

PETAR D. STOJAKOVIC

PHENOMENA  
E S S A Y S

BANJA LUKA, 2018.



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**P H E N O M E N A  
( E S S A Y S )**



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## **Note:**

It is known that the term *phenomenon* refers to something rare and unusual. Essays in this collection also mostly refer to phenomena in the field of both natural and social occurrences which are rare and unusual as well. Because of their meaning (phenomena are rare and unusual occurrences), we encounter phenomena usually in the scientific and artistic creativity. It is because the creativity itself is a phenomenon; its most important characteristic is originality, that is, its uniqueness and unrepeatability. It means it is something only some of us are capable of. When the highest levels of the creativity are considered (such as the appearance of brilliant scientific and artistic works that no one created before), then it can be done by only one individual in a million people, statistically speaking. This criterion was set (a long time ago, before our century) by psychologists F. Galton and L. Terman. Therefore, for doing something like that only few exceptional individuals are capable (brilliant and rare, unusual and able to create original and unrepeatable works that no one created before which change the current order of things in the field of scientific or artistic creativity). Thus they contribute to the development and progress of the whole mankind and its welfare.



## ON ENDURANCE, SUFFERING AND THE SEARCH FOR MEANING

‘The one who seeks meaning in spiritual growth cannot be displeased, because the thing he desires is always in his possession.’

B. Pascale

Humanistic psychologists (G. Allport, A. Maslow, V. Frankl and others) denounced the understanding of Freud’s followers that the one’s problems and development lie in one’s early childhood and drives. They claim that human aspiration to find the meaning is a basic motivational life’s force, not the principle of pleasure and desire for power. V. Frankl believes that the meaning can be found in suffering and pain. His own experience led him to this conclusion as he was in the hell of the concentration camps of Auschwitz and Dachau for three years. He wrote of this painful and tragic experience, where his whole family perished in only nine days, immediately after the war, in his renowned book *Then Why don’t you kill yourself*, 10 million copies of which have been sold. This book also served to initiate a therapeutic school and the Department of logotherapy, that is, a cognitive therapy or meaning-centered counseling. This can be seen both in his published works and in his work at the Department of logotherapy, which he founded at the University of San Diego. He was a professor of psychiatry and neurology at universities in Vienne,

London, Harvard, Cambridge, Pittsburgh, and Dallas. His experience, as well as his practical and theoretical work with students and at different clinics, made him believe that sense can be found in suffering. His own life assured him that one constantly faces suffering and pain (terminal diseases, the death of the beloved, extreme life situations like war horrors, prisons, camps, etc.). The sense of suffering and pain is here also the ultimate chance of making a change in these difficult moments of one's encounter with destiny. Many of us have had this experience. For example, after being cured of a difficult disease, we had a different view of life and we changed. It is as we were reborn. Things that seemed so important before a disease become irrelevant after our healing and things we paid less attention to and considered irrelevant suddenly become rather noticeable and significant to us. Thus, certain suffering and disease made sense to us, we learned something new, we changed and now we have a different perspective of life. As it usually happens in life, the result of our suffering, our personal crisis and disease led to our well-being and enlightenment. We have a new experience and new insight and now we have a different view of ourselves and the world around us. Frankl calls such an experience self-transcendence of one's personal limits, self-winning, and self-outgrowing. He believes that most problems of contemporary men and women come from a life's void. His principle of logotherapy (cognition therapy) deals with the problem of contemporary men and women, pointing out that each of us is individually responsible for finding a meaning of our lives. This is so as a meaning

cannot be given as a recipe since a general meaning does not exist but only a concrete meaning of a particular person in a particular situation and time. Everyone should become aware of their responsibilities and the freedom of choice in all times and actions of their lives no matter of difficult situations they find themselves in. Frankl believes that human beings long for the meaning and that it can be found only in the future. That is why logotherapy mainly focuses on the future, which is not the case with psychoanalysis, which finds roots of problems in our behavior in the past, that is, in one's early childhood. Healing or cognition therapy aims at discovering what is worth living for, which is always in the future. That is why cognition therapy always focuses on finding future objectives and finding the dissonance between the present state and wishes for the future, i.e., between what we are now and what we wish and could be. Here we illustrate this with two short stories how faith, optimism, and quest for meaning can mean a lot. The first story tells of two equally sick men in old age who were given up on by their physicians. One of them accepted it as his destiny and reconciled with the situation. He lost all hopes, soon got worse and died. The other sick man from this story, despite the fact that physicians also gave up on him, still had hope and believed in a miracle and decided not to surrender but to fight for his life, with a hope that a miraculous development is possible in his healing. Although physicians gave up on him, he still had hopes and somehow learned of a remote sacred place with a temple and relics of a saint, where seriously sick people go on pilgrimage and where miracles happen

and diseased people get mystically healed. This man, who was still spirited and still had hopes that something similar can happen to him, no matter how his disease had been serious, decided to visit the holy place and pay tribute to the holy saint's relics and icons despite the fact that he could hardly walk. His mere decision to set off on a far-away journey began the spiritual preparation for the mysterious healing. This journey also tells of his immense faith in the possibility of miracles and miraculous healing.

The second story deals with St. Sava. It tells of him as a young monk at the Holy Mount where he came across two workers preparing stone for building of an edifice so he became interested in the outcome of their work. Workers were pretty distant from one another. Sava decided to approach one of them, greet him and ask what they were building. First, he approached the one who was sweaty, dusty and with a painful expression on his face and told him: "God be with you, craftsman. What are you doing?" Wiping the sweat from his forehead, he replied: "You can see what I am doing. I am toiling! I am carving stone." As he did not get the answer to his question, Sava went to the one who was a bit farther, greeted him and asked the same question. With a delight, he said: "I am building a holy temple". Monk Sava interpreted it this way: The first worker did not know what he was doing and why, so he felt like a slave and a big martyr. The other believed he took part in a heavenly activity, the work of God. He knew what he was doing and why he was doing it and what was the final aim. And both of them worked the same job. They were different regarding the sub-

limity of their motives, regarding the understanding of their work and regarding the aim they aspired to and wished to realize in the future.

In already mentioned book *Then why don't you kill yourself*, Viktor Frankl describes his own experience of three-year long imprisonment in the hardest conditions in the hellish concentration camp of the fascist Germany. Suffering in camps helped many prisoners to realize that not only does life have meaning in the most difficult conditions, but that is important to search for the meaning till the very end of our lives. Their own example showed them that the meaning of life is more significant than life itself and that the sense of human existence is more important than the very existence.

Frankl had an opportunity to learn that people succumb not only in difficult conditions of camp imprisonment but also in everyday life, living in freedom if their lives and freedom are fulfilled with the feeling of nothingness and void. The struggle to survive in a difficult situation of imprisonment helped him develop a credo: unconditional faith and unconditional meaningfulness of life. Life in concentration camps assured him that only those who have an aim and task to fulfill have a chance to survive. Observing the other prisoners in the concentration camps where he was, he could notice that physical exhaustion affected those who lost hope that would survive and reunite with their families no matter of their physical strength. Having lost their hope, they lost the life base, i.e., that they have responsibilities, that it is necessary to have faith and hope, no matter the circumstances. In his book, Frankl tells

that those prisoners who did not lose hope and who believed that freedom would come endured all the hardships. They did not surrender or give up on the hope that they would survive even in the most difficult situations believing in their immense strength to bear suffering and in their capability to outgrow themselves. That is why Frankl says that the way one accepts his destiny and suffering it bears, the way one “takes up their cross”, gives them a limitless number of possibilities to find a deeper meaning of life even in the most challenging situations. Frankl sees the answer to the question of the meaning of suffering in one’s ability to persevere, to be strong and remains brave, dignified and unselfish, not to forget one’s humanity in the most strenuous conditions of self-preserving.

One faces his destiny everywhere, not only in the concentration camps or in a prison, and you are always given a possibility to achieve something by your perseverance and suffering. The Bible gives such examples. The Old Testament witnesses how patriarchs of Israel suffered, Abraham and Isaac, Jacob and Joseph, Moses, Saul and David, each one in their own way. And *The Book of Job* speaks of suffering and pain. According to *The Old Testament*, Israel traditionally believes that God rewards the righteous and punishes the sinners. The facts refute this theory and it is no longer sufficient, and the torment of the just remains a mystery. The writer of *The Book of Job* tried to openly ask this question and to offer an answer in the form of a story. And *The New Testament* stories are full of suffering and misery. Christ’s sacrifice on the cross has become a symbol of suffering and the big-



gest paradigm of coping with and living the greatest life temptations with faith, at the same time carrying a redemptive meaning. Jesus, becoming a man, accepted suffering and his death on the cross exalted him, showing it to his heavenly Father for the salvation of the world. Suffering and pain thus become salutary sacrifice and remedy for the sinful and fallen man. According to Christianity, suffering strengthens our souls. It develops them the way the sculptor chisels his statue out of stone or as a file cones iron. Suffering chisels, forges, develops and our souls achieve strength and beauty. How many strong and sharp blows of a chisel are necessary to make a stone sculpture we admire so much. The same way there is the idea of a statue to be made out of stone, there is the sense of love and meaning in all of us. They just need to be released. However, sometimes our vanity, fear, selfishness and pride are stronger than any stone. That is why we need many painful blows of a chisel to get rid of a stony armor around us, which is our envy, fear, pride and hatred. What pain a chisel creates when we try to be released from an armor of hatred, fear and pride. Our fear and our selfishness do not allow us to open towards others and to allow the other to accept us the way we are. "Suffering purifies us and makes our souls closer to God", writes E. Autexiera in his work *The Secret of Evil*. He adds: "It is the crossroad, where God awaits those who strayed and lost souls to give them the light of faith." Neither philosophers, nor scientists, nor theologians, nor preachers can direct their praying eyes towards God. Milton, the author of *Paradise Lost*, having become blind, wrote, or better to say sang: "In

the night that surrounds me, the light of the Divine Presence shines the more brightly for me. God beholds me with greater tenderness and compassion, because I can see nought but Him.” Baudelaire also found his faith revealing God’s love by a humble acceptance of suffering. He stated:

*Be blessed, oh my God, who givest suffering  
As the only divine remedy for our folly,  
As the highest and purest essence preparing  
The strong in spirit for ecstasies most holy.*

Even Judas suffered and eventually committed suicide because of his immoral deed. That is why the Christian world considers suicide as a shameful and undignified act and the Christian Church condemns it since the Apostles. Suicides are attributed to those who are faithless, weak, susceptible to demonic influence and they are considered the same as murderers. According to R. Petrovic (2004) and to the philosophic doctrine of Stoics (philosophic thought of Antic thinkers of ancient Greece and Rome), suicide is seemingly contradictory to their attitude that it is necessary to bear evil and to be indifferent towards that which comes from the outer world. Taking happiness as the ultimate good, which is achieved in accordance with nature, i.e., with reason and virtue, they took the position of sublimity above all fleeting earthly goods, aiming at attaining spiritual peace of mind. These experienced teachers of perseverance and patience, though, in some cases, let the violent ending of one’s own life as a sacrifice for something (for example for their homeland), or in the case of a difficult and terminable disease. Stoics considered a willing suicide

the greatest proof of the power of human beings to let go one's life by their free will. The way we have to be brave and take the burden of the misery of our existence, we also have to be given the right to terminate insufferable pain and misery. Seneca ( a Roman philosopher who belonged to the group of Stoics and who committed suicide by cutting his veins at the order of the cruel Roman Emperor Nero) presents this choice in a shocking way: "We will encourage no one to endure the overlordship of butchers. We shall rather show that in every kind of slavery, the road of freedom lies open. I will say to the man to whom it befell to have a king shoot arrows at his dear ones. Everywhere you look you find an end to your sufferings. You see that steep drop-off? It leads down to freedom. You see that ocean, that river, that well? Freedom lies at its bottom. You see that short, shriveled, bare tree? Freedom hangs from it.... You ask, what is the path to freedom? Any vein in your body."

Contrary to Stoics, F.M. Dostoyevsky offered strong arguments on the great idea of immortality and its healing power when he said: 'A suicide after the loss of the idea of immortality is inevitable, even necessary for someone who is more than an animal. On the other hand, immortality which as a concept offers an eternal life, binds a man for this earth in a much stronger way. In this, seemingly, there is a contradiction. If there are so many other lives, why should we appreciate the earthly one so much? But it is quite the opposite: only with the faith in one's own immortality a man can realize his true purpose on earth. Without this faith, his bindings to earth disappear. They be-

come thinner and weaker and the loss of meaning of life (even if it presents itself as a form of unconscious sorrow) leads to a certain suicide.’

Ksenija Atanasijević describes Dostoyevsky as ‘the revealer of the abyss of the human soul’ and develops the idea of an unnecessary bond between earthly endurance and suffering with the aim of redemption. It is liberation of the human soul from sin, through cleansing and atonement, which leads to union with God and resurrection. This path is full of earthly suffering which the soul has to endure in order to redeem. Endurance and suffering are the terms that were given so much importance that some philosophers and religious scholars derived their own ethics of endurance and suffering from them. Atanasijević analyzed various studies on endurance and suffering (specially Christ’s doctrine and the doctrine of Stoics) and established her own theory. In his book, *The Philosophy of Solace* (2004), R. Petrović says: ‘In her effort to find meaning in endurance and suffering and create their purest form, Atanasijević first deals with distinction between freedom and non-freedom of personality and then uses this distinction to make a differentiation in nature of endurance and suffering. The suffering of an undeveloped person, that endures evil out of compulsion, out of its own incompleteness or out of fear and imposed obedience, does not have the same importance as ‘a willing self-sacrifice’. It leads to growth of evil and humiliation of the one who agreed to this degradation. Self-conscious personalities, on the other hand, do not agree to extortion by tyrants, they do not allow maltreatment that will suppress their inner

freedom. They do not bend under pressure and they do not accept the beatings.’ With these attitudes, Atanasijević opens a series of questions. Primarily, does every suffering make sense? Does it lead to destruction or salvation? Do the patient suffering and endurance of evil build a heroic spirit? Does neglecting human misdeeds produce the true peace of mind or dullness of perceptibility?

We have already mentioned answers to these questions that Stoics offered. Their persistence in enduring punishments, torture and suffering confirms that they were not just theorists of renunciation but true sages and thinkers. The concept of the sage and the thinker that Stoics glorified was their ideal when it came to self-build, self-realization and self-reflection. For achieving these goals they needed unbreakable and strong nature, primeval strength of character which was reflected in the power of the mind over urges and anger, in knowing that bliss cannot be gained by exterior goods and luxury but only through virtue and aspiration of moral freedom. Still, from Stoics’ attitude certain heroism of suffering originates, a lack of opposing the evil, not the heroism of surpassing misfortunes. Instead of active and energetic fight, they nourished a tendency for moral perfection of a personality, finding happiness in the inner freedom and independence. For keeping this idea of freedom, they needed to cloister before the bursts of harsh external force and achieve complete insensitivity and numbness for everything coming from outside. In her studies of Stoics’ ethics, K. Atanasijević wonders: ‘Should we accept every man’s ill fate as a personal

atonement and be indifferent to negativism? Does a loss of perceptibility for external misfortunes lead to an inevitable numbness?' That is why she says that for a strongly built ethics it is not enough to know insignificance of earthly riches and seclude ourselves from them as Stoics did. We need to reveal the appeal of eternal values of spiritual life and bind our souls to them. According to Atanasijević, the most exemplary form of suffering was preached and practiced by Jesus from Nazareth who, struck by God's wisdom, came to mystical knowledge of greatest truths. A man has the power to accept evil, to set light to it with its reason and thus open his eyes to follow the painful road that a human being must cross. Every man has to do this by himself, surpassing misfortunes by self-esteem and self-reflection. It is not the acknowledgement of superiority of evil or undoing yourself before it. It means overrunning the evil by awareness that evil is a necessary transiency. Without this knowledge of evil and its nature one can hardly deal with it. Only the refined and deified awareness of origins and nature of evil can enable us to fight it in ourselves and others, calming our urges and gaining control over ourselves. Only in this way can a man achieve virtue for accepting the trials of evil more wisely. Only in this way one will not lose perceptibility for human suffering and efforts of the mind to find ways out of despair.

In his books, V. Frankl wrote that, as a doctor, he could see the revival of hope and meaning of life even with incurable and patients with severe illnesses and prisoners in concentration camps. Even in these hardest moments, he was able to help them reach their

inner freedom and thus endure the suffering. Memories of these people's moral strength, that he himself witnessed, helped him deal with his own fate as well. The aggravating circumstance of camp prisoners was that you never knew if you would live to see the dawn. This suspense and its limitless continuance did not give much hope for the future and it slowly broke a man's moral strength. Frankl helped these people to see these conditions of living as a test of their moral strength and spiritual freedom, as he himself did. He tried to raise their spirits by focusing them on goals in the future. He also saw that it was possible to surpass the harsh reality of the torture he was exposed to by accepting it as past and seeing himself with his family, friends and students again. He influenced other prisoners, encouraging them to endure and making them believe that if a man knew what he lived for, he could adapt to almost any kind of life. Only that belief and the vision of future could save him from dying in the camp, broken and nameless. With such attitude towards the circumstances surrounding an individual (which he cannot change), he still has his inner freedom to decide how he feels about these circumstances.

Many prisoners that survived atrocities of camps admitted later that the biblical story about Job helped them not to lose faith and hope. This story tells about the meaning of suffering and endurance. It shows how God rewards the righteous who suffered and never lost faith. According to this Old Testament story, Job was a good and righteous man *who revered God and turned away from evil*. Job was happy, he had many children and many herds as well. Job was a man of God. But

Satan did everything to condemn him. He claimed that people did not serve God because they loved him and that he would prove it by turning away every believer from God if he only let him. Satan claimed that Job revered God because he was getting something in return. He was certain that if Job was tested, he would very quickly turn away from God. God allowed Satan to test Job to see if he was a true believer.

The next day Job lost everything. His herds were stolen by the desert bandits, a great storm destroyed his home and all of his ten children were killed. Still, Job did not sin or say anything bad about God. But Satan did not give up. He thought that Job, although he survived the loss of his children, servants and possessions, he would turn away from God if he got severely ill. God allowed Satan to test Job again by striking him with a grave illness. His whole body became covered with wounds and boils. Everybody was avoiding him. Ill and alone, he lived outside the city. He sat in ashes and scratched his wounds with stone. His wife told him to denounce God. But he was just confused, wondering about reasons for his misery. He cried over his sad destiny, wondering why would God punish him with no reason, him, the righteous one who had done no evil? Even then Job did not lose faith in God, he stayed strong and persistent saying: *'Till I die I will not remove mine integrity from me'*. Job remained faithful to the Creator and Satan's claim that he served God because of selfish reasons was disputed. Job's loyalty enabled God to oppose the insulting Satan's claim. Job showed that he loved God and He rewarded him for his loyalty. He gave him back his health and welfare.



He gave him twice more of everything he had before. Job found meaning and purpose in his unbreakable faith in God.

This Old Testament story tells us that it is possible to keep our inner freedom as a spiritual stand and build the faith in future on it. In his book, V. Frankl claims that prisoners who did not succeed in this broke under aimless and difficult life in camp and that they were physically and spiritually more easily ruined. He noticed a strong bond between a man's spirituality and his courage and hope. In difficult prison conditions man's spiritual wealth decided whether he would live or die. The loss of faith in future broke physical resistance and death came swiftly.

Frankl thought that purpose and happiness in life consisted of devoting yourself to others and not in paying attention to yourself only. He said: 'Like a healthy eye which does not see itself, a man is most fulfilled when he forgets about himself, when he simply devotes to others, to their welfare. By forgetting about himself, a man becomes more sensitive and by giving himself to others more creative'. This chain of thought can be found in Tolstoy's Olenin in *The Cossacks* when he realized that the purpose of life was in living for others, in doing good deeds for others and loving them. One day, in silence and loneliness of forests the Caucasus Mountains, he had an epiphany. As soon as he came back to the village, he gave a horse as a gift to a young Cossack Luka. That is the proof of the writer's belief that a man has to build a better life for others and do everything in his power to ensure their welfare. When an individual reaches this

stadium of the spiritual growth, he establishes peace and harmony between his beliefs and actions. There is no contradiction between his ideals and his way of life. The greatest sacrifices and renouncements do not cause suffering anymore, but pleasure and happiness because of surmounting the obstacles on the road to spiritual development. That is why millions of readers easily found the meaning of life in Tolstoy's works and they succeeded their search for purpose. Tolstoy did the same in his private life. He wrote to Gandhi in India, inspired by his non-violent fight for a better life of all people.

A man is in constant search for his purpose. Thanks to self-transcendence of human life, the will for finding the purpose is the strongest force that drives a man. Today, however, this will is frustrated. Today ill people turn to psychiatrists, complaining about lack of meaning and emptiness of life. People are occupied with questions that used to be asked by people on their death beds in the past. Frankl foresaw material and technical achievements and questioning the meaning of life and its emptiness as a consequence. It means that this worrisome doubt is growing, regardless of the age, situations or social statuses. It is reflected in violence, drug abuse, astonishingly high rate of suicides, especially among young people. These are only some of the symptoms of neurosis today, according to Frankl. In this respect, he specifically criticized western culture obsessed with 'gaining happiness' and material wealth, forgetting about the true meaning of life and thus wiping the boundaries between good and evil. It is no wonder then what misery has struck us (es-

pecially the small countries on the Balkans), great at end of the XX and the beginning of the XXI century. The transition from the last century to the millennium brought great conflicts between people and in themselves, too. Evidence of this was evil that Slavic and other nations were faced with.

Frankl noticed that even writers shared this common nihilistic view and made mistakes accordingly by imposing negative attitude to their readers. It is because a writer, when tortured by the lack of purpose, feels an impulse to fill this void with absurdity. However, Frankl claimed that there was a possibility of another choice and that modern literature did not have to be a symptom of mass neurosis of today, but the cure for society. Writers who suffered through hell of despair and painful emotional crisis can describe their agony and the way they overcame it. It could be a message and a lesson for many young and adult people who suffer from loss of purpose. Not only writers but scientists, sportsmen, politicians and other public people can do the same. Many of them wrote their biographies (A. Schweitzer, N. Tesla, M. Selimović, Tolstoy, F.M. Dostoyevsky, Roosevelt) in which we can find evidence of their painful emotional crises and the way they overcame them, inner conflicts and emptiness of life and finding purpose eventually (for their existence and in people who needed them). They became stronger, healthier and happier people. Writer's honesty about his mental wounds and suffering can help readers with the same problem to surpass their torment and find goals worth living and fighting for. Frankl warned us that a writer should protect readers from

despair and help them heal through reading his books. There are many examples of books which changed or saved readers or even prevented some of them of committing suicide. These books helped them find goals that brought hope and purpose they lost. There are cases of books which helped incarcerated people or the ones sentenced to death find purpose worth fighting for, even in their last moments. Even then, in that last moment, when one discovers his purpose, it helps him realize that his life was not in vain. For instance, in Tolstoy's novel *Death of Ivan Ilyich* we see a fifty-year-old man who suddenly discovers that he is going to die in several days. This man, faced with death, realizes that he has wasted his whole life and by this revelation he has outgrown himself and finally gained ability to find endless purpose of his life.

In Tolstoy's other story (*My Dream*, 1906), the reader can see how the main characters ( a father and his daughter) suffer, how they search for the purpose and contemplate on the moral side of their actions. This story is a proof of the writer's immense responsibility. He has to express freedom of thinking and argumentation for his characters' actions. But this freedom is not what represents the whole story, according to Frankl. Freedom often has a tendency to turn into selfishness if it is not bound by responsibility. Tolstoy fought injustice in his private life and with his writing. We can see that not only in his published books, but in his biography as well. His words: 'I cannot be silent!' (from his essay with the same title), made some very powerful people tremble in Russia then. His characters are, as he himself, focused on something or someone

beyond themselves, on other human beings and goals they need to accomplish. When we read about Tolstoy, Gandhi, Tesla, Saint Sava, Pupin and Marie Curie, we can see that one best fulfills himself when he does not think of himself, when he simply lives for welfare and happiness of other people. By forgetting himself, a man becomes more sensitive, and by giving himself to the others he becomes more creative, according to Frankl. Tolstoy succeeded in that, in his life and his work as well, often going through painful emotional crises. His words that rebelled against the injustice towards the oppressed ('I cannot be silent!') are a cry in which all the suffering in the world is contained. For all the oppressed Tolstoy demanded a better life, not only for the Russian man but for the Russian worker and peasant as well, for all the people in the world. That is why Tolstoy is considered to be the man who searched for and found universal principles of justice. In this aspiration and fight for a better life of others, he reached the heights where peace and harmony between ideals and actions rule. Even the biggest denouncements are no longer considered suffering but pleasure and happiness because of the obstacles one overcame on his road to accomplish his goals and outgrow himself. Tolstoy's life and work are the universe of their own, as they are the proof of a unique creative genius among Russian romancers of XIX century. Tolstoy's work teaches us that in pursuit of better life and in fight for better conditions for everyone, there must be obstacles and emotional crises. However, all this makes sense if one aspires to higher levels of development of both an individual and society. From biographies

of great scientists and artists we can see that they also experienced crises and inner conflicts until they found goals worth living and fighting for. With their lives and their work, they fought for principles of universal justice, peace and welfare of all the people in the world. Books written by great Russian romancers of XIX century (Tolstoy, Gogol, Dostoyevsky, Nekrasov, Gorky, Goncharov, Turgenev, Chekhov and Pushkin) outbalance duration, transiency and oblivion. They speak of the man and his existence, (im)perfection and endless(ness). They support a successful development of both society and an individual. Creativity that shines from these works is not a current state, because it expresses the essence of a lasting man and his general view of himself and the world. Their books offer new answers and original solutions of problems which overrun prejudices and stereotypes and augment our ability for studying and improvement in numerous ways. The great writer of everlasting novels *The Fortress* and *Death and the Dervish*, Meša Selimović, said: 'Books are not the man in whole but thing that is best in him, the man of precious moments. With this man, who does not exist, you can talk, enjoy and you cannot even express your gratitude ... He will receive you eagerly if you come back to him, always ready to start a conversation with you.'

We know that books are the result of a man's spiritual creation and for books of great writers it is said that they are a gift from God and that only some people can write like that. Luckily, it is in human nature to realize potentials and talents that we possess. This need is expressed through man's creative aspiration

which Socrates called daemonion, ‘the inner voice’, which reminds him what to do and what to avoid. Plato called this sublimated energy, which instigates creativity and which ‘makes soul grow wings’, a *spiritual eros* (‘royal lust’), without which no work of art, science or philosophy would exist. A man is born with multiple energies and abilities. The greater the gift, the greater the need for its expression. A man has either an opportunity to recognize and improve these talents or to neglect them. They determine his role in the world because they make him responsible for fulfilling himself and finding the purpose in life. Driven by deepest innate creative impulses and abilities, a man aspires to accomplishment of his talents, which enables him to fulfill his purpose. Plato received not only talents from gods, but the blessing of being the Socrates’ student as well. Great minds and creators always have in mind that a man is obliged not only to create in the world he lives in but to change and improve himself. He asks others and himself, trying to reveal the truth and find purpose of his life.

Socrates was famous for his method of questioning in efforts to reach the truth and purpose of his own existence. His well-known method of asking questions and leading a dialogue is respected even today. He is considered to be the first to ask questions in order to find meaning and gain knowledge about himself and others. He asked questions to reach knowledge, contrary to what people then thought, and to imply his own ignorance and wish to learn and think. He thought that only by asking one could begin the search for meaning and the true knowledge. It is a painful path which is

based on *the common thought* through a dialogue with other people. *The question and the search for meaning* are something a man is born with. They are the essence of the man's existence and they seem natural to him as breathing does. With his method of asking questions and making dialogues and his inductive-deductive cognition, Socrates gained what we call today *Socrates' cunning mind*. By expressing one's seeming ignorance, in the form of the question, he had to convince the other person that they did not know what they actually were certain of knowing. Socrates loved the truth and saw it as supreme beauty and questions were his main means in search for it and the meaning. With his inductive-deductive method of asking questions, Socrates fought against dogma. That is why dogmatists accused him of blasphemy and being a bad influence to the youth. We can say that his love towards the truth led him to his death. He was condemned to drinking the poisonous hemlock. That is why Socrates' death is one of the most beautiful historic events. He had to die to win.

Socrates' case is both painful and educational for an intelligent individual, because it warns and reminds of the curse of choice. It also confirms that the most important thing is the pain of questioning and the suffering in the search for knowledge, meaning and the truth. Reaching the truth is priceless, more precious than any sacrifice made on the road to recognizing it. According to Socrates, the truth must be painful. If a man takes the road to reaching the truth, he has to know how and what questions to ask. Only with the skill of asking questions a man can clear the way



to the true answer. *Asking* meant *thinking, searching for the meaning*, according to Socrates. That is why he is considered to be the first philosopher to start *the search for the meaning*, the search for the purpose of one's own existence and the existence of mankind in general. Plato also studied the truth through dialogues. He too used questions as a means for the dialogue. He led his students to come to an answer through maieutics. The search starts with the question, the question starts the road to the truth and the meaning, according to Plato. Plato used to say that Socrates was obsessed with doubt because of the questions he had. We are born with the question, it was given to us by nature. It imposes itself, it drives us. Socrates himself used to say that he had a strange fate of wandering and doubt, an evil lot that he had to endure to understand that everything that was beautiful had to be painfully earned. Suffering follows every true search, the search for the truth and meaning. The question arises from wonder and the unknown. From wonder comes the question and the knowledge. From doubting the known comes critical analysis. And from a man's conscience of being lost arises the question about himself, said K. Jaspers. He considered, as did Socrates, Plato and Aristotle, the wonder, the question and the need for meaning the source of philosophy. For him, philosophy was a way of wondering. Jaspers thought that wondering meant aspiration towards knowledge, meaning and creation. The question had this function as well, since it was the product of wondering and thinking. To ask means to think. In the basis of wondering there is the question. For Aristotle, wonder-

ing was the beginning of philosophy and for Jaspers it meant aspiration towards knowledge and meaning. E. Fink said that philosophy was nothing else but the question because it was open to a problem and because every answer implied another question. He said that the question as a philosophical problem originated from wondering, which was actually the beginning of philosophy, thinking, the search for meaning. Aristotle also claimed that the beginning of philosophy lied in questions and the search for the meaning.

He said that curiosity and wondering were essential initiators which made a man try to organize his life and the life around him. The first wondering of man about the nature and natural phenomena, that he could not understand, was actually primeval question and the search for meaning. Questions were at first asked about the unknown phenomena in nature and space, such as the existence of Sun, stars, universe and so on. Therefore we can see that the question is in the basis of all the knowledge about oneself. Every adult person pauses before secrets and vastness of space, as he did when he was a child. This curiosity leads us to the question about the purpose of our existence and our fate. The search for the purpose of our existence is an eternal question which is connected to each and every fate and the fate of all the mankind. Every man wants to know himself and his fate. He wants to know who governs it and find answers. There are numerous studies on how it is possible to search for and find the meaning of life. These studies primarily point out that the meaning and happiness in life mean control over our own behavior and events that happen on a daily

basis. It does not mean that we should think that our life depends on some higher power (fate), that we cannot affect. This tells us that everyone has to invest certain efforts and try to answer the question about the meaning of life through his work. Therefore each one of us is individually responsible for finding that meaning because it is not some general recipe for curing an illness, when you can give a universal medicine to each patient for the same injury or illness, infection or inflammation. Because there is no universal meaning but the concrete one, where in a certain situation or a moment each man has to become aware of his responsibility and his choice in every single action, no matter the difficulty of circumstances surrounding him. The meaning of life is something we ourselves create, something unique for each person. Not only adults search for the meaning, children do it too. For a child, it could be an attempt of standing up or the first step or trembling while putting the last cube onto the tall tower that he or she built. While doing that, there is nothing else in the world for the child, he or she does not think of anything else and is capable of forgetting even hunger or thirst because he or she is occupied with the meaning of the current action. For an athletic it is breaking his own record, for a mountaineer it is climbing the highest peak he never reached before, for a writer it is a well-written book, for a plowman it is a good harvest. These are all issues of self-development, self-sufficiency and self-reflection. For each person, there are thousands of such opportunities. A happy and fulfilled life is something each man creates for himself and you cannot copy a recipe for that from others. Psy-

chological studies show that in order to have a happy and fulfilled life one needs to focus on the present and the future, while in psychoanalysis it is not the case. It considers the roots of our problems are in our behavior in the past, in our early childhood. Unlike psychoanalysis, which is focused on the past, positive psychology is focused on the future, the only place where it is possible to find the meaning. That is why Frankl said that one who knew the reason for living was likely to bear the way of living easily, no matter how difficult were the circumstances he found himself in. Indeed, one can find the meaning of life if he thinks of what is to come, that is, if he is focused on the future and the goals he wants to achieve in his future life. When one reaches these levels of spiritual development, he can also reach greater harmony between his beliefs and actions, his ideals and his way of living. Not even the biggest sacrifices or denouncements mean suffering then. Instead they give pleasure and happiness because of the obstacles that one surpassed on his road to spiritual growth and self-sufficiency. Still, this does not mean the end of discussion because in positive psychology there are some phenomena yet unexplained, especially when it comes to moral questions and the relation between good and evil. Today, as before, philosophers, sociologists and psychologists are aware that the more material and technical achievements grow the biggest is the crisis in society. Moral standards are lower and lower from one generation to the other and it is happening fast. Somebody's accident or a tragedy that used to upset us, does not seem so terrible any more. Even bigger tragedy has to happen in order to evoke

our empathy. Psychologists warn us that this ‘pursuit for happiness’ (which is considered to be material wealth in the modern society) will cause many moral break-downs and crises, where boundaries between good and evil will completely disappear. Modern society is obsessed with the question of finding happiness and gaining material wealth. They are losing the gist of the real meaning in life, thus wiping the boundaries between good and evil.

## THE PHNOMENON OF BIRTH ORDER AND ABILITIES

Since ancient times it was pointed out that there had been a connection between certain family variables (the size of the family, factors of inheritance, family atmosphere and its dynamics, the order in which children were born and similar) with the frequent manifestations of talent and creativity. The researches that dealt with variables of the order in which children in one family were born and with the manifestation of talent and creativity of first born children, second born and the youngest children were especially curious. Some modern studies (F. Sulloway: *Born to Rebel* and others) focused more intention to the younger children in a family. Analyzing the bigger number of studies and latest researches on this subject we can state the following:

The stories of younger children who exceeded their older brothers and sisters can be found not just in fairy tales and legends, but in the oldest written testimonies on mankind. In the Bible it is also a frequent subject and the youngest child is always the one who wins and conquers. Many significant Old Testament names were not the first born children. Isaac, Joseph, Moses, David and Solomon, forefathers of Israel, were younger children and they made radical turns in their lives. This type of the younger child, and most often the favorite one, who develops into a strong personality, is best illustrated by the Old Testament story of Joseph. This story, not just clearly and picturesquely, but intentionally, speaks of the position of the favorite

child in a family and the importance of the order of birth of children, it is almost certain that the creators of this story had knowledge we acquire with difficulty nowadays. All the great men: Nikola Tesla, Ruđer Bošković, Mihajlo Pupin, Jovan Cvijić, Meša Selimović, P.P. Njegoš and others are not the first born children in their families. In Njegoš's case this can be traced back more than eight generations in the past. His father Tomo, grandfather Marko, great-grandfather Damjan, his father Stefan, his father Radul, Radul's father Stjepan and Stjepan's father Petar were younger children in their families. However, this phenomenon is frequent in other Slavic people as well. The great Russian writers Tolstoy and Dostoyevsky were also younger children, as well as the brilliant Polish woman Marie Curie. Something similar we have in East and West. R. Tagore, B. Franklin, T.A. Edison, W.A. Mozart, J.J. Rousseau, B. Pascal. T. Wolf, N. Copernicus, Gertrude Stein, Mark Twain and Charles Darwin were also younger children. Darwin was the youngest of brothers and fifth born among six children, such as our Tesla. Darwin was not only the youngest in his family, but also the youngest son of the youngest son, since Darwin's father was also the youngest son of his father. But he was also the youngest child in the whole family. What is more interesting, similar thing can be found on his mother's side of the family as well, because Darwin's mother was also the youngest child, as was her father was in the family of thirteen children. It is the same thing with the mentioned great people, who were born as the youngest children and in families of ten and more of them. The four most

important followers of psychoanalysis (Ana Feud, Karen Horney, Melanie Klein and Helen Deutsch) were the youngest children in their families. The majority of leaders of the French and the Russian revolution, events that shook and changed the world and brought tragedies to millions of people, were younger children. Of many rulers in our previous country, three had the greatest significance in its building and appearance, or both. They were, too, the youngest sons in their families. From the mentioned, we can see that radicalism in the area of political and social revolutions meant violence and great human and material losses. However, radicalism can mean a turn in a personal life and way of thinking with the goal of devoting to some idea from science and creativity generally or devoting to the welfare of others. This is more humane aspect of radicalism. Radicalism in scientific and artistic work means turns in the sense of producing (discovery) of something completely new which can contribute to the development of the whole mankind. This contribution in the area of scientific and artistic work was given by great men, such as Tesla, Andrić, Edison, Selimović, Pupin, Dostoyevsky, Einstein, Tolstoy, Pascal and many others.

The phenomenon of order of birth is taken only as one of the reasons for writing which means that there are many first borns who have also indebted their people or the whole mankind. However, it should be considered that first borns have the advantage at the start: their parents have already invested much in them until other children were born and they are favored in all the cultures according to principles of primogen-



iture. Who has heard of a culture or community where younger children inherit family and other titles? For privileges that the first borns have, younger children have to fight with their own work and efforts in the majority of cases. To gain a better position for themselves, they have to develop some characteristics that are not common for the first borns. All the other children in the family can be thrown over of the throne except the youngest. The youngest does not have a successor but it has many role models to learn from. It gets so much support and help for developing its spiritual strength and talents and it enjoys attention from everybody. It is in no danger of being rejected or neglected, as it happens to the first borns. Younger children are known for 'rebellious' against the current conditions and they often resist elders and authority based on force generally, although they use it themselves. Psychological studies show that younger children are more open for new ideas and more eager to make radical changes in their lives. They make friends more easily and they develop this skill very early. They risk more often and change their minds faster. Thanks to their openness for new ideas and their genetic basis (only rare ones have it and they are often referred to as *God given*), they can become successful scientists, artists, writers, merchants or businessmen and often leaders of state, political, religious and cultural movements with radical turning points.

Psychology investigates in which amount is talent hereditary and in which it is a consequence of influence from the surrounding or practice. Factors from surroundings deserve a special research because they

can be change and made more convenient. If a talent of an individual manifests only in one field, then we can talk of his talent in that field. According to our knowledge so far, we can say that the majority of population is capable of certain creative work. Of course, the simpler the work is and on a lower level, the more numerous is the participation of the population. However, when the greatest inventions who change the usual order of things in certain fields are in question, there is a relatively small number of individuals who are capable of these discoveries. According to some statistical calculations, applied long ago by the English scientist Galton, such brilliant individuals appear only once in the population of a million people. In his longitudinal psychological study, Terman also set 1% of highest results in general intellectual abilities in the entire population as a criterion of determining talent. The opinion that creativity occurs in all ages and in all cultures and fields of human work is also accepted, but there is a difference in its frequency, intensity and kind inside these categories. Some theories explain creativity and talent as consequences of specific conditions outside and inside a personality. Also, it should be considered that creativity and intellectual talent are not completely unicameral terms. More and more contemporary studie show that intellectual talent is not a synonym for creativity. Because reaching extraordinary results in some field demands not just intellectual talent but other features of a personality as well, such as: attitudes, habits, interests, emotions and so on. Only a certain combination of all these features can give creative products. These and similar questions caused interests

and started researches with the aim of finding out more about abilities and features of personalities of creative individuals. Modern studies interest in biological and genetical basis of creativity and talent. How complicated the laws of inheritance are and how difficult for managing, can be seen from the following. It has been calculated that a human being has over 2 100 000 ancestors in only 20 generations. All these ancestors somehow participate in its conception with their factors of inheritance, their genes. If you take a dozen couples of parental features, then it is possible to get over 60 000 different types of descendants and over a million of possible combinations of these features. And since according to laws of genetics not all the hereditary factors manifest immediately because some of them are dominant (and present in the first generation only) and the others are repressed, the combinations of genes and their later development are difficult to control. The whole process is inconvenient because we do not inherit just positive but the negative features as well (serious diseases, such as hemophilia for example). All this becomes more complicated if it is known that the process can be affected by various social factors and conditions of the surrounding as well. Every person is unique and unrepeatable in its biological inheritance (even the identical twins are not completely the same) and differences increase with education and learning through our whole lives. Even if there were two identical persons, in intellectual sense (or some other features), they would still differ in the combination of genes and characteristics in one unique, complete and unrepeatable structure. Therefore, the

personality of man is not a simple sum of its features. That is why the intelligence of two different persons is never the same, not just because of inheritance but because it is combined differently with other features, abilities and characteristics in different personalities, which has different effects even if they were the same. Every characteristic, then, even the intelligence, has its own special and different frame (the connection with other aspects of a personality, such as: motives, attitudes, emotions, habits and so on) in different persons. Highly developed intellectual abilities will not be very useful if the convenient frame of these features is not realized, which means that advanced intellectual features will give matching results if they are supported by other aspects of the personality, especially the uncognitive ones, such as: persistence, motivation, emotional stability, developed sense of obligation and work and so on. It would not be helpful for a student or a pupil with a high intelligence if he did not develop working habits, efficient techniques and styles of studying or if he was not motivated for studying. There lies the answer to the question why some obviously intelligent people do not achieve expected results in studying, working and in life generally. The answer has to be looked for in uncognitive factors, that is, in the quality of these factors combined with intelligence and high intellectual abilities. But this also goes in the opposite direction. That is why we can not only assume but claim that, for instance, a lively disposition affects other characteristics of a personality, such as: procedures and techniques of the intellectual work, the kind of social interaction, interests, persistence, work-

ing habits and so on. We can say that every special characteristic gets its specific determination ('color') in its relation with other abilities and features of the personality, the way it is all 'combined' in one unique and unrepeatable structure we call the personality. That is why the optimal individualization of educational procedures in growth and development of a person is of great significance. Studies showed that inheritance had greater influence in the field of music (in Bach's, Mozart's and Beethoven's family). This was noticed with some scientists as well (Bernoulli, Galilei, Linné, Darwin, Galton and others). The research on abilities and features of personalities of prominent scientists, which, under Terman's leadership, was done by Catharine Cox in 1954 is also interesting. She first dealt with estimating their general intellectual abilities on the basis of their achievements in science and then she studied the development of some of 67 features from her list in these scientists. Generally speaking, brilliant scientists and creators had the following features developed: highly developed general intelligence, motivation, strong character, imagination and originality, memory and ability of reasoning and critical thinking, self-esteem and persistence in work.

## CATHARSIS AND THE CREATIVE WORK

In the majority of dictionaries the term *catharsis* (from Greek *katharsis*) means cleansing the soul from passions and establishing mental peace. This explanation of the word came from Aristotle's teaching about the influence of art on the man. This primarily referred to psychological unburdening, moral transformation and establishing the balance of the soul. Psychoanalysts consider that the term *catharsis* can be used to describe different ways of behavior if there is a strong emotional basis for this. For instance, aggressive behavior (especially *displaced aggression*), but creative one as well, during creating the work (a theatre play with a turbulent plot for example) can be explained by the influence of catharsis. Aristotle used this term to explain emotional state and behavior of the observer of tragedies which were often played in Greek theatres. Watching what the hero goes through, the observer experiences emotions of the hero himself such as: hesitation, doubt, anger, indecisiveness and so on. Experiencing these emotions helps the observer to release his own emotional tensions. He is cleansing his soul from unpleasant emotions that accumulated in him. The observer also experiences aggression and releases it by watching what happens on the stage and reliving it. In some parts of the Balkans it is a tradition for family members to lament and wail for the dead during the funeral. The feeling of such pain is common for people who lost a close person or a family member (mother a child or the other way around, a brother, a sister and so on). Then we can hear comments of the

people attending the funeral who say it is better for them to release their pain and sorrow because of the loss of the beloved person. In Greek tragedies, these scenes were very frequent:

*‘When they brought her dead warrior home, she neither fainted nor cried. Seeing this, her maids said: She has to cry or her heart will burst from pain.’*

To explain the connection between the displaced aggression and catharsis, the following examples are often given. When we are frustrated, the first and the strongest impulse is directed to the source of frustration. When a child sees a candy on the table and wants to take it and his mother prevents this from happening, the child is highly motivated to be aggressive towards the mother. But this behavior is inhibited by the knowledge of punishment if the child does something like that. According to the theory of frustration aggression, the child will displace its aggression and shift the source of frustration to other things and phenomena (it will throw a toy or something similar). Therefore, hostile emotions move to less dangerous targets for releasing the anger and aggression. The most common example of *the displaced aggression* is the one of a worker who is being criticized at work by his boss and who goes home and releases his frustration onto his wife, who then criticizes their child and the child finally hits their dog. According to the theory of frustration aggression, the less the similarity between the object and the aim of the aggression with the real source of frustration, the weaker the displaced aggression and effects of catharsis. According to this theory, when applied in the field of prejudice, it can be foreseen that

when the source of frustration is very strong and we are afraid of it and not able to respond, then the aggression is shifted to a weaker source who becomes a *scapegoat* and who cannot defend himself. There are many examples of such cases through history. At the beginning, few Christians were accused in the Roman Empire for everything bad that was happening. If epidemic, droughts, earthquakes, fires and other catastrophes happened, few Christians were blamed with awful cries: *'Get the Christians and throw them to the lions. They brought us these misfortunes'*. The same thing happened to the Jews in Germany during the World War II. Therefore, the displaced aggression takes place when the aggressive behavior cannot be manifested on the real source of aggression for some reason and the aggression is then manifested on some other person who is not the real source of frustration. These situations are the most common source of national stereotypes and persecutions. Young people showing dissatisfaction, even hostility, toward any kind of authority is partially the consequence of the displaced aggression towards their fathers which they then manifest on their teachers and representatives of social institutions. When we have an amount of aggression which is in discrepancy with the nature of the situation in which it is expressed, we can say that we are dealing with the case of displaced aggression, which can be released through catharsis.

Pointing out the importance of catharsis in artistic creating signifies the connection between the work and the artist himself, since the work becomes a part of his intimate life. If artistic creating is based on collect-



ing and expressing affective potentials that the artist manifests during his life, the artistic work ceases to be a clean intellectual play and it becomes the thing that insures the artist's personal spiritual existence. Beside this, an artistic work can represent multiple liberations from a depressive problematic personal situation. It is a serious effort of the artist to overcome his psychic problem. Through his work, the artist is trying to detach himself from the present dramatic state in order to embrace new life experiences and temptations more easily and more freely. According to Freud, our motives can often come across resistance in the mind of an individual or the society. These states usually begin in dreams, unconscious or semi-conscious states. Psychological mechanisms of dreams contain the following moments: condensation, shifting, dramatization and symbolization. The result of the activity of these mechanisms is the fact that a certain situation or a tendency appears in disguised, transformed or changed contents; that between so called 'obvious' and 'latent' contents there is similarity in affective and instinctive tendencies, but the staging and roles are changed in order to become acceptable for a certain social surrounding. Psychoanalysis tried to point out the ways in which the unconscious functioned in our conscious life and our behavior in whole. It starts from the attitude that an impulse in the conflict with demands of consciousness creates complexes that are partially conscious and partially unconscious. Complexes not only make us sensitive to some experiences, objects and notions, but they evoke latent and repressed tendencies so that our excitement can become exaggerat-

ed and disproportional in relation to its seeming cause. In this over-excited state of mind, man experiences things too intensively and reacts in his imagination or actual behavior more strongly than usually. Our famous theoretician of the creative thinking and its processes, R. Kvaščev, considers that many psychoanalysts see unconscious as complexes and they study unconscious and conscious influences to the creative process mainly through revealing various complexes the creator might express. They think of the aim of the aesthetical analysis as searching for 'the relation' between the artist and his complexes, which are also manifested by the observer of the artistic work. The psychology of dreams enabled the interpretation of dreams as hidden or symbolic signs of unconscious, deeper and latent tendencies in experiences of an individual. This cleared the way to symbolism of contents through which artists express themselves. Possibilities of interpreting contents of some artistic work magnified, especially when psychoanalysts pointed out the difference between personal and primitive or collective (in the sense of evolution) complexes. Personal complexes appeared during an individual development, on personal experiences, because of some trauma or injuries, which distracted an individual from his original and real goal. Therefore, these individual complexes appeared in conflicts with the surroundings, which are inevitable considering our own impulses and asocial or prohibited behavior (for instance Oedipus complex). However, the man freed himself from these conflicts through his development and complexes, which appeared only as over-fixating to the former unsurpassed

phases of the development of our libido. Therefore, in an individual development there is no fatalism of complexes. But it is a different situation with so called primitive or collective complexes (complexes of mankind common for all the members of the human race). It is because they are based, according to Jung, on 'collective unconscious' which is common for the whole mankind and it is passed on through the psychological heritage. This confirms the existence of collective or primitive unconscious (primitive complexes as archetypal content?). It is a fact that all people, from the most primitive to the most developed ones, have common symbols or topics expressed in a mythological or rationalized way, but which direct us to common tendencies, worries and aspirations. Psychoanalysts think that the jealousy of son towards father because of his relationship with mother was not only present in the patriarchal bourgeois society but in all social orders, even the oldest that we consider primitive. That is why this complex is not only personal but the collective one. Psychologists confirmed that Freud's primary theory about symbols being the means to hide unpleasant contents was wrong. In one of his early essays *A Poet and the Fancy* Freud claimed that an artist succeeded to make daydreaming acceptable through two processes. He 'seduces' us with formal aesthetic pleasure, transferred to us via the presentation of 'his fancy'. In other words, an artistic form here serves to hide the real content of the work and to sweeten the bitter ingredients of the pill with the external beauty. Unlike Freud, Jung claimed that symbols revealed, not concealed the message. He claimed that when Freud

talked about 'the façade of the dream', he actually meant not only the dream but its obscurity. Thus, he projected his own inability to interpret the dream to the dream itself. It means that when we say that a dream has a false façade, we actually do not know how to interpret it. This different interpretation of the dream opens our eyes in the matter of similarity between the language of the dream and the language of the artistic work. During the dream, human spirit goes down into deeper layers in which life situations are not described by abstract terms but by symbolic images. 'We should admire the creative imagination the dream can evoke in all of us. From this resident power of the picture language the artist draws his ideas', says Jung.

Thus we came to the topic which tells in what ways psychoanalysis interprets the artistic communication. Kvašček points out that psychoanalysis has tried to solve the problem of the artistic communication and the relation between the creator and the observer of an artistic work in an original way. Psychoanalysts ask: What does the artist pass on to his work? Does he want to announce what he wants to express? How does one express himself artistically and how can the communication between the creator and the observer of the artistic work be accomplished? Psychoanalysis answers these questions: the relation between the creator and the observer can have many meanings. The artist reflects his complexes to his work, as does the observer. This projection is much more important than those conscious connections that originated from some topic or a story. Psychoanalysis can, without any difficulties, show that beside the external participation

in the artistic pleasure there is a latent one, much more active and it originates from liberation from hidden instincts, according to Freud. The artist expresses or releases himself for one reason and the observer for the other. Two individuals project very different emotions simultaneously. The artist feels as though he expressed his inner self and he is right according to psychoanalysts, that is, he liberated it. But he is wrong; he only transferred it to the work. The artist and the observer have their inner worlds, completely closed to the exterior one, but they come in contact because of a coincidence in their knowledge and actions. Finally, the conclusion is that the artistic work does not have the purpose to enrich the observer, but to awake what he carries inside. This attitude denies the possibility of the real development through the artistic experience and that is why this is the weakest side of psychoanalytical studies on the function of the art.

Kvaščev also studied psychoanalytic biographies of artists. He says that psychoanalysts studied biographies of artists with the aim of clarifying the process of creating artistic works intensively. They made an effort to prove that personal complexes of artists affected their choice of motives and symbols in their work. Artistic work has the same function as does the dream for neurotics. They serve as means of liberation from certain complexes and inner conflicts, because the artist dramatizes these conflicts and presents them in the immediate or a transformed form. Psychoanalysts thought that if they became familiar with the artist's psychology, they would find the key to understanding their creativity. Psychoanalysis reveals

narcissistic tendencies in the character of the artist, as well as exhibitionism. Narcissism is the consequence of separating libido from the object it was bound to and his return to the subject. We can assume that instinctive energy and libido go from their subject towards objects and they return to the subject. In aesthetical activity, according to psychoanalysis, this interest goes back to the man who experiences these objects. There is a kind of regression and introversion in this: the man finds in his own thoughts and dreams as much pleasure as he does in his real life, but it is transformed because of our wishes.

However, after all these critical comments to psychoanalytic theory of interpreting the process of creating the artistic work, we can say that psychoanalysis gave an important contribution to studying the creative process. It pointed out the importance of catharsis in the creative process and it connected affective components of creating to the psychic situation of the artist himself. Psychoanalysis enabled better explanation of the choice of topics which brought the literary work closer to the mechanism of the dream. It set light to the role of subconsciousness in literary creativity with the claim that subconsciousness worked through complicated and organized experiences or complexes and thus brought the choice of literary topics and dramas closer to the real life situation of the artist. Psychoanalysis directed out attention to some important moments of creative dynamics with which unconscious or latent contents transformed into conscious ones and thus connected artist's experience with his work.

## THE LIFE OF SUFFERING AND CREATIVITY

Even though it is well known that mankind's prosperity was enabled by talented and creative individuals, the fact that the society was not capable of adjusting to these individuals in one whole millennium is a paradox. Many wondered why this was the case. It is interesting how these talented and creative humans were accepted by average, but greater in number, members of the society through various epochs. Facts from biographies of great scientists and inventors tell us that there are few individuals, no matter which social-economical formation is in question, who marked at least one of the periods in their lives with sacrifice, only to improve the human kind. Still, mankind cannot yet show respect for individual freedoms and differences among people. This characteristic is very much expressed when it comes to a talented, creative and underestimated individual. He is the different one and that is why he is often rejected and punished. In all epochs of mankind's progress, the only way for an individual to be safe was to resemble others. Any exception from the majority meant evil and ended in persecution and usually death. Medieval Inquisition burned thousands of innocent people on the stake just because their opinion differed from the church's. They did not just burn women thought to be witches but the church persecuted any advanced teaching to defend its dogma. The history of science shows us how tragic were lives of the greatest minds of that time (Giordano Bruno was burned alive at the stake), only because they

did not want to renounce their theories.

There are many proofs which illustrate that everything different and unusual is rejected by the majority. We could even say that the society's development was in conspiracy against the human nature and individuality until now, since harmony and security were found in resemblance and deviations brought insecurity and persecution. There are few talented individuals who succeed in surpassing all the obstacles and personal crises and many of those who do not because they live in primitive surroundings. Their tragedy is not only theirs but the tragedy of mankind in general. Think of all the inventions that could have been invented, all the cures that could have been made, all the sonnets and books that could have been written if only they had been supported by the society in whole. We only know and praise great minds who succeeded in their accomplishments (Mozart, Tolstoy, Einstein, Pasteur and others), but think of those who did not accomplish their great works, that could have helped mankind if it had realized their potentials. As an illustration of these facts we will refer to a passage from the novel *The Painted Bird*.

This novel was written by Jerzy Kosinski and it tells us about the fate of a six-year-old boy, whom his parents sent to some distant village during the war to avoid Nazi camps and the certain death. The peasant woman who was supposed to take care of the child soon dies. Child's parents do not know this and the boy does not have the means to make contact with them. All alone, depending on kindness of strangers, but their rudeness and hostility as well, the boy wan-



ders through wartime Poland. He then meets a lonely young man called Lekh, who earns his living by setting traps for wild animals and birds. Lekh has a girlfriend Ludmila, who sometimes visits him. Very often the war in the mountains prevents her from coming, even for weeks. That would make Lekh furious. He would start catching birds and putting them into cages. Usually it would be a raven or a crow. In his boredom and rage, he would mumble something and watch the birds in their cages. Then, as though he remembered something, he would take a bird and bound her legs. He would prepare various paints and start applying them to the bird's breast, head and wings, trying to dry it well so the bird could fly again. The bird would be more colorful than any flowery meadow. According to the boy, the story goes on like this:

*Then he would go into the thick of the forest. There Lekh took out the painted bird and ordered me to hold it in my hand and squeeze it lightly. The bird would begin to twitter and attract a flock of the same species which would fly nervously over our heads. Our prisoner, hearing them, strained toward them, warbling more loudly, its little heart locked in its painted breast, beating violently.*

*When a sufficient number of birds gathered above our heads, Lekh would give me a sign to release the prisoner. It would sour, happy and free, a spot of rainbow against the backdrop of clouds, and then plunge into the waiting brown flock. For an instant the birds were confounded. The painted bird circled from one end of the flock to the other, vainly trying to convince its kin that it was one of them. But, dazzled*

*by its brilliant colors, they flew around it unconvinced. The painted bird would be forced farther and farther away as it zealously tried to enter the ranks of the flock. We saw soon afterwards how one bird after another would peel off in a fierce attack...*

*As soon as it joined the flock a desperate battle began. The changeling was attacked from all sides. Black, red, green, blue feathers began to drop at our feet. The ravens flew amuck in the skies, and suddenly the painted raven plummeted to the fresh-plowed soil. It was still alive, opening its beak and vainly trying to move its wings. Its eyes had been pecked out, and fresh blood streamed over its painted feathers. It made yet another attempt to flutter up from sticky earth, but its strength was gone.<sup>1</sup>*

This passage can only discourage everyone who knows what dignity, individual freedom and diversity mean. The painted bird could be a symbol of the colored or the white skin, different religion and nation, retarded or an advanced but misunderstood individual. He is *the other one*, different from the rest, rejected and punished for that. In 1841 Ralph Waldo Emerson wrote that ‘the society is in the conspiracy against the human nature and individuality because only compatibility is considered a virtue and being different causes rejection’. People are hard on accepting different members of the community and they oppose them, even if these people can contribute much to the society.

But the process of creation does not depend only

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1 Kosinski, Jerzy. 1976. *The Painted Bird*. New York: Grove Press. pp 187-190.

on the conditions provided by the society. It depends mostly on the strength of the individual (his intellectual and emotional potential), especially his emotional states. In ancient times, people noticed the connection between certain mental states and creating. Great philosophers thought that trance and neurosis were not illnesses, but a sign that an individual aspired toward higher levels of development, unlike the rest, and that he wanted to express himself by creating. These states were usual for poets, writers and prophets, but for many scientists as well. Aristotle thought that many mentally disturbed people 'become poets and prophets' and that 'Marco of Syracuse wrote beautiful verses while suffering from neurosis and when he got better, he lost his talent'. Aristotle also noticed that almost all prominent poets, artists and philosophers of his time were melancholic, unstable and weird in some way. They were all mentally sensitive as well, and their inner psychic states and conflicts were tense. These were considered to be the main cause of their impetuosity and the loss of strength. That is the reason for their exhaustion and early death. Ceaseless physical exertion as a consequence of creative aspirations, strong emotions caused by failures and rejection, poverty and constant doubt in their own abilities and purpose, harmful habits and physical weaknesses – all of these put the nervous system on a hard test. It was always thought that brilliant individuals and great artists were not destined for peaceful and easy life, but for suffering and mental pain. Happiness is reserved for the average and well adapted people. Even in ancient times many noticed that 'there was something delirious in each piece

of art'. It was considered that disturbed psyche was a precondition for creativity. This especially referred to epilepsy and depression and was also mentioned in the holy books (Talmud, Bible, Koran), where certain exalted states of mind were described as a stimulus for miracles and miraculous healing.

Analyzing biographies of great people, we can see that the most part of their work was created from turmoil, inner conflict and doubt. Suffering they went through is a proof that they were destined for a hard life, the life of pain and sorrow. Some people even claim that there is no creating without tragedy, unrest and inner conflicts. Everything originates from restlessness, pain and torment. Considering this, we can understand Diderot's words better: 'When nature creates a brilliant individual, she lights up a torch over his head and sees him off to the world, saying: 'Go and be unhappy'. Diderot anticipated this fate of brilliant people who were considered superior because of their genius, but also neurotic. Unlike Freud's classical psychoanalysis, which considered neurosis an illness, new studies show that these states are not diseases but a sign of a more advanced development of an individual, who is trying to exceed the average and surpass the obstacles in his way. These obstacles, inner or external, cause unrest, torment and conflicts.

German psychiatrist Stekel wrote that neurosis was the basis of every progress and that it drove a philosopher to think, an inventor to solve difficult technical problems, a poet to make the greatest creations of the mind. 'Neurosis is a blossom of mankind. Without neurotics we would now be stuck at the alphabet of

sophistication and culture. Ceaseless physical exertion as a consequence of creative aspirations, strong emotions caused by failures and rejection, poverty and the constant doubt in their own abilities and purpose, storms of life full of unexpected changes, harmful habits and physical weaknesses – all of these put nervous system of great men on a hard test’.

In the past, many authors considered suffering to be a necessary condition for creativity because it awoke creative power, while pleasure lulled and dulled them. Dostoyevsky made a cult of suffering and he was the creator of the ideology of suffering and sacrifice. On one occasion, he talked to his friend Solovyov and said: ‘Siberia, hard labor, it is a great happiness for me’. In *Crime and Punishment* he said that ‘*an idea lies in suffering*’.

In his book *A Tragedy of a Genius*, V. Stanojević says that philosophers and creators feel this as well. He says: ‘De Vini called it the magnificence of human suffering. Mises wrote: ‘Nothing makes us great as suffering; the only good thing left of this world is that I sometimes cried’. Heine comforted himself: ‘If my song is not cheerful, at least it kept me from my suffering’. Baudelaire explains the effects of suffering: ‘You gave me mud and I turned into treasure’. Guillaume says: ‘When we cry, does it not mean that we feel our own misery and that we can rise above it?’... Cultural creativity originates from aspirations of the society, first felt, announced and shaped by brilliant people. It has its own time of appearing, which depends on social circumstances. Connected by invisible spiritual threads and fluids to their society and time,

brilliant creators are not only messengers of the new and advanced, in dialectic sense, but its sowers and reapers as well. This is the case in every branch of social activities and with every creator, no matter if he is a founder of social movements or of scientific, philosophical, literary or artistic ones. They all respect the law of causative evolution.

The best example for the phenomenon mentioned above is the ending of the feudal society in XVIII century, announced by Voltaire, Rousseau, Diderot and encyclopedists, and its collapse caused by Mirabeau, Robespierre, Danton and others. Without this historically conditioned ending of one social order all these brilliant makers of the movement would remain anonymous. It is the same with literary and artistic movements such as: Sentimentalism, Romanticism or Realism. This destiny followed all the movements and revolutionists through history.

By showing complexity of psychological processes of cultural creativity, in the aspect of mastering the inner exertion and exterior social interferences as well, Parisian psychiatrists Atom and Dromard brought the following conclusion: 'In an artist, there are simultaneously an inspired madman and a criticising sage: the madman suggests and the sage disposes'. The same authors make their idea more comprehensive by quoting the theory of the famous biologist Charle Richeau on the same topic: 'For creating a brilliant piece of work you need both Don Quixote's and Sancho Panza's soul; Don Quixote's to go ahead, to turn off the treaded paths, to do something different and better than what others do; Sancho Panza's as a sound reason to set light

to the deep originality. Many wise men missed great discoveries and works, they could not realize them on their own because they did not have the courage or the imagination of Don Quixote. Many poor madmen wasted their dreams and chimeras because they did not have sound reason of Sancho Panza'.

It seems that Kazimierz Dabrowski's theory of the development of a talented and creative individual, which takes into account not just intellectual but emotional and moral development as well, gives better emphasis on more versatile observation of the development of creative individuals.

Years of clinical and therapeutical practice led Dabrowski to the idea that the development of a personality (and its abilities and features) cannot be reduced to some average standard, as nomothetic psychologists claimed, using different statistical procedures and standards of the development. Every personality can be explained and better understood only as unique in its biological structure and its behaviour. This attitude brought Dabrowski closer to Allport's idea of notion and structure of a personality and its development, but also to other psychologists of ideographic and humanistic orientation, such as Abraham Maslow and Carl Rogers.

Dabrowski saw the development of each personality as multidimensional and multistage, moving from one stage to another. It can be illustrated by the following example. Love, for instance, can be selfish in a way that the other person is being used as an object for satisfying one's own need or want. On a higher level, love can be unselfish self-sacrifice in order to keep and

enable a better life for others. This relationship is most commonly seen between a mother and a child. Furthermore, fear on a basic level can be primitive and paralyzing as an answer to certain threatening stimuli from the surroundings. But it can also be instigated by one's inner critical view and analysis of one's own actions. In the latter case, moral responsibility for one's own actions is the cause of fear, not some exterior threats.

In both examples mentioned above (love and fear), we can see that behaviour and development start from the lowest levels of egocentrism and finish with the highest – critical analysis of one's own actions and moral responsibility, which leads to the highest levels of the development of altruism.

Therefore, Dabrowski saw the development primarily as enrichment and growth of the inner emotional life, where in the beginning emptiness and simple, primitive reactions prevail – moving toward higher levels of self-consciousness and responsibility for our own actions.

It is known that Jean Piaget's theory of cognitive development mainly directs attention to the cognitive development, while the development of the emotional and inner life is neglected as less important. Unlike this theory, Dabrowski emphasises the importance of the emotional and moral development for the complete development of a creative individual. Dabrowski not only gives a detailed description of this development, but he is trying to find basic mechanisms that run and transform this development from lower to higher sequences of development.

That is why every higher level of development



has different and various structures of a personality and its behaviour as well. Emotional strength is the key factor of the development and it enables dynamisms which lead this development from lower to higher levels, but it also enables continuity of the development in whole.

Levels of that development are hierarchical and multiphase and every higher level represents progress in relation to the previous one. Transformation is reflected in the transition and development of the lowest forms of behavior and emotions to more complexed ones. Dabrowski's studies helped him to conclude that the majority of talented and creative individuals expressed higher levels of empathy, sensitivity and moral responsibility, self-observation, altruism and self-criticising, compared to the general population. During emotional crises, these persons express symptoms of neurosis, such as: the sense of inferiority, strong inner conflicts, the feeling of guilt, fear for their own existence and the existence of others, despair. That is why Dabrowski said that these persons were usually 'positively maladjusted'. In their development, they crossed over the boundaries of the average in their social and emotional life, compared to the majority of population, and thus became aware of their difference (from normality) and suffered pain and torment.

This theory suggests that talented and creative individuals are not destined for a comfortable life, but are in the constant state of inner conflicts and crisis which lead to higher levels of their development. These are the levels on which universal principles of justice and human living are recognized and respected.

## INSPIRATION AND CREATING

In most dictionaries, the word *inspiration* means jubilation, getting incentive, being motivated for doing something. It is the state of creative fervor, the inspiration for creating. In artistic and scientific creativity it is sometimes called the divine inspiration, the divine influence. The inspiration and the state of creative enthusiasm is also used to clarify the term *foolishness for Christ* as accepting the sign from God or mediation between the world of gods and the world of people. The fool for Christ transmits the messages from above and imitates a deity. In medical sense, the inspiration can literally mean breathing in or inhaling air into one's lungs. Later, this word got another meaning and psychological connotation. It meant taking in unusual emotions, moods, thoughts, insinuations, anticipations and everything that awoke the creative spirit. Finding themselves before the enigma of this unusual state, poets used to explain these suggestions with mysticism that came 'from above' and inspired them by 'some higher' power they called divine. All those who were interested in exalted states of consciousness in moments of creation of some scientific or artistic work, noticed that these states of inspiration and fervor were followed by certain emotional states. These unusual states of body and mind of the one creating something new was called by careful observers '*a soul mainly divine*' or '*a mouth that will hail great things*', a mystical term.

These words also refer to our famous writer Petar Kočić and his work, as well as to his fight for liber-

ating his people from long-lasting enslavement. Many discussed inspiration as the exalted state of mind during creation of some scientific or artistic piece of work. Psychologists studied this state and its role in the creative act (in the mere process of creation) of writers, poets, scientists, painters, sculptors and many others in a more detailed way. On creative sparkle in Kočić's writing, Pero Popović, Kočić's fellow countryman told a true and an interesting anecdote. When one night they said good bye to each other, Kočić remained in his cold little room in Vienna, with his head bent down, his hair disheveled, wrapped in some old coat. It seemed as though dark thoughts had caught up with him and he did not notice his spirit leaving him. When Popović came again in the morning, he found Kočić in the same place, motionless, in the same position. As soon as he saw his friend, his face lit up and he was transformed in an instant.

'*Sit and listen*' – he said to Popović, grabbed some scattered papers from his desk and started reading: '*Burning sun – it will singe everything! The sky turned indigo blue...Far away – far around Osmača and Lunjevac the bluish horst appeared...*'

It was the beginning of the short story *The Grave of a Kind Soul*. Popović, the painter, listened to Kočić, who enthusiastically not read but 'as though he was throwing a blazing stream of bitter protest of an infuriated national tribune to some invisible and frightful opponent'.

Another example of Kočić's inspiration in creating his work and his joy in the creating process is his most important work, *The Badger in Trial*, written in

only one night. Kočić, overjoyed, informed his friend Simo Eraković of this with the following words:

*'I wrote it in one night, one night! It is the story about David Štrbac who sues a badger in that miserable country of ours.'* (In Vienna, April 1903)

These words show that Kočić often got inspiration during the night, when everything was silent and when nothing disturbed his imagination and the vision of his homeland; when images of his Zmijanje and Stričići strung before his eyes. Then, his creative sparkle was the brightest and it set light to the road he chose. Kočić actually had a versatile genius (he was a poet, a story-teller, historian, ethnographer and a national tribune). Therefore, the famous claim: *The greater the genius, the more dramatic the living*, can refer to him as well.

There are four phases of the creative process and the creative solution of a problem, that were studied in detail by Gestalt psychologists (school of psychology that studied the creative process). Indeed, the progress in studying, creative thinking and solving the problem (creating scientific and artistic works) is related to *Gestalt theory of learning and creating*. Gestalt psychology is a school of psychology that studied cognitive processes, especially the critical and creative thinking in people. Gestalt psychologists deserved credits for studying such an important field of psychology that was neglected for years. The main field of studying in Gestalt psychology is the creative thinking and the main method of research is the method of problem tasks. The question of laws according to which the creative process takes place is the central subject of

experimental research of Gestalt psychologists. They (Koffka, Köhler, Wertheimer and others) set a problem, task, a problem situation as the main experimental situation in studying the creative and productive thinking. All of their experiments are actually analyses of the process of solving various problem situations. For creating these experimental conditions credit also goes to Gestalt psychologists. Wertheimer is especially famous for trying to answer the following questions in his book *Productive Thinking*: What happens if a man thinks productively? What are important characteristics and processes of the creative thinking?

Gestalt psychologists consider that understanding and solving a certain problem is actually observing a problem situation as a part of a greater picture, a clearer complex. For instance, formula for measuring the surface of the rectangular triangle will be better understood if we observe the triangle as a part of a greater complex, which is the rectangle. Indeed, every rectangular triangle is exactly a half of a bigger shape, that is, the rectangle, whose dimensions are equal to catheti of the rectangular triangle and the diagonal is equal to the hypotenuse. A similar situation can be found in P.P. Njegoš's work. For instance, to analyze the man better, his weaknesses and strengths, Njegoš always studied him as a part of greater surroundings, in his relations to other people. Indeed, if we search through history, man could do little by himself, not just in fighting for his freedom or against natural catastrophes, but when it comes to his personal inspirations and accomplishments as well. That is why Miloš Obilić, a character from Njegoš's most famous work,

is always followed by his two loyal friends, Ivan Kosačić and Milan Toplica. All the problems of man's microcosm Njegoš used to observe in relation to his macrocosm and the other way around. The whole picture will show more details about an individual and details will tell more about the whole picture of a certain event. Therefore, Njegoš was the first to see microcosm and mental macrocosm given in archetypal contents of the collective unconscious and the accumulated experience of ancestors. This can be clearly seen in his two important works. While in *The Mountain Wreath* Njegoš describes the battle between good and evil, justice and injustice, freedom and enslavement on earth, in Little Montenegro, in *The Ray of Microcosm* this battle is led on a wider battlefield, the whole universe as a general principle of the battle between light and darkness, harmony and chaos.

Therefore, according to Gestalt psychologists, an individual who creates a new piece of work needs to observe a problem situation as a part of a greater picture, to widen it with an adequate shape. Creation of a work and solving a problem situation is searching for this adequate shape. According to Gestalt theory, the process of creation and creative solution of the problem undergoes four typical phases. In solving a problem situation, the man has to know elements of this situation first. This can be done through trial and error. As these attempts bring no success, man leaves the activity and chooses what can be seen in the sense of his behavior as quiescence. However, activities are still going on inside his psyche.

The man that is solving his problem situation

thinks about the problem he has been trying to solve. Then he suddenly comes to the solution. It is as though he says: 'Aha, that is it!', and the solution is then being checked and analyzed. This act of observing the problem situation and the solution of the problem is called 'the eureka effect' or 'aha! moment'. More detailed description of the four phases of the process of creative thinking while solving problems looks like this:

The phase of preparation or becoming familiar with the problem is the phase which starts with 'the play' of ideas. All aspects and approaches to the problem are being considered. Gradually, one takes more critical and selective attitude, where certain hypotheses and ideas are rejected and others are studied in a more detailed way. This is the beginning of the process of creating something new. It also tells us about the importance of the phase of preparation in the process of creative thinking and making a scientific or an artistic work.

The phase of incubation or the apparent inaction can be very different in its nature and duration. It can last several minutes or hours or days, or even several weeks, months or years. In this phase the problem is put on hold for some time. But bringing attention to it again leads to a sudden insight into the situation and the solution of the problem. Numerous examples from lives of famous people, such as: inventors, scientists, mathematicians and other, confirm the existence of this phase in solving the problem. It is known that they found solutions to their problems in situations when they least thought of it, for instance during taking a bath, shaving, listening to a concert or walking through

the park. This tells us about the positive influence of taking a pause for solving the problem successfully.

The phase of illumination can be described as creating something new and solving the problem. Here it comes to 'aha! moment' because the solution is found and a new piece of work is created.

In the phase of verification main ideas are tested, that is, the solution of the problem and the established hypotheses are tested.

The whole process of creative thinking can be clearly seen in Njegoš's work, as well as in the works of Tesla, Pupin, Andrić and other great creators.

The first phase is the phase of preparation of the creative work; in this case the poet collects material facts. Thus collected 'material' is being intensively experienced through the contents of the consciousness and everything is followed by turbulent emotional experience.

When enough facts or 'material' is collected, the second phase or the second creative act – *incubation* takes place. During this time, the collected material is processed on various levels of human psyche, distant from levels of the consciousness. That is why the creator is not aware of the process. The unconscious processing of the material which will produce an artistic work is especially important here. On this level of unconscious psychic life of the creator, in the darkness of unconscious, incubational processes take place. Therefore, depending on unknown factors, after a long or a short incubation, in the moment of the greatest exaltation and fervor, tension and thrill, 'the explosion' of inspiration or aha! moment takes place.



It is the moment of insight and the birth of an idea, a solution or the whole work. On this level, dialectic leap in the conscious part of the psyche happens, followed by psychological manifestations of pleasure and the psychological image of relief. These are the signs of manifestations of the third phase of the psychological creative process – *inspiration* or *illumination*.

This is how our brilliant scientist Nikola Tesla explains the moment of *inspiration* or *illumination* during the discovery of one of his greatest inventions (*the reverse magnet rotation*), which was the basis for creating a clear mind image of the new electrical engine:

‘One afternoon, which is always in my mind, I was walking happily with my friend through the city park, reciting poems. At that time, I knew by heart the whole books, word by word. One of them was Goethe’s *Faust*. The sun was setting and it reminded me of the famous verse in this poem:

*The sun retreats – the day, outlived, is o’er  
It hastens hence and lo! A new world is alive!  
Oh, that from earth no wing can lift me up to soar  
And after, ever after it to strive!*<sup>2</sup>

Inspired, I pronounced these words and an idea struck me as a lightning and the truth was revealed to me in an instant. With a whisper I drew diagrams in the sand that I showed during my lectures in Ameri-

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2 Johann Wolfgang von Goethe *Faust*. Translated by George Madison Priest.

<http://pinkmonkey.com/dl/library1/faust.pdf>

ca six years later. Images I saw had been incredibly sharp and firm as a metal or a stone. I would have given thousands of the nature's secrets for this discovery I tore out from the battle with its superiority at the cost of my life.'

Here is one more example which illustrates the great role of inspiration and efforts in creating a scientific or an artistic work. When the famous French writer Stendhal wrote his novel *The Charterhouse of Parma*, everybody congratulated him and he humbly said: 'Do not congratulate me. I got the idea from above'. Here we can see that in creating a piece of scientific or artistic work the inspiration has an important role, but beneath it the great effort lies, as well as work and patience. Analytical studies on the creative process showed and proved the well-known claim: *Great works are followed by great suffering*.

Therefore, although at first sight it seems that a solution, an idea or a piece of work came from nothing it is not so easy. Namely, the creator is often unconscious of a new work being born and the flow of his thoughts during the creative process. Science cannot fully explain this phase of creating yet. After this phase the fourth phase of checking and improving the new piece of work takes place. It is the phase of verification. Every creator gives his own mark to this phase. It is known that Tesla, Edison and Pupin checked their inventions over and over again. Brilliant writers, such as: Tolstoy, Dostoyevsky and others, copied and corrected their novels dozens of times to make them as good as they could. The great mathematician Poincare made detailed notes of circumstances in which he

would come to his important discoveries.

He literally said: 'The role which unconscious research has in the mathematical discovery is indisputable. Often, when someone is working on a difficult problem, he does not accomplish anything when he first takes up a task. Then, after a long or a short pause, he again sits at the table. In the first half of an hour he still finds nothing and then suddenly the essential idea comes to his mind. We could say that the conscious research proved to be more fruitful because the work was paused, which brought new strength and freshness of ideas. This pause most probably included unconscious work. These sudden inspirations usually come after several days of hard and unfruitful effort. The necessity of the second period of the conscious work and effort is understandable then. It is vital to process and check the results of inspiration'.

Therefore, after the necessary former period of intensive work on the initial problem, the period of resting or unconscious work must come before we can expect a new idea. This new idea needs checking and processing before the discovery can be considered complete and successful. What is really new in the discovery comes suddenly after the preparation and the period of neglect of the problem. All these phases of creative thinking and solving the problem can be found in the work of the famous scientist Archimedes. There are many written proofs of the creative process and solving the problem in the work of famous scientists and they show similarities in the flow of the process and the phases. In the first phase it is important to collect as many data as possible about the problem

which needs to be solved. Then certain efforts have to be made to solve the problem in question. This rarely leads to success at first attempt. More often the work has to be stopped because of fatigue and hopeless trials. Days and weeks can pass in this inaction until the key idea comes and this usually happens when the attention is directed to something distant from the problem. It sometimes happens during a spontaneous conversation about the problem, a discussion or an attempt to explain the problem to someone else. One of the earliest discoveries about which we have any kind of psychological data is Archimedes', found during his taking a bath, the real 'eureka moment'. Similar cases are documented about some contemporary artists, researchers and scientists. We often have detailed descriptions of the process of illumination which can happen while travelling in a train, a car or a bus, during a walk in the park, dressing, resting, lying on the beach, daydreaming, lying in your bed, shaving, fishing, listening to a concert or a speech, reading, waking up and so on. Here, as an illustration we will tell a story, a legend of the great scientist Archimedes, which will show us phases and the flow of the creative thinking in whole.

‘According to the legend, king Hiero suspected that his goldsmith had used silver in making his golden crown. The king asked Archimedes to find a way to make sure whether the crown was made of gold or not, without damaging it. After many trials and hard thinking, Archimedes still could not solve this problem and finally he gave it up. But one day, while having a bath in his bathroom, not thinking about the problem any-

more, he noticed that his extremities lost their weight in the water and that he could easily lift them up. Then he got an idea that led him to his famous discovery and the solution of the king's problem.'

This legend of the famous scientist Archimedes is the first psychological evidence of *the act of discovery*. Similar circumstances of the act of discovery were experienced by many others that we mentioned earlier.

Psychological and other studies have shown more direct connection between the process of creating and emotions. When these emotions are unusually strong and turbulent they are considered *affects* and when they are weaker and long-lasting we define them as *mental moods* or *passions*. Which kind of emotional states will overwhelm the creator depends on the former experience. Here is an example as an illustration: Two men set off in a boat. One of them has already survived a shipwreck, while the other has enjoyed his earlier peaceful sailings during pleasant evenings in the company of his friends. Even the weakest wind will terrify the first man and he will remember stressful images of a boat turned over and drowning, while the other will enjoy the strange sounds and colors of the turbulent sea and the rocking of the boat on high waves.

To understand the creative inspiration better, it is necessary to show what poets and lyricists think of the poetic inspiration. According to them, an immediate cause, an impulse or a motive for the sudden inspiration can be some external moment that leaves a strange impression on the artist, causing an unusual mood or state of mind in him. This moment can be an-

anything and it is different for every poet. For one it can be a beloved woman, the colorful nature, homeland, the past, relics or a memory. For others it can be a heroic figure or act, social motives, a touching historical story or a tragic end. All these motives, perceived by eyes, ears and the rest of the senses from the external world and processed inside the poet's mind, mood and thoughts, get their final form in the poet's imagination. This final artistic product is not a copy of the former external motive. An artistic piece of work is not plain and usual, it is special and aesthetic and these former external stimuli represent only the connection with reality.

These external moments which cause inspiration can often appear as an illusion or a hallucination. V. Stanojević says that in his poem *The Night* Pushkin sees a figure and hears sounds that do not exist. He writes that *his beloved's eyes shine in the dark* in front of him and *smile at him*, then he adds that he hears the words: *'My darling, my darling .... I love... I love ... yours ... yours'*.

The same author gives the following examples as well: Paul Verlaine sat in a cafe with his friend once. Outside, a strong wind was blowing and shifting the curtains. The poet looked long at the curtains and then, inspired by his association, he told his friend: 'Do you see how this cloth is shaking? For you it is a piece of fabric shifted by the wind and I see a sail of an arc carried by the tempest and I see myself terrified on the raging waves of the ocean. I see other things, too. I see a flag flapping, I hear a trumpet sounding an alarm, I see an attack and the whole army running into the fire'.

Shelley's biographer said that the poet was once walking down the beach with his friend. He suddenly grabbed his friend's hands and started yelling: 'Here it is! Here it is again!' Trying to calm him down, his friend asked Shelley what he was so afraid of and Shelley explained that he had seen a child coming out of the waves, smiling at him and clapping its little hands.

In one letter, G. Flaubert wrote: 'I am so awfully tired and I feel as though someone put an iron hat on my head. I have been writing *Madame Bovary* since two o'clock in the afternoon. It is six o'clock now and each word flogs my nerves. I was so obsessed with the idea of this work and I was living the fate of my heroine so strongly that I got scared I would be infected with this feeling. I left the table and opened the window to calm down. Now my knees, back and head ache and I feel that my nerves are exhausted'.

Pushkin had the same feeling while writing his verses and he talked not only of his pain of inspiration but of his cries and tears as well: 'I was crying in front of you for a long time and I watered my work with the tears of inspiration'.

From all the mentioned above, we can see that the process of creating an artistic piece of work is interesting as much as it is individual and unique for every artist. Byron used to change, adapt, add, cut out again and again while writing his great works so that less than 20 % of the original idea remained. From his first inspiration, the idea and the plan while writing *Faust* until the final version, Goethe spent 20 years working ceaselessly.

Schiller did not change his original idea but only

added and continued what he planned. He thought that in creating an artistic piece of work the mind must not exaggerate with the *creative thought* or be petty. He also said: 'Everything depends on the creative power of the inspiration'.

Goncharov wrote: 'I always get one image or one main motive. It leads me forward and I reach whatever comes to my hands, whatever is in close connection with it. Then I work lively, quickly and my hand barely has time to write what comes to my mind. And it lasts until I am finished'.

Pushkin wrote his great works for years, as well, changing the original idea and the text in many ways. He spent seven years writing *Eugene Onegin*. He worked ceaselessly, he read, made notes, and, while reading, he made drafts and sketches on the margins. Sometimes he would start a work and then condemn it to oblivion: 'Here is the beginning of one of my works which will probably never be finished', he would make a comment on the margin.

The great Renaissance poet Petrarca left a testimony on how artistic works were made. Inspiration comes when the poet hopes the least. He told an acquaintance of his: 'You will be surprised when I tell you that I often worked and created while riding a horse and by the end of the road the poem would be finished. At the village gatherings I would always have a quill at hand, unless the consideration toward the host would distract me. On every table I keep a notebook. Very often I wake up in the middle of the night, I take my quill and, in order not to let my thought slip away, I write down what I can barely read in the morning.



These are my worries’.

On the importance of the proper preparation and its role in the creative process we have many data and testimonies. S. Zweig analyzed Tolstoy’s work in the phase of the preparation: ‘His wondrous frescoes of the world are the artistic and carefully built mosaic, made of numerous tiny stones of millions of minuscules of individual observations. The great epic of two thousands pages, *War and Peace*, was rewritten seven times. Every historic fact, every psychological detail was carefully documented in order to give The Battle of Borodino authentic precision. Tolstoy rode for two days with the general staff map through the battlefield; he travelled many miles in a train to find out a small detail which would complete the story from some soldier. He searched for lost documents and private letters to grab a piece of truth. In years he collected these small observations and details until they got the whole, pure and perfect shape’. Our writer S. Sremac was known for the three phases of his work: collecting the material, developing the story and writing the final version of the text. If he started with an anecdote, he would first write it down and develop it in his draft. Only then he would start writing during which he would use his collected material. He did not hesitate to use the collected material for one surrounding to describe the other, similar surrounding, which proves that he was not concerned with naturalistic but artistic authenticity primarily. This hunger for the authenticity and the irresistible aspiration to penetrate the essence of what he is supposed to create and revive through words is common for many writers. Flaubert, for in-

stance, joined the funeral procession of some Madame Pucher, the doctor's wife, who fell of a horse and died instantly, because he wanted to collect material for describing Monsieur Bovary's posture at Madame Bovary's funeral. The Russian writer Turgenev used to develop his characters' biographies meticulously. 'While writing *Fathers and Sons*, he kept a diary of Bazarov. On every book he read, every man he met and every important event he wrote observations which Bazarov made. These notes developed into a great book, which at the end lost its value as used raw material. It was necessary for the writer to keep an eye on his hero, to know his daily thoughts, feelings and impressions. Thus, Turgenev achieved truthfulness of his characters'. The great painter Matisse left a testimony on the importance of preparation for an artistic piece of work in his letter to Clifford. He said: 'I have always tried to hide my efforts and I wanted my works to have lightness and joy of spring, which never let anybody see its efforts and exertion. That is why I am scared that a young man, who sees only seeming lightness and unrest in my drawings, will use it to get free from certain efforts I consider necessary. Several exhibitions I saw in last few years confirmed my fear that young painters avoid slow and painful preparation, essential for education of every contemporary painter who wants to work exclusively with color. Slow and painful work is essential. When an artist does not know how to prepare his period of growing through his work that has little similarity with its final result, he does not have a bright future as a painter. An artist has to own the nature. He has to identify with its rhythm. It is an effort which

will be followed by mastery that will later enable him to express himself with his own language’.

In the state of inspiration every creator demands and gives what is best of him, to final frontiers of his abilities, without knowing he is doing that. He himself feels that there are still things to be improved in his work and he is always ready for these efforts and challenges that seem as an unnecessary perfectionism and a waste of time to ordinary people. This state of creative fervor was described in a more detailed way by the famous writer S. Zweig in his works *Shooting Stars* and *The World of Yesterday*. This process of inspiration and creating Zweig described, especially picturesquely, in his visit to the famous sculptor Rodin. It is a well-known story of Rodin receiving Zweig in his studio and showing him his greatest work. Suddenly he realizes he needs to correct a small detail, one after the other, while he is completely distracted. He has been working for hours and when he wanted to leave the studio he remembered he had a guest. However, Zweig’s testimony is more authentic. We can see there how the Spirit of Creation sometimes enjoys mocking the creator himself. Emile Verhaeren, famous Belgian poet, enabled Zweig’s visit to Rodin. Here is the detailed description of this encounter:

‘At Verhaeren’s we got into discussion with an art historian who complained about how the time of sculptors and painters had passed. I was strongly opposing the idea. Was Rodin not still amongst us, the artist as great as the ones of the past? I started to list his works and, as always when one fought against contradictions, wave with my hands. Verhaeren smiled and

said that if someone liked Rodin so much, he might as well meet him. 'Tomorrow I will be at his studio. If it suits you, you can come with me', he said. If it suits me? I could not sleep from joy. But when we came there, words stuck in my throat. I could not even address him properly, so I stood amongst the sculptures as if I was one of them. Surprisingly, he seemed to like my puzzlement since, on my departure, the old man asked me if I wanted to see his real studio and join him for dinner. I learned the first lesson: great men are kind-hearted. The other one was that they were very simple. In this man's house, the man whose works filled the world and were familiar in each line and draw to our generation as a dear friend, middle-class meals were prepared: good meat, some olives and abundance of fruit, with a strong rustic wine. This gave me new courage and at the end I was able to talk freely as though I have been a close friend to this old man and his wife for years. After the meal, we went to the studio. It was a vast hall in which his most important works, in second cast, were exhibited. Amongst them, hundreds of small parts, a fist, a hand, horse-hair, one female ear, lied formed only in plaster. Even today, they are alive in my memory, made from the drafts he used to exercise. I could tell the story of one hour spent in his studio for hours. Finally, the master led me to a pedestal on which, beneath the wet rags, his last piece was hidden, a woman's portrait. With his rough wrinkled peasant hands, he removed the rags and stepped back. From my tight chest I accidentally uttered with a sigh: 'Admirable', and immediately blushed because of the banality. But he, with peaceful

objectivity and without a grain of vanity, confirmed mumbling: 'N'est-ce pas?' He then hesitated. 'There, near the shoulder. Just a moment!' He took off his dressing gown and put on a white blouse. He grabbed a spatula and with one stroke aligned the skin on the woman's shoulder. It quivered as though she was alive. He stepped back again. 'Then here', he mumbled. Again, with a small detail he changed the impression. Then he became silent. He walked forward and backwards, he observed the figure from the mirror, mumbled and made inarticulate sounds, he changed and corrected. His eye, which was kindly absent-minded, now pierced with strange fire and he seemed taller and younger. He worked and worked, with passion and strength of his powerful, heavy body. Every time he stepped hard backwards, the floor would crackle. But he did not hear it. He did not notice that there was a young man behind him, whose heart climbed to his throat from joy because he could watch the master at work. He completely forgot about me. In his mind he was alone. For him there was only the form, the work and the vision of absolute perfection behind it. He spent a quarter of or a half an hour like that, I was not sure. Great moments are always on the other side of time. Rodin was so focused on his work that even the thunder could not awake him. His moves became firmer and more furious. Rage or drunkenness got over him and he worked faster and faster. Then his hands started lingering. They realized that there was no more work left for them. He stepped back once, twice, the third time, without changing anything. Then he mumbled something quietly and softly, as if putting a scarf

around his beloved's neck, he wrapped the statue in its rags again. He sighed with relief, deeply and freely. His body became heavy again. The fire went out.

Then I realized the most inconceivable thing: he took off his blouse, put on his dressing gown and got ready to leave. He completely forgot about me in that moment of concentration. He did not notice that a young man, holding his breath, deeply touched, motionless like his statues, stood behind him and that he himself brought this young man to his studio to show him his work. He walked to the door and just when he was about to open them, he saw me and looked angrily at my face for few moments. Who is this young man who sneaked in my studio? But in the next moment he approached me almost ashamed. 'Pardon, monsieur', he started. But I did not let him finish. I grabbed his hand gratefully, I almost kissed him. In that moment, the great secret of all art and earthly creations appeared before my eyes: concentration, accumulation of strength and all the senses, overcoming oneself and the whole world of every artist. I learned all of it for a lifetime.'

It seems that the nature of creative inspiration or enlightenment is, despite many important cognitions and testimonies that were left for us by great artists, still unfathomable. Even though we know many motives that stimulate it, we still do not know how that process works and what its essence is. The story of the secret of creating will always be unfinished and one of many enigmas of the world, the deepest and the most mysterious one. That is the secret of creating like. S. Zweig continues his story by telling that the secret of

creating does not allow, like the nature, to be reached and perceived completely. It will hide its last mastery: the way the flower grows, the secret of how the world, the song and the man came to exist. The secret of creating mercilessly puts a veil over these riddles. Even the creator himself (the poet, the musician, the sculptor, the painter) will not be able to set light to that moment of inspiration, that divine moment of enlightenment and creativity. Many testimonies of creators explain how the work was shaped in its final version. The artist does not, however, know how it all started any longer, how it grew and came to exist. The only thing known about this process and its secret is the elusive foreboding given in the leftovers of the products of the process such as pages of a manuscript, usually the first draft, which are not yet meant for printing (they are full of corrections from which the future final form will become, whether it is a lyric, a piece of music, a novel, a painting or a sculpture). These incidental products of the final work tell us more about the secret of creating than the final version of the work. This 'incidental' material has grown from the mere process of creating an artistic work and it shows the true nature of the creator in the moment of creativity and the mere process of creating 'caught' in the act.

Ivo Andrić also pointed out the importance of these incidental remains in the process of creating an artistic work, when he talked about the book *Stones* by Victor Hugo, published on the occasion of 150 anniversary of his birth, which contains unpublished material of this great French writer. He then commented that the life work of this author 'had to leave behind,

as every great construction, a lot of waste and small pieces of unused construction material’.

That is why it is important to pay attention not only to final works of some artist (literary, musical or artwork) which are available to the public, but to these ‘incidental’ remains which led to the final version of the work we admire at the end. These incidental products and drafts, with numerous corrections and comments, can tell us more about the creation of the artistic work than the work itself. They tell us about the struggle, consistence, perfectionism, suffering, doubts and painful crises the artist went through in the process of creating the work. This was all mentioned in the chapter *The Life of Suffering and Creativity*. Imagine how many times it happened that an artist destroyed his work he spent several years creating because he was unsatisfied and he thought he could have done better (evidence of this was given to us by the authors themselves or by the people they were surrounded with). And who would not be interested in the creative process of Andrić, Crnjanski, Njegoš, Selimović, Yesenin, Tolstoy, Tesla, Edison, Leonardo da Vinci and others. Young people can learn about the hard work in order to be successful from them. Great works bring great suffering. But this is the paradox of creating. That is why the creator himself does not accept the process of creating gladly. He enjoys the final work more. That is why he is able to endure suffering and pain that the process demands. Thus, young people can become familiar with these processes of creating the work. This work has the educational purpose for them, because it teaches them that nothing in life comes easily and



that they should expect many obstacles on the road of creativity. Despite many cognitions and testimonies left for us by the creators themselves, the nature of artistic and creative inspiration is still the unfathomable secret. Although we know a lot about the motives for the inspiration, we still do not know how this process works and what its essence is.

## **ACHILLES' HEEL AND EDUCATION**

(Mysterious and enigmatic – Many questions

*Why?* and *How?*)

‘Nothing is as unjust as equal approach to the unequal.’

E. Estes

Even in everyday life it is evident that some talented persons succeed in the field of their studies and work (creating), despite all the difficulties and obstacles they come across. School doctors and psychologists saw this while going through children's medical and school records. They noticed that children who suffered from mumps, pneumonia, sore throat and similar illnesses, accomplished very good results in school. This rarely referred to the children with average or below average results. They have established a hypothesis that talented children exhaust their nervous system more (their nervous system can process more information) because they can learn more than average and below average students for the same time. Thus they spend more energy and the consequence is the weakening of their immune system. The other hypothesis is that talented children show more asynchrony (unevenness) in developing abilities and characteristics of their personality and it is very difficult for them to surpass this uneven development. For instance, psychological studies have showed that some talented eight-year old child could be on the level of development of a twelve-year old, but emotionally and socially it is still on the level of development of their peers. If differences are even bigger (studies

have shown that in a body of a twelve-year-old can be a fifteen or a twenty-year-old stuck – so called super intelligent children or *God's children*), then it is harder for these children to face many other problems in their life than for the children whose development of abilities and characteristics of the personality is coordinated with their age. It has also been confirmed that a great number of intellectually talented children grows in poor families. Other talented children, on the other hand, have ill-suited parents and horrible family atmosphere (beatings, alcoholism, drugs, neglect and indifference to a child's welfare and its success in school and life). But despite all this, they somehow succeed in realizing their talent first in school and later in life. Psychologists have even introduced a new term (dimension) *resistance-vulnerability*. It can be illustrated by the following example: Imagine we have three dolls – one made of glass, the other of plastic and the third of some solid metal. If we hit each one with a hammer, what will happen? The glass doll will break into million pieces, the plastic one will have a dent and the metal one will be undamaged and it will even produce a pleasant sound. The metal doll could represent our greatest treasure – our super talented and creative children. Somewhere in the middle, between these two extremes, there is the plastic doll which could represent children who endure life misfortunes, beatings and hostile atmosphere in which they have to grow but somehow they still manage by. The glass doll represents children who grow in a distinctively hostile atmosphere both in school and their families (nobody takes care of them, parents and teachers are complete-

ly indifferent to what is happening to them). Because they do not understand why these things happen to them, talented children are in a constant conflict first with themselves and then with their environment – parents, teachers and peers. They only take punishments and torture both at home and in school (bad marks, missing classes and running away from their homes) and they join other unhappy children in the streets, the children who already gained all the characteristics of delinquency. All these children are deeply unfortunate and they do not have anybody but themselves. The knowledge that nobody wants you, needs you or accepts you is the most difficult thing for a human being (especially for children and young people). Such child must be very unhappy. These children are represented by the glass doll, unprotected and frail. On the other hand, many studies show that happy talented children have great support from their families and they succeed in building self-defense mechanism to fight the life temptations. These children get so much help, support and encouragement both at home and in school, not just from their teachers and parents, but from others as well – friends, peers and so on, because they are pleasant to be with. Studies also show that they become aware of their strength and competence early and they start to use their environment better to make progress and develop their abilities. They also show independence, originality and creativity very early, because they live and grow up in the atmosphere of freedom, tolerance and support and without fear from punishment if they make a mistake in their best intentions. Something else has been noticed: these children need

and seek new challenges in order to become even more resistant, self-confident and persistent. Children who go through life with no obstacles, who get everything on their plate, do not have a chance to practice and test their strengths and potentials. This is why they often do not know themselves and they do not get a chance to develop their potentials. The following story from the Greek mythology will help illustrate the above. When Achilles' mother found out the fatal destiny that awaited her son, she tried to protect him, the best way she could, by bathing him in the river that, according to a legend, could change your fate. Since Achilles was only a baby, she held him for his heel while she was immersing him into the water. Thus only Achilles' heel remained unplunged and dry. Later, when Achilles was nine, it was prophesied that he would be a great hero who would conquer Troy, but he would die in the process. His mother again tried to find a way for Achilles to avoid the war against the Trojans so she dressed him in woman's clothes. But Odysseus revealed the scam and forced Achilles to go to the war. During the siege of Troy, an arrow hit Achilles in his vulnerable heel and he died of the wound. (His heel was the only unprotected part of his body, since his mother held him for it while she was immersing him into the miraculous river.) Unlike Achilles, Hercules triumphed despite all the dangers, thanks to his own efforts and virtues he built by himself. His mother always encouraged him and convinced him he would be successful in life. Hercules, therefore, was not a child protected from great life risks, temptations and challenges. Thus he got confidence and abilities, fighting with all the

difficulties and obstacles in life. This self-built firmness and resistance are the most important and eternal avail. But they can be achieved only by one's own efforts and trials and they cannot be given or inherited from anybody. Still, there are no many cases like these in real life, especially nowadays when life is full of stress, tragedy and the system of values is out of order; when boundaries between good and evil are almost wiped out. Although today we know more about the talent than before, there are still many puzzles, perplexities and questions *Why?* and *How?* This tells us that we have a lot to learn about how to make education of the talented children more efficient and to point out the importance of individualization of its methods in the sense of respecting individual differences in abilities and characteristics of subjects. Because we all know, from everyday life, that, for instance, some child can be further discouraged by critic so it would not be able to do what it could (regularly) any more, while some other child would be encouraged by critic to invest even greater efforts to do what was asked of it. This tells us that both educators and parents need to know more about the individual differences in abilities and characteristics of their children (especially talented children, sometimes referred to as *God's children*), as well as the relations between the talent in a specific field of creativity and the general intellectual talent.

Nowadays it is considered that talent means having distinctively developed abilities which enable an individual to achieve the highest results in the field of his talent. That is why the talent is always specific: literary talent, musical talent, mathematical talent, tal-

ent for sport and so on. From the aspects of psychology and pedagogy, there stands a question in which amount the talent is hereditary and in which it is the result of practice and education. It is considered that in the total human population there is around 2.5 % of very talented people (as much as mentally retarded ones), but only few of them develop their potentials to the optimal level. Creativity is a wider term than talent and it can be only a potential, which means it does not have to develop if there are no conditions for that. It is a common name for characteristics that enable individuals to achieve results above average in their activities for a long period of time. Psychology studies the amount in which the talent is hereditary and in which it is a consequence of convenient influences from the environment and exercising. Factors of the environment deserve a closer look because they can be changed and made more convenient. If an individual's talent manifests only in one field, then we can talk about his talent in this field. According to our knowledge until now, we can say that a great number of people are capable of a certain creative work. Of course, the simpler the work is, the more numerous is the participation of the population. However, when we talk about the greatest discoveries and inventions which change the usual order of things in a certain field of science and art which runs the development of the civilization – there are only few individuals who are capable of such discoveries and inventions. According to statistics, applied long time ago by the English scientists Galton, such brilliant individuals appear only once in the population of a million people. In his longitudinal study, Terman

set 1 % of the highest results in general intellectual abilities in the total population as a criterion for determining talent. The theory that creativity appears in all ages and in all cultures and fields of human work is also accepted, but there is a difference in its frequency, intensity and kind of creativity and talent in all these categories. Some theories explain creativity and talent as consequences of specific conditions inside and outside a personality. Also, it is necessary to take into account that creativity and talent are not completely unambiguous terms. Many contemporary studies show that intellectual talent cannot be a synonym for creativity and creative work. Because achieving extraordinary results in a certain field does not demand only intellectual talent but other features of a personality as well, such as: attitudes, habits, interests, emotions and so on. Only a specific combination of all of these features can give creative products. These and similar questions caused interest and instigated researches with the aim of finding out more about abilities and characteristics of personalities of creative individuals. That is why this is not the end of the story about enigmas, secrets and phenomena of creativity and talent. There are still many questions *Why?* and *How?*, waiting to be answered. And what is even more complicated: as soon as we think we found answers to certain questions, new secrets and puzzles about the nature of creativity and talent open and it continues endlessly. We know that the most important characteristic of creativity and talent is originality, that is, unrepeatability, rarity and strangeness. Only brilliant individuals are capable of producing such works in science and art



that no one produced before them. Such works were created by Archimedes, Leonardo, Newton, Tesla, Einstein, Mozart, Dostoyevsky, Andrić, Picasso, Michelangelo, Rodin and others.

Fortunately, the nature has organized things in such a way that every individual who inherited some kind of talent or gift has a need to realize it. Toward these gifts, man stands with a possibility to either recognize and perfect them or neglect and hide them. They determine his role in the world because they make him free to fulfill his own nature and the meaning of existence. Driven by the deepest innate impulses (blessings) man aspires toward realization of his talents, with which he gains a possibility of personal and human fulfillment generally. Plato received, as a gift from gods, not only his personal talent but the fact he was born as Socrates' student. Great minds are constantly aware of the fact that the man is not only free to create in the world he lives in, but to change and perfect himself. Here we can also take the example of Saint Sava into account. He had multiple talents and he could achieve extraordinary results and give creative products in many fields. Many of his gifts he inherited, but he also built many of them himself because he had potentials and desire to learn and advance. This was the case with other great people as well. Those are few individuals who can climb the highest mountain tops and view from there the meaning of our existence. It is as though we stand beneath a mountain and we begin our climb toward its top. Many of us do not have the strength for these efforts and we give up immediately. But from down there we cannot see the limits of

mountain tops. We do not see the highest tops, often covered in clouds and mist. Only rare and the most talented people are capable of these climbs, efforts and challenges. Analyzing biographies of great people, we can see that a great number of their works was created from unrest, inner conflicts and doubts. Pain and torture they experienced justify the opinion that great men are not destined for an easy living, but for suffering. They are destined for a life of misery. Some people even claim that there is no creation without the tragic, inner unrest and conflicts. Everything is born from turmoil, pain and torture. Thus we can better understand Diderot's words: 'When nature creates a brilliant man, it is as though she lights up a torch over his head and sees him off to the world saying: Go and be unhappy'. Diderot saw the fate of brilliant people. In those times it was considered that brilliance is the highest expression of intellectual activity and that a brilliant individual is also a neurotic person. However, unlike Freud's classical psychoanalysis, which considered neurosis a disease, recent studies are more inclined to the theory that such psychic states are not diseases but the sign of more advanced development of an individual who tries to be above average and comes across obstacles he needs to surpass. These obstacles, inner and external, cause unrest, mental pain and inner conflicts.

## THE RETURN TO THE BEGINNING

‘There have always been holy people, even from the beginning of the world, who have told that the Redeemer would be born who would save the mankind’, said the monk and continued his story. ‘After a long time, there was Abraham and he said that prophets and sages had told him that the Redeemer would be born of him, his kin, from his son Isaac that he Abraham would have with Sarah. Later, again, Isaac’s son Jacob said that from his twenty sons He would be born of Judas. Later Moses and prophets came and announced the time and the way of His coming. They also said that their law was valid only until the coming of Messiah because His law would be eternal. Thus our Savior came under all these prophesied circumstances. But people were confused because he did not appear in the expected glory, as the heir to David’s throne. That was why many thought He was not the one, our Savior. But are the external appearance, wealth and splendor of this world not illusive? God does not rejoice in the external splendor and wealth of this world but the purity and modesty of the heart.

Even when the scepter was in the hands of the rulers of Babylon, Egypt and Rome, one could hear the murmur of Christ’s coming that had been prophesied ceaselessly for four thousand years. There had been prophets before Christ, which meant that there had been prophets in the Old Testament. Both testaments, the Old and the New, are focused on Christ: the Old in expectation and the New as the reality and the ideal. Prophets did say that God would not be easily recognized.

According to the Old Testament, when Jews came out of Egypt and after forty years of roaming arrived to the Promised Land, they chose their first emperor, one ruler, as other people in their surroundings had done before them. Until then, they had lived in twelve separated tribes that were named after the twelve Jacob's sons and that had joined together only when a common danger threatened them. That was why they chose their first emperor, who was called Saul. After Saul died, his younger son David, known from the Bible as the conqueror of Philistines' champion when they attacked Jewish tribes, inherited the throne. David chose Jerusalem as the capital, the fortified city that was situated on a hill in the middle of his kingdom. He named it David's City and built his palace there. That was how David made Jerusalem, the great religious center of his kingdom. He wanted to build a temple as well, in which he would keep The Arc of the Covenant (Moses' law of the covenant between God and Jews). The prophet Nathan told David that his descendant would build the temple and strengthen his empire for eternity. From that moment on, there was a strong bond between God and David's lineage. Thus the emperor became the living sign of God's loyalty for Jews. David ruled by law and justice. He was succeeded by his son Solomon. Using the period of truce with the neighbors, he strengthened his father's empire and made it famous. He started great works all around the country. He widened Jerusalem and built a great palace and a glorious temple in which he kept The Arc of the Covenant. It was being built for seven years. Later, David's empire fell apart and it was divided into

smaller countries. Everything got worse from then on.’

‘Similar to Jews, us Serbs also had smaller countries and areas in which discordant and alienated lords ruled. My dear father, Stefan Nemanja, invested a great effort and persistence to unify those areas into a united country’, said the great parson.

‘When David’s empire split into smaller countries and areas, Nabuchodonosor, the powerful ruler of Babylon, first conquered Assyria and then Egypt and its allies. Then he targeted Judea and Jerusalem. Jews had to pay great taxes so they decided to rebel. The prophet Jeremiah warned his people that they should not oppose the potentate of Babylon because he would crush and enslave them. This was what happened. It was in 597 before Christ. Nabuchodonosor besieged Jerusalem and they surrendered. The emperor and his councilors were taken to Babylon. Life became difficult for Jews and they again rebelled, together with their neighboring countries, and plotted against Babylon. The prophet Jeremiah again warned his people of the futility of resisting the Babylon giant. He told them: ‘It is better to carry your burden and save your head’.

Instead of listening to the prophet, they accused him of being the enemy’s spy. They judged him and put him into the dungeon. But Jeremiah was right. The impact was horrific. Babylonians destroyed Jerusalem and took a great number of people into slavery. Jerusalem was havocked. It was a great tragedy for Jews, the one that had not happened before. The Holy City was robbed and burned and the walls of the temple were leveled with earth. Many people were killed. Even the

members of the imperial family were executed. Thousands of prisoners were taken to Babylon to join their brothers who had been taken there ten years earlier. Zedekiah, the last king of Judea, was among prisoners. He was blind because the soldiers had plucked his eyes. Although they were doing the hardest jobs in the countryside and in the cities of the Babylonian colossus (they built dams, roads, bridges and fortresses), prisoners had certain freedom. They were allowed to build their own houses, to have gardens, to gather in order to study or pray, to remember Zion and Jerusalem. Still, terrific questions shook the faith of the outcasts. If the Promised Land was enslaved, did God withdraw His blessing and the covenant? If the temple was no more, did God leave His people? If David's lineage disappeared, did God forget His promise? But beside all this, their prophet Hezekiah, banished with his people, announced a vision in which the exiled would survive and return to their country. Indeed it happened. Babylon, that was considered invincible, was conquered by the Persian emperor Cyrus the Great. All the people enslaved by Babylon greeted the new ruler of the whole ancient east as a liberator. He treated them much better than the Babylonians and he allowed them to return to their homes. Jews went back to Jerusalem and restored the temple<sup>3</sup>. All this caused

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3 In the center of Jerusalem there is the Temple of God. It is God's dwelling place. Every day, as well as on days of great holidays, people pray in it. They burn incense and the fruits of the harvest and they bring animal sacrifice to the altar, usually sheep. By giving their most precious goods, believers want to show that they give the best of them. The first temple was built by King Solomon in the

thrill and indescribable joy of the people and outcasts who came back and the ones who remained there and suffered and endured even greater torture. Revenants celebrated this liberation as the new coming out, as well as the first coming out of enslavement by Egypt. This return from Babylon to the Promised Land lasted longer. Dozens of thousands of Jews started a journey without return, impatient to see the land of their ancestors again. They even had a song of return: *When God brings about the return to Zion<sup>4</sup>, we were like dreamers. Then our mouths will be filled with laughter, and our tongues with joyous song. Then it was said among the nations, the LORD has done great things for them. The LORD has done great things for us, and we are filled with joy. Restore our fortunes, LORD, like streams in the Negev. Those who sow with tears will reap with songs of joy. Those who go out weeping, carrying seed to sow, will return with songs of joy, carrying sheaves with them.*

Two years after the return to Jerusalem, revenants began restoring the temple. There were some difficulties and discordance because of the scarceness. They did not have houses and they lacked food be-

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X century before Christ and it was destroyed by Nabuchodonosor, the Babylonian emperor, in 587 before Christ. The second one was built in 515 before Christ. The building of the third temple began 20 years before Christ, during the rule of Herod the Great and it lasted for eighty years. This temple was destroyed by the Romans seventy years after Christ. (J. Musset: The World of the Bible)

4 Zion is the hill on which Jerusalem was built and where Solomon built a temple. People went to pilgrimage there, singing psalms called Psalms for singing. (Ps. 120-134)

cause of the drought. They did not even have money to buy food. But thanks to encouragement of the prophet Zechariah and the coming of cheerful caravans of revenants from Babylon, bravery and their will for living returned. Revenants brought good news with them. Darius, the new Persian prince, allowed the temple to be restored and he even sent help for the construction. This other temple was not magnificent or luxurious as the Solomon's was but it symbolized the renewal of Jewish people. The lustration of the temple gathered not only revenants from Babylon but also the Jews who remained in the country and rejected idolatry. Still the whole century passed from their return from the exile and the renewal of Jerusalem and the temple still wasn't finished. The havocked Jerusalem was still a great construction site and it needed the defensive walls as well. Money was lacking and the regent of Samaria opposed the construction. In their sorrow, Jews again appealed to the Persian emperor Artaxerxes. He gave them everything they needed for completing the temple and the walls of the city. All the residents of Jerusalem enthusiastically took up the job, despite the intrusions and threats from Samaritans. The city was simultaneously defended and built. Encouraged, Jews, despite all the difficulties, finished the construction of the city and the temple that had begun long ago. After fifty-two days of insecurity and feverish work, the defensive walls were built as well. When all the work was finished, the lustration was attended by Jews from Jerusalem, but many others from the vicinal and distant countries as well. They sang, danced and rejoiced: *Sing the ruins of Jerusalem, for the Lord has comfort-*



*ed his people and delivered Jerusalem.'*

'After that, there was a period of peace and prosperity', continued the monk, 'only the lords changed. The great commander, Alexander of Macedon, conquered the whole Persian Empire and expanded his power all the way to Greece and India, including Egypt, in 332 before Christ. He imposed the Greek language, culture, religion and customs. It was a big upheaval in the countries of the Middle East. Thus, without knowing it, he prepared the court and made accepting Christ easier. Alexander also built great megalopolises, libraries, theatres and stadiums, like those in Greece. He wanted to conquer the whole then known western world but he was prevented by an early death. What he couldn't do with his sword, our savior did with forgiveness, love and atonement, three centuries later.'

Here the monk, with a deep sigh, stopped and after a short pause he again continued: 'Unfortunately, what happened to us on the Holy Mountain, and especially in Constantinople in Byzantium, shows that there are always forces of darkness and that everything that has been achieved is again called in question. We have to go back to the beginning, to the original Christ's teaching in which love, forgiveness and atonement have to have the central place in human relations. Crusaders and bandits didn't have mercy for the innocent people in Constantinople and their holy temples that were made in the glory of God for more than a thousand years. And it will always be like this; there will always be bandits and criminals until angels, God's army, come down to earth, with their shiny swords, to

cleanse it from weeds and sow the new seed. The same bandits who came by sea and attacked and burned our monastery joined the Crusaders later in their strike on Constantinople and Byzantium, where they committed greatest crimes.'

'I have already told you that our court and our people will help to build your holy temple. We will send the whole caravan with horses and mules loaded with chests, bags and bundles full of food, gold and silver coins and everything you need in this difficult situation. We will also send our best masons, carpenters, icon-writers and sculptors, and a duke with a large group of soldiers who will follow and protect the caravan from bandits and robbers on its way to the Holy Mountain as well. It is important that the caravan avoids ambushes and roads which Crusaders and bandits usually take, in order to arrive safely to their destination. It is indeed a great tragedy that happened to your fraternity and monastery. And what happened to Constantinople and Byzantium is even greater tragedy, considering the crimes that were committed by Crusaders and bandits. It is a tragedy not only for the Greek people but for all the people who lived in the Eastern Roman Empire, as you like to call your Byzantium. We, Serbs, and our Serbian court are deeply shaken by the events in Constantinople because we are kin with the imperial family. You in the holy Mountain know more than we do of what really happened there and what tragedy and evil hit not only Constantinople but the whole Byzantium and its people. When and how did the news of these events get to you, considering that the Holy Mountain is not that far from Con-

stantinople?', asked the Serbian ruler.

'Some of the rare who were lucky to survive the first three days of the greatest slaughter and horror, managed somehow to reach their boats and arcs in order to hide on the vicinal islands and they even succeeded in sailing to our Holy Mountain. They brought the news of the fall of Constantinople and the havoc in Byzantium. When in the first Crusades western feudatories and knights came to Byzantium and in touch with its people, it turned out that there were many misunderstandings among them. Beside the differences that existed in opinions, there was the issue of insincerity and the need to misuse each other. Considering other prejudices, this caused bad blood. At that time Constantinople was one of the most beautiful and wealthiest cities in the whole known world, the Empress of cities, as people used to call it, and the center of Byzantium. Everybody wanted to get it – first Persians from east, then Arabs and Turks. The same tendencies were shown by people from west – Goths, Bulgarians, Russians, Franks, Germans, Normans, Latins and Hungarians. With its beauty and wealth, Constantinople especially clung to the western eyes when the Crusades began. It was particularly true during the Second and the Third Crusade, when the thought of taking over Constantinople and destroying Byzantium first occurred. One writer from Byzantium noted: *'Latins compare our regions with heaven and they burn with desire to come and get rich on our account'*.

Byzantium was right to be afraid of the Westerners. They had already been attacked by the Nor-

mans from the southern Italy. Still, the most dangerous ones were the Venetians because they had the most of the trade between the East and the West in their hands and they enjoyed many privileges on account of this. The basileis<sup>5</sup> from Byzantium revoked these privileges during the Crusades and many merchants from Venice were robbed and banished. The Venetians prepared the revenge with the tendency not only to reestablish their business in Constantinople and Byzantium but to take them over. The Fourth Crusade came as ordered for them and they could realize their ideas of taking over Constantinople and destroying Byzantium. In the Fourth Crusade they succeeded in crushing Byzantium, conquering Constantinople and founding the Latin Empire in 1204, in which all the authority and power went to the Venetian noblemen and knights. Under the excuse of going to liberate Christ's grave from Saracens, Catholic Crusaders attacked then weakened Byzantium and Constantinople. There were the most beautiful churches and temples. There was Hagia Sophia as well, the most beautiful church ever built in the glory of God. Inside there were icons plated in gold and silver, golden chalices and plates with gold and silver coins. Crusaders were joined by bandits, robbers, bums, pirates and killers. Everybody knew what treasure had expected them there and what they could take. There is a story that, beside Crusaders, Cretan pirates and other marine robbers from Longos and Kassandra did the greatest crimes, robberies and

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5 Greek term and title that has signified various types of monarchs in history and it means king or emperor.

destruction in Constantinople, where they built their camps and attacked monasteries on the Holy Mountain and all Byzantium from there.

The previous basileis from Constantinople used to melt golden plates in order to buy wheat or build bulwarks or pay the mercenaries in the time of wars and crises. These walls could not defend the city from the overrun by Crusaders, bandits and killers. Not even prayers of priests and monks helped. In all the temples day and night prayers could be heard and the Mass was held shortly before the battle. Every moment great groups of people moved toward Hagia Sophia. In it there were thousands of candles that lit up the image of the Savior, saints, emperors and empresses. Underneath them, in solemn robes, church dignitaries held the Mass. No one, not even women, children nor old people remained at home; they joined the prayers to God to save the city. They believed in the old prophecy in which the attackers would be banished by the angel of God with his shiny sword. Before the battle, all holy temples buzzed with prayers and Masses all night until dawn. Every person who was able to fight joined the others on the bulwarks of the city. They pledged an oath to die for their religion, emperor, their city and their families. Their generals reminded them of glorious days and the noble tradition of Constantine's city and encouraged them to be worthy of their ancestors.

The attacks and the attempts of Crusaders to conquer the city came one after another, but the defenders succeeded in resisting them. Every moment swarms of arrows flew from the bulwarks toward the attackers. Fire, hot oil and heavy stones were thrown at

them, while the Crusaders hit back the walls and gates with catapults. They brought the catapults on their arcs near the bulwarks and defensive towers and bombed them from close by. Ceaseless dragging of stones and its throwing to the walls, gates and defensive towers lasted for five days. They had flamethrowers and they made great fires in the city, which spread around without control. The scenes of this fire exceeded all catastrophes seen until then. Palaces and stairways collapsed. Nothing could resist the fiery storm. Big pieces of burning coal and flames flew and joined in the air as a united fiery torch and fell on unprotected and distraught people who couldn't find the shelter and salvation from the flames and their unbearable heat. As soon as any group of people could extinguish fire somehow, it would change its direction and the new fire would appear from nowhere at some other place. It seemed as though the Devil himself was making them. The fire came so close to Hagia Sophia that only God saved it with the wind from the opposite direction, but it also made it burn the whole quarters east from the church. Neither the baked brick nor the deep foundations helped – everything collapsed and disappeared in the firestorm. Only a small breeze was enough to move the fire, even if it looked as though it was extinguished. Fiery coal was carried by the firestorm and it flew even over the bulwarks; it shifted the fire outside the walls and burned several arcs in the port. It seemed as though the land and the sea burned together. Crusaders watched all this from the other side of the bay and regretted the wealth that was disappearing in the flames in front of their eyes, thus reducing the spoils

they expected to gain. In those moments everybody who was not at bulwarks, the young and the old, went to extinguish the wild fire that threatened to ruin the whole city. It looked like this strain would last forever. Still, for days and nights the defenders resisted. At one moment even the news that Crusaders were retreating was carried around, because they could not break the walls and take over the city in their first attempt. That caused happiness among the defenders and the thankful prayers to God and angels and old prophecies were spoken in temples because the city was saved once again.

The attackers obviously spread this false news via their spies on purpose, in order to make the defenders relax and lose their focus. The tragedy happened quickly afterwards. Thankful prayers were not even finished when, before dawn, Crusaders suddenly gave an order for the attack. The impact was so horrific that bulwarks, gates and defenders could not stop it and the predecessor of the army of savages, robbers and killers entered the city. Priests did not stop their prayers, even then, to try to find the way out and the Crusaders slaughtered them with their swords while they were praying. Children, old and weak people were killed at the spot and girls were tied to one another in order to be used for the greatest scurrilities and sacrileges. The terrible scenes of robberies, dishonor and bloodshed lasted for three days. *'Even the Saracens were merciful and mild in comparison with these people who carried Christ's cross on their shoulders'*, cried the witness from Byzantium, the historian Niketas Choniates. *'There were more burned houses than in the three*

*biggest cities in the French Kingdom*’, said the French Crusader Vilarduent, who left the description of the siege of Constantinople. He then spoke of great treasure that Crusaders took from the imperial palace and castles of Byzantine noblemen and continued: ‘*And others spread across the city and took the great spoils; it was so big you couldn’t count it – gold and silver, silver plates, jewels, satin, silk dresses, fur coats made of squirrels and ermines and all the precious objects one could ever find in a country*’.

Another Crusader, also a witness, said: ‘*Upon the truth and consciousness, since the world began, there were no such spoils in one city. Two thirds of the world’s wealth must have been collected here in Constantinople and the remaining third was scattered around the world*’.

After having conquered the capital of East, Crusaders robbed churches, monasteries, took the artwork, sacred relics and treasures all around the Orthodox Byzantium. All the chroniclers of this time noted that the plundering of Constantinople was unprecedented in history. It was the capital of the Christian civilization for over a thousand years and a great city. It was full of monuments inherited from the ancient Greece, master-pieces of Byzantine art. With these stolen treasures, the Venetians, Germans and the French ornamented their squares, churches and palaces of their cities in West. Catholic monks also participated in this. The greatest crimes were committed during the Fourth Crusade. There are many historical sources on what happened in Constantinople and Byzantium then. In their fourth attack in 1203, Crusaders were already be-



neath Constantinople and in a year they took over the city. They first surrounded the city from all sides, from the sea and the land. The whole year they gathered armies and fleets on the land and the warships came by sea. It was a huge army. The sign for the attack from the sea was awaited by hundreds of Venetian arcs with two rows of paddles. They were coordinated by over forty thousands of soldiers craving for blood and plundering. On the land the same sign was awaited by twice as many archers, armors, gunmen and over fifty thousands of infantrymen, gonfaloniers and sneaks.

In the first half of April of 1204, after two fierce attacks on bulwarks of the city from the sea and the land as well, Constantinople was entered by Crusaders who were promised the three days of plundering if they conquered the city. Destruction and violence followed. Chroniclers noted that Catholic Crusaders bathed in blood of the Orthodox Christians and that they publicly manifested the most shameful lust, without sparing mothers, virgins or nuns. When they satisfied their stealing impulses in the imperial palaces and private houses, they started robbing churches and temples. The greatest spoils they gained by plundering the golden iconostasis of Saint Sophia and they plucked out pearls and jewels from the relics and the holy plates which they then showed in their binges and orgies. In their obscenities they went so far that they brought a prostitute to the throne of the Patriarch of Constantinople to amuse them with dancing and singing naked. Chroniclers noted that the whole West and the whole Catholic world of that time did not have that much gold as they did when Crusaders robbed not

only the Orthodox Constantinople but other Byzantine cities and places. So much silver and gold, ivory and jewels, claimed the chroniclers, were not taken even by the great commander Alexander the Macedon in his robbing and conquering all countries from Egypt to India.

Indeed, for years, heavily loaded galleys sailed from Constantinople with all its treasure to many regions of Italy, France and Germany. There were so many ornamented relics, icons, church plates and other objects made of precious metals, jewelry made of ivory and objects ornamented with jewels, that special treasuries had to be made in West to fit the robbed spoils. The most famous of these treasuries of the robbed pelf is situated in the Church of Saint Mark in Venice and on its western façade there are still four bronze figures of horses that used to decorate hippodrome in Constantinople. These marvelously beautiful figures were sculptured by Lysippus, the most famous of ancient artists. The fall of Constantinople into the hands of Latins and their systematic robbery and destruction of what had been acquired for thousands of years was the beginning of the end of the Orthodox Byzantium – the Roman Empire. When these rapacious robbers finished with their endeavor and burning the churches, monasteries, palaces and everything that was valuable, they started robbing and burning private houses from which they not only took valuable objects but the food as well: dry fish, onions and garlic, dry figs and plums, pitchers of wheat and barley flour, walnuts, numerous jugs of mead and barrels of wine.

Crusaders thus succeeded in destroying and

conquering the whole Byzantine Empire that used to be very powerful; violence and robberies followed that had not been seen before. Nothing was sacred to Crusaders. While ones greedily took off gold and jewels from the dead emperor Justinian's body, others were taking jewelry from his magnificent church Hagia Sophia and had orgies inside. *'Do these people carry Christ's cross in their hands as well?'* – asked the witnesses of these terrifying events.

Under the pressure of the cruel and tragic reality, even Pope Innocent III could not be silent because in all of this Catholic monks participated as well, following the Crusaders in their endeavors. The Pope had to say something and mildly condemn these crimes, robberies and blasphemy of Crusaders. Before these horrific scenes of crime and violence, done by his Crusaders, he was not much appalled because he was the one to allow them in the first place. After the robbers were done with taking, slaughtering and destroying one of the most glorious cultures, he asserted that nothing was sacred to Crusaders, not even children, women, old people, temples nor icons. One chronicler of that time noted the following words of Pope Innocent III he wrote in a letter, describing horrors done in Constantinople:

*'These so called Christ's soldiers did not spare religion, age or sex. In the middle of a day, they committed adultery, harlotry and greatest scurrilities. Decent matrons, virgins and even nuns were left to the hideous brutality of these so called Christ's soldiers. Churches were sullied, burned and robbed; some of them were even turned into stables. Soldiers, even the*

*bishops, entered the holy temples on horses. Drunken Crusaders demolished, shattered and destroyed everything they came across; they tore the manuscripts, books, treaded over icons, stole golden and silver chalices, drank wine from them and from the robes on the altar they plucked out jewels and gold and gave it to harlots.'*

Catholic bishops and priests used this tragedy of Orthodox Christians to show their talents as skilled tradesmen. There are many stories of this. One of them tells of some abbot called Martin. While he was watching Crusaders taking gold and jewels from the precious chest that kept the sacred relics in the church of our Savior, he made a plan for himself. He rebuked Crusaders for the blasphemy they were doing and when they went away, the church was devastated. There were only the destroyed chest and the scattered sacred relics left. *'This is enough for me'*, he said to his chaplain and started putting the sacred relics into his robes. He knew that relics were more valuable than the chest that Crusaders destroyed seeking jewels and gold. These relics later reached unimaginable price on the free market in Venice and other cities of the Catholic West. Abbot Martin had a way with the noblemen then, telling them that the one who owned even the smallest piece of the relics, owned the keys to heaven. He indeed believed this, forgetting his greed and the sin he was doing. And so, selling piece by piece of these relics, he became rich and he bought a title of nobility for himself. Thus Abbot Martin made a bigger fortune on the tragedy of Orthodox Christians than Crusaders who fought and killed each other over the

robbed gold. There is another story of a Catholic priest who, after the robbery of churches and monasteries in Constantinople, came back to Venice and bragged for a long time how he owned the most sacred relics – two pieces of the Holy Cross, the iron point of the spear that Christ's ribs were stabbed with, two nails His hands were pinned down to the cross by Roman soldiers and the robes He wore while they were taking Him to Golgotha. One chronicler left the following story in his testimony. Some Greek salesman, who used to be a scholar and a translator from Latin to Greek language in the Byzantine court when he was young, somehow survived the first, most difficult days of the slaughter and with his small arc he succeeded in reaching the Holy Mountain. That was how the news of terrible and tragic events in Constantinople came there. This salesman, when he came to Athos, asked the monks to receive him as their brother so he could forget what he had seen in the enslaved Orthodox East. The images of horrific events in Constantinople haunted him and he was never in peace. In his testimony he said that he had wandered for days, distraught, from one monastery to another, and that he could not settle anywhere until one old monk asked him if he knew how to write. When he said he did, this old man told him: *'Take the quill into your hands and describe everything you saw of these horrible events. Only when you do that and take it out to the light of the day, you will be able to find peace'*. That was what he did and thus left behind the most tragic testimony of that time. The most part of this manuscript was burned in a fire, but several damaged pieces of the parchment remained and they testify

of the drama that happened to the Orthodox Christians in Constantinople.

‘Although weak and helpless in their number, Byzantium and Constantinople fought bravely. Crusaders committed such a crime to the innocent people that the history of human existence will remember forever. Burning Constantinople and the whole Byzantium part by part, Crusaders destroyed the greatest achievements of the material and spiritual culture. Crusaders manifested lowest animal instincts during the robbery and destruction of everything that crossed their way. These crimes and perversions of the human mind could make you stop breathing and your words unspeakable. When children, women, old and weak people who could not avoid the slaughter saw their fate and what awaited them, they decided that they would rather bring death to themselves by hanging or jumping into the sea without return. They went to death voluntarily only to avoid the fate of falling into Crusaders’ hands. Mothers decided to jump into fires or water with their children rather than let their children be stabbed by the swords of these wild dogs. Thus, whole families chose death by hanging, burning or jumping into the sea with heavy stones bound to their necks to sink faster just to avoid being captured. When nothing was left to be taken, burned or killed, there was a horrible silence. Neither barking of dogs nor the crying of children could be heard. Finally, when everything became peaceful, when there was nobody to be killed, the orgies in temples and gambling with the taken gold began. No true believer should think for once that Christ would have wanted these animals

from West to come to his holy grave. But, gradually, God's punishment came upon them. They started killing each other over the gold, with which they played as children, attracted by anything shiny or glowing. The curse of the stolen treasure and the innocent who were killed reached them and soon they started stabbing each other with their swords and executing each other as wild dogs. Many of them were hit by even more terrifying death than the one they brought to the innocent and weak residents of Constantinople. Everything that happened just confirmed what Jesus always used to tell – people have no other enemies but themselves'.

'These crimes done by Crusaders brought everything in question and we have to go back to the beginning, to the original Jesus' teaching', said the monk and continued. 'Our Savior always said that love, forgiveness and atonement had to have the central place in human relations. A westerner was, as an easterner, until now, a man of talk but without the spiritual power or renaissance. That is why it was possible for him to commit terrible crimes in the name of his religion. All this is even harder to understand if we know that the Bible, the most valuable book of the West and its civilization, was a gift from East. Everything valuable that West has is only a copy of an original taken from East. And now these copies turned against the original. Did the greatest values in poetry, science, religion, philosophy and society in West not come from East? Construction and sculpture appeared in East, as did literacy and the first scientific knowledge. Greek, Israeli and Arabic people created it. Westerners wanted to ruin and destroy these originals in order to be able to

say, in several centuries time, that all that was made in West. But Aristotle, Socrates and Plato were born and lived in Greece; Homer, Lysippus, Phidias and other great Greek people created their art in Greece. Greek and Israeli people created and they are the source of literacy and knowledge that West uses today. The word *istok* (east) in all Slavic languages means *spring*, the source of everything good and holy. The holiest book of West, the Bible, a gift from East, although geographically foreign to a westerner, took the central place in the western world, pushing out their books, myths, legends and stories, at the same time, which were in whole the product of West. Thus the foreign book from East played the unrepeatable and the most radical role in the development of the western civilization, because other books, made in West, could not do it. Roman and German mythology, written in numerous books, could not do it nor could the secret tradition of Celts and the cults of Slavs written in birch bark.

But sins of the East are no less. That is why they received God's punishment. He sent it to warn us. Even the old traditions before Christ announced such a punishment. That is why we experience the apocalypse every day. On one hand we had power, luxury and hubris of the Byzantines and Byzantine basileis and the appalling greed of westerners on the other; of their salesman, soldiers and pilgrims in an insatiable desire to reach the treasures of East. That is why we, 'Romans', kept this feeling of insecurity and aggressive destructiveness. It could have happened that our common people robbed and burned shops of Latins and killed the salesmen and pilgrims from West. They



cut off the head of the papal legate and bound it to a dog and they used Greek fire to burn merchant ships and men on them. As the revenge to Greeks, Latins attacked wealthy ports and monasteries on islands while they were withdrawing to the distant provinces. The cause of this was in Constantinople that did damage to its people, left completely unprotected in distant provinces. Common people knew that the damage that had been done to Latins would not be unpunished and they would pay for it with their lives and with robbing and destruction of their estates. Basileis from Constantinople and their noblemen did not think about what common people had to endure and what suffering they experienced from Latins that were withdrawing. That is why God cursed us too, especially Constantinople and its basileis and all the residents of the city. Before the Crusades, Constantinople was merciless toward the neighboring countries, but toward their own people as well, who escaped from Anatolia before the attack of Turkish and Mongolian tribes. These tribes plunged from Pamir and Altai Mountains and with the speed of storm broke through the Asian steps toward Anatolia, Syria, Bagdad and Constantinople. These people who had to leave their homes, lived in dumps of Constantinople and cried for help: 'We are hungry', but nobody heard them. We were arrogant and insensitive and we did not help them but looked upon them with disdain. So God's punishment followed. It is a fact that people who have no mercy and pity for others are arrogant and they usually lose their minds. God cast His wrath upon us by sending Crusaders as a punishment. We imagined we were above the other

nations and that drove us crazy. Thus is the way of God: if He wants to punish somebody, first he takes his mind, throwing him into arrogance and pride. The cleft between 'Romans' and Latins grew wider because it was based on the mutual hatred. What Crusaders did in Constantinople would only deepen this hatred. With the destruction of Constantinople, Crusaders wiped out the Byzantine Empire from the face of the earth. The last basileis from Constantinople madly spent the imperial treasures, living in luxury and abundance, without considering the defensive capacity of the city and the empire, without building and strengthening defensive walls and reinforcing the army. We have had our revenge only recently, when Crusaders came and when we saw that imperial treasuries were empty, that everything was robbed by emperors and noblemen and nothing was left to be used for the defense of the city, for strengthening bulwarks and paying mercenaries to defend the city. Byzantines created so many enemies because they were arrogant toward other nations. They considered Latins primitive and vile and on other neighbors and nations they had even worse opinion. Thus the Greeks and the Latins, in hatred toward each other, became sinful and malevolent people.

The great tragedy for Byzantium was also the fact that during its millenary existence it had to fight on the four fronts. It was attacked from four sides: east, west, north and south as well. Everybody wanted to get to the Empress of cities, the glorious Constantine's city, as it was often called. From east Persians, Arabs and Turks wanted to reach it. From west it was attacked by Goths, Slavs, Bulgarians, French,

Russians, Germans, Normans, Latins, Hungarians and Serbs. Thus every generation in Byzantium, especially in the last centuries of its existence, experienced an attack of a foreign army and havocs followed by numerous human losses and the losses of material assets.

A common Byzantine was prone to accuse Constantinople as the center of the empire for his calamities. It would later turn out that weakening of the city meant strengthening of regional lords' power in co-terminous and distant provinces of the Roman Empire. It seemed that this led to the fall of Constantinople and disappearing of Byzantium. Several of the last basileus of Constantinople weakened the power of the empire and emptied the imperial treasuries that their predecessors gained with hard work and even losing their lives, instead of spending these gold and silver plates to pay for the renovation of bulwarks and mercenaries for its defense. Byzantine history was also famous for court deceptions, plots, bloody duels and the cruelest executions. That happened in the imperial family as well, in a desire to take over or keep the crown. That is how fratricides and patricides began, as it was usual for Roman emperors. Everybody heard the story of the basileus from Constantinople, from the VII century, the emperor Constans II, who, in fear from the possible ambitions of his younger brother Theodosius, first made him become a monk and then had him brutally killed. People of Constantinople were appalled by this fratricide and the emperor soon got a new name Cain, after the story of Cain from the Bible, who killed his brother Abel. Often the pretenders to the throne from the same family led armies against each other and spilt

the blood of common people, but their closest relatives as well, because of their selfish aims. Thus, the decline of the empire's power began. But still, the weakening of the millenary empire was mostly caused by the appearance of regional lords, especially in the distant and coterminous provinces of the empire, which was especially the case during the Crusades. Regional lords often fought battles against each other and thus weakened the power of the empire. But they joined together as well, in order to attack the emperor. They weakened the capital of the empire, Constantinople, without which Byzantium was unimaginable. Constantine's city was not only the biggest and the most fortified city of our times, but also the most wonderful one. The provincial and the regional spirit became dominant over the universal spirit of the empire, whose center, as the Sun in the universe, was Constantinople, once a proud Constantine's city. The global Byzantine patriotism was gone and the regional spirit took over. That was why it was possible that distant and regional provinces watched the destruction of Constantinople and did not send any help to the occupied capital; they calmly observed its agony for months. Many social classes in the city were also indifferent toward the destruction of their capital because they knew its rulers and their injustices. Even the poor of Constantinople rebelled. And it is common for the poor to express their misery and liberate themselves, even if it means joining in with their enemy. One little spark is enough to make a great fire which will obliterate everything.

That is why one could see big groups of the miserable and the poor, together with Crusaders and

bandits, use the turmoil and chaos to rob the city, imperial courts and courts of noblemen and wealthy monasteries. It seemed as though the Byzantine Empire was already gone without return. Pretenders to the throne fought each other, but common people started hating and fighting each other as well. Divisions, moral decadence and other difficulties occurred. Everybody was against everybody – pretenders to the throne fought among themselves, the poor against the rich, children against their parents, bishops fought among themselves, knights, noblemen, peasants and monks as well. Everything was pointing to the breakdown and the Crusaders only speeded up the process. In every city and every village there were such divisions and nobody had a peaceful and secure life. Wild masses felt so powerful that they robbed and destroyed everything they came across. This chaos and strife could only be God's punishment for the sins of Byzantines and their incapable rulers. There were no laws and murders started to happen. The humiliated and the oppressed got the weapons and became the lords of their lords and their lives. They attacked homes and turned many villages and cities into wasteland and ruins. Death threatened to everybody and many trembled with horrors that happened every day. Because of that fear, there was no shelter. Salvation could not be found in churches, wells or woods any more. People used to hide inside tombs to find a safe haven in the rotten and heavy stench, but still they found no peace because of the tomb raiders. One of the witnesses of these terrific events cried: *'Oh, all-seeing sun, have you seen anything like this before?'* It was the end of the first and

the beginning of the second millennium after Christ. Because of their horror, these events could only happen once in a millennium and the next time it will probably be during the transition from the second to the third millennium, at the end of the XXI century'.

'In many cities of the Byzantine Empire, in every place and every step, one could see cracked heads, spilt brains, broken spines and arms and scattered bodies of the dead, disfigured beyond recognition. Prisons for torturing people appeared everywhere. The worst of bandits and pirates had their own dungeons for keeping slaves they sold in Libya, Arabia, Tunisia and Egypt later. Even in the imperial palace's basements there were several dungeons in which basileis used to hold and torture their enemies and slaves for selling; common people knew nothing of this. Emperors often blinded their opponents with hot iron or plate they would keep in front of the convict's eyes until he lost his sight completely. Thus Isaac II Angel was blinded and thrown off the throne by his brother Alexei III Angel, shortly before the beginning of the Fourth Crusade. These punishments, based on the ones popular in Byzantium, were taken over by the neighboring. The blinding of 14 000 Samuel's soldiers by the cruel Byzantine emperor Vasyli is known in history; he left every hundredth soldier one eye so they could lead the army to their emperor. Besides the blinding, a frequent punishment among the pretenders to the throne was mutilation by cutting off a nose, hands or a tongue, considering that a cripple could not be an emperor. In the Byzantine Empire blinding was the most frequent punishment for the opponents in the race for the crown

and benefits of being an emperor. The blinding was done by pouring hot vinegar in one's eyes and then plucking them out. Because of these cruel duels inside Byzantium itself, the empire weakened and it started to play the subordinate in the battlefield. Weakening of Byzantium was first felt by its neighbors – Latins, Bulgarians, Cumans and others. In such circumstances it was not hard to take over great parts of Byzantium which was falling apart from some foreign army. To heal these wounds and divisions between East and West it will take another thousand years. It will be the return to the beginning. Until that happens, the disempowered will always be rebels. This is also the case because western and eastern society became obsessed with the issues of 'gaining happiness' and material wealth, forgetting the issue of the meaning of life and wiping out the boundaries between good and evil'. The remaining pieces of the parchment were damaged beyond reading.

## THE OCCURENCE OF PRINTED BOOKS

It took a long time for people to discover that the human brain, in its nature, is not capable of remembering many things and data continuously, especially those that are not logically organized and included in a bigger complex. However, the human race developed in this direction; it was needed to remember some information, no longer necessary, and keep them for the future (either because of using them again or because of the continuation of what was achieved in the past as it was the case with every civilization beginning from the reached level of development of their ancestors). Therefore, it is necessary to keep those data and 'leave a message' to the future generations that would then know how their ancestors lived. All this drove our ancestors to seek and find new possibilities to keep their thoughts and memories from falling into oblivion, to write them down. But thousands of years had passed before this need to write things down appeared and much more until the human society reached the level of development on which it realized the first steps in writing down their thoughts and keeping them from oblivion, so that they could pass the message through space and time. Ancient Romans and Greeks used to say: 'A thought spoken in words runs and flies away, but the written one remains as a document, as a living witness'. The proof of it is history of people who did not leave written testimonies of their existence and thus fell into oblivion. As speech and language are ways of immediate communication among the living, letters are the way of communication between people



separated by space or time. Tails does not connect only people of one epoch but generations with generations, epochs with epochs and it gives cultural achievements to the future generations. Thus it represents the most important means and an instrument of cultural development of mankind. German historian and paleographer Victor Gardthausen literally said: 'A man differs from an animal only in language and speech and a cultural man from a barbarian in tails. But the language alone is only a precondition; the tails is the carrier of culture. Language is the acquest of the primordial cultures and tails is the acquest of highly developed ones'. Our great linguist, Vuk Stefanović Karadžić, said: 'Whatever people invented in this world, nothing can be compared to the tails; it is a science which almost exceeds the human brain'.

The tails which all cultural nations use today for noting spoken words or ideas consists of various signs we call letters. Each letter has its specific meaning and it usually determines one sound of human pronunciation, even though in some nations some sounds can be noted by two or more letters. Scientists have spent centuries to determine the origins of the tails and the time of its occurrence. Traces of these researches lead back 6000 years in the past, 4000 years before Christ. Namely, it has been affirmed that most of the known alphabets originate from the Phoenician one. The oldest Slavic tails, the Glagolitic script, appeared in the second half of the IX century, thanks to the apostles Cyril and Methodius. First it was used by Slavs in Moravska and in the Balkans and all the church and religious books were written in this tails. Later, the

Glagolitic script was pushed out by more practical Cyrillic and then by the Latin script.

But who does the credit for the printing press, the first printing shop and the first printed book really go to? According to our writer and researcher, N. Pijanović, there was a printing press in the IX century in China. However, older and more frequent way of copying documents was done by calligraphic transcribing of contents and copying images. This was especially done in the courts of rulers and noblemen, where dozens and hundreds of specialized penmen were employed. But in the times before Christ, especially after Alexander the Great's conquests, there was a trade of transcribing contents and copying pictures in Alexandria in Egypt and later in the Roman Empire. After the Roman Empire dissolved, in many provinces, especially in ones on the edges of the empire, the authority was taken over by the monastic clergy. Led by religious reasons and the intention to spread Christian ecclesiastic books, they carefully researched the remains of the ancient, Roman and Greek, pagan writings and destroyed them. Many original and significant scripts of Roman and Greek sages were thus lost or they disappeared. That is why in this period transcribing and copying of exclusively ecclesiastic books was dominant in monasteries. Monks carried these transcribed books on their voyages and sold them to churches and wealthy individuals. In our tradition, as far as this is concerned, the clergy played a significant role in nourishing our culture and history, especially considering the fact that we lived under the foreign occupiers. One of our oldest and most beautiful written monuments

from the Middle Ages, in the time of Nemanjići, is *Miroslav's Gospel*. It was written by Grigorije the Pupil, between 1169 and 1197, for Nemanja's brother and nobleman, Miroslav of Hum.

Only from 1440 printing became the more frequent way of multiplication of books and it completely replaced transcribing when the printing press with a movable type appeared. Discussions are still led on who is to be praised for the invention of a movable type and the printing press. It is a difficult question because the first printed books did not have dates of issue written on them and they were often missing the place where the book was printed. On some other books, for practical reasons, earlier dates and years of issue were put and the origins of the first edition that others were printed of. That is why it is so difficult today, after that much time, to determine the truth. The first known book with the exact date, year and the printer is *The Psalter*, printed in Mainz in 1457. The question of credits for the invention of the movable type, as far as European continent is concerned at least, is not yet answered. Some consider that this invention appeared earlier, in China, and then came to Europe in the Mongolian conquests of Russia and other European countries. Nowadays, still, the theory of Johannes Gutenberg being the one who invented the movable type and the printing press (around 1440 in Germany) is more widely accepted. He is thought to have come to this invention on his own, without being aware of its existence in China (curving and molding of singular letters). Even though the secret of printing was well kept, the printing shops appeared in Italy,

France, Holland, Denmark, Spain, Poland, Hungary and the Czech Republic. The printing shop was also established in Vienna in 1482 and in Constantinople in 1490. In Russia the first printing shop was founded in Moscow in 1563.

N. Pijanović, the already mentioned writer and researcher, in his work *The Printing in Theory and Practice*, points out that in 1495 the first printing press was founded in Slovenian south, in Montenegro. It was founded by Đurađ Crnojević in Obod, then capital of Crnojevići. The printing appeared in Europe in the Middle Ages when the rulers were absolute. The only class that was privileged in that time was the clergy. Some of those medieval rulers who realized that printing press could be useful for them, allowed it to be established in their country, but in majority of cases this invention was still an unwanted guest. It is important to keep in mind the fact that when the printing press appeared, it was first used for copying the books because there were no newspapers then. Considering that before Gutenberg's printing press on the European soil only copying ecclesiastic books was common, it was normal that usually monks did that job. That is why monks saw an immediate danger in the occurrence of the printing press because it was going to replace them and steal away a very profitable job from them, or more simply said, it was going to make them obsolete. These were the reasons why in the medieval countries the clergy started a battle against the printers as heretics and people who sold their souls to the devil because he was the one that managed the printing machines. They tried to convince people that printing the

books was cursed and anyone who brought them into their house, he brought unhappiness as well, because the damnation would persecute them and their whole family. In the times people lived in the darkness of ignorance, when they believed in the existence of witches, vampires and similar superstitions, it is no wonder that the gullible people believed that the printers were unholy spirits they should stay away from. But many rulers then and their councilors did everything to ban printing of the books because they saw dangerous weapons in them that would teach people letters and awake their conscious; they would rebel against God and the church, their rule and the country and deprave them of the absolute power and nobility. There is one magnificent scene in the novel *The Hunchback of Notre-Dame* in which archdeacon Claude Frollo speaks to the king Louis XI and says, pointing with his left hand to the church and putting the right one down to a printed book: 'Alack, this will kill that'. Explaining this exclamation of his hero, Victor Hugo, among other things, says that it was 'the fear of one new factor, the printing press, the horror of the church servant who was outshined by the light of Gutenberg's printing press'. However, in our countries it was quite a different situation from what Victor Hugo described. Among our people, the printing press appeared very early, earlier than in other Slavic countries, thanks to the clergy because they stood by people in cherishing our tradition, despite the tragic fate that we went through.

In the time of appearance of the printing press, it first served for copying ecclesiastic books. Thus print-

ed books became a lot cheaper than the written ones and more available to people. The demand and wish of people for literacy increased. We have to repeat here what our great linguist, Vuk Stefanović Karadžić said: ‘Whatever the people created in the world, nothing can be compared to the tails; it is science that almost exceeds the human mind’.

Because if it had not been for this invention, how would Roman, German and mythologies of ancient people from east, Greeks, Persians, Chinese and Hindus have been written in the first books? In those books the hidden traditions of Celts and cults of Slavs were written first on the birch bark. In the time of Alexander the Great palm trees, cloth and lime bark were used for writing. Assyrians and Babylonians used to write on clay plates. Many sources claim that Slavs, as Egyptians, curved letters in polished wood or its bark and thus communicated. Parts of that script have been kept even today. Still, it is considered that only with the processing of the Egyptian plant papyrus the real history of book has begun. It would last for centuries, all the way to the Middle Ages. Only in XI century papyrus would be replaced by the parchment, a material made of the pressed leather. Sometime later, the paper would appear in the first printed books, when the printing press was invented. Chinese, it seems, can take credits for inventing the paper and its production. Their secret of the production of the paper first leaked to Arabs and then Europeans. Until the appearance of Gutenberg’s printing press, books were transcribed and copied by hand and they were often garnished. Such our famous book is *Miroslav’s Gospel*. This fact

confirms that in our tradition, as it is the case with other Slavic people, the occurrence of literacy and the first books can be connected to the acceptance of Christianity. Considering this, we can say that Christianity gave much to our and other people, not only in religious sense but in building, education, culture and similar spheres of life. But acceptance of Christianity was not either easy or quick with our people. It lasted for over 200 years.

Byzantium and some Serbian princes, who came close to it in order to acquire more power, saw that Christianity could only be accepted among Slavs if it was taught in Slavic language and if the church was led by the local people. That is why Byzantium chose a convenient and well organized missionary work, led by Cyril and Methodius. V. Stanojević says:

‘Only with their coming and the occurrence of Slavic literacy, Christianity started spreading and growing roots among Slavs. Literate people who transcribed holy books appeared and started preaching and living Christianity. Holy books with Christ’s teachings came to the hands of more and more literate Serbs and they were read with love. Thus the demand and desire for Gospels spread, as well as the wish for practicing those teachings. More thrilled and zealous Christians appeared in our nation and they attracted great number of new and honest believers with the warmth of their Christian souls and preaching of Gospels. So the appearance of Slavic literacy enabled the spreading of Gospels in all south Slavic areas and produced more theologians, new missionary centers and new Christians. With the acceptance of Christianity, the first

spiritual renaissance of our people began. The most pious and eager followers of Christ's teaching among Serbs started thinking about monkhood as the truest form of faith and love toward God. These ideas came to us from East. Therefore, the more frequent phenomenon of monkhood was determined by the first Slavic literacy, which brought ecclesiastic books and lives of saints in beautiful and warm style, in a comprehensible language, to pious people which kindled the Orthodox religion even more. These works encouraged believers to live in the spirit of Christian principles. Monkhood spread and monasteries grew in all areas in which Slavs lived. In the *Chronicle of Priest of Duklja*, the Monastery of Immaculate Mother of God was mentioned. There, Saint Jovan Vladimir was buried after which his widow Kosara-Teodora became a nun. In those times the most beautiful pieces of our literature appeared: *The lives of Sts. Cyril and Methodius*, *The lives of Sts. Clement and Naum* and *The Life of St. Jovan Vladimir*. *Miroslav's Gospel* is the most beautiful and the most luxurious example of our literacy. It was written in the XII century by some Versalameon and ornamented with beautiful miniatures by Grigorije the Pupil for Miroslav of Hum. Grigorije also transcribed the last two pages. The legends of lives of St. Jovan Rilski, St. Pohor Pčinjski, St. Gavril Lesnovski, St. Jovan Bigorski, St. Joakim Osogovski and others were written long time ago. From lives of these ascetics, we found out how they, with their lies and work, contributed to bracing of Christianity among our people. Our old *ascetics and hermits departed from the world but the world followed them*. Their moral great-



ness and the love of people influenced the appearance of many monasteries that as the towers of Ortodox Christianity had a significant role in bracing of Christianity among our people’.

Many prisoners war (Secon Worls War) that survived atrocities of camps admitted later that the biblical story about Job helped them to keep the faith and hope. This story tells about the meaning of suffering and endurance. It shows how God rewards the righteous who suffered and never lost faith. According to this Old Testament story, Job was a good and righteous man *who revered God and turned away from evil*. Job was happy, he had many children and many herds as well. Job was a man of God. But Satan did everything to condemn him. He claimed that people did not serve God because they loved him and that he would prove it by turning away every believer from God if he only let him. Satan claimed that Job revered God because he was getting something in return. He was certain that if Job was tested, he would very quickly turn away from God. God allowed Satan to test Job to see if he was a true believer.

The next day Job lost everything. His herds were stolen by the desert bandits, a great storm destroyed his home and all of his ten children were killed. Still, Job did not sin or say anything bad about God. But Satan did not give up. He thought that Job, although he survived the loss of his children, servants and possessions, would turn away from God if he got severely ill. God allowed Satan to test Job again by striking him with a grave illness. His whole body became covered with wounds and boils. Everybody was avoiding

him. Ill and alone, he lived outside the city. He sat in ashes and scratched his wounds with stone. His wife told him to denounce God. But he was just confused, wondering about reasons for his misery. He cried over his sad destiny, wondering why God would punish him with no reason, him, the righteous one who had done no evil. Even then Job did not lose faith in God, he stayed strong and persistent saying: '*Till I die I will not remove mine integrity from me*'. Job remained faithful to the Creator and Satan's claim that he served God because of selfish reasons was disputed. Job's loyalty enabled God to oppose the insulting Satan's claim. Job showed that he loved God and He rewarded him for his loyalty. He gave him back his health and welfare. He gave him twice more of everything he had before. Job found meaning and purpose in his unbreakable faith in God.

This Old Testament story tells us that it is possible to keep our inner freedom as a spiritual stand and build the faith in future on it. In his book: *Then Why do not Yoy killy Yourself*, V. Frankl claims that prisoners who did not succeed in this, broke under aimless and difficult life in camp and that they were physically and spiritually more easily ruined. He noticed a strong bond between a man's spirituality and his courage and hope. In difficult prison conditions man's spiritual wealth decided whether he would live or die. The loss of faith in future broke physical resistance and death came swiftly.

Frankl thought that purpose and happiness in life consisted of devoting yourself to others, not in paying attention to yourself only. He said: 'Like a

healthy eye which does not see itself, a man is most fulfilled when he forgets about himself, when he simply devotes to others, to their welfare. Forgetting about himself, a man becomes more sensitive and giving himself to others more creative'. This chain of thought can be found in Tolstoy's Olenin in *The Cossacks* when he realized that the purpose of life was in living for others, in doing good deeds for others and loving them. One day, in silence and loneliness of forests of the Caucasus Mountains, he had an epiphany. As soon as he came back to the village, he gave a horse as a gift to a young Cossack Luka. That is the proof of the writer's belief that a man has to build a better life for others and do everything in his power to ensure their welfare. When an individual reaches this stadium of the spiritual growth, he establishes peace and harmony between his beliefs and actions. There is no contradiction between his ideals and his way of life. The greatest sacrifices and renouncements do not cause suffering anymore, but pleasure and happiness because of surmounting the obstacles on the road to spiritual development. That is why millions of readers easily found the meaning of life in Tolstoy's works and they succeeded in their search for purpose. Tolstoy did the same in his private life. He wrote to Gandhi in India, inspired by his non-violent fight for a better life of all people.

A man is in constant search for his purpose. Thanks to self-transcendence of human life, the will for finding the purpose is the strongest force that drives a man. Today, however, this will is frustrated. Today ill people turn to psychiatrists, complaining

about lack of meaning and emptiness of life. People are occupied with questions that used to be asked by those on their deathbeds in the past. Frankl foresaw material and technical achievements, questioning the meaning of life and its emptiness as a consequence. It means that this worrisome doubt is growing, regardless of the age, situations or social statuses. It is reflected in violence, drug abuse, astonishingly high rate of suicides, especially among young people. These are only some of the symptoms of neurosis today, according to Frankl. In this respect, he specifically criticized western culture obsessed with 'gaining happiness' and material wealth, forgetting about the true meaning of life and thus wiping the boundaries between good and evil. It is no wonder then what misery has struck us (especially the small countries on the Balkans), great at end of the XX and the beginning of the XXI century. The transition from the last century to the millennium brought great conflicts between people and in themselves, too. Evidence of this was evil that Slavic and other nations were faced with.

Frankl noticed that even writers shared this common nihilistic view and made mistakes accordingly by imposing negative attitude upon their readers. It is because a writer, when tortured by the lack of purpose, feels an impulse to fill this void with absurdity. However, Frankl claimed that there was a possibility of another choice and that modern literature did not have to be a symptom of mass neurosis of today, but the cure for the society. Writers who suffered through hell of despair and painful emotional crisis can describe their agony and the way they overcame it. It could be a

message and a lesson for many young and adult people who suffer from loss of purpose. Not only writers but scientists, sportsmen, politicians and other public people can do the same. Many of them wrote their biographies (A. Schweitzer, N. Tesla, M. Selimović, Tolstoy, F.M. Dostoyevsky, Roosevelt) in which we can find evidence of their painful emotional crises and the way they overcame them, inner conflicts and emptiness of life, finding purpose eventually (for their existence and in people who needed them). They became stronger, healthier and happier people. Writer's honesty about his mental wounds and suffering can help readers with the same problem to surpass their torment and find goals worth living and fighting for. Frankl warned us that a writer should protect his readers from despair and help them heal through reading his books. There are many examples of books which changed or saved readers or even prevented some of them from committing suicide. These books helped them find goals that brought hope and purpose they lost. There are cases of books which helped incarcerated people or the ones sentenced to death find purpose worth fighting for, even in their last moments. Even then, in that last moment, when one discovers his purpose, it helps him realize that his life was not in vain. For instance, in Tolstoy's novel *Death of Ivan Ilych* we see a fifty-year-old man who suddenly discovers that he is going to die in several days. This man, faced with death, realizes that he has wasted his whole life and by this revelation he has outgrown himself and finally gained ability to find endless purpose of his life.

In Tolstoy's other story (*My Dream*, 1906), the

reader can see how the main characters (a father and his daughter) suffer, how they search for the purpose and contemplate on the moral side of their actions. This story is a proof of the writer's immense responsibility. He has to express freedom of thinking and argumentation for his characters' actions. But this freedom is not what represents the whole story, according to Frankl. Freedom often has a tendency to turn into selfishness if it is not bound by responsibility. Tolstoy fought injustice in his private life and with his writing. We can see that not only in his published books, but in his biography as well. His words: 'I cannot be silent!' (from his essay with the same title), made some very powerful people tremble in Russia then. His characters are, as he himself, focused on something or someone beyond themselves, on other human beings and goals they need to accomplish. When we read about Tolstoy, Gandhi, Tesla, Saint Sava, Pupin and Marie Curie, we can see that one best fulfills himself when he does not think of himself, when he simply lives for welfare and happiness of other people. Forgetting himself, a man becomes more sensitive, and giving himself to the others he becomes more creative, according to Frankl. Tolstoy succeeded in that, in his life and his work as well, often going through painful emotional crises. His words that rebelled against the injustice towards the oppressed ('I cannot be silent!') are a cry in which all the suffering in the world is contained. For all the oppressed Tolstoy demanded a better life, not only for the Russian man but for the Russian worker and peasant as well, for all the people in the world. That is why Tolstoy is considered to be the man who searched for and found uni-

versal principles of justice. In this aspiration and fight for a better life of others, he reached the heights where peace and harmony between ideals and actions rule. Even the biggest denouncements are no longer considered suffering but pleasure and happiness because of the obstacles one overcame on his road to accomplish his goals and outgrow himself. Tolstoy's life and work are the universe of their own, as they are the proof of a unique creative genius among Russian romancers of XIX century. Tolstoy's work teaches us that in the pursuit of better life and in fight for better conditions for everyone, there must be obstacles and emotional crises. However, all this makes sense if one aspires to higher levels of development of both an individual and the society. From biographies of great scientists and artists we can see that they also experienced crises and inner conflicts until they found goals worth living and fighting for. With their lives and their work, they fought for principles of universal justice, peace and welfare of all the people in the world. Books written by great Russian romancers of XIX century (Tolstoy, Gogol, Dostoyevsky, Nekrasov, Gorky, Goncharov, Turgenev, Chekhov and Pushkin) outbalance duration, transiency and oblivion. They speak of the man and his existence, (im)perfection and endless(ness). They support a successful development of both society and an individual. Creativity that shines from these works is not a current state, because it expresses the essence of a lasting man and his general view of himself and the world. Their books offer new answers and original solutions of problems which overrun prejudices and stereotypes and augment our ability for studying

and improvement in numerous ways. The great writer of everlasting novels *The Fortress* and *Death and the Dervish*, Meša Selimović, said: 'Books are not the man in whole but the thing that is best in him, the man of precious moments. With this man, who does not exist, you can talk, enjoy and you cannot even express your gratitude ... He will receive you eagerly if you come back to him, always ready to start a conversation with you'.

We know that books are the result of a man's spiritual creation and for books of great writers it is said that they are a gift from God and that only a certain kind of people can write like that. Luckily, it is in human nature to realize potentials and talents that we possess. This need is expressed through man's creative aspiration which Socrates called *daemonion*, 'the inner voice', which reminded him what to do and what to avoid. Plato called this sublimated energy, which instigated creativity and which 'made soul grow wings', *a spiritual eros* ('royal lust'), without which no work of art, science or philosophy would exist. The man is born with multiple energies and abilities. The greater the gift, the greater the need for its expression. The man has either an opportunity to recognize and improve these talents or to neglect them. They determine his role in the world because they make him responsible for fulfilling himself and finding the purpose in life. Driven by the deepest innate creative impulses and abilities, the man aspires to accomplishment of his talents, which enables him to fulfill his purpose. Plato received not only talents from gods, but the blessing of being the Socrates' student as well. Great minds and



creators always have in mind that the man is obliged not only to create in the world he lives in but to change and improve himself. He asks others and himself questions, trying to reveal the truth and find purpose of his life.

Socrates was famous for his method of questioning in efforts to reach the truth and the purpose of his own existence. His well-known method of asking questions and leading a dialogue is respected even today. He is considered to be the first to ask questions in order to find meaning and gain knowledge about himself and others. He asked questions to reach knowledge, contrary to what people then thought, and to imply his own ignorance and wish to learn and think. He thought that only by asking one could begin the search for meaning and the true knowledge. It is a painful path which is based on *the common thought* through a dialogue with other people. *The question* and *the search for meaning* are something the man is born with. They are the essence of the man's existence and they seem natural to him as breathing does. With his method of asking questions and making dialogues and his inductive-deductive cognition, Socrates gained what we call today *Socrates' cunning mind*. By expressing one's seeming ignorance, in the form of the question, he had to convince the other person that they did not know what they actually had been certain of knowing. Socrates loved the truth and saw it as supreme beauty and questions were his main means in the search for it and the meaning. With his inductive-deductive method of asking questions, Socrates fought against dogma. That is why dogmatists accused him of blasphemy and

of being a bad influence to the youth. We can say that his love towards the truth led him to his death. He was condemned to drinking the poisonous hemlock. That is why Socrates' death is one of the most beautiful historic events. He had to die to win.

Socrates' case is both painful and educational for an intelligent individual, because it warns and reminds of the curse of the choice. It also confirms that the most important thing is the pain of questioning and the suffering in the search for knowledge, meaning and the truth. Reaching the truth is priceless, more precious than any sacrifice made on the road to recognizing it. According to Socrates, the truth must be painful. If the man takes the road to reaching the truth, he has to know how and what questions to ask. Only with the skill of asking questions the man can clear the way to the true answer. *Asking* meant *thinking, searching for the meaning*, according to Socrates. That is why he is considered to be the first philosopher to have started *the search for the meaning*, the search for the purpose of one's own existence and the existence of mankind in general. Plato also studied the truth through dialogues. He too used questions as a means for the dialogue. He led his students to come to an answer through maieutic. The search starts with the question; the question starts the road to the truth and the meaning, according to Plato. Plato used to say that Socrates was obsessed with doubt because of the questions he had. We are born with the question; it was given to us by nature. It imposes itself, it drives us. Socrates himself used to say that he had a strange fate of wandering and doubt, an evil lot that he had to endure to

understand that everything that was beautiful had to be painfully earned. Suffering follows every true search, the search for the truth and the meaning. The question arises from wonder and the unknown. From wonder come the question and the knowledge. From doubting the known comes critical analysis. And from the man's conscience of being lost arises the question about himself, said K. Jaspers. He considered, as did Socrates, Plato and Aristotle, the wonder, the question and the need for the meaning the source of philosophy. For him, philosophy was a way of wondering. Jaspers thought that wondering meant aspiration towards the knowledge, the meaning and the creation. The question had this function as well, since it was the product of wondering and thinking. To ask means to think. In the basis of wondering there is the question. For Aristotle, wondering was the beginning of philosophy and for Jaspers it meant the aspiration towards the knowledge and the meaning. E. Fink said that philosophy was nothing else but the question because it was open to a problem and because every answer implied another question. He said that the question, as a philosophical problem, originated from wondering which was actually the beginning of philosophy, thinking and the search for the meaning. Aristotle also claimed that the beginning of philosophy lied in questions and the search for the meaning.

He said that curiosity and wondering were essential initiators which made a man try to organize his life and the life around him. The first wondering of man about the nature and natural phenomena, that he could not understand, was actually primeval question

and the search for the meaning. Questions were at first asked about the unknown phenomena in nature and space, such as the existence of Sun, stars, universe and so on. Therefore we can see that the question is in the basis of all the knowledge about oneself. Every adult person pauses before secrets and vastness of space, as a child does. This curiosity leads us to the question about the purpose of our existence and our fate. The search for the purpose of our existence is an eternal question which is connected to each and every fate and the fate of all mankind. Every man wants to know himself and his fate. He wants to know who governs it and find answers.

Books from many fields of knowledge (literature, philosophy, anthropology, sociology, psychology, science, spiritual tradition) help us in our efforts to find the meaning, showing the reader achievements of mankind. They build bridges between various disciplines, thus showing that differentiation and integration of human activities and spirits are inseparable. It tells us that, despite partialization of knowledge into specific domains, modern thought brings us a unique vision of the world and the man in it. Books help us interact with the world and ourselves, in the attempt to understand them better. These books are sources of knowledge and a stimulus for our thought and the search for the meaning. They do not give us final answers or nullify our questions. They make new ones and teach us to ask and think. In trying to find answers to phenomena described in books, the reader actually learns about himself and the world around him.

What makes a book the great one is a possibility

to read it again and again as if we are always doing it for the first time, with the same eagerness and interest. Many books can be read only once, without causing curiosity in a reader. Great books deal with great topics that are not yet solved and they always give us inspiration for new trials. That is why a good book has a great spiritual value, because it helps us to be self-sufficient and better persons.

## AMYGDALA

*The limbic system* is one of the oldest parts of the brain and it represents a connected inner structure deep inside the brain, which significantly affects emotions and motives. Its functions are not yet exactly determined. But what has been clearly confirmed is that sensory data from the external world go through the limbic structure on their way to the center in the brain cortex, as various centers in the brain cortex send their data into the limbic system. The most important parts of this system are hypothalamus and amygdala. *Hypothalamus* and *amygdala* are responsible for activating the sympathetic autonomous nervous system in cases when the organism is in unexpected or threatening situations. What happens then and how the organism prepares for such situations was already discussed. The other part of that system, *amygdala*, has a specific role in the emotion of anger, rage, wrath, joy, euphoria, pain and similar. We have already seen that the autonomous nervous system has a great role in emotions, but other parts, such as the limbic system (hypothalamus and amygdala) and the brain cortex also intervene in this process.

*Hypothalamus* and *amygdala* are made of cell groups positioned at the bottom of the brain and they affect the regulation of the autonomous nervous system. Nervous impulses from receptors (external hearing organs) and internal organs go across hypothalamus and amygdala to the brain cortex and from there they go back to the internal organs which enable the control over various physiological processes. Modern

studies show that amygdala is especially responsible for the appearance of emotions of fear and aggressive behavior. Modern studies also show that amygdala and hypothalamus also affect the function of the internal organs. For instance, if we stimulate amygdala with electricity, the reaction of the organism will be similar to the emotion of anger or rage. In this situation a cat would display all the signs of rage: hair up, hissing, combat position of the body and so on. But the cat understands it does not mean the real threat, as, for instance, an attack of a dog, and the proof of it is the fact that in this artificially induced situation of excitation and anger it continues eating. The decision of something from the surroundings being a real threat or not, is made in the brain cortex. Only by activating the brain cortex during the appearance of emotions the real assessment of the situation is possible – the assessment how important or unimportant, how dangerous or benign it is. Thus the brain cortex enables the organism to react only to the situations which are authentic and threatening and it spends its energy where necessary. Imagine what would have happened if there had not been the assessment in the brain cortex. The organism would have wasted all its energy on unimportant and benign situations and it would not have had any left for the real dangers from the surrounding. Thus its survival would have been endangered. How long some emotional state will last or when it will stop after the situation that caused it disappears, depends also on the activity of the brain cortex. In his famous study *Psychology and Life*, Phillip Zimbardo, a professor of psychology at Stanford University, gives the following example.

‘In the summer of 1966, Charles Whitman killed his wife and his mother, after what he climbed the highest floor of the university in Texas. Armed with a rifle, which had a sniper sight, he killed 14 people and then committed a suicide. How could he do something like this? In the investigation, the police found letters he wrote only a day before this tragic event in which a partial answer to the question above was found: *‘I really do not understand myself these days. I assume I am an average, reasonable and an intelligent young man. However, lately (I cannot exactly remember when it all started) I became a victim of unusual, forced and irrational thoughts. These thoughts became more frequent recently and it demanded great efforts to concentrate on the job I do. When my parents had a fight in March, I experienced stress. I consulted a doctor at the university medical center and asked him to recommend a psychiatrist because I felt like I had some mental problem or illness. We spent almost two hours talking and I explained in detail why I needed the professional help. I told him about my fears because I was obsessed with violent impulses I could not always control. After that examination, I never saw a doctor again and since then I was fighting with my psychic unrest (difficult mental state), but without much success. After my death, I want the autopsy of my body to be done to see if I have any physical illness. I had severe headaches and that is why for the last three months I had to use two big bottles of Excedrin.*’

When the autopsy of Whitman’s body was done, it was discovered that he had a malign brain tumor the size of a nut in his amygdala.



## ROMEO AND JULIET EFFECT

*With love's light wings did I o'erperch these  
Walls;  
For stony limits cannot hold love out,  
And what love can do, that dares love attempt.  
Therefore thy kinsmen are no stop to me.*

W. Shakespeare, *Romeo and Juliet*  
( Act II, Scene 2)

Thus spoke Romeo Montague when he climbed the wall that surrounded the house Juliet Capulet lived in. She warned him with trepidation from her balcony and asked:

*JULIET How camest thou hither, tell me,  
and wherefore?  
The orchard walls are high and hard to climb,  
And the place death, considering who thou art,  
If any of my kinsmen find thee here.*

*ROMEO With love's light wings did I o'er-perch  
these walls;  
For stony limits cannot hold love out,  
And what love can do that dares love attempt;  
Therefore thy kinsmen are no let to me.*

*JULIET If they do see thee, they will murder thee.*

*ROMEO Alack, there lies more peril in thine eye  
Than twenty of their swords: look thou but sweet,  
And I am proof against their enmity.*

W. Shakespeare, *Romeo and Juliet* ( Act II, Scene 2)

Does Romeo tell us that love not only conquers all, but it grows and blooms? It is greater and stronger when the obstacles and resistance are stronger. This is what stories like these have taught us since the time immemorial. The greater the obstacles, the sweeter the pleasure when we surpass them and the greater the belief that we brought the right decision. This is what both contemporary and ancient love stories show. The stronger the ardor, the greater the warmth and the fire which kindle. It is a known psychological effect where one is more inclined to surpass the obstacles when they are bigger. Love is then stronger since pleasure, joy and happiness are integrated into it because of the success in surpassing the obstacles. Psychologists dealt with this phenomenon a lot. Their studies showed that young people realize firmer bond if the opposition of parents and cousins to their relationship is strong. They are ready for sacrifices, even the greatest ones. But what is older here: the hen or the egg? Does a young couple become more emotionally involved because of the intervention of their families in their private lives? Or does the family intervention become more imposing when they realize the relationship will grow into a marriage? Studies of this phenomenon showed that strong opposition of parents is what makes the relationship stronger, not the other way around. This is also confirmed by the fact that young people are ready to the greatest sacrifice to realize their emotional relationship. Parents and cousins who intervene in the emotional lives of their family members usually comment the following on this: 'She/he could have found a better opportunity. She/he first

needs to finish his/her studies and find a job'. Some parents even consider style of dressing, life, race, religious and social differences of the their child's partner. But beside everything, *Romeo and Juliet effect*, as it was named by psychologists, still demands further explanation. Namely, the following paradox was noticed: The more parents and cousins oppose to the strong love and bond between two young people, they start doubting and criticizing each other (they develop certain distrust). This increased doubt (in the rightness and possibility of something they strive to) can happen because they value what their families think of their relationship (they are taking it to their hearts). Therefore, the opposition of parents and cousins not only intensifies the emotional bond, but the doubt and criticizing as well, because it is the condition of love's victory. They should convince each other that they brought the right decision to stay together, no matter the obstacles and the sacrifice. Both love and doubt contribute to the stronger emotional bond. One of the reasons of *Romeo and Juliet's* fame is the fact that love speaks for itself in this tragedy. These two are all alone in the world that does not understand them, although that world also speaks of love. It is a tragedy of meteor love sublimated in a single utterance: *A sudden luck disappears suddenly*. Harley Granville Barker points out that Shakespeare's main merit is the fact that he doubled its dramatic value by turning months into days. The feeling of speed of action increases the drama. This kind of love and its tragedy are suited for appearing, reaching the climax and ending in only four days. (Harley G. Barker: *Romeo and Juliet*. Preface. 1945)

## **THE PHENOMENA OF MEMORIZING AND FORGETTING**

It is often said that the process of learning consists of creating relatively permanent changes in behavior and psychic life of an individual. These changes are based on the changes in the nervous system; therefore learning is defined here as ‘noting’ or ‘imprinting’ of certain ‘traces’ in the brain. Considering what was said, memorizing could be defined as lasting of traces in the nervous system, while forgetting could mean their disappearance. Finally, we can say that memorizing is the proof that our learning was relatively successful. D. Krebs and R. Blackman dealt in detail with the phenomena of memorizing and forgetting in their extensive psychological study (Psychology. Toronto-Montreal. 1988). We are going to speak of two cases in detail.

Imagine a life without the memory. We would not remember anything – pleasant or unpleasant moments and each of these moments would be a new experience. Every person, no matter how many times we have met her, would be new and strange. Here are some phenomena or such examples of memorizing.

### **The first case**

Five decades ago, with the aim of treating epilepsy, a patient H.M. was subjected to an operation of the brain, for the first time until then, in order to liberate him from the strong epileptic seizures. Since the epileptic seizures indeed stopped, the operation

was considered successful. As far as the seizures were concerned, this was true, but if we look into other consequences, this surgery was a tragic mistake. Since the doctors had to remove one piece of both the left and the right hemisphere of the brain, they accidentally removed the part of the brain with the zones for (short-term) memory or memorizing. When they saw what they had done, the doctors left this method of curing the epilepsy immediately. The patient H.M. was a subject of a scientific research of the process of memorizing for the next 30 years, since he lived that long after the tragic surgery. H.M. could speak and understand others speaking, but he could not remember new information, things and events he encountered before his surgery. Each morning his therapist would come and he would introduce himself again. He could not orientate because he could not remember the direction and he was easily lost when he wanted to go to the bathroom, even in the house where he lived. Somebody always had to show him where it was. He forgot not only names but the faces of people he encountered. His inability to remember things, events and faces for a longer time, as much as it was tragic, had some advantages as well. Namely, each time he was informed of the death of some family member he would be deeply depressed, but later he would forget it. If people tried to remind him of that the next day, he would act as though he had heard it for the first time. His advantage of not being able to remember new events, objects and people for a long time was also convenient for reading the newspapers and books because they were always interesting no matter how many times he read them,

so he did not have to spend money for buying these things.

Other patients, who also lost the connection between the short-term and the long-term memory because of some injury or an accident, had similar difficulties and problems. They also bought the same newspapers many times a day and they introduced themselves to the same person every half an hour. They were able go to the nearest shop, but if they had to go any further, they would usually forget why and where they wanted to go. Their memory lasted for a minute and then it was lost. It happened because the information could not pass from the short-term (direct memory) to the long-term memory because of the damage of certain centers in the sensory zone of the brain (hippocampus). This transfer of information from the short-term to the long-term memory is an important moment of every learning and memorizing process. In order for this to happen, the following processes are essential for learning and memorizing: attention, emotions, motives, intentions, repetition and creating learning contents.

### **The second case**

Unlike the tragic fate of the patient H.M, who lost the ability of the short-term memory because of the tragic surgery, we have cases which deserve a medal regarding the ability of memorizing if there was a contest for it.

Russian psychologist Alexander Luria wrote about a certain reporter, whom he called S in his study.

The memory of this reporter, according to Luria's study, was perfect and brilliant. Although it is a fact that most people can repeat a number of 6 to 8 digits or the same amount of words, the reporter S. could repeat and memorize the list of 70 digits and words in the right order, forward and backwards. And what was even stranger, he would never forget them. Once the reporter S. was asked if he remembered the list of 50 words he only saw once 15 years ago. He replied: 'Yes. It was the list you gave me in your apartment. You were sitting at the kitchen table and speaking and I was sitting in a rocking chair. You wore a gray suit. I remember everything as if it is happening before my eyes and I know which list you meant'. S. repeated all 50 words exactly how they were written 15 years ago. Chess players also have a better memory than most people. There are cases of chess players who could play chess with 60 different persons simultaneously, without writing down their moves or the moves of their opponents (which means they memorized them – but how?).

It is certain that practice is an important part of the memorizing process. Everybody knows how much time chess players spend practicing and analyzing chess games. Beside their great capacity, chess players remember using their visual memory and their orientation in the space. Such chess players spend a lot of time in learning, practicing and analyzing chess games, which gives them opportunities to advance their methods of memorizing in various ways and thus improve their abilities of memorizing. All of us common people can improve our abilities and memory by finding effi-

cient techniques and methods of memorizing. In order to succeed in that we have to know more about the process of memorizing and everything connected to this psychic function.



## BEING SANE IN INSANE PLACE

The majority of modern psychologists consider that the biggest problem in the medical model of treatment of mental disorders is in the fact that this model is used as the basis of understanding dysfunctional behavior – the accent is on the person, not on the environment the person functions and lives in. This model is oriented to the past in searching for the origins of the disease, not to the momentary conditions which support the dysfunctional behavior. Also, this model assumes that the ill individual needs to be isolated until he is cured. Even then it is believed that there is a possibility of the remission of the symptoms of the illness. We can only imagine how the person lying in the hospital feels when they tell her that she is free (cured from the symptoms of the illness that brought her to hospital) and when she returns to the hospital with the diagnosis of ‘the schizophrenic remission’. That is why the objections to the medical model of treating mental diseases can be reduced to the following: a) the mere phenomenon of *mental disease* is a deviation, not a real disease; b) whatever we call it, *mental disease* is not the same as the cancer or tuberculosis in the terms of a disease, but a subjective designation or metaphor which refers to a number of people and their psychic states that are not easy to study directly; c) this disease is more of a product of an inadequate social interaction and adaptation to the social environment which has conflicting demands, illogical rules and pathological relations inside the family, school, at the job and in other situations. This general criticism came primarily

from three sources: radical psychiatry, sociology and social psychology. Thomas Szasz, a pioneer of the radical school of psychiatry, even claims that 'in hospitals psychiatrists and their patients who were brought in by force have a relationship more similar to the one of a master and a slave than of a doctor and a patient'. Conditions of living in such institutions became the greatest punishment for the ones who were diagnosed with a mental illness just because they did not fit into the generally accepted 'normal' standards. The illustration of the complexity of this issue is the popular book *Psychology and Life* by P. Zimbardo. Speaking about the treatment of mental illnesses and mistakes being done in this field, he illustrates this with the following example: *Being Sane in Insane Place*.

Zimbardo simply seeks an answer to the question if a normal person, who never had any psychological problems, can be accepted in a psychiatric hospital and remain unrevealed when it is inside the institution for the mentally ill people. He mentions the study of D. Rosenhan which describes such a case and as a conclusion it claims that a person who is once defined as a mentally ill and thus accepted to the hospital, cannot do anything more which would be considered normal. Rosenhan and his seven colleagues checked into different hospitals. These eight pseudo-patients claimed to have heard strange voices on their checking in. Of course, this was all played well, as they gave false personal data about their names, profession, jobs and so on. In all the cases, after they were received, they got the diagnosis of 'schizophrenia'. The plan was this: as soon as they found themselves inside the hospital, they

stopped simulating any symptoms of the disease and started acting normally, as before they arrived.

The basic question is – how fast they were discovered? Rosenhan reported that, despite their showing normality and everything being alright with them, ‘pseudo-patients were never discovered’. They checked in for conversations and examinations while they were in the hospital but they were always diagnosed with ‘the schizophrenic remission’. Thus they stayed for almost two months in the hospital until they came out on the intervention of their families and friends. None of the doctors in the hospital admitted that there was a mistake in the diagnosis on their arrival to the hospital or confirmed that sane persons were in an insane place. But even greater surprise followed when Rosenhan continued his research. Since none of the doctors admitted their mistakes, Rosenhan informed the medical public that in the next few months (without saying exactly when) he would send more pseudo-patients in hospitals and that he expected the same thing to happen, that is, the psychiatrists would not recognize these sane people. The doctors prepared well in order to avoid the same mistake in the diagnosis but here is what happened: from 193 patients they received in hospitals, 41% were identified as pseudo-patients. ‘How many patients did Rosenhan really send to these hospitals for a treatment? Good guess! None’, Zimbardo concluded.



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