CONCLUSION
In the present chapter, we propose to draw some conclusions from the earlier discussions to estimate critically Sartre's theory of art. But it may be mentioned at the very outset that the absolute judgements in philosophy are considered preposterous; it is more so in aesthetic criticism due to its subjective nature. In art, objectivity in scientific sense, holds no ground.

Some critical remarks on artistic activity, creativity and different theories of art may help us in evaluating Sartre's theory of art.

(I). From existential point of view, the universe as a whole, being absurd, has no order, no plan, no meaning and no purpose. It is human existence (Dasein or Being-for-itself) with which, meaning and a sense of purpose, enter in the universe.
All artistic creations are aimed at creating some meaning in apparently absurd existence. Existence in the words of Marcel is a mystery. Art, on the one hand, seeks to unveil this mystery existentially, and on the other to know the hidden meaning behind the chaotic phenomena.

Artistic quest for meaning is an odyssey through unknown worlds that manifests man's aspiration to seek a response in the awful silence of the meaningless. From this point of view, all the works of art are attempts to transcend the appearances and the absurd. Right from pre-Socratic philosophers upto all the ideologies of art in our age, artistic experience, its creative process and its products attracted the attention of thinkers who have been interested in the mystery of being and its artistic expressions embodied in the works of art.

While discussing some major theories of art, we have come to the conclusion that all theories or interpretations, though significant with regard to a particular period or school of art, emphasize only a partial view of art. For example, how can we say that Beethoven's ninth symphony had only rhythm and no content or Leonardo's Mona Lisa had only form and no emotion? None of the major classical or modern theories of art is capable to offer a satisfactory answer that may embrace all the aspects of artistic experience. Although Wittgenstien's analysis of the basic elements of a work of art help us to overcome the basic discord between
different interpretations of art, it, however, lacks existential import. We can accordingly conclude that since all these theories emphasize only a particular aspect of creative experience neglecting other aspects of its totally, therefore none of them is adequate enough to interpret artistic creativity and its product.

In the light of our discussion of art and artistic activity it may safely be concluded that art has various dimensions and the best way for appreciating, understanding and evaluating it may be provided by a multidimensional approach to art. In other words, only such interpretations of art can serve the purpose of illuminating the depths of an artist's non-manifest attitudes, choices and responses that unveil the mystery of human existence and its creativity. An existential interpretation of art, because of its emphasis on the expression of totality of human existence, takes all the modalities of human existence and its creative process into account.

We have already discussed a few first hand accounts of creative artists and their own creative process. Nevertheless these accounts of different writers and artists do not provide us any common denominator so as to form a general theory about artistic creativity. We may, therefore, arrive at the conclusion that any generalization about artistic creativity is simply a misleading and futile exercise. But one thing, which seems common in all the accounts of artists and writers is that,
regardless of the sphere or medium, there is a peculiar and mysterious pattern that constitutes this activity. It is the artist's deep involvement in his aspiration to express himself that consciously or unconsciously shapes his work. In other words artistic creation is an urge to find creative expression for his existential experience.

There are, however, many theories about artistic creativity, which, as already discussed, provide nothing but hypothetical or psychological explanations of creativity. They all can be regarded as one dimensional theories because they lack existential import. They have strayed away from the real issue. All these theories have failed to unfathom the depth of the mystery that is creativity.

We have tried to find out an answer to our problem in two existential philosophers, viz. Heidegger and Jaspers. In Heidegger's thought, the whole structure of human existence revolves around his concept of freedom and creativity. Freedom, for Heidegger, is a leap into unknown and creativity is the expression of freedom; freedom lies in creating oneself and one's environment unceasingly. Expression and assertion of freedom is inherent in Dasein. It is only through creativity that man's being attains authenticity. Heidegger has emphasized the contribution of art to man's realization of authenticity. The most important and vital function of a work of art, according to Heidegger, is to unwrap the hiddenness of being.
The *raison d'être* of a work of art is not only what it shows but also reveals how the existent feels and imagines its own existence. It is authentic because it has an existential import.

For Jaspers, art originates in the elucidation of Existenz only. Since Existenz demarcates a boundary situation and that the main characteristic of a boundary situation is its lack of historicity, a work of art, therefore, while trying to show a boundary situation in a historic context, actually distracts the viewer from itself. This leads Jaspers to hold that while philosophizing means to think through the reality of life itself, art separates reality from contemplative enthrallment. Though the substance of a work, in the case of both the philosopher as well as the artist, comes from Existenz alone, yet the possibility of communication comes from creative faculty only. What an artist produces is not only impenetrable and infinite in its origin, it is also new like every mystery unfolding itself. The truth of creative ability, for Jaspers lies in its service to the Existenz that unfolds itself through creation.

(II). After a thorough analysis of Sartre's philosophy it can be maintained that through his penetrating phenomenological analysis, he has brought to our notice some of the unique modes and regions of human existence. One of the striking results of his analysis is the transcending character of human consciousness. And the most important role of human
consciousness is, according to Sartre, its transcendence into the unreal. This is the key to understand and appreciate art.

After a detailed analysis of art and artistic activity in his "Psychology of Imagination", Sartre arrives at the conclusion that a work of art is imaginary, and therefore, unreal. We have accordingly tried to thread together various elements that distinguish the imaginary from its historicity.

While discussing Greek philosophers, we have come to the conclusion that although their era is marked with purely metaphysical speculation, their interpretation of imagination was rather epistemological. This led them to see the cognitive value of the mental process only and ignore the intrinsic value of such a vital process.

Platonic-Aristotelian tradition dominated all the fields of knowledge up to the 15th century A.D. Descartes, despite his claim to liberate philosophy from the Greek tradition was unable to free himself from scholastic influences. He dealt with imagination and artistic creativity from the epistemological point of view only—obviously the Greek influence. If the Greeks had intentionally regarded imagination as a somewhat lower mental activity, the rationalists did it unintentionally.

Imagination, in Hume's philosophy, is not only a free mental activity but also a creative faculty of mind. In a way Hume anticipates Sartre in maintaining that without freedom
neither imagination nor is creativity possible. Inspite of many loop-holes, Hume's view seems to have provided basic model to Sartre.

Unlike the Greeks, the rationalists and the empiricists, Kant while reconciling the empirical and transcendental elements of imagination, elevates imagination so high that, in his view, experience of the world is not possible without it. Coleridge's distinction between primary and secondary imagination is more or less akin to Kant's distinction between the empirical and the transcendental. Wordsworth is radically opposed to Hume and Kant on the role of perception in imagination. He holds that imagination is possible even without perception.

(III). Sartre's theory of art is not free from defects. If we compare it with other theories of art, both classical and modern, we may say that it is determined by Sartre's philosophy of human existence. According to Sartre human existence is being-for-itself, which is grounded in nothingness. Freedom enters into the world of being with being-for-itself, hence nothingness is freedom and freedom is nothingness. Here nothingness should not be taken in its literal sense, it is, in Sartre's philosophy synonymous with freedom. It may become what it is not. This capacity to become what it is not guarantees freedom of human existence, through which it creates itself, its environment its values.
and ultimately its meaning. Nothingness is a category of being-for-itself in Sartre's philosophy. It indicates creativity of man. Art, being the most powerful expression of human creativity, is of particular interest to Sartre, who besides being a philosopher and a political activist, is first of all a creative writer, i.e. an artist. In Sartre's view art is aimed at creating nothingness, i.e. bringing into existence what does not exist. This is the ultimate meaning of creativity. When Aristotle, refuting Plato's theory of art, i.e. art copies the copy of the real, asserts that art or rather poetry is not an act of mere copying of the copy of the real but it is an attempt to arrange in a new way the chaotic world of physical things. Though Aristotle elevated the place of art by assigning it the function of arranging in a new way the existing things, he failed to realize the very meaning of creativity. Creativity, whether attributed to the Ultimate Creator or to a human being, is something more than the rearrangement of the already existing things. The function that Aristotle assigns to art is pseudo-creativity. Aristotle's theory of poetry had dominated most of the theories of art in the western world as well as in the Eastern Muslim World. All the theories that were opposed to Aristotle, despite their refutation of Aristotle, failed to realize the true meaning of creativity. It was Sartre who for the first time realized the true meaning of creativity. In the context of his philosophy of being, creativity has its ground in nothingness and freedom. Creativity
brings into that being, which is not, out of nothingness. This power is possessed by human being only, whose being is grounded in nothingness, and, therefore, is freedom itself. Of course this ontological view is an extreme position that may be controverted by those who do not subscribe to the existential approach to human existence and creativity. However, it is very significant to understand the nature of artistic creativity and the function of art.

At the very outset it is to be accepted that Sartre's theory of art is not a comprehensive one. Despite emphasizing the real meaning of creativity, it ignores other aspects of art and the factors that give birth to a work of art. Sartre has seldom dealt with the technical constituents of art. His main concern has been the very spirit of art and not those extrinsic elements that give artistic form to a product of human creativity. In order to understand the dimensions ignored by Sartre one can refer to more technical theories of art that emphasize an inseparable relation between art form and its content, and the craftsmanship that makes a product art. In this respect Sartre's theory of art lacks a very significant aspect. Nevertheless Sartre has succeeded to a large extent to unfold the mystery of man's artistic creativity.

In order to understand Sartre's theory of art one has to fall back on his ontological analysis of human psyche. Sartre's
interest in the nature of imagination and its role in human life and art has been dominant from the beginning of his philosophical career. His two works on imagination, one belongs to his early phase and the other to his latter phase, provide a secure ground for his theory of art.

Sartre’s distinction between being-in-itself and being-for-itself is pertinent to the understanding of his conception of imagination. Being-in-itself is pure being, filled to the full with no room for nothingness. It cannot become what it is not. On the other hand being-for-itself, which is human existence, contains nothingness and freedom within itself. It is at the same time being-in-the-world. Other beings also exist in the world, but as they are not aware of being-in-the-world, they have no consciousness of their being. It is only human existence that has consciousness, which enables it to confront the world, to communicate with it, to give a meaning to it and to recreate it. For Sartre the external world acquires meaning only in terms of human consciousness that projects itself towards it. It is not something given, but it is something to be attained. In the words of Sartre, consciousness exists in terms of the given; this does not mean that the given conditions constitute consciousness. Consciousness is something that is pure and negates what is given. Consciousness is itself nothing; it is freedom to
negate. Human reality is consciousness; it enjoys full freedom in its process from disengagement to engagement, which it never attains. This unattainability of what is aimed at is marred by the creative process, i.e. unceasing and ever incomplete. If creativity attains its end it is finished. But creativity is a process that is never complete; it is unceasing effort to become what it is not. And possibilities that can be brought into existence are immense and ultimate. In this process man chooses himself, i.e. he creates himself. He does not merely receive the external world. It is, therefore, that human creativity surpasses perceptual and conceptual consciousness, both of which are receptive and passive to a large extent. Sartre has distinguished between three types of consciousness: viz. perceptual, conceptual and imaginative consciousness. The third one is creative consciousness.

Imaginative consciousness does not receive or form an image of a reality that exists. It is an attempt to create in consciousness what is absent, or is elsewhere, or is nothingness. Sartre says that the image is a new act of consciousness called reflection, in which the attention is turned from the object and is directed to the manner in which the object is projected in consciousness. He holds that the imaginative consciousness becomes reflective. Reflection in classical theories of knowledge and in Marx's theory of epistemology means an act of consciousness that presents or
represents things as they are to the mind. Sartre explains our reflective act in terms of the following four characteristics:

(1). An image itself is consciousness itself not merely a copy of the external world. Things in the external world exist in space and time. Image is beyond space and time and it is consciousness. He holds that object is not in consciousness. It is consciousness itself.

(2). An image indicates a relation of consciousness to the object, hence it is not identical with or a copy of a thing which it refers to.

(3). It is a sort of quasi-observation. In perception the object enters in one's consciousness. In conception one can abstract the concrete essence of a thing. The object of the image neither exists in the world nor can it be conceived as an essence. It is entirely certain and concrete.

(4). No external criteria can be assigned to imaginative consciousness but it posits its object as nothing, for it is a creation of human consciousness, i.e. what human consciousness wants a thing to be. Hence it is always non-existent, absent, existing elsewhere and self-negation. This is spontaneous and transversal in nature. It is not knowledge. It is a diffused light which consciousness realises for itself.
All the above mentioned four characteristics of image, the basis and means of creative art, distinguish and separate it from the world of being-in-itself. However, Sartre holds that there is no cleavage between the world of images and the world of objects, for the real and imaginary are composed of the same stuff. It is only the attitude of consciousness which defines the imaginary and the real world. And it is this attitude of consciousness which is responsible for the creation of every authentic work of art. For Sartre to objectify mental image is to create its surroundings. These surroundings are not existent but are imagined as they ought to be. It is human consciousness which gives a peculiar meaning to an image. An image is, therefore, something that is created by human consciousness.

Sartre holds that the real nature of consciousness can be revealed only when phenomenological method is applied to it. But this method confronts us with the transcendental consciousness. An image is, therefore, transcendence. A thing is imagined to be what it is not. Sartre emphasizes that an act of consciousness is the reverse of the act of reality; it must have the possibility of positing an hypothesis of unreality. The imaginary object can be posited either as no-existent or as absent or as not posited as existing or as existing elsewhere. It projects a "certain point of view."

Sartre holds that this certain point of view indicate being-in-the-world. It is a particular situation in the world which motivates consciousness for the construction of any unreal object. He holds that imaginative consciousness must be free from the specific reality. But it is to be defined in terms of being in a particular historic situation. Every historic situation creates its own image. That is why the image of a particular age is different from the images of other eras.

In Sartre's view art is an activity that creates through images an illusion. In this respect Sartre's theory of art is not a theory that regards art as the mere reflection of an age, nor is it confined to the spirit of a particular age, but in his view art transcends all ages. It is this characteristic of art that bestows upon its beauty, which cannot be experienced through conception or perception, for it is out of the world. He maintains that an artist constructs a material analogue that everyone can grasp. The imaginary can not be realized or objectified. It always remains an unreal synthetic whole. Its beauty can not be analysed. It attains a new meaning in every age, for it is determined by the human attitude in every age. It is an unreal object or in other words an object that human consciousness wishes to create. It is this aspect of the work of art that gives us aesthetic enjoyment. The unreality or illusory character of a work of art is the source of aesthetic enjoyment.
Therefore, the aesthetic value of a work of art is something that transcends what it depicts.

In all his analysis and estimation of various works of art in the forms of poetry, painting, drama, fiction, sculpture etc. Sartre maintains that it is the creation of unreality, i.e. what is not, that inspires us. This dimension of a work of art makes it valuable and significant for us. In short, Sartre maintains that a work of art is an attempt to create a world that does not exist still. However, this creation is always in a specific historical situation.

The fundamental mode of human existence, in Sartre's view, is being-in-the-world that requires consciousness of man's historicity, facticity and finitude. Being-in-the-world means to be in communication with other beings existing in a particular historic situation in the world. This is possible only when one does not fall down from his state of human existence into the day-to-day-being which Heidegger described as the fallen state of man. In order to become authentic one has to face one's historic situation and his ultimate end, i.e. death. Being-into-death inspires dread in man, from which he seeks to escape. Human existence becomes inauthentic when it seeks to escape from death, i.e. nothingness. Authenticity of human existence implies facing nothingness. Art, i.e. creation of nothingness, is an attempt to posit itself in the face of nothingness. Hence art is always an expression of authentic
human existence. Inauthenticity and art are incompatible.

According to this view of art there are certain factors that are essential to art, which, in the view of Sartre, are commitment and engagement. Sartre has written much about engaged literature. The engaged literature is committed to human fate and destiny in a particular historic age. As human existence creates itself, its own values and meanings as well as its environment, it has also to create a world that is conducive to all these. Sartre's view of art has overtones of social and political commitments, which means that the main function of art is to create meaning in human life and society and to fight against all those factors which make it meaningless. Sartre's view that world is absurd implies that it is human existence only which can bestow meaning upon it. This meaning is conferred upon the world through man's creativity, which is man's artistic activity.

A concrete example of how art creates an unreality is provided by Sartre himself in his biography of Jean Genet. The outcast, the evil one, the thief, the murderer, the clown and the knight errant, who spent first thirty years of his life in the European underworld, undergoes a metamorphosis in Sartre's work, "SAINT GENET", and emerges as an aesthete and a writer. He is an incarnation of St. Genetus, known in French as Genest, or Genêt, the Roman actor and martyr and the patron saint of actors. What Sartre aims at in writing
the biography of Jean Genet is to depict the brutality, betrayal and absurdity of the world that transformed a genius, a humanist and a saint into a criminal. Genet had to create himself anew and to transcend the man that was made a thief by the world. What is unreal and evil in Jean Genet, in the view of Sartre, is marked by his escape from his own self, resulting in his fall into day-to-day-being. And what is real and good in Jean Genet is his act of freely choosing and creating himself. Jean Genet was not a saint in any sense of the word, but the saint created by Sartre is actually the result of an exercise in myth-making, in creating an illusion. All the constituent elements of artistic creativity, viz. historicity, commitment, authenticity and freedom, are at play in the creation of the image of Jean Genet by Sartre.

Jean Genet is a real man of flesh and bone, born a foundling and raised in reformatories and prisons, and finally emerging as one of the great contemporary writers of France. Sartre's account of his life, Saint Genet, is an unreality, but more real than the real one. Though this work of Sartre is not a work of fiction, yet Sartre created such an image of the real man with unprecedented artistic skill and insight into human existence and psyche that the real Genet receded into the background and the stage of action was occupied by his image, which is his being-for-itself that transcends what he actually is.
Saint Genet is a successful attempt to concretize the fundamental modes of human existence, conceived philosophically, and to substantiate the notions evolved by Sartre in developing an existential psycho-analysis. It is a work of art committed to human existence as well as a piece of literary criticism of the highest order. This work of Sartre is, therefore, significant for understanding his theory of art. It provides an example how to apply the basic principles of Sartre's theory to the creative personality of a writer and his works.

Taking into consideration various aspects of Sartre's theory of art, it may be concluded that despite being one-sided to a large extent it is relevant to our age. It is also applicable to the understanding of various works of arts in different forms produced in various ages. In Sartre's view a work of art acquired meaning with reference to a particular historic situation in which man is placed. But at the same time a work of art transcends all ages, for it creates an unreality that has to be realized in the world to make human existence valuable and meaningful.

Sartre's view of art and literature is the product of an age which is dominated by political upheavals and ideological conflicts. Sartre's commitments are well known but, what makes his theory of art universal is his emphasis on human freedom, creativity and authenticity. His views have been criticised vehemently by both Marxists and anti-Marxists,
though his theory of engaged literature and committed art is closer to Marxist theory of art. All criticism of Sartre's theory of art is actually directed against his emphasis on individual freedom. In Sartre's view art is the most authentic expression of man's commitment to freedom. Despite all the claims that are made by our contemporary world with regard to human rights and freedom, it is human freedom that is being methodically denied to man. Sartre asserts man's right to freedom in his philosophy and theory of art emphatically. It is this aspect of his theory of art which makes him relevant not only to our age but also to all creative and artistic activity.