

# Comparative Study of the Intuition in the Artist and the Psychological Process of Sublimation in the Creation of Artistic Work in Plato and Freud Viewpoints

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**Abstract** Various approaches in the formation of artistic work has created a vast arena of highly key issues in philosophy and psychology areas; the two highly important intuition and sublimation categories are among those concerns. The main topic in this research is creating an artistic pieces and parallel viewpoint and compatibility of the two categories in it and the path it has adopted between the two areas of philosophy and psychology. In the present study, authors search the role of intuition based on Plato's viewpoints, especially in Ion epistle and sublimation in Freud's viewpoint in creation and formation of artistic work and then convergence and unity of these two theorists in two different media with single result in artistic creation. The present research provides an analytical description and data is collected in literature review.

**Keywords** Intuition, Sublimation, Artistic Creation

## 1. Introduction

For a long time , philosophy was trying to disembodied Himself from anything related to medicine and psychology( however did it in other areas too) .In the past, especially in Iran , always tried to keep the philosophy in the realm of first philosophy or ethic ,And sometimes there was talk of pure philosophy. The problem with these approaches is that the diffusion and extension of that philosophy is not updated. In an era where science and technology are central to people's lives All people - what properties and laity - are in anyway involved in scientific and technological world. Although philosophers had refused to accept they are under the influence of other categories, but the twentieth century was wonderful period and One of the events that occurred during this period ,was the promotion of interdisciplinary studies In particular, the convergence of philosophy and other sciences such as psychoanalysis, so that when we look to the French philosopher of the second half of the twentieth century, we see that most of them are involved with

psychoanalytic concepts.

The definition of a work of art may be insufficient for some, but it can be said that art is a tangible manifestation and the purpose of it is human expression. Whether attempt is childish or famous masterpiece represents the internal states the creator.

The history of aesthetic concepts in antiquity is similar to the history of aesthetic theories. Some of them appeared early and remained throughout the antiquity, such as the concept of "Arts." Others such as concepts of "proportion" and "imagination" grew and evolved through the centuries, and numerous other concepts were also similar to modern aesthetic concepts such as "fantasy," "idea," "intuition" etc. that even the ancient words for which have survived in the modern language. From the aspect that it allows emotion and insight to lead the artistic desired goal, art attains the quality of its work from intuition. In poetry, music, painting, and script writing, etc. the development of the subject is at the end submissive to some form of intuitive comprehension. The Greek's understanding of arts was in a manner, that first they created the concept of "Catharsis", which was a principal of "Orphic doctrine", and declared that the effects of the arts include: "purification and joy for humans." They explored imagination, imitation, and teleological idealism in search for a criterion for good art.

Although philosophy and psychoanalysis are two distinct disciplines, but have much in common. Art is a human process, and its product is beauty ,and philosophy has long been attempting to define human and human also is the basis of psychoanalysis, Art is a subject that is dealt with in philosophy and in psychoanalysis.. They both have to do with power of image and its symbolic definition, processes and products and creationism, and history. Exactly similar to those works of art which in addition to images, have to do with dreams, fantasies, day dreams, puns, and psychological symbols, interpretation of imagery is also one of the crucial subjects in the science of psychoanalysis.

In this recent article, The question that authors seek to answer is ,How to create a work of art by an artist, that to answer this question, according to Essentialist notions of

intuition in philosophy of art and Freud's theories of art and aesthetic and his appreciation of art, Was assisted by the philosophy of Plato and Freud and Addressed through a parallel approach to the review process. also author do not aim to make a deductive part by part comparison of the stages of achieving intuition and the process of sublimation from the Platonic and Freudian point of view, the author however, aims to compare the stages of creating a work of art as a result of intuition (in Plato's opinion, in the Ion eistle) and sublimation (in Freud's opinion and his psychoanalysis).

## 2. Intuition and Plato

The background of the philosophical perception in the western school of thinking about art can be searched for in Plato's thoughts. He is the first person in the western philosophy to propose "intuitive identification" and called the path of right knowledge, "intuition". This type of wisdom, in which neither intellectual medium, and nor compatibility or incompatibility can be found, is called "intuition" or "intuitive knowledge" which is a form of knowledge that is free of error and mistake. In his point of view, what is important for the artist is exhilaration and emotion that comes from an emotional eruption, distinct from his or intellect.

In Plato's discussions on the subject of art, what today we call art is categorized as *Techne*. Before we go into the subject of artistic intuition in Plato's ideas, it is crucial to first study the position of the artist and the work of art in Plato's epistemology.

In this section, Plato does not consider better place for work of art than that of *Eikasia*, a stage which is subordinate to *Doxa*<sup>1</sup>, and has to do with Icons. *Eikasia* is a Greek name, which is the lowest level of imagination and phantasm, Relative to surrounding objects has mirror mode and indicates Seizure of power and human understanding of his emotions. However, this view, which is taken from his belief to the world-idea as the origin and the eternal sample, faces doubt in the *Ion* epistle. An epistle that was written prior to the establishment of Plato's academy, which means the primary intellectual period of Plato, and the doubt that in opposition to his opinion about the poet and poem in his "Phaedrus" epistle, and therein, he call the brain a sort of *Mania*, and declares a poet as a frenetic and deuced person.

In *Ion*, what poet writes, is not based on awareness and is not the result of acquired knowledge, it is rather a god given gift, an affair which in both his and Socrates' opinion, is opposed to acquired knowledge. Here, poets create their poems not by technique (*Techne*), but by being inspired by the *Muses*<sup>2</sup>. Therefore, poets are translators for the gods, and the relation between the gods, poets, and the audience, is like a magnet that attracts metal rings to itself. A god that takes the role of magnet, poets who attain the role of metal rings, and the audience that are attracted and influenced by the music of the poetry as the last link in this chain.

For *mimesis*<sup>3</sup> in order to create a work of art there are two methods:

- a. The method in which the nature is imitated: A nature which is itself an imitation of the world – idea.

- b. The method of intuition: In which, the artist uses the world – idea via inspiration and involuntarily.

The first method lacks the gravitational force present in the second method. The artist works with only what is in front of him or her, and the artist almost knows what he or she is doing. In the second method however (Platonic intuition), the artist exists her or his self into a trance in which the soul, before the intelligible world and the world-idea perception, refers to the heavenly memories of forecasted shadows. At this instant, the artist lacks the awareness that is necessary to understand and describe piece, but, in some sort of trance, benefits from heavenly inspirations.(figure no.1)

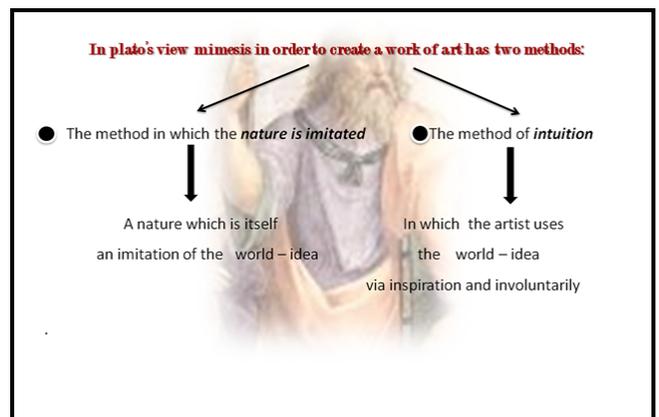


Figure 1 . two methods In Plato's view for mimesis in order to create a work of art

## 3. Sublimation and Fraud

Sigmund Freud (1856 – 1939) father of psychoanalysis, simultaneous with his scientific and practical activities in the field of psychoanalysis, has also paid attention to some highlights in the world of literature and art.

Based on Freud's theory, the human character is constituted of three elements : Id, ego, and super-ego. Id, which is a force, constituted of the collection of primary instincts, follows the pleasure principal. The source of this force is entirely internal and unconscious, and is a collection of disharmonic intrinsic inclinations. This section of the discovery point of view is a source for libido and instinctive desire for "creation."

Ego, which acts based on the principal of reality and which is the same thing identified as common sense. This part of the personality, in order to balance, reduce pressure, and to prevail against culpability, anxiety, and inferiority which as punishment, unconsciously receives from Super-ego, uses defensive mechanisms such as "sublimation".

Super-ego, which is the moral action part of the human, and includes ideals for which he tries.

In his view, sublimation is a defensive mechanism and special form of displacement that prevents of occurrence instinctive actions to its original and lead them to acceptable social behavior. For example: Tendency to the art and literature can be sublimation of shyness mood . he

believed ,sublimation is unsatisfied libido that produces all the arts and literature. In terminology of psychoanalytical terms of Freud, libido is the sexual energy that sometimes is used as sexual passion or passion of life . also that is the origins of life , construction and all the arts and literature and even spirituality .Indeed, libido is the driving force of life and all the people have it. But its amount in different people is variable and in comparison with other , it is stronger in the artists.

Freud relates the three elements above, with three principals of pleasure, reality, and he determines the source artistic creation, to be the sublimated form of desires and the repressed and undone drives. Drives that are present in human's Id, and have three ways of demonstrating themselves:

- a. Success in an instant, crude, and primitive way that has no role in prosperity of the mind.
- b. Suppressing and rejecting the desires against the "principal of reality."
- c. The passage of instant desires such as aggressive and destructive drives on the path to sublimation, and perfection. Based on this process, wise activities and creation of art works is possible.(figure no.2)

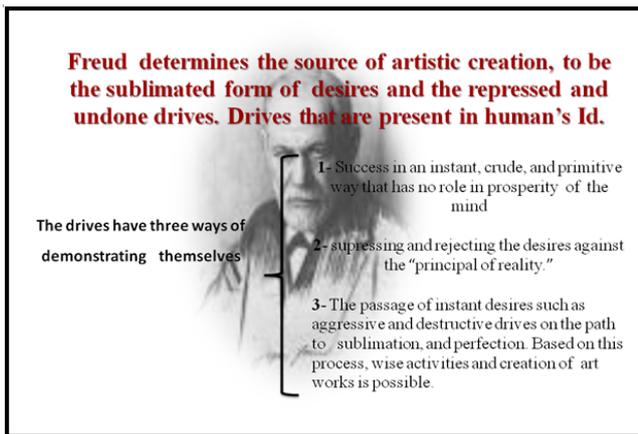


Figure 2 . three ways of drive's demonstrating themselves

#### 4. Conclusions

Pondering in Subject that was discussed, realized that from two different views of the media (Philosophy and psychoanalysis), how the perception of an artist through the cognition, intuition and sublimation Leads to the creation of a work of art. In many studies using quantitative and statistical data to prove a claim is possible, but recent studies have dealt with the humanity and the spiritual qualities factors, we cited only the views because about art, controversial issue ever, has been create a work of art by artist and this Creativity, under what circumstances it done? Why do some artists are imitate only of real nature and some just inspired by nature and the world around, create innovative works that will amaze any art lovers?!

However, the internal states of individuals is much more complex than can be addressed in a study such a short but pondering in Freud's ideas on identification of an artist, and

comparing them with Plato's views, we can deduce that he recognizes the artist passage from the sublimation of repressed desires stage to the creationism stage, effected by 2 things:

- a. The artist's natural talent and mastery the results in genius and is present in his ID.
- b. Skill and technique in details by which the artist creates.

That is while in Plato's theory "intuition" is a form of trance and exiting one's self in which the soul, before the realm of the world-idea, refers to the heavenly memories of forecasted shadows before the rational world and the understanding of the world-idea, because the human soul is in the abstract world and before entering the world, has seen the absolute goodness unveiled. Also, the concept of creating a work of art in Freud's view is equal with the concept of *Techne* in Plato's opinions.

in Freud's opinion, primary desires are the primary cause in creating a work of art, which itself is resulted from libido and (sexual exhilaration that is an instinctive cause full of energy) which has a place in Id, the source of art is libido and when libido is transformed from the absolute sexual and raw lust, it will be trend towards art and literature. Also, in Plato's theory, according to Tatariewicz's opinions in the general argument of inspiration and trance, the main reason is pleasure, joy, exhilaration, and glorifying the past. (figure no.3)

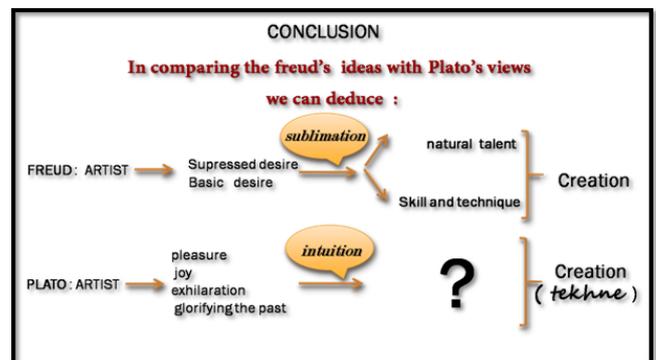


Figure 3 . Comparing The Freud's Ideas With Plato's Views

And finally, in one short study, we arrive at the conclusion that as Socrates in his discussion with Ion could not give convincing answer to the question "does a poet or an artist follow rules and principals while creating artistic works, or are they influenced by inspirations?" Freud also, directly stated that understating the real essence of artistic activity as far as ingenuity and technical skill of the artist is concerned, is outside the psychoanalytic expertise and the quality of ingenuity and innate talent of creationism and the essence of artistic "skill" is exactly like the quality and essence of sublimation process's direction in artist's existence will remain a mystery.

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