wish craving fulfilment; the fact that it is unrecognisable as a wish, and its many peculiarities and absurdities, are due to the influence of the psychic censorship to which it has been subjected during its formation... the following factors have played a part in its formation: first, a need of condensing the psychic material; second, regard for representability in sensory images; and third, (though not constantly), regard for rational and intelligible exterior of the dream-structure."  

From the above remark of Freud, it is clear that the dream is a result of an unconscious infantile desire hankering to fulfil itself on the conscious level. In the state of sleep, the censor of ego partially loses its hold upon the mental activity and this enables the inhibited and suppressed wishes to come to the conscious level in

disguised and distorted forms. The infantile desires cannot come to the conscious level because of the fear of the censor. Therefore, a suitable recent happening in the dreamer's life is chosen and the infantile desire expresses itself in the guise of this event. This process of transference to recent material makes the dream very complicated, the outward form of which, howsoever fascinating it might be, must not be taken as an end in itself. It should be taken as a secret code, each element of which must be deciphered separately.

Dream is a symbolic structure, every dream element is a symbol of unconscious dream-thoughts. For the purpose of clarity, Freud has made a distinction between the manifest dream content and the latent dream thoughts. Each dream element embodies in itself a series of dream thoughts and these latent thoughts unfold themselves through the process of association. These associations have their links with the customs, myths, traditions and linguistic usages of a certain society and thus Freud has regarded the dream

16 "Pursuing this conception, we may further describe the dream as the substitute for the infantile scene modified by transference to recent material." Ibid., p. 105.

17 "We call a constant relation of this kind between a dream-element and its translation a symbolic one, and the dream-element itself is a symbol of the unconscious dream-thought." S. Freud, Introductory Lectures on Psycho-Analysis, p. 126.

18 "Let us call the dream as related the manifest dream-content, and the hidden meaning, which we should come by in following out the associations, the latent dream-thought." Ibid., p. 100.
symbol as archaic in nature. The association of the manifest dream symbols to their latent thoughts is that of comparison. This comparison is of a peculiar kind, which even the dreamer is not aware of; he indulges in it unconsciously. Freud believes in an unconscious perception of similarity between objects and events. And, this symbolic association is not merely arbitrary and personal, but it is shared by everyone:

"... the same symbolism is employed in myths and fairy tales, in popular sayings and songs, in colloquial speech and poetic phantasy."

The process by which the latent dream-thoughts convert themselves into manifest dream symbols is known as 'dream work'. The process of dream formation constitutes four elements. The first of these is 'condensation'; this refers to the abbreviation of dream thoughts through the dream symbols. Every dream symbol manifests in itself a

19 "We can only say that the dreamer's knowledge of symbolism is unconscious and belongs to his unconscious mental life, but even this assumption does not help us much. Uptil now we have only had to assume the existence of unconscious tendencies which are temporarily or permanently unknown to us; but now the question is a bigger one and we have actually to believe in unconscious knowledge, thought-relations, and comparisons between different objects, in virtue of which one idea can constantly be substituted for another. These comparisons are not instituted afresh every time, but are ready to hand, perfect for all time; this we infer from their identity in different persons, even probably in spite of linguistic differences." Ibid., p. 139.

20 Ibid., p. 140.
multiplicity of thoughts and images. "Condensation is accomplished in the following ways:

1) Certain latent elements are altogether omitted;
2) of many complexes in the latent dream only a fragment passes over into the manifest content;
3) latent elements sharing some common characteristic are in the manifest dream put together, blended into a single whole."

Thus, events and persons in dreams are composite: they stand as abbreviations for a wide variety of events and persons. A dream-person has sometimes the face of another, mannerisms and speech of another and clothes of still another.22 Dream shows not only the occurrence of

21 Ibid., p. 144.

22 "In cases of composition, however, when persons are combined, there are already present in the dream-image features which are characteristic of, but not common to, the persons in question, so that a new unity, a composite person, appears as the result of the union of these features." S. Freud, "Interpretation of Dreams," in The Basic Writings of Sigmund Freud, p. 347.

Cf. Freud's remarks in Introductory Lectures on Psycho-Analysis, he says: "Such a composite figure resembles A. in appearance, but is dressed like B., pursues some occupation which recalls C. and yet all the time you know that it is really D.... And it is possible also for a composite picture to be formed with objects or places, as with persons, provided only that the single objects or places have some common attribute upon which the latent dream lays stress.... From the super-imposing of the separate parts which undergo condensation there usually results a blurred and indistinct picture, as if several photographs had been taken on the same plate." (p. 144).
composite persons and events but also of composite words. The latter are similar to word-formation in wit; the process of wit formation also takes recourse to condensation. 'Condensation' becomes essential to achieve the economical effect: one word is used to bring about a multiple impact. This is achieved through puns and play of words. The second element of dream formation is 'displacement'. Displacement of dream-symbols is the result of the psychic censorship. Due to the influence of the censor the dream-thoughts do not come in their original form, the emphasis is shifted from the important to the unimportant elements of the dream. This substitution of one element by another is born out of the same unconscious knowledge of similarity between objects, persons and events. Because of this substitution, it becomes likely that the essential content of the dream may not be represented in the manifest dream. Here it seems that the emphasis is on an entirely different aspect of the dream. The shift of emphasis is discovered only in the course of dream-analysis. Thus, it is clear that in the process of dream-formation, certain

23 "Displacement takes two forms: first, a latent dream-element may be replaced, not by a part of itself, but by something more remote, something of the nature of an allusion; and secondly, the accent may be transferred from an important element to another which is unimportant, so that the centre of the dream is shifted as it were, giving the dream a foreign appearance." S. Freud, Introductory Lectures on Psycho-Analysis, p. 146.
elements of the dream-thoughts lose their intensity and certain other unimportant events acquire significance. This is what happens in the process of displacement. Displacement, therefore, heightens the difference between dream-thoughts and the manifest dream. The third element of the dream-work is its 'regard for representability through sensory images', particularly those of the visual type. Dreams take recourse to pictorial representations and these pictorial symbols stand for a wide variety of images and thoughts. These visual representations made condensation and censorship easier. Out of the mass of recent dream-thoughts, the representable ones are preferred. Thus, it is found that dream-thoughts undergo a 'regression':

They turn back to the perceptual symbols which are the raw material of thought. Instead of moving from perception to conceptualization, as is the general process, they again turn back to the fundamentals of thought process -- the perceptual images. Freud has given the example of the development of words in language; every word grows from

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"Clearly what has to be accomplished by the dream-work is the transformation of the latent thoughts, as expressed in words, into perceptual forms;... their earliest material and the first stages in their development consisted of sense- impressions, or, more accurately, of memory pictures of these. It was later that words were attached to these pictures and then connected so as to form thoughts. So that the dream-work subjects our thoughts to a regressive process and retraces the steps in their development,..." Ibid., p. 152.
its concrete meaning to an abstract one; and similar is the case with the development of thought. This process is reversed in dream-work. Abstract thought again concretizes itself in terms of its raw material from which it arose.

"These features of the dream-work may be termed archaic. They cling to the primitive modes of expression of languages or scripts, ...." In the earlier stages of its development, languages and scripts had a profusion of pictorial symbols. This reversion towards archaic forms makes it all the more difficult to discover the dream thought from the manifest dream symbols.

The last achievement of the dream-work is the 'secondary elaboration'. To this the dream owes its manifest coherence and consistency. Dreams which lack secondary elaboration tend to be confused and inconsistent. The process of secondary elaboration refers to an organizing faculty which selects the dream symbols and arranges them in terms of distinct and coherent patterns. This process of re-arrangement of dream-elements, if it is not adequately achieved, sometimes gives rise to a total misunderstanding

25 Ibid., p. 152.

26 "Those parts of the dream seem to us clear in which the secondary elaboration has been able to accomplish something; those seem confused where the powers of this performance have failed." S. Freud, Interpretation of Dreams, pp. 463-64.
about the dream-thoughts, for in the concern for coherence the fundamental emphasis of the dream is missed.

In the course of the above analysis some striking analogies are found between dreams and art-works; this perhaps emanates from Freud's tacit belief in the identity of the processes of dream-formation and artistic creation. These are the following:

a) Art-works and dreams both presuppose a flight from reality. The artist and the dreamer transcend the everyday world around them and create and live in an unreal world. "... the writer does the same as the child at play; he creates a world of phantasy which he takes very seriously; that is, he invests it with a great deal of effect, while separating it sharply from reality."27 Thus, the artist too, like the dreamer, fulfils his inhibited desires through his artistic creations. Both art-works and dreams originate in the infantile desires. However, the difference lies in the concretization of these infantile desires. Dreaming, in spite of all the attempts at analysing it, remains an extremely private activity while an art work is shared and enjoyed by others. The visual imagery of the dream can be visualized only by the dreamer. He can only translate it in terms of verbal symbols, but

in this process, it ceases to be the same while an artwork is not private to the artist. The symbols have an objective status. Further the artist's flight from reality is different from that of the dreamer. For the artist's flight does not merely remain a flight, it has a social significance too. "The artist is originally a man who turns from reality because he cannot come to terms with the demand for the renunciation of instinctual satisfaction as it is first made, and who then in phantasy-life allows full play to his erotic and ambitious wishes. But he finds a way of return from this world of phantasy back to reality; with his special gifts he moulds his phantasies into a new kind of reality, and men concede them a justification as valuable reflections of actual life."

Through his phantasies the artist influences actual life itself. That is why his phantasies do not remain on the level of ordinary day dreamer, or the neurotic. The

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29 "There is, in fact, a path from phantasy back again to reality, and that is — art. The artist has also an introverted disposition and has not far to go to become neurotic.... So, like any other with an unsatisfied longing, he turns away from reality and transfers all his interest, and all his libido too, on to the creation of his wishes in the life of phantasy.... But the way back to reality is found by the artist thus: He is not the only one who has a life of phantasy; the intermediate world of phantasy is sanctioned by general human consent,
psychotic and the neurotic, no doubt, transcend the real world but their escape from reality is pathological, for they lose the sense of reality and substitute an unreal life for a real one; and thus they are maladjusted. The phantasies of the artist on the other hand, make him better adjusted with reality. Artistic creation through its initial loss of reality comes back to reality itself; this coming back is achieved because of the communicability of art. The artist shares his phantasies with others, for in his objectified dreams (art-works) every human being sees his dreams. Further, artistic creativity, unlike dreaming in general, has also a pragmatic value; it brings to the artist enormous social approval and respect.

and every hungry soul looks to it for comfort and consolation.... A true artist has more at his disposal. First of all he understands how to elaborate his day-dreams, so that they lose that personal-note which grates upon strange ears and become enjoyable to others; he knows too how to modify them sufficiently so that their origin in prohibited sources is not easily detected. Further, he possesses the mysterious ability to mould his particular material until he expresses the ideas of his phantasy faithfully; and then he knows how to attach to this reflection of his phantasy-life so strong a stream of pleasure that, for a time at least, the repressions are out-balanced and dispelled by it. When he can do all this, he opens out to others the way back to the comfort and consolation of their own unconscious sources of pleasure, and so reaps their gratitude and admiration; then he has won -- through his phantasy -- what before he could only win in phantasy: honour, power, and the love of women." S. Freud, *Introductory Lectures on Psycho-Analysis*, pp. 314–15.
b) Artistic activity and dreaming both take recourse to sensory symbols. In artistic creations, however, these symbols need not necessarily be visual, but dreams have a predominantly visual character. This sensuous symbolism is not an end in itself, and there it is not valued for its formal qualities, but for the thematic content it reveals. Therefore, the understanding of art and dream presupposes a disengagement from the formal aspect -- what is most important is the psychic content and not the outward structure.

c) The process of artistic creativity and dream formation are essentially similar. Arising out of infantile wishes, both art and dream involve the process of condensation, displacement, visual (or sensory) images, and secondary elaboration. In artistic creations too there are formations of composite characters. This can be demonstrated by taking into account and analysing Leonardo's Mona Lisa. Mona Lisa was a noble woman whose portrait Leonardo painted. All the same, it is not merely a portrait but also a reminiscence of Leonardo's early childhood because he combined in it the passionate smile of his mother, which prematurely excited his erotic impulses. Thus 'Mona Lisa' is not merely a realistic portrayal of the bust of this noble woman but is a composite character formed out of this woman and the artist's mother. Similarly in literary works also there are formations of composite characters.
Dostoevsky's delineation of Dmitri's character in his 'Brothers Karamazov' is another example of such a composite character. Dostoevsky shifted on to him his own illness and the guilt of parricide. Freud's analysis of Leonardo's paintings and Shakespearean drama etc., shows that artworks cannot be taken merely from their formal pattern, but this manifest form (which varies according to varied media) unfolds in itself a series of associations which have a link with the infantile wishes of the creative artist. Further, the secondary elaboration plays a very important part in the creation of an art-work — the composition and coherence of an artistic creation is completely dependent upon it.

d) Lastly, both art and dream involve the vicarious satisfaction of inhibited desires. It is the lack of direct satisfaction of these desires that gives rise to the formation of art-works and dreams.

However, in spite of the above mentioned similarities, artistic creations and dreams continue to be entirely different from one another. An artistic creation is an intentional creation, while a dream is not, there is no conscious choice involved in the latter. While the artist always has the intention to create, the reasons of his choice of a certain subject may be unconscious, the process of concretizing these thoughts and images is conscious —
conscious to the extent that the painter is aware that he is dabbling with colours. He might not be aware of the end-product of his creative activity, but to the extent he has chosen to use a certain medium, it is an intentional creation. In this sense, art is nearer to day-dreaming, for both involve an intentional withdrawal from reality. Yet in the day-dream, the imagination is more free as compared to artistic creation. The medium and subject matter impose a limitation upon the artist. However, the images in the day-dream cannot be as vivid as those concretized through an art-work.

The value of art lies primarily in its cathartic effect. The artist undergoes a catharsis of his inhibited desires; and often the creation of art becomes a vehicle for the confession of such desires, fears and guilt-feelings. One such confession is exemplified by Dostoevsky's 'Brothers Karamazov' which embodies the writer's guilt of parricide. Analysing the theme of this novel which centres around the murder of father by one of his sons, Freud holds that this theme facilitated Dostoevsky to undergo a catharsis of the overwhelming sense of guilt which he was feeling because of the murder of his own father; since the situations (the murder of his father) coincided with his own unconscious wish to kill his father. He says: "There is no doubt that this sympathy by identification was a decisive factor in determining
Dostoevsky's choice of material. He dealt first with the common criminal (whose motives are egotistical) and the political and religious criminal; and not until the end of his life did he come back to the primal criminal, the parricide, and use him, in a work of art, for making his confession."

Evidently this confession through art helped to release the tension of the guilt which may have created a complete disequilibrium in his personality. Thus the reader when he is confronted with this novel undergoes a similar release of emotional tension; and therein lies the aim of art. The artist objectifies his phantasies through his creation since, "... what he aims at is to awaken in us the same emotional attitude, the same mental constellation as that which in him produced the impetus to create." These phantasies when embodied in works of art cease to remain personal, they acquire the level of intersubjectivity. Thus, the work of art becomes a stimulant for exciting in the spectator, the same inhibited phantasies. Art achieves its

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31 "... the true enjoyment of literature proceeds from the release of tensions in our minds. Perhaps much that brings about this result consists in the writers putting us into a position into which we can enjoy our day-dreams without reproach or shame." S. Freud, "The Relation of the Poet to Day Dreaming", in Collected Papers, Vol. IV, p. 183.

communicability through identity of mental content between the artist and the spectator. In the process of creating and appreciating art, the artist and the spectator purge themselves of the excess of their erotic and aggressive desires caused by the inhibition of these instinctive urges and thus acquire a balance and poise of personality. The spectator who sees for example, Sophocles' 'Oedipus Rex' enacted before him, purges (if he is imaginatively participating in it) his unconscious incestuous desires. This purgation however, is not sufficient for the whole life and thus is only a temporary affair and has to be constantly renewed. This further contributes in demonstrating the therapeutic significance of art activity. However, it has to be recognized that there is always a possibility of its being completely ignored in the presence of actual satisfaction of instincts. This is because in spite of its immense therapeutic value, art, after all is only a substitute for real instinctual satisfaction and thus compared to direct satisfaction it is much less intriguing. But this again cannot be universalized, perhaps it would be better to say that there are degrees in sublimation; there can be persons who can completely sublimate their instinctive urges.

33"... art affects us but as a mild narcotic and can provide no more than a temporary refuge for us from the hardships of life; its influence is not strong enough to make us forget real misery." S. Freud, Civilization and Its Discontents, p. 35.
Art is one realm where even the most unpleasant things are accepted and welcomed. Death is one such inescapable aspect of reality which is difficult to accept without anguish. We always shrink from the idea of it and are driven unconsciously to entertain the image of immortality. Since in everyday life our allusions to death are inhibited, we seek a way of compensation and this is very well supplied through art.\(^4\) Freud has shown with the help of themes from myths, fairy tales and literary works how the heroes of these various stories wilfully choose death.\(^5\) A choice which is unlike the choice of our every day life situations. In these works death is symbolized through dumbness. Freud demonstrates this symbolic choice of death by his reference to literary works like 'Merchant of Venice', 'King Lear' etc. In 'Merchant of Venice', Bassanio's choice of the leaden casket, represents his wilful choice of the goddess of death, for caskets represent women and lead is a symbol of

\(^4\)"It is an inevitable result of all this that we should seek in the world of fiction, of general literature and of the theatre compensation for the impoverishment of life. There we still find people, who know how to die, indeed, who are even capable of killing someone else. There alone too we can enjoy the condition which makes it possible for us to reconcile ourselves with death namely, that behind all the vicissitudes of life we preserve our existence intact." S. Freud, "Thoughts for the Time of War and Death" in Collected Papers, Vol. IV, pp. 301-307.

\(^5\)See S. Freud, "The Theme of Three Caskets", in Collected Papers, Vol. IV, pp. 244-256.
dumbness. Similarly, King Lear's last entry with dead Cordelia in his arms also represents the choice of death by the hero. There are many more examples, from literature and mythology by which Freud goes on to show the wilful choice of death in the realm of phantasy. Thus, we seek in art what we cannot fulfil in real life. We see the hero of the play dying and even feel ourselves dying with him, but we still survive in the end. However, unlike death in real-life situations, our death with the hero is a wilful death and we are constantly assured of our ultimate survival. Therefore, the death of the hero does not evoke the anguish which is normally associated with death. Both the emotion and the event encountered (through the work of art) are unreal. This preponderance of unreality in the whole situation makes it easier to accept death or even to enjoy it vicariously through art. Perhaps this is the reason why events that seem uncanny and unpleasant in real life acquire an altogether different effect when represented through artistic creations.36 Herein lies the intentionality of the creative artist -- the artist does not merely

36 ... a great deal that is not uncanny in fiction would be so if it happened in real life;... The storyteller has this licence among many others, that he can select his world of representation so that it either coincides with the realities we are familiar with or departs from them in what particulars he pleases. We accept his ruling in every case." S. Freud, "The Uncanny", in Collected Papers, Vol. IV, p. 404.
duplicate the real life events, but each event that he represents embodies his own imagination and his own intention. This shows that there are no extraneous forms to which the art-works must conform. It is not essential for an artistic creation to be in conformity with the prevalent moral and religious values. Nor is it essential for it to be a realistic representation of external objects and situations. This freedom from moral and realistic acquiescence does not imply that art is valuable for its own sake. Freud did not subscribe to the doctrine of "Art for art's sake". It must be remembered that for him art is important as a symptom of the unconscious and is a valuable avenue for opening the wide vistas of the human personality.