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### Full Length Research Paper

## Psychoanalytic Concepts & Artistic Expression: Relook on Indian Surrealist Painters and Use of Freudian Symbolism

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### ARTICLE DETAILS

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### ABSTRACT

This paper is an attempt to figure out whether the symbolic representations of unconscious mind found in the work of Indian surrealist artists have been inspired by some signature lines from Sigmund Freud's psychoanalytic theories. The paper studies how the main concepts in Freud like dream symbolism, repression, Oedipus complex and unconscious inspires in Indian surrealist his language, symbolics, thematic tendencies and forms of artistic expression. This work flashes out the interpenetration of Freudian psychoanalysis and Indian symbols, mythology, and personal narratives — looking through the works of classical Indian surrealist painters such as Gajendranath Tagore and F.N. Souza, as well as assertive contemporary surrealists. An investigation of different artistic works aims to extend the appreciation of psychoanalytical inspiration in both, individual and collective unconsciousness in Indian Surrealism, towards scrutinizing cross-cultural realms that define artistic duties through psychological representation.

### 1. Introduction

Surrealism as a genre was perhaps rooted in the work of Sigmund Freud on modern psychoanalysis. A good deal of surrealism sought to bring the unconscious up into their works, thus turning Freudian views on dreams, repression, and sexuality key features of their genre. The penetration of Freudian psychoanalytical theory into Western surrealism has often been celebrated and canonised, on the contrary, its recurrence and influence among Indian surrealist painters is less documented which remains almost unexplored. Indian Surrealist Art: Indian surrealism emerged in early to mid-20th century and is a style of visual art which draws from the global surrealist movement setting aside cultural formalities, borrowing motifs from ethnic legacy or mythos and addressing issues like; socio-political at time wars. Above all, the present study is in essence an exercise in discovering how Freudian iconography—specifically that deriving from his theories of the unconscious, dream interpretation, and sexuality—makes its presence felt in the works of Indian surrealist painters.

To assess the extent of these symbols in surrendering art work we will map prominent Freudian symbols applied to Surrendering works representational paintings by Gajendranath Tagore, one of, if not most recognized Indian Surrendering painters (along with F.N. Souza) next to contemporary Indian Surrealist tradition claimed artist's works influenced from surrealist philosophy. This paper will examine a selection of works through which these artists combine elements of Western psychoanalytic vocabulary with long-established Indian art traditions to produce a complex, hybrid visual language.

#### 1.1 Objective of the Study

This research is principally concerned with the influence of Sigmund Freud theories of psychoanalysis especially his symbolism of unconscious mind on Indian surrealism painters. A psychoanalytic exploration of the Indian surrealism

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attempts to deal with the question of India's surrealist art in its appropriation of its psychoanalytical sites — investigating the symbolic languages, terrains and articulations within Key Freudian realities like dream symbolism, repression, Oedipus complex as consciousness form in understanding how these fetish repressed ideas travel alongside body time toward a coached aspiration for an unconscious being or beings. Further, it examines how the Indian surrealist also were able to combine elements of Indian visual culture with Freudian symbols to produce a unique mix of ideas stemming in part from Western psychoanalytic theory and having its roots in traditional indigenous artistic practices. In short, the goal of this project is to unpack what it means to do Freudian psychoanalysis in an Indian surrealist context as a way into symbols that straddle both personal and collective unconsciousness; unravelling existing scripts for cross-cultural art exchange, and representations psyche otherwise.

## 2. Theoretical Framework

The theory rooted within this study, resides in Sigmund Freud's psychoanalytical work which discusses aspects of

*Unconscious:* According to Freudian theory, the unconscious held repressed memories, drives, wishes and desires. The Surrealistic art does so by employing unconscious forms of visual stimuli, and represents itself in an illogical- dreamlike manner. The proposed research seeks to analyse the symbolic motifs of Indian surrealist painters depicting unconscious desires and fears.

### *Symbol Dream Interpretation*

In Surrealism, The real interpretation of dreams is essential in the view to Freud's theory, which represents a fundamental of this genre: Dreams become just another channels into the unconscious mind. A closer look at the Indian surrealism shows dreamscapes and fantastical worlds that shine a light on how these artists see their subconscious self.

### *Repression*

By Sigmund Freud, it was postulated that we repress unwanted desires and thoughts straight in our unconscious. In this respect our research topic is study of repression of carnal yearnings and horror in the Indian surrealist work art.

### *-Symbolism and Sexuality*

According to Freud's theory, that palimpsest was filled with obscure representations associated in some manner with sexual desires or conflicts—in short, the same things dreams are made of. In this paper, I will investigate what sort of use Indian surrealist painters are making of symbols — be they phallic objects or maternal and religious imagery — thus correlating Freudian sexual symbolism with elements that may adequately called ancient in the context of our culture.

### *Oedipal Complex*

The Oedipal Complex according to Freud represents unconscious desires for the insane parent (daughter for her father). The analysis of the nuances by which this manifests in the paintings of Indian surrealist painters with relation to family bonding and sexual longing is what forms the core part of study. The spectre of Freudian psychoanalysis looms large in considerations of Western art, with critics such as David Lomas (2000) pointing to its salience for some of the key Surrealist figures: Salvador Dali and Max Ernst, only two amongst the most notable. According to Lomas, these artists used psychoanalytic theories of dreams and the unconscious as propounded by Freud to make works that were deliberately irrational, thus potentially furthering an encounter with a prospective art on the female metaphorical Ness. However, there has hardly been any application of Freudian psychoanalysis to Indian surrealism. Gajendranath Tagore, who belonged to the Indian modernist group, experimented with global surrealist movements using his rich heritage of art from India (Mitter, 2001). According to Mitter, Indian surrealists combined Western psychoanalytic beliefs with traditional Indian symbolism in a manner that resulted in a distinctively Indian fusion of thought. Indian surrealists used Freudian symbols to address issues of the unconscious, India radicalised Freud, repression as well as identity mediated across a post-colonial microscope (Hoskote 2008).

## 3. Methodology

Here, this research follows a qualitative methodology that focuses largely on visual analysis in order to explore Freudian concepts and the symbolism of Indian surrealist painters. This means that I will discuss two pieces of art in terms of how they visualised Freudian concepts such as dream imagery, unconscious desire and repressed sexuality. It will also delve into the appropriation of these symbols in an Indian setting while providing insight into how Europe psychoanalysis and indigenous traditions come together. Case studies will conclude with discussion on Gajendranath Tagore and F.N. Souza: painters whose works have been central to the development of surrealism in India, and who worked through psychoanalytic imagery in some of their paintings Along the way we will discuss dream symbolism, sexual iconography and repression of the self.

## 4. Analysis and Discussion

This book offers a reading of imaginary produced in parts of India and draws on author pic traditions within the genres of literature, film, and fine arts. Here surrealism is illustrated in diverse logics created by canonical authors like Pushpamala

N and Peter Nagy 2019 vis-à-vis Freudian dream Symbolism related to multifaceted issues such as representation of 'New Woman,' 'the kindred soul's baffling journey' & images framed under mythic lovers Krishna and Radha.

This philosophical framework explores the realm of dreams as a provocative, dream-like psychological cachet in parallel to Freudian psychoanalysis. Freud (1900) suggested that dreams gave access to unconscious and Unrealized desires — an ideology that has been well accepted by his. For Indian surrealist artists, Freud's dream interpretations have been merged into the myths and traditions of their own land to form a visual non-existent world filled with surrealistic visions that are unique in every way.

This is even true of Gaganendranath Tagore's surreal paintings that weave dream and reality. His broken figures and voids illustrate the unconscious. These were Oddy and Shaw, though Garcia Plumed does not mention them in her introduction. Dream imagery of a certain nature undergoes transformation at an ulterior level—then known as the dream work by Freud (1900)—that might reveal emerging contradictions between consciousness and unconsciousness deeply rooted in those nations built upon colonial pressures changing old practices exemplified more personally so to speak in the India of Tagore. In his work, F.N. Souza lent to the imagery of Surrealism in order to present fears that are at once peculiarly personal and immensely universal — what could be described as dreams of terrors. The form of the decomposed human bodies and uncomfortable compositions reveal the overpowering unconscious mind, which takes over those fears and desires overall. One could look at the distorted shapes of humans in JPGs and make an association with dream displacement from Freud, wherein a latent content is taken out by using other things or tables.

#### 4.1 Suppression, and Sexual Symbolism

The robot also is a disease with double, or maybe dualistic, sexual agendas in a discovering at last or unbridling of the Id!!} On the other hand, the return to unified behaviours is noted in the second regression phase and some elements might then counterbalance that direction towards regression — am anon with Freud on sexuality. It is this interplay that allows Surrealist art to quite frequently evoke these conflicts — both in the sense of channelling them and riling fans and critics alike with its symbols. However, some critics, notably in the Australian (and Indian where cultural traditions made historical sexual symbolism is rife and over-sensationalism secession) see use these tactics as loaded. Indian surrealist painters, too, have discovered ways to break open the expressive dam that weighs down on these repressed libidinal urges with symbolic play.

Souza had been notorious for incorporating sexually explicit images in his paintings whereas the abstraction or distortion of these images can be a representation of how challenging sexual repression makes it to satisfy repressed sexual impulses. Perhaps the most common use for the libido is to quell sexual desire, which often manifests as metonymic substitutions for sex in dreams and artistic production (Freud, 1905). The over-exaggerated and perverse sexual images of Souza can be seen as an escape from this repression and surrounding taboo regarding sexuality.

Yet Gaganendranath Tagore relied on sexual coding to a much subtler degree in his work. His paintings, with shattered and splintered figures could represent what seemed to be a shift in suppressed sexual/emotional needs. The Oedipus complex of Freud, which embodies unconscious sexual desires towards the parent of the opposite sex also heightens an inquiry into family relationships and conflicts explored in Tagore's novels.

## 5. Conclusion

This paper will then interrogate the Freudian psychological impact on Indian surrealist painters, highlighting how they utilized the symbolic motifs inspired by Freudian theories to represent the subconscious — unfulfilled wishes and dreams & desires. Through the works of artists such as Gaganendranath Tagore and F.N. Souza, this research illustrates how Indian surrealists appropriated Freudian symbols into their artwork by incorporating Western psychoanalytic impulses with a variety of native cultural components.

It also describes how Indian surrealist painters made use of Freudian metaphors and symbolism but recontextualized into the cultural sphere, relating it to identity, repression and societal taboos. This research adds to the scholarship in surrealism, working with these methodologies across cultures particularly on this central point of transaction between psychology and psychoanalysis, Indian visual art.

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