

SYMBOLISM IN ART EXPRESSION

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ABSTRACT

Relation of symbols is connected with human being from the very beginning. Ever since man got knowledge, symbols also got a place in his life. He created symbols to reveal and understand his emotional, mysterious feelings, but the form of these symbols varies according to the country, culture and knowledge. The symbols of art are emotive. The meanings of the symbols of art keep on changing because they are related not only to the artist but also to his heart, viewer or listener and he takes meaning on the basis of his ability, intelligence and feelings. There is often uniformity in the symbols of art and religion, but in the symbols of art, where the feeling of joy prevails, in religion, the feeling of faith in the person prevails, hence the importance of contemplation element in the symbols of religion. The artist who creates such symbols reaches closer to the public heart and is successful in creating symbols to express the feelings of the common man. The effect of those symbols is universal. For example, the pole star is the symbol of the rising sun. The rising sun is a symbol of progress.

Keywords: Aestheticism, Expressionism, Depthlessness, Detachment, Desired, Thunderbolt.

Introduction

The main principle of Kiya Symbolism was "realizing the imagination of the painter". Symbolist painters would make their expression effective by making real visual experience dreamlike, using suitable symbolic signs prevalent in ancient, primitive and unpopular styles in their artworks, etc. The basic elements of symbolist painting were imagination, synthesis, symbolism, subjectivity and figurativeness.

Objective of the Study

The purpose of the present study is to study the importance and influence of symbols in the art of expression.

Main Chapter

Relation of symbols is connected with human being from the very beginning. Ever since man got knowledge, symbols also got a place in his life. He created symbols to reveal and understand his emotional, mysterious feelings, but the form of these symbols varies according to the country, culture and knowledge. Symbols are used in various fields like medicine, philosophy, literature, science etc. A symbol hides a wide meaning and feeling like a tree hidden in a seed. The symbol itself does not personify the meaning, it remains in a mysterious form like butter in curd and to get that meaning, the symbol has to be churned like curd. When a word, an artistic sign medium (line, point, tone) etc. is able to express an unexpressed complete meaning, then it is called a symbol. Words, currency, language etc. are all associated with symbols. In Hindi Sahitya Kosh Part One, it has been said about the symbol as follows: "An object representing a subject of another level by a similar form object of another level is a symbol. The symbol of abstract, unrepresentable subject is visible, audible.", does by the subject presented." The symbol gives an audible or visual or a presented being to an unrepresented experience. It gives cosmic

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form to the supernatural. Nature or comprehensive form by its symbolic form is called a symbol. Apart from Indian scholars, western scholars have also discussed this topic in detail. In which discussion was done on the basis of philosophical, psycho- scientific, sociological, aesthetic etc.#

There is a difference in the sense of experience and knowledge received by a symbol, because any visible object or experience has the same experience knowledge, but the meaning transmitted by the symbols is different on the basis of their power, knowledge, ability and power of reception. Accepted in different form and quantity. Often it also happens that the viewer does not accept the intended meaning of the artist in the depiction of the symbol, but accepts a different meaning. Therefore, Whitehead is of the opinion that in the creation of symbols, the relation between the artist and the viewer, the mood of the viewer and its user, the state of feeling in which the symbol is created and the part related to it that takes its meaning, etc. All have to be considered. Is. That is, Whitehead has proved that human life and the world are naturally full of symbols by considering the entire 'object' of creation as a symbol. Dala has accepted object and perception as its elemental medium and externality and alambana are related to the experience- side of the symbol. Perception is the main among them.

Langer is of the opinion that the human brain does not only receive the received experiences, but the brain also acts as a 'transformer' in the creation of symbols. The human mind creates symbols in order to express its feelings.

Symbols similar to philosophical thought were also discussed on the basis of socio-science, Jan F. Merck has a prominent place in this ideology. According to Marke, all studies done from philosophical, psychological and aesthetic point of view are incomplete without sociological study. According to M, symbols are functional in two forms. First, those symbols which create a feeling of joy in our consciousness and activate our emotions. These are often symbols related to art, which are associated with the sentiments of the heart of the artist and those who are interested in art, they have knowledge of cultural and social forms of different levels and development. Hunger and work spirit of a person have a prominent place in the basic and intense emotions of a human being. These symbols related to hunger and work affect many areas of a person's life, similar to art, it is accepted on sociological grounds. is done. In the second type, there are neutral symbols used in works like science, mathematics etc. In this way, symbols have a prominent place in almost all areas of life and equally in science, art etc. In the absence of symbol creation, development of human civilization and culture seems to be impossible due to lack of completeness of understanding.

If a present is expressed from a previously experienced unrepresentable, then it is called a symbol. One of the main ideas of psycho- scientists in this context is that when a person expresses in pseudo or latent form the repressed desires of the unconscious mind that are not recognized in the society, then it takes the form of symbols and often the symbols are makeup-oriented. Freud elaborated on dream symbols and said that a person's repressed desires, frustrations and various secrets of his inner self are symbolized by dream symbols which arise from sexual feelings and object aversion. But Freud's statement does not seem appropriate because apart from libido, there are many desires, aspirations and lusts in a person's mind. In relation to art, Freud's dream symbols get transformed because dreams originate in the unconscious and when we create those symbols on the basis of memory, it is possible through our conscious action. That's why this creation of art seems supernatural.

While expressing his thoughts in the interpretation of the symbol, Yug said that along with the repressed desires of the human mind, the caste idea of modesty also exists. It is the collective unconscious i.e. impressions and memories associated with family, group, caste etc. stored in the mind for a long time. When a human transforms his behavior into a cultural work by repressing the natural action of his 'sex', then a symbol is created. When a person creates symbols on a social basis by suppressing the personal symbols placed by his personal feeling. So the symbols recognized by the society are used in art. The feelings or other images that a person is not able to express in a form accepted by the society are expressed in the form of dreams, poems, stories or other fine arts. Because through arts the expression of our feelings becomes possible and the feelings expressed in the form of symbols become perfect and praiseworthy by taking the form of any art.

Artistic symbols are created by an artist and not by a normal human being. The artist presents or expresses his feelings by creating symbols for those feelings which he cannot express in a normal way through words, lines, sounds etc. There is a difference in the symbols of art, religion, philosophy and science etc. in this way. Lokmanya Bal Gangadhar Tilak in 'Shrimad Bhagavad Gita Rahasya' has given the derivation of the word Pratik as follows - "Pratik Prati + Ik 'Prati' towards itself, 'Ik' means inclined. When one part of an object is visible first; and Then further there is knowledge of that object, then that

part is called a symbol. Dr. Devraj has expressed his thoughts in the context of a symbol in the context of 'philosophical interpretation of culture' - "The artist has a feeling and for its publication he Searches for such symbols which on the whole can again evoke the same or a similar feeling. When the second experience is not the same as the previous experience, it again searches for other symbols. Thus goes his search for symbols, until he finds symbols equivalent to the precognition.

The symbols of art are emotive. The meanings of the symbols of art keep on changing because they are related not only to the artist but also to his heart, viewer or listener and he takes meaning on the basis of his ability, intelligence and feelings. There is often uniformity in the symbols of art and religion, but in the symbols of art, where the feeling of joy prevails, in religion, the feeling of faith in the person prevails, hence the importance of contemplation element in the symbols of religion. Om, Shiva, Bindu Naad, etc. Are the symbols of Hindu religion.

Therefore, no definite and complete meaning of the symbols of art can be expressed. Some ambiguity remains in the understanding of the meaning of the symbols of the people whose sensitivity is not very intense. The purpose of the symbols of art is not to present any object as it is, in that both the processes of concealment and disclosure of the object work together. Therefore, the idea of Kot Godle Dal Viela seems to be justified that the symbol is not just a 'reproduction'. Dr. Vimal in his book 'Elements of Aesthetics' has presented Shipley's familiar language in the form "It is the medium of transmission of expressions of the art-car. In this way symbolic transmission is the action of the artist which By this the artist presents the equivalent of distant unrepresentables in order to express unbearable realities or overwhelming emotions. Symbols usually appear to have a special meaning. Dr. Vasudev Sharan Agarwal, in his book Indian Art in a View of Symbols, has written in such a way that "what is a symbol cannot be expressed most of all by a symbol. A symbol is the true embodiment of the abstract. The symbol consists of individual forms." Due to its absence, it can reveal all the forms of the model. The one who is least attacked by the embodiment himself is the most representative of the model.

Thus, the symbol is present in every sphere of life. In Indian culture too, there are symbols in innumerable and behind all of them some or the other spirit is present. The incarnation of Gods is the symbol of God's power and on the basis of this feeling, Indian Hinduism, Jainism, Buddhism, idols of deities, pictures, temples, stupas, pillars etc. were created in many forms. A symbol is needed for the revelation of that eternal truth, through which this eternal form of creation is understood.

Symbol is the language by which the spiritual basis can be easily understood. Symbols appear at various places in Indian religion and art, which have a special sense and meaning. Shankh, Chakra, Padma, Vastra etc. are used in abundance. Shiva's trident is the symbol of his triune power. Symbolism is also clearly visible in Greek and Egyptian sculptures. In Christian churches, the huge dome has been adopted as a huge symbol of the sky. In the Jana Puranas, the symbolic symbols of pilgrimage taxes are as follows - Taurus, Gaja, Kapi, Horse, Cronch, Blood Lotus, Swastik, Ardhachandra, Makara, Srivatsa, Garuda, Mahish, Barah, Bhalluk, Vajradanda, Mrig, Aja, Matsya, Kumbh, turtle, blue lotus, conch shell, snake, lion. These symbols do not have special importance from the point of view of artistic beauty, because by excessive repetition, the symbols take a very general form and destroy their expressiveness and expressiveness, and without symbols, expression of subtle beauty seems impossible.

The meaning of the symbols which can be felt by the common man is easily understood. And the effect is also relatively high. The artist who creates such symbols reaches closer to the public heart and is successful in creating symbols to express the feelings of the common man. The effect of those symbols is universal. For example, the pole star is the symbol of the rising sun. The rising sun is a symbol of progress.

In the Indian tricolor flag, saffron is a symbol of sacrifice, bravery, white color purity, and green color prosperity. Ashok Chakra is a symbol of peace. Similarly, while being used in poetry, many similes become stereotyped and take the form of symbols. As Usha is used in the symbol of joy. Neelkamal, Meen, Khanjan etc. are used in the form of praise for the eyes, when they are used, one gets the feeling of beautiful eyes. But there is a difference between symbol and metaphor. Dr. Amba Prasad Suman, while expressing his views in this context in 'Bhasha' Chintan, has written that - "When the lotus personally indicates only the hand or the moon only the face, then the lotus or the moon will be sublimated. When the soul detached from the lotus Many emotional euphemisms will be expressed and water will euphemize the immensity of the formless- nirgun Brahma, then the lotus will be the symbol, eternal development, etc. In such a situation, the lotus will be called a symbol, not a compliment. W.B. Yeats also clarified the difference between symbol and metaphor and wrote that the artist expresses his desired object through the symbol in such a way that it cannot be done by any other object. Symbols are

generated by imagination and their feeling or meaning is taken from inspiration. Metaphorical legislation is wonderful with 'fancy'. Allegorical legislation provides entertainment. While the symbol publishes the supernatural form. Edwin Honey, Melville, Hawthorne and Kafka etc. also discussed in detail in the context of symbols. In Hindi poetry, poets like Sur, Kabi etc. have presented God as husband, lover, father etc. and body as cage, pitcher, fair of the world, penetration and Maya in symbols like thugini, witch etc.

Symbols were used for the development of human active art in prehistoric times. In this, the satisfaction of hunger was the first desire and second was the feeling of fear. Gradually symbols were introduced in rituals etc. In which dance etc. became prevalent. From this, the initial symbolism started in the form of signs, after that geometrical etc. Other forms of art developed.

Prehistoric paintings in India depicted superhuman imaginary figures of unusual form who were considered deities because of their appearance. Similar idols are available in Mirzapur and Panchmarhi etc. The Gummaj of Zigurantis in Mesopotamia of the Indus Valley is a beautiful example of this. Figurative symbols of tree-worship have been marked in the Chambal valley. Which can be compared with Kalpavriksha inscribed on ancient punchmark coins and copper coins and tree forms made on stupas of Sanchi, Bharhut and Amravati. The Swastik symbol has been widely used in Jainism, Buddhism and Hinduism etc. The seal of the Indus Valley also has an inverted swastika. In English it has been used as a cross. The swastika symbol has been inscribed on the five-marked coins and at the feet of the Buddha. Swastik is depicted as a sign of good luck, progress, prosperity, speed, quadrilateral form of the universe spread in all four directions and symbol of four ashrams and varnas etc. At present, it is marked as auspicious and auspicious before worship in auspicious rituals. Trishul and Chakra were also used in ancient times.

Conclusion

Therefore, in modern art, colors and forms are used only in symbolic language, due to which the strangeness is visible in their art. Indian artists are creating new creations with the help of these symbols. These include religious, spiritual, social individual's put.

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