Plan of the Research,
Experiences of life
And
Acknowledgements
The chief and the most interesting problem of my thesis has been the concept of ‘Expression’ to which due respect was paid definitely by Benedetto Croce, a 20\textsuperscript{th} century putative aesthetician philosopher, truly followed by Collingwood in theory and thought pertaining to art in the form of intuitive expression.

The term ‘Expression’ in its full-fledged form prevails throughout my whole thesis as it had attracted my focal attention to become the main subject of my research. Consequently, I attempted to know what is expression and what are the possibilities of its interpretations or reinterpretations? I made conspicuous efforts to bring about its various meanings and senses in articulation, considered and expounded from time to time by the thinkers of the world. I found the term expression widely considered and elucidated, directly or indirectly, tacitly or candidly, by probably all the aesthetician philosophers in their theories. But it does not mean that all those who attempted to think and theorize the aesthetic problems and else its forms and features consistently and necessarily have had based their doctrines on the tenets of expression; I mean that ‘Expression’ as a concept persists willy-nilly in their theories, if seen profoundly.

The term expression has been discursive as regards its meaning, sense and usage, but its value and importance in our practical lives as a whole and also in the field of various branches of knowledge, particularly in aesthetics, is beyond doubt; which can never be ruled out.

In the early Greek philosophy the great and significant philosophers can be encompassed as Socratic, Plato, Aristotle and Plotinus; in medievial as St. Augustine, St. Aquinas and so on; in modern as Kant, Schiller, Bradley and Hegel, but in 20\textsuperscript{th} century aesthetician philosophers I concentrated my attention particularly on Croce and Collingwood. Tolstoy and Carrit too have given me glimpses of expression through the windows of ‘communication’ and ‘significance’ respectively. But the aim of the research has been, frequently to say, to articulate the meaning of expression, to determinate its various forms and senses and ultimately to cast sufficient light on the nature and its utility in art and literature.

Expression as considered by Croce and also by Dr. Freud too has got a significant and dignifying place and position in my thesis because these are the two those thinkers whose theories attracted me for this research and inculcated the idea to see whether there exists any possibility to reconcile their aesthetic views logically and plausibly. In this regard I would like to lay down a few words: comparatively Croce’s mental but normal expression, in my view, gets its normal execution in mobilizing and sketching the life phenomenon as feeling or emotion (though Croce dispels out the role of emotion in his theory of art) in art creation by the artist, and so also the concept of expression as explained and considered by the prominent psychoanalyst Dr. Freud having been libidinal and sexual in nature, gets its execution as an abnormal behaviour in art making, but how can both forms of expression be explained and interpreted equally in meaning and sense on the aesthetic platform has been a perplexing problem before me. I am sure that I succeeded to come out from
such a difficulty by considering especially the concept of sublimation introduced by Freud as a device in art making. Henceforth, my attempt has been to show the contiguity between the Crocian expression and that of Freudian, interpreting Croce’s successful expression as normal and pleasant, but that of Freud’s as unsuccessful, abnormal and unpleasant. Albeit the similarities and dissimilarities in use and exposition in meaning of the term expression have also been considered directly or indirectly in the thesis. But the grave concern of my research has been to such conspicuous efforts which I intended to condense on finding out the ground on which a convincing and compromising synthesis between the two opposing poles (Croce and Freud) and also resembling views on certain points could be established. I availed the opportunity to study and consult the theories of those thinkers who have been considered to be the experts in both the disciplines, i.e. aesthetics and psychoanalysis.

I have the privilege to focus my attention, first of all, on the meaning of expression in Chapter 3rd and having been fully cognizant with its meaning, sense, usage and applicability in various branches of knowledge I transmitted my course of study and research from general exposition of expression to Croce and Dr. Freud in whom the concept of expression I especially undertook to study and evaluate its nature.

It is to my sentimental and mental satisfaction in reference to my thesis to mention candidly that without feeling of any hitch that after completing my Master’s course in English I was ambitious to have Master’s degree also in Philosophy. Heaven heard and helped me; consequently I succeeded to pass my M.A in this subject with a first division, which paved the way to work for a Ph.D. degree. Aesthetics has been my favourite subject, attracted my attention to choose a topic under its kingdom for research and study. In this whim and caprice I happened to approach some Professors and requested for imparting me their suitable guidance for carrying out research on any such a topic which might be new, interesting and valuable. Fortunately, Dr. S.V. Nigam, to whom my feelings of honour and regard shall remain everlasting, was pleased to grant me his consent for supervision.

Consequently, the topic of research as, “The Concept Of Expression in Croce and Freud- a Critical and comparative Study” became the subject of discussion and finally we both-teacher and taught agreed upon; I prepared a synopsis after consulting some important books pertaining to the topic chosen; which was approved as it is by the R.D.C held on 22nd Feb 2002. It was a matter of great happiness to me that I commenced my journey as a research scholar on the topic of my choice with great enthusiasm. I was afraid of the scarcity of books in aesthetics and particularly on the topic undertaken. But soon I got myself free from any fear and disappointment because when I visited the library running under the flag of I.C.P.R, Butler Palace, Lucknow, I found a large number of books useful to my topic of research. It is a vat treasure of ancient and recent books on philosophy.

**Plan of the work:**

Besides Introduction, Conclusion and Bibliography the work comprises of eight chapters-In Introduction my efforts have been to put up a concise but
probably a clear picture of the research project with a view to have a conceivable acquaintance with the subject matter of the thesis. A pervious and brief account of the history of aesthetics has also been given to facilitate for the cognizance of the work.

Chapter I\textsuperscript{st} deals with the problems of beauty and its various theories. Problem of ugliness has also been raised and attempted to be resolved precisely. In chapter II the various meanings, interpretations and reinterpretations of the term ‘Expression’ are intended to be brought to light in accordance with the theories and thoughts of the putative philosophers. I have also attempted to interpret the term on some new guidelines and believe to have obtained the success to define the term cogently.

Chapter III is meant for expression and expressionism in which a panoramic description has been given to expose the reality that the movement of Expressionism was a corollary of the emotional tendencies expressed subjectively by the expressionists who were actually great humanists. They discarded the unhealthy and destructive tendencies of the 19\textsuperscript{th} and 20\textsuperscript{th} centuries of bourgeois in pursuit of tranquility, peace and prosperity in general for the whole world. But the expressionist’s movement was not limited to painting only but also it can be seen considerably in other fields of fine arts, e.g. poetry, drama and cinema etc.

Chapters IV, V and VI are the three such wheels on which the vehicle of the thesis runs forward. I have determined the form of ‘Expression’ in Croce as intuitive or mental or spiritual in character. I have also endeavored to explore the facts and figures pertaining to expression interpreted by Croce imbibing all such terms used by him, viz. intuition as spiritual, intuition as expression, intuition as beauty and intuition as art and so on. But Croce’s pondering on the form and nature of art has genuinely been detailed out in the chapter IV.

Chapter V deals with the expression in Freud. In this chapter Dr. Freud’s, a prominent psychoanalyst, views pertaining to pleasure seeking principle Id or libido having properly been discussed, are tried to be interpreted on Crocian pattern. Expression in Freud is psychological; it is pleasant and beautiful. In my opinion the term expression is as pleasant and beautiful in Freud as it is in Croce. Art, which is owing to sublimation in Freud’s view, has also been discussed and elaborated precisely.

Chapter VI is comparative in which the concept of expression in Croce and Freud has analytically as well as synthetically been attempted to be produced with a view to see in what manner the meaning and usage of the term in these two thinkers can be conciliated on the aesthetic platform.

In chapter VII the expression as intuitive in Croce and its possibility in other representative aesthetician philosophers of the west, e.g. Kant, Hegel and Collingwood has been explored and explained so as to make the work authentic, comprehensive and exhaustive.

Chapter VIII is meant for critical evaluation in which an impartial critical estimation of Croce, Freud, Kant, Hegel and Collingwood has been produced in the interest of the work.

By grace of the Almighty, whose manifestation as divine expression brought the world into existence, I could traverse the vast ocean within two years or
so but the problem of type delayed. I believe that the result of my journey in the field of aesthetics is the present thesis. It is to be submitted within due course for evaluation and I am sure that the expected result will come to light.

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Despite of the fact that I was deprived of my parents but my brothers for whom I have always a great deal of esteem, never let me feel orphan. Mr. R.L. Agarwal, Mr. R.N. Agarwal, Mr. S.R Agarwal and Mr. T.R. Agarwal, my brothers, began to look after me. I cannot forget the sacrifices of my brother Mr. R.N Agarwal by whose inspirations and conspicuous efforts I happened to complete my journey in the field of education. My acknowledgements will remain due to all of them and also to my niece, Km. Chanchal and Neha and my nephew Devendra, Shashank and Dhaval for their good wishes.

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CHETNA AGARWAL