

SALVADOR DALÍ AND SEXUAL ONEIRIC ELEMENTS OF FREUD

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ABSTRACT

The study shows a very well-known Spanish artist who was a coeval of the surrealist movement. He launched the theory on a new form of looking at reality, PCM (Paranoid Critical Method). Dalí was based on his creativity also on the oneiric theories of Sigmund Freud mainly in the interpretation of dreams. In this study are submitted symbolic, mystical and oneiric forms by which Dalí communicated his ideas to the audience. The study used a relevant literature by which it made a connection with the interpretation of symbols, as well as visual examples are always based on his creativity. For the analysis will be taken an artwork to show a fanatic and incredibly loyal attitude that Dalí makes to symbols and to their interpretation relating to the interpretation of dreams that Freud wrote. There will be not a comparative case in order not to provide a wide field of study, but focus only on Dalí's bond with oneiric symbols in a work that looks like a dream confessed into a hypnosis sessions of Freud.

Keywords: Symbols, oneiric elements, sexual impact.

METHODOLOGY

In this brief research on the work of Dalí, the methodology used with to me was efficient was the written literature. About Dalí have written many authors and the most appropriate background to explore by many views is also the theories on which Dalí based his surreal theories. Dalí has never been seen detached from Freudian theories, thereupon I thought to examine just one of his works and to see that Freudian theories were not just a concept, but an applied form which was almost a mirror as if the work was a "patient" and as if Dalí himself was Freud.

INTRODUCTION

Dalí is the best well known Surrealist perhaps in the art history. Dalí deliberately said that "the difference between surrealism and me is that I am a Surrealist". In all creativity of Dalí we may see that he speaks a symbolic language that sometimes is universal and another one becomes "Dalínian". It is natural that the getter may be confounded during the search to understand the work of the artist.

We see into the works of Dalí different elements which do not tally with each other, so that in a work we see symbols such elements that collide with each other and require each a separate explanation. Some elements are translated under oneiric symbolic language, while the other ones under artistic context and some others are related to the mystical world of tarot. Perhaps for this also Dalí said that to understand a surreal work mainly of Dalí, it should be seen in a context where provoked purposefully is the unconscious, the theory of PCM (Paranoid Critical Method) which was written and studied by Dalí himself.



“Some people wanted from me to clarify my critical paranoid method, for which I had written not very clearly in newspapers articles. Today I admit that at the time I did not even know thoroughly what it was. (“The Secret Life of Salvador Dalí, told by himself” (p. 246) - The publishing house Onufri -2000, translated from Spanish into Albanian by Guri Shyti).

But let's see another link that Dalí represents and creates more than the perceptual process that establishes and describes himself into PCM. For this reason, let us study all the elements of a picture of it and see the communication system which is created by Dalí with an eye to communicate with the audience. In this artwork we see the element of pomegranate, which represents the symbol of

fertility, a little honey bee is near the Pomegranate and

Fig. Dream Caused by the Flight of a Bee around a Pomegranate a Second before Awakening (1944)...

below the figure of the woman who symbolizes traditionally the Virgin (why not the birth of a child by the sexual act), we may see the fish, elephant and tigers as well, where one seems to come out of the mouth of another. The bodies appear to have an evolution almost absurd, where from the pomegranate comes out the fish, from the fish comes out the tigers (the sexual instinct which can symbolically express the lust during the act into the work) that attack the woman and the latter seems so quiet (peace after the act Sexual).

If we compare it with Freudian interpretation or hypnotic processes that he made to his patients actually we have a mismatch. In dreams or hypnotic processes that Freud applied to patients, the dreamer or the patient during hypnosis presented unpleasant state, sleepy state or a state between sleep and permanent questions addressed to him created an unpleasant situation filled with anxiety and with state emotional oscillations. This is information that is given to the readers in relevant literature, or basic information on art museums. On the other side we know very well that the elephant's trunk is very long, while into the picture the legs appear longer and it makes the elephant and his trunk to look smaller. At first glance the whole picture represents a state between the dynamic and passive, but in fact there we can feel fairly well the erotic state and the fighting of sexual instincts that Freud touches so many times into his writings and cases. We can see a lying naked woman, who is not positioned in a provocative way, seems somewhat fragile though in aged but around her fling tigers, which showing a rampant state during an oneiric condition. The tigers represent the male lust. Red Fish almost soft is similar to the female vagina; pomegranate shows her fertility as well as honeybee. The elephant with long legs may submit a loyal figure of connectivity or father's female figure. All this analysis creates a link to some extent with the interpretation of symbols and theories of Freud into oneiric translating where Freud always was linking the fussy soul and mind of his patients with downtrodden sexual feelings which harassed the psyche and unconscious and caused to the patient neurosis or incomprehensible traumatic conditions, but basically they were related to the downtrodden sexual needs.

At the work Human Sexual Life written by Sigmund Freud (publishing house “Fan Noli” Tirana, 1997, translated from German into Albanian by Rexhep Hida, Chapter 2. Developing libido and sexual body, pp. 87-88) he says, “The fact of the deformed satisfaction's act in

most cases, ultimately ends with a full orgasm and ejection of sexual products makes the activity deformed, no doubt, sexual, regardless of the scope and goals are strange.”

Then Freud goes on to say that: “Since the deformed actions are involved in a normal sexual act as preparatory or reinforcing actions, they basically are not deformed.” (Human Sexual Life written by Sigmund Freud, Publishing house “Fan Noli” Tirana, 1997, translated from German into Albanian by Rexhep Hida, Chapter 2. Developing libido and sexual body, p. 89) If we look at the detail of this work and call on at all these symbols where seems that from the mouth of the fish comes out the tiger and from the mouth of the tiger comes out another tiger. Freud says: “I have not, in fact, nothing against the indulgence by functioning of the organs; I know that the greatest joy is what comes from the functioning of the organs, associated with genital activity (Human Sexual Life written by Sigmund Freud, publishing house “Fan Noli” Tirana, 1997, translated from German into Albanian by Rexhep Hida, Chapter 2. Developing libido and sexual body, p. 91).

In fact throughout his interviews and his writings Dalí said that after reading the interpretation of dreams by Sigmund Freud, he was inspired more by calling even "father" the Freud himself and many of his works will be based precisely on the oneiric interpretation. *Interpretation of Dreams a radical discoveries of my life (Dalí, 1981/1942, p.179).*

Freud said that a dream presents the genitals of men by some symbols, in most of which seem quite clear the basis for comparison. First of all, to the genitals of men in general is important symbolically the same number 3. Emphasizes particular attention and has a great interest a part of the genitals, the phallus, symbolically replaced first, with objects that resemble his shape that is to say long items with waving upwards, such as sticks, umbrellas, poles, canes, etc. Then a part is replaced with items that have similarities with that and have the ability to penetrate inside and to wound that is to say any weapons, knives, daggers, spears, swords, and guns, rifles, pistols and revolvers that resembles the male organ. (Human Sexual Life written by Sigmund Freud Publishing house “Fan Noli”, Tirana, 1997, translated from German into Albanian by Rexhep Hida, chapter 2. The symbolism of the dream p. 38).

All these elements and symbols like elephant’s extended legs, as the gun pointed to a women even the number three where from the fish are coming out two tigers are based on meticulously interpretation of symbols that Freud explained mainly on the book written by him on the interpretation of dreams (mainly based on his experience with patients).

Meanwhile Dalí sometimes supports his creative theory - (symbols) on the surreal images of PCM theory. If we look closely his artwork it doesn’t speak about elements or symbols that create another image from the initial, but images taken together and placed in a certain space and place. By this we come to the conclusion that not every artwork of Dalí can be seen and interpreted by combining the entire attitudes he takes in the entire duration of his vital creativity. Artworks of Dalí are interpreted more in the symbolic and surreal lingual context, the method critically paranoid or on elements of tarot where many of his works are filled and cannot be read and translated differently if for them we not rely on the specified language that Dalí presents into artwork, despite the media he uses to accomplish it. So to some extent we can interpret his symbols and images as we interpret a dream. But Dalí says: “*The secret of my influence was the fact that it was always secret. But I also knew the secret of how to maintain it secret. Gala knew the secret that lay hidden within the mine. Sometimes it creates the impression that my secret was revealed. Error! It was not my secret but of Gala.*” (“The Secret Life of Salvador Dalí, told by himself”, page 247, - the publishing house Onufri -

2000, translated from Spanish into Albanian by Guri Shyti). If we deepen the study results that Dalí had a connection with these mystical elements because his wife was a very good reader of them, thereupon he says that Gala was a true medium because she prognosticated the lifetime of Dalí's father, the suicide of Rene Kreveli and the day of the declaration of war by Germany. Based on the impact that she had into the life of Dalí we may hypothesize and analyze some of his work in mystical terms, in the same way we interpret the tarot cards we may interpret an artwork of Dalí and symbols within it.

Oneiric communicative system of Dalí

Dalí believed that to go beyond surrealism must have profound knowledge of the temporal and spiritual dimension of being, otherwise to paint by the automatic way. There isn't a particular system in the writing or about the way we may see and interpret the artworks of Dalí but we should rely on expressive elements and on symbols used in different mediums that Dalí touches, by gathering these elements and understanding their symbolism. Only in this way we can come closer to the objective perceptual form. The communicative system created by Dalí to transmit his ideas was the symbolic one. Symbols are mainly the oneiric ones, but his works have elements and symbols that go beyond being oneiric and are more mystical being interpreted in symbolic and mystical form which matched with tarot one where the above elements that we use to interpret the work always according to the theories of Freud, sticks, rods in tarot indicate another interpretative form, which does not correspond exactly to the oneiric interpretation although basically the symbols are similar in interpretation.

CONCLUSION

To interpret a work of Dalí we should stop and realize that if this artwork has an oneiric surreal or tarot background or is played with a visual form, which is the PCM. Only in this way we can make a proper assessment to establish a certain form and descriptive analysis on the work. But if we do not define the background that Dalí touches in his works we cannot raise hypothesis and analysis by different angles of assessment. Each work of Dalí has various forms of interpretation, the above example of the work with pomegranates may not coincide with a tarot interpretation whether to take another artwork and will do a comparative analysis, where we would find elements of symbols which would lead us down another symbolic path. Consequently, we would make a symbolic interpretation.

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