

Translation of texts originally written in Croatian into English and the analysis of translations

Brezovec, Lana

Undergraduate thesis / Završni rad

2024

Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj: **University of Rijeka, Faculty of Humanities and Social Sciences / Sveučilište u Rijeci, Filozofski fakultet**

Permanent link / Trajna poveznica: <https://um.nsk.hr/um:nbn:hr:186:453084>

Rights / Prava: [In copyright](#)/[Zaštićeno autorskim pravom.](#)

Download date / Datum preuzimanja: **2025-03-09**



Repository / Repozitorij:

[Repository of the University of Rijeka, Faculty of Humanities and Social Sciences - FHSSRI Repository](#)



UNIVERSITY OF RIJEKA
FACULTY OF HUMANITIES AND SOCIAL SCIENCES

Lana Brezovec

**Translation of texts originally written in Croatian into English and the
analysis of translations**
(UNDERGRADUATE THESIS)

Rijeka, 2024.

UNIVERSITY OF RIJEKA
FACULTY OF HUMANITIES AND SOCIAL SCIENCES
DEPARTMENT OF ENGLISH STUDIES

Lana Brezovec
JMBAG: 0009084371

**Translation of texts originally written in Croatian into English and the
analysis of translations**

(UNDERGRADUATE THESIS)

B.A. in English Language and Literature and Art History

Supervisor: dr.sc.phil.Nikola Tutek

Rijeka, September, 2024.

ABSTRACT

This B.A. thesis presents two texts originally written in Croatian and then translated into English language. Both source texts explore the theme of *art*, each from a different point of view; first one talks about art and *utopia* and the second one talks about art and *psychotherapy*. Aims of this thesis is to explore the complexity of translating challenges, to examine linguistic, cultural and stylistic nuances that arise during translation, and to present the findings in translation analyses.

Additionally, the thesis examines the workflow, presenting insights into methods used to address specific translation challenges. The findings highlight the complexities of translation as a form of intercultural communication and its importance in maintaining the original work's essence in a different language.

Key words: translation, translation issues, art, therapy, utopia, analysis

TABLE OF CONTENTS

INTRODUCTION.....	6
2.SOURCE TEXT 1.....	7
2.1.TRANSLATION OF SOURCE TEXT 1.....	23
2.2. COMMENTARY AND ANALYSIS.....	40
2.3. WORKFLOW.....	41
3. SOURCE TEXT 2.....	43
3.1. TRANSLATION OF SOURCE TEXT 2.....	58
3.2. COMMENTARY AND ANALYSIS.....	76
3.3. WORKFLOW.....	77
4. CONCLUSION.....	79
5. WORKS CITED.....	80

INTRODUCTION

This paper explores the challenges and nuances involved in translating Croatian texts that focus on art, utopia, and therapy into English. Art and therapy both strive to understand and express human experience, often using symbolic language and deeper emotional insights.

By analyzing specific examples, this paper will examine how these themes are conveyed in Croatian and how they can be effectively translated into English. Additionally, the paper will explore the connection between art, therapy, and utopia, and how translation plays a crucial role in making these concepts accessible to a wider audience

2.SOURCE TEXT 1

Umjetnost i utopija; Predrag Finci

Sažetak

Odnos prema utopiji odnos je prema stvarnosti. Utopija je tema mnogih umjetničkih djela, čak se može tvrditi da je umjetnost najpotpuniji opis utopije, a i sama umjetnost radi na ostvarenju utopije. Umjetnost u sebi ima elemente utopijskog i zapravo je jedina potpuno ostvarena utopija.

Ključne riječi: utopija, distopija, umjetnost, mašta, stvarnost.

1.

Umjetnost je slika svijeta. Svijeta koji jest i onoga koji bi mogao biti. Ona je opis i iskustvo stvarnog ili slika mogućeg. Umjetnost je estetsko iskustvo u kojem na nov način susrećemo svijet.

Ovo je jedan od mogućih opisa umjetnosti. Umjetnost naravno može biti definirana i opisana na mnogo načina. Opisuje je i njena intencija. Možemo tvrditi da svako vrhunsko nastojanje u umjetnosti u sebi sadrži težnju ka završavanju umjetničkog iskustva, novom utemeljenju osjetilnosti i ostvarenju savršenstva u samom djelu. Zato je takvo stvaralačko nastojanje težnja ka neostvarivom, odnosno utopijskom, a kao osobna sloboda odbacivanje prisile i usvojenih zakona i normi, i zato je svako autentično djelo buntovno, slobodarsko i anarhično činjenje. Ovdje to spominjem, jer smatram da umjetnost u sebi nužno sadrži moment utopijskog. Pokušat ću pokazati u kojem smislu i na kakav je način stvaralaštvo uvijek utopijsko.

2.

Glazba koju slušam i u sebi osluškujem gotovo je uvijek glazba velikih majstora. Mnoga od tih djela me uvijek nanovo ponesu svojom ljepotom. Za svakog od velikih skladatelja, za Mozarta posebno, pomislim da je sve što je učinio kao lepršava igra, kao da je sve komponirao nekako s lakoćom, a savršeno. Nadišao je u svojoj glazbi svaku ozbiljnost, krutost, muku, stvarao kao da se igra. Takvo je svako veliko umjetničko djelo, svaki matematički zakon, svaka baletna izvedba, gimnastička virtuoznost, takva i svaka vješta pobjeda u veseloj igri. Takva, jer je u njoj dosegnut logos stvari i potpuno oslobođeno biće. U svakoj takvoj performansi logos i bić

postaju jedno te isto. Iz tog sklada rađa se veliko djelo. I sklad i nesklad u djelu. Igra kao djelatnost je spontanost, sloboda, rizik, slučajnost, izbor, vlastita odluka. U svakoj djelatnosti igra nastaje iz njena logosa, a kada osoba njome do kraja ovlada onda se oslobađa iz dubine njena bića.

Umjetnost je u takvom nazoru shvaćana kao igra. Što je svakako jedna od njenih mogućih definicija. Tako su je shvaćali neki istaknuti mislioci, poput Schillera ili Finka. Umjetnost nastaje kao igra, ponekad je doživljavamo kao igru, ona u sebi ima spontanost i slobodu igre. Umjetnost je kozmička igra. Ona počiva u sebi samoj, ali tako da u sebi osjeti i ostvari opći logos stvari. Ne podčinjava se datim konvencijama i poigrava se sa samom sobom ukoliko postaje konvencija, a bude ono što uistinu jest kada je slobodna u sebi samoj. Zato je umjetnost tako često nešto drugo od ustaljenog, zato je tako često neuobičajena, iznenađujuća, ponekad skandalozna, a uvijek u sebi slobodna. Igra koja traje i kojoj nitko ishod ne zna.

Kada kažemo umjetnost je igra tada kažemo: umjetnost je nepredvidljiva, često vrlo spontana, a uvijek drukčija; ona je sloboda djelatnost, svoj vlastiti unutarnji zakon; umjetnost je stvaranje u dosluhu sa stvaraočevim unutarnjim porivima i višim skladom, oslobađanje djela za sebe samo. Sve to čini umjetnosti igrom, koja nadilazi sve znano. Ona s pomoću svoje stvaralačke intuicije uvijek dolazi do neslućenog, a biću suštinskog. U takvoj igri njeni učesnici otkrivaju mogućnosti svijeta i sebe samih, u njoj makar na trenutak dolaze do svojeg najboljeg svijeta i svoje vlastite potpunosti. U takvoj igri igrač nadilazi sebe sama. I upravo zato je umjetnost za nas. Za naš ljudski osjetilni potencijal. U svakoj igri je sreća oslobođenja, ponekad i krajnjeg postignuće, ali i rizik potpunog gubitka. Kako u kocki, tako i u znanosti, filozofiji i umjetnosti. Umjetnost je opisana kao sloboda (slobodna djelatnost) i označena kao nacrt utopijskog i autentična slika našeg bivanja. To naravno nije jedini mogući opis umjetnosti, još manje njen potpuni opis. U takvom shvaćanju umjetnost nipošto nije shvaćena kao neobavezna igrarija, razbibriga, puka zabava. Ali je svakako rečeno da je umjetnost sloboda: i kao stvaralaštvo i kao zahtjev za stvarnom slobodom.

Igra je nažalost potpuno protjerana iz svakodnevnog života, iz ozbiljnog djelanja, čak više nije ni tema filozofskih promišljanja, pa je našla svoje skrovište još samo kao bezazlena, a ponekad i isprazna zabava u popularnim medijima i u ozbiljnijem obliku u umjetnosti, toj posljednjoj oazi slobode. U stvaralačkoj slobodi i artističkoj zamisli slobode. Unutar umjetničke slobode nastaje vizija stvarne slobode, model oslobođene ljudske djelatnosti, zahtjev za drugačijim društvenim uređenjem, pa i predstava o tome što bi mogla biti ostvarena utopija. Ove tvrdnje su bliske misliocima frankfurtskog kruga, posebno Adornu i Marcuseu. No, moguće je otići i

korak dalje, jer je umjetnost ljudska djelatnost u kojoj zamisao (ideja, oblik, eidos) može postati stvarnost. U tom smislu ona je, odnosno može biti jedina ostvarena, a pritom ipak potpuna utopija. Jednima je to dokaz njene mogućnosti, a drugima, baš suprotno, dokaz njene nemogućnosti. I jedna i druga tvrdnja svoju argumentaciju imaju u samoj ideji utopije.

3.

Postoje mnoge usvojene istine u koje ne vjerujem. Sumnjam da je sve u našim životima politika, a ne vjerujem ni da je potrošena ideja utopije. Usvojena istina je i da povijest pišu pobjednici, ali ne vjerujem ni da je takva povijest uvijek i nužno istina, prije svega zato što ona nije cjelovita istina. U svim pobjedama je bilo nasilja, nepravde i sramotnih zlodjela. Svaka pobjeda podliježe povijesnoj reviziji, kako iz etičkih razloga, tako i zbog konzekvenci koji određeni povijesni događaj ima. Nasuprot oportunističkog slavljenju pobjednika ili ponekad sramotnog slavljenja poraženih, smatram da povijest stvaraju graditelji, oni koji povijesti i ljudskoj vrsti doprinose, od znanstvenika preko vrijednih trudbenika do umjetnika, a da je cjelovita povijest ona u kojoj postoji svijest i spomen o pobjedi, ali i o žrtvama te povijesne pobjede. Ovako bih dakle mogao sažeti svoje osnovne teze kada govorim o „društvenoj stvarnosti“: politika nije i ne smije biti bit naših života, prava povijest je povijest žrtava, a utopija je uistinu i zauvijek moguća kao unutarnji događaj i ideal bića.

Znam da nema mnogo razloga za hvalu ljudskim postignućima. Nema nepobitnih dokaza o značaju i veličini ljudskog bića. Malo su ovom svijetu doprinijeli, puno zla učinili. Ni ono najbolje nije bilo mnogo. Slabo je, nemoćno, ne štiti nas, ne izbavlja svijet od zloće, ne čini ga boljim. Ništa je naša umjetnost u usporedbi sa ogromnim brojem neoprostivih zločina, ništa je svaki naš Leonardo i njegovo djelo u odnosu na stravu Auschwitza. A ipak u tim malim postignućima, u dobru i ljepoti malobrojnih počiva nada da bi ovaj svijet, ovaj život mogao biti bolji. Zato sam sklon utopijskom. Čak vjerujem da je tako što već sada moguće.

Ideja utopije je ideja moguće stvarnosti. I umjetnost je moguća stvarnost, odnosno jedna posebna stvarnost. I utopija i umjetnost odnose se na stvarnost. Ali, na različite načine. Umjetnost je ono što se dogodilo ili se događa ovdje, a utopija je ono što je davno iščezlo ili nije još uopće bilo, a bila je i ako ikada opet bude bit će “tamo”. Priče o utopiji kažu da se ona dogodila ili će se dogoditi na udaljenom otoku. Otok je uvijek bio zamišljen kao mjesto izuzetnog: tamo je bila Platonova Atlantida, tamo je Moreova Utopija, tamo je nastajala rana filozofija, tamo je živio Robinson Cruso, tamo je skriveno blago, tamo su bile „zabranjene

strasti”, tamo je danas ljubav i užitek u popularnom engleskom televizijskom reality showu. Svaka priča o utopiji je priča o mogućoj stvarnosti, ali još više o zamišljenom idealnom, koje je drugo postojeće stvarnosti i već moguće kao zamisao i produkt imaginacije u liku umjetničkog djela. Moguće je kao poželjna, sanjana slika stvarnog. I kao sjećanje, i kao projekt budućnosti.¹

4.

Povijest utopije je povijest lijepih, ali i zastrašujućih priča, neostvarenih snova, propalih, neuspjelih i promašenih, ali ponekad i na surovi način ostvarenih projekta u zemljama terora i logora i tek ponekog, u svakom pogledu ograničenog ostvarenja „vlastite idealne zemlje”. Mnogobrojne su priče o utopiji, od drevnih mitova, najprije onog o Raju, preko bajke u kojoj Snježana nalazi novi dom kod patuljaka, a onda dođe i princ, do sna o komunizmu i mnogobrojnih priča o dalekim otocima i neznanim, “obećanim” zemljama.²

¹ Iako se o utopiji misli najčešće kao o onome što još nije, u sjećanjima nostalgičara i sanjara ona je ponekad priča o prošlom, a izgubljenom. Tada nastaju žalopojke i idealiziranje vremena u kojima je tim ranjenim dušama bilo ljepše, u kojima su svakako bili mlađi, često i privilegirani, pa idealiziraju ono gdje je njima bilo bolje, a zaboravljaju šta je sve u tom „idealnom” bilo gore od onoga što mu je uslijedilo. Nije smetao rasizam posjednicima ranča u Prohujalu s vihorom, nedostatak slobode, nerad i pretjerana zaduživanja u socijalizmu, pa svoje priče pretvaraju u bajke, baš kao što se idealiziraju dragi pokojnici. Na suprotnoj strani su oni koji, jednako neopravdano, pamte samo negativno, jer dokazuju da je njima (a rado tvrde: svima!) bilo loše

² Lijep, zanimljivo pisan pregled „utopijskih sadržaja” nudi knjiga *A Word Elsewhere* (London 1994) koju je gotovo dvadeset godina pripremao jedan od najpopularnijih engleskih novinara Bernard Levin. Autor piše da je, uz nirvanu, utopija bila najčešće spominjana riječ (str. 21.), a ta priča o utopiji „započinje s nebom” (str. 71.). U knjizi čitatelj može naći pravu antologiju djela i događaja, priča o političkim i religijskim pokretima i pokušajima izgradnje utopije, mnoge zanimljive podatke o istaknutim misliocima, zanesenjacima i borcima za novo društvo, može naći i mnogo toga što je u povijesti bilo u vezi sa idejom utopije, od djela Homera i Shakespearea preko djela anarhista i revolucionara, od bajki i mitologije do djela suvremene arhitekture, filma i glazbe, do svega u čemu ovaj autor nalazi sliku utopije ili raspoznaje znake utopijskog. Iako nastoji ukazati i na pozitivne i negativne strane težnje ka utopiji, ipak će Levinova ukupna ocjena o utopiji biti negativna. Ovaj autor načelo tvrdi da nema razlike između fanatika i utopiste (str. 122.), a pokazuje izrazitu odbojnost prema Marxu i njegovoj filozofiji (str. 102. i d.), kao i politici Sovjetskog Saveza, pa u političkom smislu knjiga ima dosta „hladnoratovski” intoniranih pasaža i priča o gorkim iskustvima onih koji su htjeli ostvariti utopijsko društvo. Zato je i za Levina utopizam štetan i opasan. Pritom i ovaj autor, svjesno ili ne, izjednačava ideju utopije i političku praksu totalitarizma, a ujedno uzima jednu ideju i Marxov filozofsko-politički koncept kao da je u njemu prisutna neporecivost, neka nužda kako mora biti čitan i učinjen djelatnim, kao da iz određene filozofije vodi jasan put ka određenom rezultatu. Ali nije i nikada nije bilo tako: ideja je uvijek onakva kako je interpretirana (shvaćena i tumačena) i primijenjena (u praksu provedena). Zato iz iste ideje različiti ljudi mogu izvesti različite zaključke i potpuno različito djelovati, a ipak se svi pozivati na istu ideju. O tome nam svjedoče iste religije, filozofije i političke teorije, koje su mogle biti i dobre i zle, i efikasne i jalove, i etične i monstruozne, sve ovisno o onima koji su se na njih pozivali, njima služili, njih primjenjivali, pretvarali ih u svoje “političke programe” ili njima mešetarili.

Pod riječju utopija misli se idealno, a još nepostojeće, ali i neostvarivo, iluzorno. Neostvarivo idealno i idealno koje je neostvarivo. Priče o utopiji čarobna je riječ demagoga, nada naivnih dobričina i mrska tema „trezvenih praktičara“. U njoj je mnogo toga preuzeto iz religije.³ Političari su se služili pričama o utopiji, o „svijetloj budućnosti“, vrlo sličnim pričama o budućem životu u raju, e da bi uspješnije obmanjivali pučanstvo, pa su od sirotog puka uvijek nanovo tražili još više odricanja i strpljenja, a ljudi pričama o boljoj budućnosti podgrijavali svoje nade (često iluzorne nade), koje su im učvršćivale vjeru u smisao i vrijednost njihovog postojanja. Do jednom.

5.

Utopija je bila tema mnogih umjetničkih djela. Iz takvih djela stiže nam poruka o budućnosti. Poruke o tome kakva će biti lijepa, ali i kakva bi mogla biti zastrašujuća budućnost. Jednom je to slika poput Boschovog Vrta zemaljske naslade, drugi put poput njegovih zastrašujućih prizora pakla. Povijest bilježi različite priče i iskustva o društvu kao umjetničkom djelu. I priče lijepe nade, i sumorne, depresivne priče. I jedne i druge u osnovi stoje u izravnoj vezi sa iskustvom stvarnosti čak i kada govore o mogućoj, zamišljenoj stvarnosti, o onome što je sada i što možemo očekivati. U tome se obnavljaju priče o početku i kraju, raju i paklu, spasenju i apokalipsi, procvatu i propasti, nagradi i kazni, nadi i strahu, novom početku i definitivnom kraju.

U ljudskom biću je želja za kretanjem i putovanjem. Idemo, želimo, hoćemo prema tamo... Utopija je mjesto do koga ćemo, ono što bismo. Priča o utopiji je priča o snu, koji obećava bolji svijet od ovoga u kojem jesmo; priče o negativnoj utopiji (distopiji ili antiutopiji) pokazuje u što se san može izvrnuti, pa takve priče plaše budućnošću i nagovaraju da čuvamo ono što imamo, a kvalifikacija „utopijsko“ odavno je postala sinonim za neostvarivo i iluzorno, premda je u djelima utopije i distopije riječ o onome što bi moglo biti. U djelima, a posebno filmovima

³ O utjecaju religije na formiranje utopijskih ideja i stvaranje komunističkog i nacističkog pokreta piše John Gray u svojoj knjizi *Black Mass. Apocalyptic Religion and the End of Utopia* (London, 2007.). Autor zastupa tezu, uveliko u dosluhu sa gledištima Carla Schmitta (premda ga u ovoj knjizi ne hvali), da je „moderna politika poglavlje u povijesti religije“ i da su „moderni revolucionarni pokreti nastavak religije drugim sredstvima“ (str. 1-2.), dakle sekularizirana, politička religija, koja je najprije bila ugrađena u filozofiju prosvjetiteljstva, a potom u konkretne političke programe i djelatnost totalitarnih političkih sistema. Ova postavka izgleda prihvatljiva utoliko što politika spada u isti ideološki sklop kao i religija i još starija mitologija, pa je ovo crpljenje ideja iz starije, formativne duhovne oblasti zapravo poticanje vjere i njeno transformiranje u „ovozemaljsku religioznost“. Pritom ipak ne treba zaboraviti da su ovdje u pitanju različite metode, a i postavljeni ciljevi: ne može se izjednačavati religijska duhovnost i praksa ovozemaljske vlasti, a ako su neke ideje usvojene, onda su one usvojene u svojem pervertiranom obliku, što dokazuje politička praksa koja iz takvih iskrivljavanja proističe.

„strave i užasa” prepadnemo se od iznenadne opasnosti, a još više od naših unutarnjih inhibicija (unutarnjeg), u distopijskim djelima plašimo se mogućnost stvarnosti (vanjskog). U projekt utopije ugrađena je nada da će se najbolje tek dogoditi i na tome treba raditi; u pričama distopije strah da najgore tek dolazi, pa je u njima utješno i dobro da se (još uvijek) nije dogodilo ono što se moglo i što će se možda dogoditi. U pričama o utopiji utkana je ljudska želja i nada; u pričama o distopiji depresivnost i malodušnost, a i strah od mogućeg (Nije slučajno da se i takvi filmovi često prikazuju na kanalima specijaliziranim za filmove „strave i užasa”). U umjetnosti nije nedostajalo ni jednih ni drugih, posebno u književnosti i na filmu. Da navedem samo neka poznata prozna djela: o utopiji su pisali Louis Sébastian Mercier (*L’an 2440, rêve s’il en fut jamais*, vrlo popularno djelo napisano 1771., prvo djela u kojem je utopija smještena u budućnost), Étienne Cabet (*Voyage en Icarie*), William Morris (*News from Nowhere*), Samuel Butler (*Erewhon*), Edward Bellamy (*Looking backward*) i Paula Mantegezze (*L’anno 3000*). Povijest umjetnosti je zabilježila još mnogo velikih djela čija je tema bila utopija, a i djela koja su utopijskom bliska, poput projekata Tatlina, slika Magritta, likovnih djela nizozemskog pokreta de Stijla, poput cijelog pokreta „utopijske umjetnosti”, koji je nastao kao reakcija na razočaravajuća iskustva Prvog svjetskog rata. I danas ima istaknutih umjetnika u svim umjetnostima kojima je bliska tema utopijskog. Ima ih u filmskoj umjetnosti (kao u filmu *Blade Runner*, koji je rađen po uspješnom romanu M. Dickea ili u vrlo „filozofskom filmu” kakav je *Matrix*), u filmu *Battle Royal*, koji je postao i video igra, u umjetnosti stripa (João Ruas), u mnogobrojnim književnim djelima znanstvene fantastike, kojima su se pridružili i P. D. James i Steven King, u „utopijskoj arhitekturi”, koja nastoji humanizirati naš habitat, ali i na pomalo zastrašujući način brisati individualno. Postoje čak i cijele grupe kojima je tema utopijsko, poput australske zajednice „Umjetnici Utopije”, koji žive odvojeno od urbanih sredina i stvaraju svoja djela na osnovu tradicija domorodačke kulture, a svjedočimo i djelima u virtualnoj stvarnosti i samoj virtualnoj stvarnosti kao utopiji koja je već tu, stvarna u virtualnom. Nasuprot nade u utopiju stoji strah od njenog ostvarenja. O antiutopiji su pisali Jevgenij Zamjatin (*Mi*, roman pisan 1920-21., objavljen 1924.), pod njegovim utjecajem svoj je antiutopijski roman napisao Aldous Huxley (*Vrli novi svijet*, pisan 1931., objavljen 1932.) i George Orwell (1984, roman pisan 1949.), od takvih je Paklena naranča (djelo Anthony Burgessa, objavljeno 1962., po kojem će Kubrick napraviti 1971. istoimeni čuveni, u mnogim zemljama zabranjivani film), a i kratki roman Midhata Ajanovića *Kraj sezone*, objavljen 2019.⁴

⁴ M. Ajanović je i autor instruktivne pregledne studije o distopiji u književnosti i stripu (*Distopija, žanr našeg vremena*, “Kvadrat”, Br. 40-41, Bizovac, 2019.)

Mnogo je i takvih filmova, od *Metropolisa* (1927.)⁵ preko *Fahrenheit 451* do *V for Vendetta* (2005.) i *Djeteta čovjekovog* (2006.). Svaka od ovih negativnih slika budućnosti suprotna je „filozofiji nade“. Distopijska djela najčešće nastaju kao eho straha od političkog totalitarizma, kao plod iskustva poražavajućih zbivanja u XX. stoljeću, od ratova do logora, a i kao strah od mogućeg negativnog razvoja onoga što je već sada postojeće u razvijenom svijetu, posebno straha od dominacije tehnologije i sve manjeg prisustva humanističkih ideja u svakodnevnim ljudskim odnosima.⁶ Svaka takva slika izlazi iz određenog konteksta u kojem je stvorena.⁷

Ove slike razboritog pesimizma češće ostavljaju snažniji dojam na svoje receptore nego romantične predstave o utopiji, najprije zato što je distopijsko djelo više kritično prema postojećoj stvarnosti, ne idealizira ljudska postignuća i ima manje iluzija, a posebno zao što je tamna slika budućnosti uvjerljivija od svakog idealiziranja budućnosti, jer je bliža već postojećim slutnjama, strahovima i neveselim mislima; tamne vizije podupiru i već postojeće spoznaje o tragičnim povijesnim iskustvima, katastrofalnim učincima nacizma i rigidnog komunizma, a na ekološkom planu plaše i zabrinjavaju sve primjetnije posljedice „industrijske revolucije“ i zagađenja našeg okoliša. Kao da priče o „lijepoj budućnosti“ serviraju još samo naivne sanjalice, čije snove stvarnost svaki čas razbija i iz svojih razloga politički demagozi, koji svojim obećanjima pokušavaju umiriti pučko nezadovoljstvo stvarnim društvenim stanjem! Zato se uvijek treba pitati što je „sadržaj“ Utopije o kojoj je riječ, jer iza tog pojma mogu biti najbolje želje, ali i opake, rasističke i fašističke ideje, planovi za stvaranje „čistog svijeta za čistu rasu“, trijumf zločinačkog šovinizma, koji ostvaruje svoje kroz porobljavanje,

⁵ Friz Lang je snimio svoj kolosalni film 1927. Film je sasvim suprotan optimizmu sovjetskih filmova, Krstarici Potemkin (1925.) ili Čovjeku s kino kamerom (1929.), genijalnim propagandnim filmovima Sergeja Eisensteina i Dzige Vertova, u kojima dominira povjerenje u društveni napredak (socijalizma) i suvremenu tehnologiju. *Metropolis* je zastrašujući, i zato još uvijek vrlo aktualan film. Film je doživio financijski neuspjeh, a nacisti su ga pokušali potpuno uništiti kada su u Njemačkoj došli na vlast. Izgleda da su oni prvi shvatili ili barem naslutili što je ovaj film, ova opomena o svakom totalitarnom sistemu i društvu bezdušnog tehnološkog napretka, film o prijetećem svijetu „mehaničkih odnosa“ i potpune društvene kontrole.

⁶ F. Jameson ukazuje da roman uvijek reflektira odnos prema povijesnom i svom vlastitom vremenu, jer je svako djelo rekonstruirano sadašnjost i kada je odnošenje prema prošlom i kada je nedovršivo vrijeme znanstvene fantastike, koja nastaje kao povjerenje u tehnički progres (*Progres Versus Utopia*, 1982, str. 4.). Bilo bi još uvjerljivije tvrditi da se u odnošenju na ove različite žanrove iskazuje stajalište autora i receptorovo odnošenje prema samom sebi, što je svakako stvar njihovih svjetonazora, u kojima značajnu ulogu igraju i njihova politička stajališta. Pritom nikada ne treba zaboraviti da svaki, a i ovaj žanr, ima antropološku osnovu (što je mnogo šire od političkog), pa je i ovdje u pitanju reprezentiranje bivanja bića.

⁷ U doba pandemije virusa korone bilo je dosta pesimizma. Ponovo su bile aktualne dvije sumorne slike budućnosti: Huxleyjev *Vrli novi svijet* i Orwellova 1984. Ta budućnost se u ponečem već dogodila. Ova dva autora dugovala su mnogo svom prethodniku, ruskom piscu Zamjatinu i njegovom romanu *Mi*. Romanu koji je izrastao iz straha od onoga što se događalo u doba njegova nastanka, a čije nam slike totalitarnog društva u drugačijem obliku tek predstoje. U doba pandemije izgledalo je da situacija „društvenog distanciranja“ može voditi u svijet poput Zamjatinove distopije, u svijet u kojem ćemo svi živjeti po zadanim pravilima, biti odijeljeni staklenim zidovima, biti bez neposrednog kontakta, biti s drugima a bez njih, iza staklenih pregrada biti viđeni i vidjeti druge, biti kontrolirani i kontrolori. Već i male naznake takvog mogućeg svijeta dovoljno su prijeteće i pozivaju na oprez i budnost e da bismo zaštitili svoja prava i svoju slobodu.

neravnopravnost, „etnička čišćenja”, progone i ubojstva. Iz perspektive distopije pak dobro bi bilo ako ovog svijeta ubuduće uopće ne bi bilo. Mnoge predodžbe o Utopiji bile su samo parafraza naivnih bajki i drevnih mitova, a Cioran tvrdi da su sve priče o utopiji samo preformulirana biblijska priča o obećanom nebu i novoj zemlji,⁸ što je, rekao bih, opet priča o nagradi na kraju vremena. Svim kritički nastrojenim ljudima njihova vlastita budućnost koja im se već desila postala je potvrda njihovih tmurnih predosjećaja: pesimizam je nažalost još uvijek „realizam”, koji upozorava da od života ne treba previše dobra očekivati. Nadati se da neće tako uvijek biti. No i ljude sklone umjetnosti (“fantazijama”) mnogo više su fascinirale svojim realizmom ili metaforama strašnog slike Dürera, Goye i Rouaulta, nego sva sladunjava i raspjevana ljepota rajskih predjela i optimistični kič propagandne umjetnosti totalitarnih režima (tako često prisutan u likovnim djelima sovjetskih, a danas sjevernokorejskih umjetnika), koja svojom lažnom vedrinom prikriva tmurnu istinu stvarnosti.

Djela utopije nastala su u pohvalu ljudskoj nadi, djela distopije u strahu od ljudskog i za ljudsko. I jedna i druga su kao stvar imaginacije moguća koliko i nemoguća. Prva djela vjeruju u ljepotu novog početka, druga strahuju od poraznog kraja; prva obećavaju bolje prema kojem idemo, druga ukazuju na opasnosti i prijetnje koje nas očekuju i koje već možemo oko sebe nazrijeti. Moglo bi se načelno tvrditi da su sva djela distopije, a i skeptičko stajalište prema mogućnosti utopije zapravo eho stvarnosti, uvid u ono što je u nekim totalitarnim režimima kao utopija bilo ostvarivano. Ovakvim djelima mogu se pridružiti satire⁹ i rijetke komedije o budućnosti i utopiji, koje u sebi gaje stanovit skepticizam i/ili cinizam u mogućnost utopijskog, što je u ranijim djelima, posebno u američkim filmskim komedijama (recimo Laurela i Hardya, Boba Hopea i drugih, manje znanih), bilo proizvod „hladnoratovske” propagandne politike usmjerene na izrugivanje politike „istočnog bloka” (u kojem je, ne slučajno, znanstvena fantastika brzo postala cijenjen žanr) i komunističkog sna o „svijetloj budućnosti”. Nasuprot tome, utopija kao nada je još uvijek stvar potpunog idealizma, uvjerenje da se idealno jednom može ostvariti, jedino što to idealno još nije prisutno u stvarnosti. A možda je uistinu istinita priča o utopiji ona u kojoj utopija nije spomenuta, Becketova tragikomedija U očekivanju Godoa, jer je utopija očekivanje onoga koji neće doći, čekanje događaja koji se nikada neće dogoditi. Sva ova različita umjetnička djela objedinjuje njihova utemeljenost u stvarnosti, jer

⁸ E. M. Cioran, Povijest i utopija, str. 81. (Histoire et Utopie, Paris 1960)

⁹ Vjerojatno je prva moderna satira na račun utopije treće poglavlje u Swiftovom slavnom djelu Gulliverova putovanja (1726.). U tom poglavlju je opisan Gulliverov boravak na jednom letećem, udaljenom otoku. Swift izvrgava ruglu tamošnju birokraciju i njeno organiziranje, kao i beskorisna znanstvena istraživanja i eksperimente koji nemaju nikakve praktične primjene, a zapravo ima u vidu Novu Atlantidu (1620.), tu religijsku, pedagošku, znanstvenu i tehnološku viziju budućnosti u nedovršenom djelu Francisa Bacona.

su sve te znanstveno-fantastične, kao i metafizičke ideje ukorijenjene u ideologiji u kojoj su nastale.

6.

I utopija i umjetnost su priča o posebnom, izuzetnom, još ne dostignutom. Svako vrhunsko nastojanje u umjetnosti u sebi sadrži težnju ka savršenstvu. Zato je takvo stvaralačko nastojanje težnja ka neostvarivom, odnosno utopijskom, a kao osobna sloboda odbacivanje prisile i usvojenih zakona i normi, i zato buntovno i anarhično činjenje.

U opisima i slikama negativne utopije, od Kafkine Kažnjeničke kolonije do Huxleyevog Vrlog novog svijeta, susrećemo transformirane, a hipertrofirane slike postojećih prijatni, prisutnih strahova i nadolazećih strahota. Nasuprot tim sumornim slikama budućnosti stoje djela ispunjena elementima utopijskog, optimizmom i vjerom u tehnološki napredak, kao u znanstveno-fantastičnim romanima Julesa Vernea, na srodni način u nostalgiji za savršenstvom kojeg više nema, kakvu osjećamo u romanu *Sto godina samoće* Gabriela Garcíe Márqueza ili u himni nadi i ljudskoj moralnoj čistoći, kakvoj svjedočimo u *Malom princu* Antoine de Saint-Exupérya. Savki put je u pitanju vizija moguće stvarnosti.

Ovdje, međutim, nije riječ samo o pojedinačnim djelima, koja imaju za temu utopijsko ili u sebi imaju elemente utopijskog. Nije, jer je stvaralaštvo po svojem karakteru utopijsko.¹⁰ Za umjetnost ideja utopije nije samo ideja „raja na zemlji”, nego i ideja stvaralačkog: stvoriti iz ničega nešto, doći do onoga što nije, stvoriti savršeno, učiniti nemoguće u djelu, koje je već svijet po sebi samom, stvoriti jedan svijet, tako da u izuzetno uspješnim umjetničkim djelima već svjedočimo stvaranju jedne drukčije, posebne stvarnosti i ostvarenju stvaralačke slobode, koja je naznaka stvarne slobode. A taj stvaralački potencijal nije samo stvar umjetnosti, nego svakoga koji hoće doprinijeti ovom svijetu. U takvim tendencijama nada nalazi svoje utemeljenje.

Zato u ovom kazivanju o odnosu umjetnosti i utopije nije riječ samo o nekoj budućnosti, o onome što još nije, nego i o stvarnosti u kojoj živimo, stvarnosti u kojoj još sanjamo utopiju, a već živimo distopiju.

¹⁰ Treba li uopće napominjati da je ta težnja ka savršenstvu prisutna u djelima najboljih. Oni kojima je umjetnost „posao” i „zabava” brinu o praktičnim koristima od svoje umjetničke djelatnosti, o uspjehu i profitu, a ne o „stvaranju idealnog”, što je težnja autentičnih, istinskih umjetnika.

Kada Adorno u svojoj Estetičkoj teoriji govori o utopijskom karakteru umjetnosti on nadasve ima u vidu društveni karakter umjetnosti, umjetnost kao „društvenu antitezu društvu”,¹¹ pri čemu po ovom teoretičaru umjetnost pokazuje kako bi stvari trebale biti, kako društvo može biti bolje, ali ga ostavlja nepromijenjenim. Odnos umjetnosti prema danoj stvarnosti prisutan je u djelima svih predstavnika Frankfurtske škole.¹² U razmišljanjima o problemu utopije ovim misliocima je blizak i G. Lukács, koji dokazuje da je umjetnosti „imanentna utopija”, a roman obnavljanje odnosa pojedinca i društva, iz čega izlazi da umjetnost i utopija imaju i etičku dimenziju. U djelima neomarksista umjetnost se shvaća kao oruđe, mogući model, slika i uzor autentičnog. Na toj liniji su bili svi oni umjetnici i mislioci, koji su očekivali od umjetnosti da mijenja svijet. Takva stajališta jesu umjetnost smatrala sredstvom, ali su joj davala i veliki značaj, jer su vjerovala da je umjetnost utjecajno i moćno duhovno sredstvo. Bilo je odavno riječi o tome kako je utopija zamišljena i predočena u nekim umjetničkim djelima, ali ta djela nisu ipak trebala biti projekt stvarnog i nacrt mogućeg društva kao umjetničkog djela, jer su prije svega bila stvarnost estetskog, a ne politički program. Zamisao, a ne manifest.

7.

Moment utopijskog u umjetnosti treba razumjeti kao stvaralačko nadilaženje stvarnosti, kao transcendiranje datog i težnju ka transcenciji. Tako ih treba razumjeti, jer je umjetnost druga i drukčija stvarnost, zaokupljena izgradnjom svojih vlastitih vrijednosti, jer je baš to njena primarna funkcija: da bude umjetnost.

Svako stvaralačko mišljenje tmurnim nagovještajima katastrofe suprotstavlja nadu. Samo s njom možemo dočekati budućnost. S njom postizemo rezultate, ostvarujemo djela. S njom

¹¹ Theodor Adorno, Estetička teorija, str. 132.

¹² O stajalištima ove škole u: Martin Jay, *The Dialectical Imagination*, Boston and Toronto, 1973; Vidjeti također: *Aesthetics and Politics* (Adorno, Benjamin, Bloch, Brecht, Lukács), Verso, London 2007. O značaju utopije u filozofiji „frankfurtske škole” diskutira i Joel Whitebook. Ovaj autor najprije konstatira da je u modernom svijetu „demokracija postojala samo u svezi s tržištem”, a u njemu i produktivna utopijska imaginacija, pa „osjećaj katastrofe i utopijski topos” idu zajedno. Stajališta unutar ove škole nisu jednoznačna: dok Marcuse govori o logici dominacije, Adorno zagovara utopijsko nepovijesno „izmirenje” čovjeka i prirode, što Habermas smatra „teološkim ostatkom” u njegovoj estetičkoj teoriji (a i Negativnoj dijalektici), pa Habermas zato tvrdi da je komunikacija zapravo jedina moguća, uistinu ostvariva osnova društvene sinteze (Usporediti: Joel Whitebook, *Perversion and Utopia. A Study in Psychoanalysis and Critical Theory*, Cambridge 1995, str. 75-91.). Sva ova neosporno različita, a prema društvenoj zbilji kritički orijentirana stajališta svakako imaju i svoju psihološku dimenziju, ali ih ne bi trebalo tretirati kao osobna pitanja, čak ni samo kao psihološka pitanja subjekta kao takvog, nego prije svega kao društvena i povijesna pitanja. Tako ih uostalom i shvaćaju spomenuti filozofi, za koje pitanje utopije nikada nije samo stvar neke pojedinačne svijesti, nego društvenosti (društvenog bića). Zato je za mislioce „frankfurtske škole” pitanje utopije zbiljsko pitanje zbilje same, a u tome krupnu ulogu igra i umjetnost kao fait social. „Kritička teorija” ove škole ima takav odnos prema društvenoj stvarnosti u kojoj je stalno na djelu zahtjev za izmjenom i unapređenjem te stvarnosti, što je po sebi put ka boljoj budućnosti i u krajnjoj konzekvenci put ka utopijskoj, idealnoj stvarnosti.

težimo ka ostvarenju najboljeg mogućeg. U svakom govoru o idealnom uvijek je sadržan moment utopijskog. Čak i kada kritiziramo neko postignuće, poredimo ga sa zamišljenim savršenstvom i onim što nije postignuto, sa idealnim. Ovdje treba reći da ono što je subjektu (pojedincu) savršeno nije nužno, ali može biti savršeno svima, a ono što je za sviju savršeno trebalo bi biti i pojedincu, jer iz općeg (univerzalnog, skupnog, temeljnog, kozmičkog, Jednog, apsolutnog, iz onoga što sve uvjetuje i utječe na sudbinu) dolazi fasciniranost subjekta jedinstvenim djelom. Moguće je savršenstvo za subjekt i subjektivno pojmljeno i doživljeno savršenstvo, ali nije moguće neko objektivno postojeće savršenstvo za sviju, osim kao pojam savršenstva, dakle kao neostvarivo i nedostižno savršenstvo. Savršenstvo se dešava, ali nikada potpuno ne ostvaruje. Čak bi njegovo definitivno ostvarenje bilo poraz i smrt stvaralaštva, jer je stvaralaštvo stalno nastojanje i događanje, a ne jednom, zauvijek i za sviju dovršeno. No, kada je neko od umjetničkih djela uistinu veliko, onda u sebi ostvari svoje moguće savršenstvo, kao savršenstvo u tom djelu i savršenstvo tog djela; doduše i tada u pojedinačnom djelu, a ne kao djelo za sviju; u velikom, posebnom djelu bude, desi se savršenstvo za nas. Težnja ka savršenstvu prisutna je i u svakoj predanoj djelatnosti, a posebno u nastojimo da to novo bude barem malo bolje od onoga što smo ranije već uradili. Tako započinje svaki put ka utopiji: uraditi bolje, u radu nadmašiti sebe, ostvariti još bolje, dosegnuti, nastojati doći do najboljeg.

U tome možemo razabrati pokušaj ostvarenja utopijskog. U svakoj pjesmi, u svakom djelu, u svemu stvorenom ima nade. U svakom je malom postignuću, u svakoj ostvarenoj želji, u svakom sretnom trenutku dodirnuo je idealno, u svakom je makar malo ostvareno i ono utopijsko. Element utopijskog postoji u svakom stvaralačkom nastojanju i djelatnom naporu, u svakom "hoću još bolje". Dakako, nije svako ostvarivanje poželjno. Zbilja koja bi ostvarila sve što je sadržaj naših htijenja i želja i koja bi postala potpuno ostvarenje naše osjetilnosti i duhovnosti, postala bi zastrašujuća, jer bi bila ostvarenje konzumentskih ideala i kao zadovoljenje svih potreba postala bi vjerojatno ispunjenje i negiranje svih tih naših želja i htijenja. Bila bi to jeziva stvarnost u kojoj bismo bili sretni i zadovoljni zbog našeg ljudskog poraza. Utopija je mnogo puta bila ostvarena kao monstruoza stvarnost logora i terora, ali je ostajala i tome suprotni san, lijepa zamisao i potencijalna zadatost. A tada je bila želja koja nikada neće biti do kraja ispunjena, savršenstvo, koje nikada neće biti potpuno ostvareno. U tome je vitalnost i snaga trajne otvorenosti našeg bivanja i stalne želje za njegovim poboljšanjem. I kada bi se utopija desila, opet bi nam predstojala. U tom smislu, ideja utopije je ideja stvaranja boljeg, rad na nedosegnutom, stalno unapređivanje postojećeg, stvaranje novog, put ka idealnom. I zato je srodna umjetničkom i svakom drugom stvaralaštvu.

8.

Ako intuicija, kao što pokazuje Bergson, vodi od stvari ka pojmovima i na taj način spoznaje bit problema, onda iskustvo umjetnosti mijenja pojam umjetnosti, poznavanje osobe sliku njene unutarnjosti, a uvid u društvenu stvarnost vodi ka pojmu stvarnosti koji nadmašuje trenutno društveno stanje. Ovaj „realistički intuicionizam” može ići i u drugom pravcu, jer sam pojam umjetnosti može nadmašivati postojeće stanje umjetničke produkcije (što se očituje već u čestom kritiziranju ostvarenih djela, a i u autorovom ili receptorovom nezadovoljstvu postignutim), a uvid u djelatnost osobe ili društvenu stvarnost može formirati ideju i predstavu o njihovim daljim mogućnostima. Tada intuicija i kao neposredni uvid i kao slutnja ukazuje na moguću bit postojećeg i nedostatnost ostvarenog. I pokazuje da se može uvijek još nešto. A to “još nešto” kazuje da utopija nije uvid, čak ni samo nada u nešto konkretno, nego priželjkivanje i težnja ka boljem, pravednijem, poštenijem. Zato je ona uvijek dalje od onoga što je postignuto. Beskrajna zadanost. Otvoreni projekt.

9.

Duhovne vrijednosti se usvajaju. Shvaćamo ih prije svega kroz obrazovanje, a kada je umjetnost u pitanju kroz estetsko iskustvo. A što je estetsko iskustvo bogatije, to su stroži, kritičniji sudovi i viši zahtjevi tog receptora umjetničkog djela. Duhovne vrijednosti postaju dio bića kroz navike, pamćenje, ponavljanje, u čemu ima potrebe za učenjem, ima i udovoljavanja osobnim prohtjevima, ali i prisile, koja je naročito prisutna u totalitarnim režimima i svakom nametanju jedne i jedine istine. Taj pritisak, ali i podrška ideologije vidljiva je upravo u društvenom karakteru umjetnosti. Ona je bila duhovna vrijednost kao promotor religije, a postala upotrebna vrijednost i zabava kao proizvod kapitala. Kao „slobodna” umjetnost je ili marginalizirana ili postaje prodajna vrijednost. U tome je muka njene društvene uloge u demokratskim zemljama. Oni koji su vjerovali da umjetnost može biti oruđe društvene promjene vjerovali su u moć umjetnosti. No, današnja umjetnost, srećom, više ne pripada ni hramu ni dvoru, ne pripada vladajućoj ideologiji i izvršnoj političkoj moći, posebno ne onoj diktatorskoj, naredbodavnoj politici koja u umjetnosti vidi mogućnost promoviranja ideologije koju zastupa i pohvalu sebi samoj. Umjetnost od XIX. stoljeća postaje samostalna, odvojena od dvora i svetišta, slobodna, ali prestaje biti hvaljenje vladajućeg, a postaje prodavana dekoracija, zabava i u manjoj mjeri gerilska aktivnost intelektualne manjine.

U svakom kazivanju o utopiji ima vjere, u svakoj vjeri utopijskog. Subjekt je moguće otjelovljenje ideje, umjetničko djelo mogući svijet, svijet moguća realnost. Sve može biti i nešto

drugo, još nešto, sve je naznačeno i predano beskrajnom pogledu, koji dovršava stvaralaštvo kao stalno realiziranje mogućnosti osjetilnog i njemu pripadajuće refleksije. Sve što jest čuva i izgrađuje sebe u stvaranju vlastitog, u stalnom izgrađivanju svoga, u ljubavi prema onome što jest i što može biti. Zato u svakoj umjetničkoj i filozofskoj djelatnosti ima i elemenata projekta, slike onoga što nešto uistinu jest i nade u ono što tek nastaje.

Umjetnost smo zavolili jer je u životu uvijek nešto nedostajalo ili moglo biti ljepše i bolje. Ona jest vrsta kompenzacije, kao što nam i mašta kompenzira i daruje ono što nemamo. Ali, umjetnost nikako nije samo zamjena i nadoknada za ono što nemamo, što nismo dosegli ili što smo izgubili, nego je često ono što nismo ni slutili, jedan potpuno novi svijet, neslućena mogućnost, otvaranje horizonta.

Ovdje i drugdje tvrdim da je filozofija postavila svoj najviši zadatak u Platonovom mišljenju ideja, a stvaralaštvo u Plotinovoj ideji isijavanja Jednog. U oba slučaja riječ je o težnji ka savršenstvu. A ono je na političkom smislu iskazano u ideji Atlantide i Utopije, od strane dvojice mislilaca, Platona i Morea, koji su iskusili moć i goleme osobne nevolje u susretu sa političkom praksom svoga doba. Političko i estetsko izjednačavaju se u domenu imaginarnog u "politički osjetilnog". Zato je Platonova Država umjetničko djelo, prvi „roman” u povijesti, a Moreova ideja „realna fantazija”, u koju su neki povjerovali i čak ponešto poduzeli e da bi je ostvarili. Ideja Utopije je, kao i ideja velikog umjetničkog djela, težnja ka savršenstvu, put ka apsolutnom, napredovanje ka neostvarenom, san o idealnom. Težnja ka onome što može biti privremeno ostvareno, a barem na trenutak i dosegnuto. Tome je srodna ideja dobrog, najboljeg mjesta, kojeg nema. Ideja utopije proizvod je stvaralačkog uma i žudnje za lijepim, dobrim i moralno poželjnim, a sumnja u utopiju proizvod svakodnevnog pragmatizma i nevjerice u mogućnost boljeg.

Politička praksa je dokazivala nemogućnost ostvarenja poželjnog društvenog uređenja, savršeno uređene države odnosno komunizma. Potvrđivao je to i svaki misaoni koncept koji se zalagao za ostvarenja utopijskog društva, od Platona do Marxa. Upravo je to mnogima bio dokaz neutemeljenosti ideje utopije (Mnogo je lakše dokazivati da savršenstva ne može biti, nego pokazati kako bi jednom moglo nastati ili nastojati već sada nešto savršeno stvoriti). Ali ta ista manjkava praksa potiče misao o idealnom, u kojem se ukazuje bolje i poželjno, u kojem se rađa težnja ka stvaranju novog svijeta, pa je u tome iskazan i teleološki karakter filozofskog idealizma, koji je uvijek drugo lice stvarnog stanja. Njegov ispravak i Razlika. Također politika, ali ne baš svakodnevna politička rutina, jer je to praksa koja se zalaže za potpuno različit svijet od onoga koji jest.

Iskustvo nam potvrđuje da se utopija ostvarila ili kao zastrašujući svijet u totalitarnim sistemima, pa otuda dolazi strah od svake buduće utopije, ili je u “društvu obilja” ponuđena kao turistički kič, gdje uz dobru naknadu možete biti neko vrijeme „u raj”. I u umjetnosti imamo dvije srodne tendencije: zastrašujuću sliku distopije ili sentimentalne, melodramatične slike o nekom idealnom životu. No, ostvaren je sigurno veliko politički napredak, pa suvremene demokratske zemlje izgledaju kao dosegnuta utopija kada se usporede sa barbarskim i despotskim vlastima davnih vremena, a ostvarena je i utopija u velikim djelima umjetnosti i filozofije, kao i u ideje i postignuću svake, pa i društvene harmonije.

Svaka priča, kao i svako moguće ostvarenje utopije, i ona sanjana, idealna, i ona zastrašujuća, ostvarena ili samo zamišljena, potvrđuje da je uvijek u pitanju priča o našoj stvarnosti, o onome što stvarnost može biti. Iako je bilo i još uvijek ima pokušaja da se ostvari zamisao idealne utopije, ona je najpotpunije predočena u artistskom obliku, u umjetničkim djelima i imaginaciji mislilaca. Ona se u njima već događa. Nikakvo čudo, jer u projektu utopije i stvaralačkim nastojanjima postoji mnogo srodnosti, od povjerenja u ljudske mogućnosti preko traženja boljeg do pokušaja stvaranja i ostvarenja idealnog. Ponekad im je zajedničko i razočaranje, ali i uvijek novi elan u započinjanju: svijet će se događati, nastajati i stvarati. Umjetnost i utopija su okrenuti horizontu, koji nije samo stvar budućnosti i nade, nego onog najboljeg što nam se već dešava, onoga što već sada stvaramo i ostvarujemo. Nije dakle u pitanju samo nada, nego postignuće. Nije u pitanju budućnost, nego naše Sada. Naš svijet, stvarnost u kojoj smo.

Ovdje nije riječ o svijetu kao estetskom fenomenu. Svijet je već dovoljno lijep. Radi se o tome da on bude bolji. Na tome su radili mnogi, pa se dogodilo već mnogo toga što je blisko idealima utopije. Dogodila se, ostvarilo neostvarivo u osobnim zamislama i ostvarenju najboljeg vlastitog; utopija se mnogima dogodila njima, u njima. Na kratko, ponekad, možda vrlo rijetko, ali se dogodila; dogodilo se sretnima idealno i snivano u nekom lijepom trenutku, u ljubavi i stvaranju, u vlastitom djelovanju i postignuću, u mišljenju i umjetnosti, u snu i nadi o boljem svijetu; dogodila se, ostvarilo u velikim i lijepim djelima, a stalno se događa kao stvaralačka težnja ka boljem, napokon kao težnja ka savršenom, potpunom, idealnom. U umjetnosti je uvijek otvoreno pitanje što ona može biti kao neka buduća, utopijska umjetnost, umjetnost koja uvijek ide ka nedostižnom savršenstvu. Moto tave umjetnosti glasi: „Učinite to boljim”. U takvim stvaralačkim nastojanjima njeni protagonisti već naziru, slute savršenstvo, koje još nije, na kojem će oni najbolji i najuporniji raditi, ostvarivati ga koliko je u njihovoj moći i kojem će težiti sve i kada bi znali da ga nikada neće biti. U umjetnosti unutarne zamišljeno i slućeno

savršenstvo postaje ostvareno. U takvim djelima ono utopijsko je već ovdje, pred nama i s nama. Doduše, ne kao životna, nego kao moguća stvarnost. A i to je mnogo.

Kada govorimo o odnosu umjetnosti i utopije najprije govorimo o djelima koja imaju za temu utopijsko, ali nadasve o jednom načelnom, i rekao bih presudnom aspektu umjetničkog stvaralaštva, jer je riječ o nastojanju umjetnosti da izmakne teroru stvarnosti i stvori svoju stvarnost. Takva umjetnost je nastajala i u najtežim okolnostima i svojim postojanjem dokazivala neuništivost ljudskog duha i samim svojim postojanjem dokazivala nemoć terora, jer je svojom djelatnošću dokazivala snagu umjetnikove unutarnje vjere i mogućnost stvaralačke imaginacije koja je u stanju nadržati svoje okolnosti. A tome uslijedi i želja da se stvori novo i bolje, čime se potvrđuje permanentna otvorenost umjetnosti. U tim stvaralačkim nastojanjima i ostvarenim djelima već se ostvaruje ono utopijsko, jer je svako djelo osvajanje i nastajanje nove duhovne teritorije, u sebi samom estetska istina i već postojeća stvarnost djela, a i slika moguće stvarnosti. Znak moguće stvarnosti i već postojeća stvarnost po sebi. Utopijsko, a postojeće. Neizvjesna budućnost obećava ispunjenje lijepa nade, ali i ostvarenje nadi suprotnih strahova. Napredak može voditi dobru, ali i propasti. Ima ljudi koji vjeruju da su svoje idealno ostvarili, a pogotovo onih koji gaje permanentni osjećaj nezadovoljstva sadašnjosti i uz to provode svoje dane bez mnogo povjerenja u budućnost. Takvih je bilo svuda, u svako doba. S nadom je ipak lakše živjeti. Dok mislimo o budućnosti, dok još nešto očekujemo - živi smo. U takvim razmišljanjima nije na djelu neki manihejski princip, koji svu sadašnjost i sve što se dešava u njoj vidi samo kao nešto loše, a naspram toga zamišlja neku idealnu državu budućnosti kao isključivo dobro, nego je na djelu nadasve davanje prednosti mogućnosti nad stvarnošću, projektu nad postojećim, mišljenom i zamišljenom nad ostvarenim, dakle davanje prednosti onome što možemo ostvariti i postići nad onim što je već ostvareno i postignuto. U takvom nazoru u osnovi je na djelu povjerenje u ljudske stvaralačke i etičke potencijale. Od početka tvrdim da umjetnost ima utopijski karakter. Na više načina: prizemni „realisti” umjetnost odbacuju kao besmislicu, kao nešto nestvarno, nekorisno, utopijsko, kao nešto što u najboljem slučaju može biti zabava. Filozofi frankfurtskog kruga umjetnost vide kao model autentičnog, kao projektivno mišljenje i sliku poželjne budućnosti. Tome i sam dodajem da je uvijek utopijski zadatak stvarati svijet djela i s njim dograđivati kulu svijeta umjetnosti: naše vrijeme je uvijek i nikad, mjesto svugdje i nigdje, pokušaj ograničenja umjetnosti posvuda a granica stvaralaštva nigdje i zato je umjetnost bezgranična i vječna. Ovdje je osnovna teza da umjetnost u samoj sebi gaji utopijsko, jer je stvaralaštvo težnja ka nemogućem i nikad do kraja ostvarenom savršenstvu. Jedna od velikih ambicija filozofije bila je pretvoriti ideje (filozofski

koncept) u stvarnost (djelo), a to je postizano u potpunosti samo u umjetnosti, u čijim djelima je ostvarivana idealna stvarnost, pa je umjetničko stvaralaštvo bilo slika autentične ljudske djelatnosti, a neka umjetnička djela postala prototip utopijskog. Sama umjetnost u svojim djelima stvara „mjesto kojeg nema”; u djelima već postoji moguća stvarnost utopijskog, a i slika prošle ili buduće utopije; njena utopija je s njom, u njoj, ovdje i sada. Umjetničko djelo je posebna stvarnost. U njoj se događa moguće. Zato treba naglasiti: iza i između stvarnog i nestvarnog (ovdje: utopijskog) je moguće. To moguće nalazimo u mnogim umjetničkim djelima. Umjetnost je mogućnost nemogućeg. Upravo zato umjetnost može reprezentirati neiskazivo i apsolutno, može naslutiti i ukazati na nešto što je više od umjetnosti, na nešto što je više od našeg života, na mogućnost transcendentnog i idealnog, na ono što je naša snivana mogućnost i najviša zadanost. Ali tada više nije riječ o umjetnosti, nego o tom drugom.

2.1. TRANSLATION OF SOURCE TEXT 1

Art and utopia; Predrag Finci

1.

Art is the image of the world. The world that is and the one that could be. It is a description and experience of the real or an image of the possible. Art is an aesthetic experience in which we encounter the world in a new way.

This is one of the possible descriptions of art. Art can, of course, be defined and described in many ways. It can also be described by its intentions. We can claim that every supreme endeavor in art contains within itself the aspiration to complete the artistic experience, to re-establish sensuality and to achieve perfection in the work itself. That is why such a creative endeavor is an aspiration to the unrealizable, i.e. utopian, and as a personal freedom, it is a rejection of coercion and adopted laws and norms, and that is why every authentic work is a rebellious, libertarian and anarchic act. I am mentioning this here because I believe that art undoubtedly contains a utopian moment. I will try to show in what sense and in what way creativity is always utopian.

2.

The music that I listen to and listen to within myself is almost always the music of great masters. Many of these works always carry me away with their beauty. For each of the great composers, for Mozart in particular, I think that everything he created was like a fluttering game, as if he had composed everything somehow with ease, but perfectly. In his music, he transcended any seriousness, rigidity, torment, created as if he were playing a game. Such is every great work of art, every mathematical law, every ballet performance, gymnastic virtuosity, such is every skillful victory in a joyful game. Such it is, because within it, the logos of things and a completely liberated being are reached. In each of these performances logos and being will become one. From such harmony a great work is born. Both harmony and disharmony in a work. Play as an activity is spontaneity, freedom, risk, chance, choice, a personal decision. In every activity, the game arises from its logos, and when a person masters it completely, it is then freed from the depths of its being.

In this point of view, art is understood as a game, which is certainly one of its possible definitions. This is how it was understood by some prominent thinkers, such as Schiller or Finke. Art is created as a game, sometimes we perceive it as a game, it contains spontaneity and freedom of play. Art is a cosmic game. It rests in itself, but in such a way that it feels and

realizes the general logos of things. It doesn't submit given conventions and plays with itself if it becomes a convention, and it is what it really is when it is free in itself. That is why art is so often something different from the established, that is why it is so often unusual, surprising, sometimes scandalous, but always free in itself. A game that lasts, with an outcome that no one knows.

When we say art is a game, we say: art is unpredictable, often very spontaneous, and always different; it is a free activity, its own internal law; art is creation in collusion with the creator's inner urges and higher harmony, the liberation of the work for itself. All this makes art a game, which surpasses everything known. With the help of its creative intuition, it always comes to the unsuspected, and essential to the being. In such a game, its participants discover the possibilities of the world and themselves, and in it they reach their best world and their own completeness, at least for a moment. In such a game, the player transcends himself. And that is why art is for us. For our human sensory potential. In every game there is happiness of liberation, and sometimes of the ultimate achievement, but also the risk of total loss. Just like in gambling, as well as in science, philosophy and art. Art is described as freedom (a free activity) and marked as a blueprint of the utopian and an authentic image of our being. Of course, this is not the only possible description of art, much less its complete description. In such understanding, art is by no means understood as a casual game, entertainment, mere fun. But it has certainly been said that art is freedom: both as creation and as a demand for true freedom.

Unfortunately, the game has been completely banished from everyday life, from serious working, it is not even a topic of philosophical reflection anymore, so it has found its hiding place only as harmless, and sometimes even as vain entertainment in popular media and in a more serious form of art, some sort of last oasis of freedom. In creative freedom and the artistic idea of freedom. Within artistic freedom, a vision of true freedom emerges, a model of liberated human activity, a demand for a different social order, and even a notion of what a realized utopia could be. These statements are close to the thinkers of the Frankfurt School, especially Adorno and Marcuse. However, it is possible to go a step further, because art is a human activity in which the notion (idea, form, eidos) can become reality. In this sense, it is, or can be, the only realized, and yet complete utopia. To some, it is proof of its possibility, and to others, quite contrary, it is proof of its impossibility. Both statements have their argumentation in the very idea of utopia.

3.

There are many accepted truths that I do not believe in. I doubt that everything in our lives is politics, and I do not believe that the idea of utopia has been wasted. It is also an accepted truth that history is written by the victors, but I also do not believe that such history is always and necessarily true, primarily because it is not the complete truth. In all victories there was violence, injustice and shameful atrocities. Every victory is subjected to historical revision, both for ethical reasons and because of the consequences that a certain historical event has. In contrast to the opportunistic celebration of the victors or sometimes shameful celebration of the defeated, I hold that history is created by builders, those who contribute to history and the human species, from scientists to diligent workers to artists, and that complete history is one in which there is awareness and memory of victory, but also of the victims of that historical victory. This is how I could summarize my basic theses when I talk about 'social reality': politics is not and must not be the essence of our lives, true history is the history of victims, and utopia is truly and forever possible as an inner happening and an ideal of being.

I know that there is not much reason to praise human achievements. There is no irrefutable evidence of the significance and greatness of the human being. They have contributed so little to this world, they have done a lot of evil. Even the best was not much. It is weak, powerless, it does not protect us, it does not deliver the world from wickedness, it does not make it better. Our art is nothing compared to the huge number of unforgivable crimes, our Leonardo and his work is nothing compared to the horror of Auschwitz. And yet, in these small achievements, in the goodness and beauty of a few, lies hope that this world, this life, could be better. That is why I am inclined to the utopian. I even believe that something like that is already possible.

The idea of utopia is the idea of possible reality. Art is also a possible reality, that is, a special reality. Both utopia and art refer to reality. But in different ways. Art is what happened or is happening here, and utopia is what disappeared a long time ago or did not exist at all, and it was or, if it will be ever again, it will be somewhere 'beyond'. Stories about utopia say that it happened or will happen on a remote island. The island has always been imagined as a place of the extraordinary: there was Plato's *Atlantis*, there was More's *Utopia*, where the early philosophy was created, this is where Robinson Crusoe lived, there is a hidden treasure, there were 'forbidden passions', there is love and pleasure in today's popular English television reality show. Every story about utopia is a story about a possible reality, but even more about an imagined ideal, which is the second of existing reality and already possible as an idea and

product of imagination in the form of a work of art. It is possible as a desirable, dreamed image of the real. Both as a memory and as a project of the future.¹³

4.

The history of utopia is a history of beautiful, but also terrifying stories, unfulfilled dreams, failed and amissed ones, but sometimes cruelly realized projects in countries of terror and camps and only a few, in every way limited realizations of 'one's own ideal country.' There are many stories about utopia, from ancient myths, first the one about Paradise, through the fairy tale in which Snow White finds a new home with the dwarfs, and then the prince comes, to the dream of communism and many stories about distant islands and unknown, 'promised' lands.¹⁴

Under the word utopia it is meant ideally, and not yet existing, but also unachievable, illusory. The unachievable ideal and the ideal that is unachievable. Stories about utopia are the magic

¹³ Although utopia is most often thought of as something that is not yet, in the memories of nostalgics and dreamers it is sometimes a story about the past and the lost. Then there are lamentations and idealization of the times in which these wounded souls were more beautiful, in which they were certainly younger, often privileged, so they idealize where they were better off, and forget what was worse in that 'ideal' than what followed. The owners of the ranch in *Gone with the Wind*, lack of freedom, idleness and excessive borrowing in socialism did not mind racism, so they turn their stories into fairy tales, just as the dear deceased are idealized. On the opposite side are those who, equally unjustifiably, remember only the negative, because they prove that they (and they gladly claim: everyone!) had a bad time

¹⁴ A nice, interestingly written overview of 'utopian content' is offered by the book *A Word Elsewhere* (London 1994), which was prepared for almost twenty years by one of the most popular English journalists, Bernard Levin. The author writes that, along with nirvana, utopia was the most frequently mentioned word (p. 21), and this story of utopia 'begins with heaven' (p. 71). In the book, the reader can find a real anthology of works and events, stories about political and religious movements and attempts to build a utopia, many interesting information about prominent thinkers, enthusiasts and fighters for a new society, he can also find a lot that has been related to the idea of utopia in history, from the works of Homer and Shakespeare through the works of anarchists and revolutionaries, from fairy tales and mythology to works of contemporary architecture, film and music, to everything in which this author finds an image of utopia or recognizes signs of utopianism. Although he tries to point out both the positive and negative sides of striving for utopia, Levin's overall assessment of utopia will be negative. There is no difference between a fanatic and a utopian. 122), and shows a marked aversion to Marx and his philosophy (p. 102 et seq.), as well as the politics of the Soviet Union, so in the political sense the book has a lot of 'Cold War' intoned passages and stories about the bitter experiences of those who wanted to achieve a utopian society. That is why utopianism is harmful and dangerous for Levin as well. At the same time, this author, consciously or not, equates the idea of utopia and the political practice of totalitarianism, and at the same time takes one idea and Marx's philosophical-political concept as if there is an undeniability in it, a necessity that it must be read and made active, as if from a certain philosophy it leads to a clear path to a specific outcome. But it is not and has never been so: an idea is always as it is interpreted (understood and interpreted) and applied (put into practice). That is why different people can draw different conclusions from the same idea and act completely differently, and yet they all refer to the same idea. This is evidenced by the same religions, philosophies and political theories, which could have been both good and evil, and effective and futile, both ethical and monstrous, all depending on those who referred to them, served them, applied them, turned them into their 'political programs' or brokered them.

word of demagogues, the hope of naïve do-gooders and the hateful topic of 'sober practitioners'. There is a lot in it taken from religion.¹⁵ Politicians used stories about utopia, about a 'bright future', very similar stories about future life in paradise, in order to deceive the population more successfully, so they always asked the poor people for even more sacrifice and patience, and people fueled their hopes (often illusory hopes) with stories about a better future, which strengthened their faith in the meaning and value of their existence. Until once.

5.

Utopia has been the subject of many works of art. From such works comes a message to us about the future. Messages about how beautiful it will be, but also how the scary future could be. Once it is the picture like that of Hieronymus Bosch, *the Garden of Earthly Delights*, the next time it is like his terrifying scenes of hell. History records different stories and experiences about society as a work of art. Both stories of beautiful hope, and gloomy, depressing stories. Both are fundamentally directly related to the experience of reality even when they speak of a possible, imagined reality, of what is now and what we can expect. In this, the stories of the beginning and the end, heaven and hell, salvation and the apocalypse, flourishing and destruction, reward and punishment, hope and fear, a new beginning and a definitive end are renewed.

In the human being there is a desire to move and to travel. Let's go, we want to go, we will go there... Utopia is a place where we will go, what we want. The story of utopia is the story of a dream, which promises a better world than the one we are in; stories of a negative utopia (dystopia or antiutopia) shows what a dream can turn into, so such stories scare us with the future and persuade us to preserve what we have, and the qualification 'utopian' has long time ago became a synonym for the unrealizable and illusory, although in the works of utopia and

¹⁵ John Gray writes about the influence of religion on the formation of utopian ideas and the creation of the communist and Nazi movements in his book *Black Mass Apocalyptic Religion and the End of Utopia* (London, 2007). The author argues, largely in collusion with the views of Carl Schmitt (although he does not praise him in this book), that 'modern politics is a chapter in the history of religion' and that 'modern revolutionary movements are the continuation of religion by other means' (p. 1-2), that is, a secularized, political religion, which was first embedded in the philosophy of the Enlightenment, and then in concrete political programs and activities of totalitarian political systems. This assumption seems acceptable insofar as politics belongs to the same ideological set as religion and even older mythology, so this drawing of ideas from the older, formative spiritual field is actually an encouragement of faith and its transformation into 'earthly religiosity'. At the same time, however, we should not forget that there are different methods at stake here, as well as set goals: religious spirituality and the practice of earthly government cannot be equated, and if some ideas have been adopted, then they have been adopted in their perverted form, as evidenced by the political practice that arises from such distortions.

dystopia is about what it could be. In works, and especially in 'horror movies', we are frightened by sudden danger, and even more so by our inner inhibitions (internal), in dystopian we are afraid of the possible reality (external). In the project of utopia there is built-in hope that the best is yet to happen and that is what needs to be worked on; in dystopian stories, the fear that the worst is yet to come, so it is comforting and good that what could have happened and what may happen has not (yet) happened. Human desire and hope are woven into the stories of utopia; in stories about dystopia, depression and despondency, as well as fear of the possible (it is no coincidence that such films are often shown on channels specializing in 'horror movies'). There was no shortage of one or the other in art, especially in literature and film. To name just a few famous works of prose: Louis Sébastien Mercier wrote about utopia (*L'an 2440, rêve s'il en fut jamais*, a very popular work written in 1771, the first work in which utopia is set in the future), Étienne Cabet (*Voyage an Icarie*), William Morris (*News from Nowhere*), Samuel Butler (*Erewhon*), Edward Bellamy (*Looking backward*) and Paula Mantegezze (*L'anno 3000*). Art history has recorded many other great works whose theme was utopia, as well as works that are close to utopian, such as projects Tatlina, picture of Magritte, works of art of the Dutch movement de Stijla, like the entire 'utopian art' movement, which arose as a reaction to the disappointing experiences of the First World War. Even today, there are prominent artists in the fields of art that are close to the theme of utopianism. They are present in filmmaking (as in the film *Blade Runner*, which is based on the successful novel M. Dicke or in a very 'philosophical film' such is the *Matrix*), in the film *Battle Royale*, which became also a videogame, in the art of comics illustration (João Ruas), in numerous literary works of science fiction, joined by P. D. James and Stephen King, in a 'utopian architecture' that seeks to humanize our habitat, but also in a somewhat frightening way to erase individuality. There are even entire groups whose theme is utopian, such as the Australian community *The Artists of Utopia*, who live separately from urban environments and create their works based on the traditions of indigenous culture, and we also witness works in virtual reality and virtual reality itself as a utopia that is already there, real in the virtual.

On the other side of hope in utopia, there is a fear of its realisation. Authors that wrote about dystopia are Jevgenij Zamjatin (*We*, a novel written 1920-21, published in 1924), Aldous Huxley who wrote a dystopian novel (*Brave New World*, written in 1931, published in 1932) under Zamjatin's influence, and George Orwell (*1984*, novel written in 1949), one of them is also *A Clockwork Orange* (1949) written by Anthony Burgess, published in 1962, after which Kubrick would make a famous film of the same name, banned in many countries in 1971), as

well as a short novel by Midhata Ajanović, *End of Season*, published in 2019.¹⁶ There are many such films, from *Metropolis* (1927), *Fahrenheit 451*, *V for Vendetta* (2005),¹⁷ to *Children of Men* (2006). Each of these negative images of the future is contrary to the 'philosophy of hope'. Dystopian works are most often created as an echo of the fear of political totalitarianism, as a result of the experience of devastating events in the twentieth century, from wars to camps, and also as a fear of the possible negative development of what already exists in the developed world, especially the fear of the domination of technology and the decreasing presence of humanistic ideas in everyday human relations.¹⁸ Each of these images comes out of the specific context in which it was created.¹⁹

These images of prudent pessimism often make a stronger impression on their receptors than romantic shows of utopia, first of all because dystopian work is more critical of the existing reality, it does not idealize human achievements and has fewer illusions, and especially because the dark picture of the future is more convincing than any idealization of the future, since it is closer to already existing premonitions, fears and gloomy thoughts; dark visions support the already existing knowledge of tragic historical experiences, the catastrophic effects of Nazism and rigid communism, and on the ecological level, they scare and worry the increasingly noticeable consequences of the 'industrial revolutions' and the pollution of our environment. It is as if the stories about the 'beautiful future' are served only by naïve dreamers, whose dreams

¹⁶ M. Ajanović is also the author of an instructive review study on dystopia in literature and comics (*Dystopia*, a genre of our time, 'Kvadrat', No. 40-41, Bizovac, 2019).

¹⁷ Freeze Lang made his colossal film in 1927. The film is quite the opposite of the optimism of Soviet films, *The Cruiser Potemkin* (1925) or *The Man with the Cinema Camera* (1929), ingenious propaganda films by Sergei Eisenstein and Dziga Vertov, which are dominated by trust in social progress (socialism) and modern technology. *Metropolis* is a terrifying, and therefore still a topical film. The film was a financial failure, and the Nazis tried to completely destroy it when they came to power in Germany. It seems that they were the first to understand or at least guess what this film is, this warning about every totalitarian system and society of soulless technological progress, a film about the threatening world of 'mechanical relations' and total social control.

¹⁸ F. Jameson points out that the novel always reflects the relationship to the historical and its own time, because each work is a reconstructed present both when the relationship to the past and when the time of science fiction, which arises as a trust in technical progress, is insufficient (*Progress Versus Utopia*, 1982, p. 4). It would be even more convincing to claim that in relation to these different genres, the author's point of view and the receptor's attitude towards himself are expressed, which is certainly a matter of their worldviews, in which their political views also play a significant role. At the same time, we should never forget that each, including this genre, has an anthropological basis (which is much broader than the political one), so here too it is a question of representing the being of being.

¹⁹ During the coronavirus pandemic, there was a lot of pessimism. Two gloomy images of the future were topical again: *Huxley's Brave New World* and *Orwell's 1984*. That future has already happened in some ways. These two authors owed much to their predecessor, the Russian writer Zamyatin and his novel *We*. A novel that's It grew out of fear of what was happening at the time of its creation, and whose images of totalitarian society in a different form are yet to come. In the time of the pandemic, it seemed that the situation of 'social distancing' could lead to a world like Zamyatin's dystopia, to a world in which we would all live according to the given rules, be separated by glass walls, be without direct contact, be with others and without them, behind glass partitions to be seen and seen by others, to be controlled and controlled. Even small indications of such a possible world are threatening enough and call for caution and vigilance to protect our rights and our freedom.

are shattered by reality every now and then. Political demagogues who, for their own reasons, are trying to calm people's dissatisfaction with the real social situation with their promises. That is why one should always ask what the 'content' of the Utopia in question is, because behind this term there can be the best wishes, but also vicious, racist and fascist ideas, plans to create a 'clean world for a pure race', the triumph of criminal chauvinism, which achieves its own through enslavement, inequality, 'ethnic cleansing', persecutions and murders. From the perspective of dystopia, however, it would be good if this world did not exist at all in the future. Many notions of Utopia were only paraphrases of naïve fairy tales and ancient myths, and Cioran argues that all stories about utopia are just a rephrased biblical story of the promised heaven and the new earth,²⁰ which, I would say, is again a story about the award at the end of time. To all critical people, their own future, which has already happened to them, has become a confirmation of their gloomy premonitions: pessimism is, unfortunately, still 'realism', which warns that one should not expect too much good from life. To hope that it will not always be like that. However, people inclined to art ('fantasies') were much more fascinated by their realism or metaphors of a terrible image by Dürer, Goya and Roault, but all the sweet and singing beauty of paradise landscapes and the optimistic kitsch of the propaganda art of totalitarian regimes (so often presented in the works of art of Soviet, and today North Korean artists), which, with its false cheerfulness, conceals the gloomy truth of reality.

The works of utopia were created in praise of human hope, the works of dystopia in fear of the human and for the human. Both are as possible as they are impossible as a matter of imagination. The first works believe in the beauty of a new beginning, the second fear a defeating end; first one promises the better towards which we are heading to, the latter points to the dangers and threats that await us and that we can already sense around us. In principle, it could be argued that all works of dystopia, as well as the skeptical attitude towards the possibility of utopia, are actually an echo of reality, an insight into what was achieved in some totalitarian regimes as utopia. ²¹Satires and rare comedies about the future and utopia can join this kind of works, which harbor a certain skepticism and/or cynicism in the possibility of the utopian, which in the earlier works, especially in American comedy films (let's say Laurel and Hardy, Bob Hope

²⁰E. M. Cioran, *History and Utopia*, p. 81. (Histoire et Utopie, Paris 1960)

²¹Probably the first modern satire on utopia is the third chapter in Swift's famous work *Gulliver's Travels* (1726). This chapter describes Gulliver's stay on a flying, remote island. Swift mocks the bureaucracy there and its organization, as well as useless scientific research and experiments that have no practical application, and in fact he has in mind the New Atlantis (1620), that religious, pedagogical, scientific and technological vision of the future in the unfinished work of Francis Bacon.

and others lesser-known), was the product of a 'Cold War' propaganda policy aimed at mocking the politics of the 'Eastern Bloc' (in which, not coincidentally, science fiction quickly became a respected genre) and the communist dream of a 'bright future.' On the contrary, utopia as hope is still a matter of complete idealism, the belief that the ideal can be realized one day, the only thing is that this ideal is not yet present in reality. And perhaps the true story of utopia really is the one in which utopia is not mentioned, Beckett's tragicomedy *Waiting for Godot*, because utopia is the waiting for the one who will not arrive, waiting for an event that will never happen. All these different works of art are united by their grounding in reality, because all these sci-fi, as well as metaphysical ideas, are rooted in the ideology in which they were created.

6.

Both utopia and art are a story about the special, the extraordinary, the yet unreached. Every supreme endeavor in art contains the aspiration towards perfection. That is why such a creative endeavor is an aspiration towards the unrealizable, i.e. utopian, and as a personal freedom, a rejection of coercion and adopted laws and norms, and therefore a rebellious and anarchic act.

In the descriptions and images of a negative utopia, from Kafka's *In the Penal Colony* to Huxley's *Brave New World*, we encounter transformed yet hypertrophied images of existing threats, present fears and upcoming horrors. In contrast to these gloomy images of the future, there are works filled with elements of utopianism, optimism and faith in technological progress, such as in science-fiction novels of Jules Verne, where in a related way there is nostalgia for a perfection that no longer exists, as we feel in the novel *One Hundred Years of Solitude* by Gabriel García Márquez, or in the hymn to hope and human moral purity, which we witness in *The Little Prince* by Antoine de Saint-Exupéry. Every time it is all about a vision of possible reality.

However, this is not just about individual works, which have utopian themes or elements of the utopian in theme. It is not, because creativity is utopian in nature.²² For art, the idea of utopia is not only the idea of 'heaven on earth', but also an idea of the creative: to create from something from nothing, to create the perfect, to do the impossible in a work that is already a world in itself, to create a world, so that in extremely successful works of art we are already witnessing

²² Is it even necessary to mention that this striving for perfection is present in the works of the best? Those for whom art is 'business' and 'entertainment' care about the practical benefits of their artistic activity, about success and profit, and not about 'creating the ideal', which is the aspiration of authentic, true artists.

the creation of a different, special reality and the realization of creative freedom, which is an indication of true freedom. And this creative potential is not only a matter of art, but of everyone who wants to contribute to this world. In such tendencies, hope finds its foundation.

That is why this narrative about the relationship between art and utopia is not only about a future, about what is not yet, but also about the reality in which we live, a reality in which we still dream of utopia, and we are already living in a dystopia.

When Adorno speaks about the utopian character of art in his *Aesthetic Theory*, he is referring to, above all, the social character of art, art as the 'social antithesis of society',²³ whereby, according to this theoretician, art shows how things should be, how society can be better, but leaves it unchanged. The relationship of art to a given reality is present in the works of all representatives of the Frankfurt School.²⁴ The thinkings of the problem of utopia from these thinkers are close to those of G.Lukács, who proves that art is an "immanent utopia", and the novel is a renewal of the relationship between the individual and society, from which it follows that art and utopia also have an ethical dimension. In works of neo-marxists, art is understood as a tool, a possible model, an image and a model of the authentic. On that line were all those artists and thinkers who expected art to change the world. Such views did consider art as a tool, but they also gave it great importance, because they believed that art was an influential and powerful spiritual tool. It has long been said that utopia was conceived and depicted in some works of art, but these works were not supposed to be a project of the real and a blueprint of a

²³Theodor Adorno, *Aesthetic Theory*, p. 132.

²⁴ On the views of this school in: Martin Jay, *The Dialectical Imagination*, Boston and Toronto, 1973; See also: *Aesthetics and Politics* (Adorno, Benjamin, Bloch, Brecht, Lukács), Verso, London 2007. The significance of utopia in the philosophy of the 'Frankfurt School' is also discussed by Joel Whitebook. This author first states that in the modern world 'democracy existed only in connection with the market', and in it a productive utopian imagination, so 'the sense of catastrophe and the utopian topos' go together. Positions within this school are not unambiguous: while Marcuse speaks of the logic of domination, Adorno advocates a utopian non-historical 'reconciliation' of man and nature, which Habermas considers a 'theological remnant' in his aesthetic theory (and also in the *Negative Dialectic*), and Habermas therefore argues that communication is in fact the only possible, truly achievable basis of social synthesis (Compare: Joel Whitebook, *Perversion and Utopia. A Study in Psychoanalysis and Critical Theory*, Cambridge 1995, p. 75-91). All of these indisputably different, but critically oriented towards social reality points of view certainly also have their psychological dimension, but they should not be treated as personal issues, not even as psychological questions of the subject as such, but above all as social and historical issues. This is how they are understood by the aforementioned philosophers, for whom the question of utopia is never just a matter of individual consciousness, but of sociality (social being). That is why, for the thinkers of the Frankfurt School, the question of utopia is a real question of reality itself, and art as a fait social plays a major role in this. The critical theory of this school has such a relationship to social reality in which there is a constant demand for change and improvement of that reality, which in itself is the path to a better future and, in the final consequence, the path to a utopian, ideal reality.

possible society as a work of art, because they were first and foremost the reality of the aesthetic, not the political program. It is an idea, not a manifesto.

7.

The moment of the utopian in art should be understood as a creative transcendence of reality, as a transcendence of the given and the pursuit of transcendence. This is how moments of utopia should be understood, since art is another and different reality, preoccupied with building its own values, because that is precisely its primary function: to be art.

Every creative opinion contrasts hope with gloomy hints of catastrophe. Only with it can we look forward to the future. With it, we achieve results, achieve deeds. With hope, we strive to achieve the best possible. In every talk about the ideal, there is always a moment of utopianism. Even when we criticize an achievement, we compare it with an imaginary perfection and what has not been achieved, with the ideal. Here it should be said that what is perfect for the subject (individual) is not necessary, but it can be perfect for everyone, and what is perfect for everyone should also be perfect for the individual, because from the general (universal, collective, fundamental, cosmic, One, absolute, from everything that conditions and influences fate) comes the fascination of the subject with a unique work. Perfection for the subject and subjectively conceived and experienced perfection is possible, but it is not possible to have an objectively existing perfection for everyone, except as a concept of perfection, that is, as an unrealizable and unattainable perfection. Perfection happens, but it never comes to fruition. Even its definitive realization would be the defeat and death of creativity, because creativity is a constant endeavor and happening, and not once, forever and for everyone, completed. But when one of the works of art is truly great, then it realizes its possible perfection in itself, as the perfection in that work and the perfection of that work; and then in a single work, and not as a work for all; in a great, special work, perfection happens for us. The striving for perfection is also present in every dedicated activity, and especially in trying to make this new thing at least a little better than what we have already done before. This is how every path to utopia begins: to do better, to surpass oneself in work, to achieve even better, to reach, to strive to reach the best.

In this we can discern an attempt to realize the utopian. In every song, in every work, in everything created, there is hope. In every small achievement, in every wish realized, in every happy moment the ideal is touched, in every little thing the utopian is realized. The element of the utopian exists in every creative endeavor and active effort, in every 'I want even better'. Of

course, not every realization is desirable. A reality that would realize everything that is the content of our wishes and desires, and which would become the complete realization of our sensuality and spirituality, would become terrifying, because it would be the realization of consumer ideals and as the satisfaction of all needs, it would become the probable fulfillment and negation of all our wishes and desires. It would be a gruesome reality in which we would be happy and content for our human defeat. Utopia was many times realized as the monstrous reality of the camps and terror, but it also remained the opposite dream, a beautiful idea and a potential task. And then there was a desire that will never be fully fulfilled, a perfection that will never be fully realized. This is the vitality and strength of the permanent openness of our being and the constant desire to improve it. And if utopia were to occur, it would still lie ahead of us. In this sense, the idea of utopia is the idea of creating better, working on the unreached, constantly improving the existing, creating the new, the path to the ideal. And that is why it is related to artistic and any other creation.

8.

If intuition, as Bergson shows, leads from things to concepts and thus realizes the essence of the problem, then the experience of art changes the concept of art, the knowledge of a person changes the image of its interior, and the insight into social reality leads to the concept of reality that surpasses the current social condition. This 'realistic intuition' can also go in the other direction, because the very concept of art can surpass the existing state of artistic production (which is already manifested in the frequent criticism of realized works, as well as in the author's or the receptor's dissatisfaction with what has been achieved), and insight into a person's activity or social reality can form an idea and idea of their further possibilities. In this case, intuition, both as a direct insight and as a premonition, points to the possible essence of the existing and the insufficiency of the realized. And it shows that there is always something else that can be done. And this 'something else' shows that utopia is not an insight, not even a mere hope in something concrete, but a desire and aspiration for better, more just, more honest. That is why it is always further away from what has been achieved. An endless task. An open project.

9.

Spiritual values are being adopted. We understand them primarily through education, and when

it comes to art, through aesthetic experience. And the richer the aesthetic experience, the more stringent and critical judgments and higher demands of that receptor of the work of art become. Spiritual values become a part of being through habits, memory, repetition, in which there is a need for learning, there is also the satisfaction of personal desires, but also coercion, which is especially present in totalitarian regimes and every imposition of the one and only truth. This pressure, but also the support of ideology, is visible precisely in the social character of art. It was a spiritual value as a promoter of religion, and it became a use value and entertainment as a product of capital. As 'free', art is either marginalized or becomes a sales value. This is the problem of its social role in democratic countries. Those who believed that art could be a tool for social change believed in the power of art. However, today's art, fortunately, no longer belongs to the temple or the court, it does not belong to the ruling ideology and executive political power, especially not to the dictatorial, commanding politics that sees art as an opportunity to promote the ideology it represents and praise itself. From the 19th century onwards, art became independent, separated from the court and the sanctuary, free, but ceased to be a praise of the ruler, and became a sold decoration, entertainment and, to a lesser extent, a guerrilla activity of an intellectual minority.

There is faith in every utopian narrative, utopian in every religion. The subject is a possible embodiment of an idea, a work of art is a possible world, a world is a possible reality. Everything can be something else too, anything else, everything is indicated and surrendered to the infinity of the gaze, which completes creativity as a constant realization of the possibility of the sensory and the reflection belonging to it. Everything that is, preserves and builds itself in the creation of its own, in the constant building of its own, in love for what is and what can be. That is why, in every artistic and philosophical activity, there are elements of a project, images of what something really is and hope in what is just being created.

We have come to love art because something has always been missing in life or could have been more beautiful and better. It is a kind of compensation, just as our imagination compensates us and gives us what we do not have. However, art is by no means just a replacement and compensation for what we do not have, what we have not achieved or what we have lost, but it is often what we did not even suspect, a completely new world, an unimagined possibility, an opening of horizons.

Here and elsewhere I argue that philosophy has set its highest task in Plato's thinking of ideas, and creativity in Plotin's idea of shining the One. In both cases, it is a matter of striving for perfection. And this is expressed in the political sense in the idea of Atlantis and Utopia, by two

thinkers, Plato and More, who experienced power and enormous personal troubles in the encounter with the political practice of their time. The political and the aesthetic are equated in the domain of the imaginary in the 'politics of the sensible'. That is why Plato's *Republic* is a work of art, the first 'novel' in history, and More's idea of a 'realistic fantasy', which some have believed in and even done something to make it come true. The idea of Utopia, like the idea of a great work of art, is the aspiration to perfection, the path to the absolute, the progress towards the unrealized, the dream of the ideal. Striving for what can temporarily be realized, and at least for a moment reached. Related to this is the idea of a good, the best place, which does not exist. The idea of utopia is a product of the creative mind and the desire for the beautiful, the good and the morally desirable, and the doubt about utopia is the product of everyday pragmatism and disbelief in the possibility of better.

Political practice proved the impossibility of achieving a desirable social order, a perfectly ordered state, i.e. communism. This was confirmed by every concept of thought that advocated the realization of a utopian society, from Plato to Marx. This was precisely the proof of the groundlessness of the idea of utopia for many (It is much easier to prove that there can be no perfection than to show how it could be created one day or to try to create something perfect even now). But this same deficient practice encourages the thought of the ideal, in which the better and the desirable are revealed, in which the aspiration for the creation of a new world is born, and in this the teleological character of the philosophical idealism is expressed, which is always the other side of the real situation. Its correction and Difference. Also politics, but not exactly an everyday political routine, since it is a practice that advocates a completely different world from the one that is.

Experience confirms that utopia has either come true as a terrifying world in totalitarian systems, hence the fear of any future utopia, or it is offered as tourist kitsch in the 'society of abundance', where you can be 'in paradise' for a while for a good fee. And in art we have two related tendencies: the frightening image of dystopia or sentimental, melodramatic picture of an ideal life. However, great political progress has certainly been achieved, so that modern democratic countries look like a achieved utopia when compared with the barbaric and despotic authorities of ancient times, and utopia has also been achieved in the great works of art and philosophy, as well as in the ideas and achievement of each, even social harmony.

Every story, as well as every possible realization of utopia, both the dreamed, ideal, and the terrifying, realized or just imagined, confirms that it is always a story about our reality, about what reality can be. Although there have been and still are attempts to realize the idea of an

ideal utopia, it is most fully represented in artistic form, in works of art and in the imagination of thinkers. It is already happening in them. No wonder, because there are many similarities in the utopian project and creative endeavors, from trust in human possibilities to the search for the better to the attempt to create and achieve the ideal. Sometimes they have disappointment in common, but also always a new enthusiasm in starting: the world will happen, arise and create. Art and utopia are turned to the horizon, which is not only a matter of the future and hope, but of the best that is already happening to us, of what we are already creating and realizing. It is not just a matter of hope, but of achievement. It is not about the future, but about our Now. Our world, the reality we are in.

This is not about the world as an aesthetic phenomenon. The world is already beautiful enough. It's about making it better. Many have worked on this, so much has already happened that is close to the ideals of utopia. It happened, the unachievable came true in personal ideas and the realization of the best of one's own; Utopia happened to many of them, in them. For a short time, sometimes, maybe very rarely, but it happened; the ideal and dreamed of in a beautiful moment, in love and creation, in one's own action and achievement, in thinking and art, in dreams and hopes for a better world; It happened, it came true in great and beautiful works, and it constantly happens as a creative aspiration for the better, finally as an aspiration for the perfect, complete, ideal. In art, the question of what it can be like as some future, utopian art is always there, art that always goes towards unattainable perfection. The motto of such art is: 'Make it better'. In such creative endeavors, its protagonists already glimpse, anticipate perfection, which is not yet, on which the best and most persistent will work, achieve it as much as they can and to which they will strive even if they knew that it would never exist. In art, inner imagined and imagined perfection becomes realized. In such works, the utopian is already here, in front of us and with us. Admittedly, not as a life reality, but as a possible reality. And that is a lot.

When we talk about the relationship between art and utopia, we are first talking about works that have utopian as their theme, but above all about a principled and, I would say, crucial aspect of artistic creation, because it is about the effort of art to escape the terror of reality and create its own reality. Such art was created even in the most difficult circumstances and by its existence it proved the indestructibility of the human spirit and by its very existence proved the powerlessness of terror, because its activity proved the strength of the artist's inner faith and the possibility of creative imagination that is able to outgrow its circumstances. And this is followed by the desire to create new and better, which confirms the permanent openness of art. In these

creative endeavours and realized works, the utopian is already realized, because every work is a conquest and the making of a new spiritual territory, in itself the aesthetic truth and the already existing reality of the work, as well as the image of a possible reality. A sign of a possible reality and a pre-existing reality in itself. It is utopian, but it exists. An uncertain future promises the fulfillment of beautiful hope, but also the realization of hope-opposite fears. Progress can lead to good, but also to failure. There are people who believe that they have achieved their ideal, and especially those who have a permanent feeling of dissatisfaction with the present and spend their days without much confidence in the future. There were such people everywhere, at all times. Hope is easier to live with, though. While we are thinking about the future, while we are still expecting something - we are alive. In such reflections, there is no Manichaeic principle at work, which sees all the present and everything that happens in it only as something bad, and instead imagines an ideal state of the future as an exclusively good, but above all it is at work to give priority to possibility over reality, project over existing, thought and imagined over what is realized, that is, giving priority to what we can achieve and achieve over what has already been achieved and achieved. In such a view, trust in human creative and ethical potentials is fundamentally at work. From the beginning, I have argued that art has a utopian character. In many ways: down-to-earth 'realists' reject art as nonsense, as something unreal, useless, utopian, as something that can be fun at best. The philosophers of the Frankfurt School see art as a model of authenticity, as a model of projective opinion and a picture of a desirable future. To this I add that it is always a utopian task to create a world of work and with it to build the tower of the world of art: our time is always and never, a place everywhere and nowhere, an attempt to limit art everywhere and the limit of creativity is nowhere to be found, and that is why art is boundless and eternal. The basic thesis here is that art cultivates the utopian in itself, because creativity is an aspiration towards impossible and never fully achieved perfection. One of the great ambitions of philosophy was to transform ideas (philosophical concept) into reality (work), and this was achieved entirely only in art, in whose works an ideal reality was realized, so artistic creation was an image of authentic human activity, and some works of art became the prototype of the utopian. Art itself creates a 'place that does not exist' in its works; in the works there is already a possible reality of the utopian, as well as the image of a past or future utopia; its utopia is with it, in it, here and now. A work of art is a special reality. In it, the possible happens. That is why it should be emphasized: behind and between the real and the unreal (here: utopian) is possible. This is possible to find in many works of art. Art is the possibility of the impossible. That is why art can represent the inexpressible and the absolute, it can sense and point to something that is more than art, to something that is more than our life,

to the possibility of the transcendent and ideal, to what is our dreamed possibility and the highest given. But then it is no longer about art, but about the other.

2.2. COMMENTARY AND ANALYSIS

- **genre:** scientific paper
- **source:** scientific paper in *In Medias Res: Journal of the Philosophy of Media*
- **audience:** general audience, people interested in philosophical and art topics
- **purpose of writing:** to define and correlate the terms of art and utopia
- **authenticity:** authentic, written for a Croatian journal
- **style:** informative
- **level of formality:** semi-formal
- **layout:** The scientific paper is split into 9 paragraphs that are divided by numbers.
- **content:** The paper starts with an abstract and a list of keywords. The 9 paragraphs are separated by numbers 1-9, with no titles, and each paragraph contains certain information regarding the topic of art, utopia, philosophy, etc.
- **cohesion:** Lexical cohesion is created by the repetition of the key words such as *utopia, dystopia, art, work, aesthetic, reality*
- **sentence patterns:** The sentences in this article are mostly long and sometimes short, which can be a bit challenging for translating and understanding the text. The text and the sentences contain a lot of information and terminology from the field of philosophy.
- **terminology of the subject:** the article contains terms from the field of philosophy, and most of it is understandable to readers (general public).

2.3. WORKFLOW

This paper was particularly challenging to translate into English due to its lengthy sentences, which made the translation process quite complex. Additionally, the text includes terminology specific to the fields of philosophy and art, such as *zamisao*, *ideja*, *oblik*, and *eidos*, which required careful consideration to ensure accurate translation.

The author referenced several works throughout the text, some of which retained their original titles, like *L'an 2440, rêve s'il en fut jamais* and *Voyage an Icarie*. To maintain consistency, I chose not to translate these titles into English, preserving their original form. However, in cases where the author had already translated titles into Croatian, such as *Vrt zemaljske naslade* (The Garden of Earthly Delights) and *U očekivanju Godota* (Waiting for Godot), I translated them back into English to ensure clarity.

One particularly challenging sentence to translate was, "*Utopija je mjesto do koga ćemo, ono što bismo.*" This sentence, although coherent in Croatian, would not make sense if directly translated into English due to the omission of certain words. To make the translation understandable, I added the verb 'want' and translated the sentence as, "*Utopia is a place where we will go, what we would want.*"

The phrase 'filmovi 'strave i užasa' also posed a difficulty in translation. Initially, I considered translating it as 'movies of fear and horror', but this direct translation didn't fully capture the intended meaning. I ultimately decided to use 'horror movies', which better conveys the original concept in English.

Another phrase, 'brisati individualno', was difficult to interpret. I had to determine whether the correct translation should be 'to erase individuality' or 'to erase individually'. After considering the context, I chose 'to erase individuality', as it seemed to align more closely with the overall meaning of the text.

In the seventh section of the Croatian text, there was a particularly challenging sentence: "*No, kada je neko od umjetničkih djela uistinu veliko, onda u sebi ostvari svoje moguće savršenstvo, kao savršenstvo u tom djelu i savršenstvo tog djela; doduše i tada u pojedinačnom djelu, a ne kao djelo za sviju; u velikom, posebnom djelu bude, desi se savršenstvo za nas.*" I translated this as, "*But when one of the works of art is truly great, then it realizes its possible perfection in itself, as the perfection in that work and the perfection of that work; and then in a single work, and not as a work for all; in a great, special work, perfection happens for us.*" Before

translating, I had to break the sentence into smaller parts to understand each component clearly and decide how many times to repeat words like "perfection" and "work" to ensure the translation made sense.

A similar issue happened in the final, ninth section: "*Upravo zato umjetnost može reprezentirati neiskazivo i apsolutno, može nashutiti i ukazati na nešto što je više od umjetnosti, na nešto što je više od našeg života, na mogućnost transcendentnog i idealnog, na ono što je naša snivana mogućnost i najviša zadanost.*" I translated this as, "*That is why art can represent the inexpressible and the absolute, it can sense and point to something that is more than art, to something that is more than our life, to the possibility of the transcendent and ideal, to what is our dreamed possibility and the highest given.*"

Understanding the phrase "...*naša snivana mogućnost i najviša zadanost.*" and the last sentence, "*Ali tada više nije riječ o umjetnosti, nego o tom drugom.*" was particularly challenging. I had to determine whether 'tom drugom' refers to 'neiskazivo i apsolutno' (the inexpressible and absolute) or something entirely different. The difficulty lay in grasping how these concepts should be conveyed in English. Ultimately, I interpreted that art can represent all these things but is not the same as them, which led me to conclude that 'tom drugom' refers to "...neiskazivo i apsolutno...etc." rather than something else.

3. SOURCE TEXT 2

O umjetnosti i psihoterapiji, Vlasta Štalekar

Jesu li umjetnost i psihoterapija povezane na bilo koji način? Umjetnost i psihoterapija imaju dodirnih točaka: počivaju na odnosu i iskrenosti, koriste se interpretacijom, kreativnošću, imaginacijom, oblik su komunikacije. Preklapanja dviju djelatnosti nalazim i u korištenju simboličkog jezika kojim se izražavaju procesi ispod razine vidljivog, a znakove toga vidimo kao: simptome, snove, reakcije odnosno kao liniju, boju, oblik, ton, pokret. Umjetnost govori o sadašnjosti i prošlosti, kao i o lijepome (1). Tako je i u psihoterapiji, od sadašnjeg k prošlom, od svjesnog k nesvjesnom, od nesklada (u sebi) do sklada (sa sobom i okolinom), a skladna/ cjelovita osoba je lijepa osoba (poznata je misao da ljepota dolazi iznutra). U svom djelovanju i umjetnik i psihoterapeut pored znanja i vještina unose svoju emocionalnost, intuiciju, empatiju, svjetonazor, te s godinama i iskustvom grade svoj stil. Ni umjetničko djelo niti psihoterapijski rad ne mogu biti odvojeni od osobnosti umjetnika i psihoterapeuta, duha vremena i životnog konteksta, te konačno recipijenta umjetničkog djela odnosno - u psihoterapiji - pacijenta.

O UMJETNOSTI

Umjetnost je teško definirati i o umjetnosti je rečeno sve. Nesumnjivo je da umjetnička djela nešto „rade“ s recipijentom/publikom. Umjetnost je oduvijek pratiteljica čovjekovog života, bez obzira koje mijene prolazili. Nadareni je stvaraju, ali je svima dana da je uzmu, da uživaju u njoj ili žive s njom. Umjetnost kao težnja k izrazu, artikuliranju i izražavanju unutrašnjeg postoji oduvijek, kao duhovni naboj, kao intuitivni estetički zahtjev (1). Izvorno, grčki korijen riječi estetika *aisthetos* znači dostupno osjetilima, dakle znanost o osjetilnoj spoznaji (2). Doživljaj umjetničkog djela autentično je iskustvo koje utire put smislu, dokida dualitet uma i tijela, pridonosi osvještavanju nekih aspekata vlastitog života. U klasičnoj se umjetnosti svijet prihvaća oponašanjem, dok mu se u modernoj umjetnosti smisao traži apstrahiranjem što znači da sve više prevladava refleksija (3).

Estetika recepcije

Neposredno iskustvo nam govori da umjetnost djeluje na čovjeka: počevši od tjelesne reakcije, nemira, uživanja, ushita ili smirenja, traganja za smislom i kontemplacije sve do spoznaje. Umjetnost nam pomaže da istražujemo svoje biće, svoju duhovnu stranu, svoju subjektivnu istinu. Proživljeno umjetničko djelo rezonira s našim introjektima te nas tako čini osjetljivijima na svijet koji nas okružuje.

Umjetnost je jedinstvena ljudska djelatnost čije se značenje konstituira u složenom komunikacijskom procesu umjetnika, umjetničkog djela i publike. Estetika recepcije pomaže nam razumjeti kako umjetničko djelo i promatrač čine cjelinu, susreću se u određenim uvjetima. Kada se promatrač približava djelu i umjetničko djelo izlazi njemu u susret: odgovara mu i priznaje njegovu aktivnost (4). Stoga se može reći da je funkcija promatrača predviđena u djelu (5). Djelo je koncipirano tako da ga

promatrač aktivno nadopunjuje, da s njim ulazi u partnerski dijalog (4,5). To međudjelovanje na suptilne načine daje mogućnost za pomicanje integracijskih intrapsihičkih procesa, što je svrha i psihoterapije. Promatrač u djelu i kroz djelo ima mogućnost poticati svoju intuiciju, introspekciju, empatiju, ili kako kaže Hans Belting „nijedan oblik nije toliko nepristupačan da se u njega ne bi mogla smjestiti naša mašta“ (5). Stvaralaštvo može čovjeku pomoći da nastaje i čovjeku prenosi poruke o njemu samome, na što je uostalom i psihoterapija usmjerena. Sviješću započinje svijet duhovnog (6), a umjetnost je samo središte čovjekovog duhovnog života (4). Nažalost, mnogi ljudi ne dozvoljavaju da se umjetnost (ali ni psihoterapija) bavi njima, niti se oni bave njome jer je ne razumiju, nemaju sklonosti ni navike, a imaju predrasude. Ili su preopterećeni svakodnevnim brigama i nemaju zadovoljene osnovne životne potrebe zbog čega smatraju da nemaju što tražiti ili dobiti od umjetnosti (pa i od psihoterapije jer „ona je za bogate i dokone zapadnjake“), ili trošiti na nju svoje vrijeme. Neki možda smatraju da je nisu vrijedni, da nemaju predznanja i time si uskraćuju doživjeti nešto novo, nešto drugačije, nešto lijepo što bi im moglo promijeniti svakodnevnicu bar za trenutak. Umjetničko djelo može smirti, ili uznemiriti na neki novi način, rasteretiti, osloboditi napetosti i kaos stvarnoga života.

Kao i brojni drugi i Sigmund Freud nas podsjeća kako uživanje u lijepom ima obilježje jednog posebnog, blago opojnog osjećaja. I premda nije jasna nikakva korist od ljepote, život se ne može zamisliti bez nje (4). Odnos prema estetici kao grani filozofije i znanosti o lijepome mijenjao se kroz vrijeme (4,7-9). Kada govorim o lijepome tražeći preklapajuće „točke“ umjetnosti i psihoterapije, stavljam ga u kontekst libidnih investicija, potpore dobrom introjektu, kreativnosti u djelovanju i mišljenju, ugladenim (usklađenim) odnosima. Ne radi se ovdje samo o lijepome na razini sviđanja ili ukusa. Prosuđivanje umjetničke i estetske vrijednosti zahtijeva prirodni smisao, ali traži i vježbu, iskustvo. Estetsku kulturu treba njegovati, a još je Platon smatrao da je edukacija iz estetike jedina edukacija koja tijelu daje sklad a umu plemenitost te da ljepota pobuđuje najviši ljudski interes (2,4).

O PSIHOTERAPIJI

Psihoterapija je obnavljanje cjeline iz dijelova prošlosti sadržanih u sadašnjosti, iz sjećanja i iskustava, misli i osjećaja. Psihoterapija je proces tijekom kojeg se kroz odnos s terapeutom i rad na transferu radi na boljem razumijevanju intrapsihičkog, razrješavanju potiskivanih konflikata i napredovanju integrativnih procesa, a ne bavi se samo simptomima i problemima zbog kojih osoba prvotno dolazi (10,11). Tako se postepeno postiže veći stupanj usklađenosti osjećaja, misli i djelovanja, što rezultira ovladavanjem teškoća, adekvatnijom prilagodbom i kvalitetnijim odnosima. Terapeut vodi bolesnika kroz sve etape i zamke terapijskog procesa interpretirajući njegove nesvjesne sadržaje.

LIKOVNO STVARALAŠTVO U PSIHIJATRIJSKIM BOLNICAMA

Prateći razvoj psihijatrijskih modaliteta liječenja, uključujući i ulazak umjetnika u psihijatrijske bolnice, pratimo slijed od postupaka kojima je bilo važno skloniti oboljelog iza visokih zidina umobolnica do psihijatrije u zajednici, od izolacije do resocijalizacije, od farmakoterapije do psihoterapije, i konačno integrativnih modela liječenja. Od crtanja, rezbarenja i pletenja u radnoj terapiji (okupacijsko-radna terapija) do ekspresivne art terapije kao nove metode liječenja (art terapija). Danas su poznate i priznate i druge ekspresivne tehnike kao što su play terapija, muzikoterapija, terapija pokretom i plesom. Tu je i cijela paleta aktivnosti unutar okupacijsko-radne terapije sa svrhom poticanja kreativnosti, igre, imaginacije - vještina koje se danas objedinjuju kao metode psihosocijalne rehabilitacije. Konačno, danas se sve više koristi umjetnost u terapijske svrhe, odnosno sve smo svjesniji lječidbenog učinka umjetnosti (art as therapy) (13,14).

Interes za umjetničko stvaralaštvo psihičkih bolesnika počeo se razvijati 20-ih godina 20. stoljeća. Walter Morgenthaler (1882.-1965.) izdao je knjigu „Psihijatrijski pacijent kao umjetnik“ 1921. god. o Adolfu Wolfliju, njegovom bolesniku oboljelom od psihoze. Prikazano je Wolflijevo najznačajnije djelo, ilustrirani ep u 45 tomova u kojem pripovijeda svoju izmaštanu životnu priču (15). To je monumentalno djelo pohranjeno u Muzeju lijepih umjetnosti u Bernu.

Hans Prinzhorn (1886.-1933.) povjesničar umjetnosti i psihoanalitičar, objavio je 1922. knjigu „Umjetnost psihički bolesnih“ (Bildneri der Geisteskranken) u kojoj donosi analizu stvaralaštva psihičkih bolesnika. Umjetnička je kritika bila oduševljena, za razliku od Prinzhornovih kolega, koji su bili prilično rezervirani prema povezanosti psihijatrije i umjetnosti, odnosno psihičke bolesti i umjetničkog izričaja (16). Prinzhorn je tom knjigom i nizom predavanja htio prikazati kako je riječ o izvornim stvaracima, neiskvarenima utjecajem društva i etablirane umjetnosti. Radeći u Psihijatrijskoj bolnici Sveučilišta u Heidelbergu on je proširio raniju zbirku umjetničkih djela bolesnika koju je prikupio još Emil Kraepelin. Poslije Prinzhornova odlaska iz te bolnice, zbirka je imala preko 5000 djela. Kratko nakon Prinzhornove smrti (1933.) zbirka je pospremljena na tavanu Sveučilišta da bi 1938. nacisti izložili neka od djela na izložbi „Degenerirana umjetnost“. Od 2001. cjelokupna je zbirka izložena u bivšoj kapelici Sveučilišta u Heidelbergu (16).

ART BRUT

Francuski umjetnik Jean Dubuffet (1901.- 1985.) dvadesetih godina 20. stoljeća počeo je sakupljati umjetnička djela psihičkih bolesnika, koje je nazvao art brut (sirova umjetnost). God. 1948. osnovao je Compagnie de l'art brut zajedno s drugim umjetnicima, među kojima je bio i Andre Breton (17). Umjetnička zbirka koju je utemeljio poznata je kao Kolekcija art brut, sadrži na tisuće djela, izložena je u Lausannei (kustos te zbirke do preseljenja u Lausanneu iz Pariza bio je hrvatski slikar Slavko Kopač).

Umjetnički kritičar Roger Cardinal skovao je 1972. pojam outsider art kao engleski sinonim za art brut, koji se, međutim, često koristi u širem kontekstu nego art brut, kako bi označio stanovite samouke ili naivne umjetnike koji imaju malo ili nimalo dodira s umjetničkim institucijama, i u pravilu su bez ikakve likovne naobrazbe, stvaraju naprosto jer moraju, ne vodeći računa da stvaraju umjetnost, gonjeni impulsima vlastite kreativnosti i nuždom izražavanja svog unutarnjeg svijeta, koji je za njih često jedini postojeći. U irskom muzeju moderne umjetnosti u Dublinu nalazi se zbirka Musgrave Kinleya „Outsider Art“ (18).

ART TERAPIJA

Na osnovama likovnog stvaralaštva u okvirima radne terapije postepeno se razvijala, i konačno osamostalila nova psihoterapijska tehnika – art terapija (priznata 1997. god.) u kojoj se stvaralački likovni proces koristi kao sredstvo izražavanja i komunikacije. Ne procjenjuje se estetska već komunikativna, simbolična i metaforična vrijednost djela, a pacijent nije obavezan imati likovnog dara. Art terapeut obavezan je završiti edukaciju iz art terapije, a i sam je najčešće umjetnik (19).

Stvaralački proces oslobađa nesvjesno i pretvara njegove sadržaje u djelo samo te se tako mogu zaobići otpori i teškoće prilikom verbalizacije onih iskustava i sjećanja o kojima je teško govoriti. Crtanjem se unutarnji svijet iznosi u vanjski, stoga je crtež zabilješka tog procesa (20). Prema dinamskom pristupu art terapije, slika je sredstvo razvoja transfera i kontratransfera (21). Crtež/slika nastaje međudjelovanjem ideja, misli i emocija s jedne, odabirom materijala ili tehnike s druge strane, kao i iz odnosa s terapeutom. Da je crtež rezultat tih međudjelovanja pokazuje i pojava da je autor crteža u art terapiji nerijetko i sam iznenađen rezultatom i ne zna zbog čega je nešto nacrtao (20). To je znak da crtež ima dublje, nesvjesno značenje i da pruža priliku za otkrivanjem potiskivanih, poricanih sadržaja ili odcijepljenih dijelova selfa.

Prostor u kojem se nalaze bolesnik i terapeut ima svoje jasno određene granice terapijskog setting-a. Crtež također ima svoje granice koje su određene rubovima papira, iscrtanim ili zamišljenim okvirom crteža (20). Značenje crteža je neiscrpno, ne traži uvijek i verbalnu refleksiju, a budući da predstavlja trajnu zabilješku procesa na papiru (platnu) pruža mogućnost za vraćanje i uspoređivanje. Art terapija potiče samopouzdanje i zato što kreativnost pruža mogućnost izbora, osjećaj sudjelovanja i upravljanja događajima.

Margaret Naumburg, psiholog i psihoanalitičar, 1958. godine piše: “Proces art terapije je baziran na opažanju danajdublje misli i osjećaji, koji potječu iz nesvjesnog, svoj će izraz naći prije u slikama nego u riječima... Metode art terapije su bazirane na saznanju da svaka osoba, bilo da je likovno školovana ili ne, ima latentni kapacitet za projiciranje svojih unutarnjih konflikata u vizualnu formu” (22).

Natalie Rogers smatra da svi ljudi mogu biti kreativni, te da je kreativni proces ljekovit, da djeluje iscjeliteljski. Produkti stvaralaštva opskrbljuju osobu značajnim porukama, a ono što je duboko transformativno jest sam kreativni proces (23).

OKUPACIJSKO-RADNA TERAPIJA

Radni terapeuti smatraju da se izvođenjem aktivnosti i poticanjem kreativnosti razvijaju i integriraju čovjekovi tjelesni, misaoni i duhovni potencijali, te da ono što radimo i čime se bavimo čini nas sretnijima ili nesretnijima, zdravijima ili bolesnijima. Jedinstvenost radne terapije jest u uvjerenju da je djelovanje značajno za održavanje zdravlja i osjećaja dobrobiti, te da utječe na kvalitetu života. Kreativnost je doživotan dar, stoga nikada nije prerano ili prekasno da se otkriju vlastiti kreativni potencijali (24).

Prihvaća se danas da je poticanje kreativnosti povezano s poticanjem zdravlja. Čekanje na povlačenje bolesti, pasivnost i osamljivanje produžuju patnju i strah, dok uključivanje u raznorodne odnose i aktivnosti obnavljaju zdrave mehanizme. Zdravo liječi bolesno. Početi se baviti čime (u skladu sa sklonostima) ubrzava oporavak, podiže samopouzdanje, mijenja neurokemiju mozga. Pogrešan je stav „čekam da mi bude bolje, pa ću se tomu posvetiti“. Vrijedi obratno „posvećenom (čemu) biva bolje“.

DNEVNA BOLNICA - MJESTO ZA UMJETNOST U PSIHOTERAPIJI I PSIHOTERAPIJU U UMJETNOSTI

Od samog osnutka Dnevne bolnice Klinike za psihijatriju već 1983. god. provodimo i razvijamo kreativno izražavanje i recepciju umjetničkog djela. U okviru intenzivnog terapijskog programa Dnevne bolnice u kojem objedinjujemo terapijsko-dijagnostičke aktivnosti u grupnom setting-u kreiramo jedinstveni dnevno-bolnički koncept (25). Provodimo analitički orijentiranu grupnu psihoterapiju pet puta tjedno, psihoedukativne, socioterapijske i rekreativne, te kreativne grupne aktivnosti i radionice. Kreativne radionice mjesta su gdje se ohrabruje kreativni izričaj i odnos prema likovnom stvaralaštvu, glazbi i filmu. Odlazak na izložbe, gledanje filma i slušanje glazbe (uz pjevanje i sviranje) potiču članove grupe da se otvore za novo iskustvo kontaktom s umjetnošću i vlastitom kreativnošću.

U početku grupne psihoterapije tjeskoba i otpori obično su intenzivno izraženi. Novopridošli član oklijeva se izložiti ali već i pukim opserviranjem interakcija otvaraju se novi spoznajno-doživljajni „prostori“, započinje sjećanje na potiskivane, poricane ili od svijesti disocirane dijelove selfa ili života. Doći na psihoterapiju znači otvoriti se za iskrenu razmjenu u odnosu s drugom osobom - terapeutom, a u grupnom setting-u s članovima grupe. Grupa pruža priliku za zrcaljenje, korektivno emocionalno

iskustvo, osjećaj zajedništva i nadu (26). Moguće je napredovanje integrativnih procesa koji su tijekom razvoja bili zaustavljeni manjkom empatije ili fragmentirani traumatskim iskustvima (27).

Na početku psihoterapije, braneći se od susreta sa sobom, bolesnik niže događaje, optužuje situacije i druge za svoje stanje, brani se od dubljeg razumijevanja sebe koje je povezano s dubljim proživljavanjima i sjećanjima koja mogu biti bolna. Rad na otporima sastavni je dio psihoterapije. U taj prostor „uskače“ i umjetnost ako smo je kao terapeuti spremni ponuditi, i ako i sami znamo što bismo s njom. Umjetnost može izmijeniti ljude, kaže Vik Muniz, brazilski umjetnik i autor dokumentarnog filma „Zemlja smeća“ koji svjedoči o transformativnoj snazi umjetnosti. Gledajući taj film članovi grupe prepoznali su tu poruku i o njoj raspravljali.

RAD U LIKOVNOJ RADIONICI U DNEVNOJ BOLNICI

Prednost likovnog izražavanja pred verbalnim je u tome što je izravno i brzo. (npr. crtež stabla može se razumjeti u trenutku, a kad ga se opisuje traje nekoliko minuta). Verbalno mišljenje (lijevom polovicom mozga mislimo riječima) i ikoničko (desnom hemisferom mislimo u slikama) omogućuju istodobno komuniciranje riječju i slikom, a sposobnost spoznavanja i pamćenja raste ako istodobno rabimo obje polovice mozga (28). Likovni izričaj nudi mogućnost stupanja u kontakt s unutarnjim procesima, sjećanjima i osjećajima. Već crtež stabla pruža mogućnost intuitivnog čitanja simbolike: moje stablo moj je život, potiče na razmišljanje o sebi u kontinuitetu života (korijen, deblo, grane, krošnja itd.). Uspoređivanje crteža stabala i rasprava pokreću psihološke mehanizme svojstvene dinamici grupe. Radost i imaginacija - koje prate oslobađanje kreativnosti - smatraju se osnovnim poticajima kojima je moguće slomiti stare obrasce i osobna ograničenja, a tako se lakše prevladavaju otpori i u psihoterapijskom procesu. Budući da je stvaranje povezano s ranim iskustvima, nesvjesnim procesima i potiskivanim sadržajima – kao i psihoterapija – njime se (stvaralaštvom) potisnuto vraća u svijest, skriveno postaje otkriveno i dostupno interpretaciji. Istraživati kreativni potencijal i uspjeti se kreativno izraziti značajno je i poticajno iskustvo. Osobama koje prolaze kroz teška psihička stanja ili emotivne krize likovnost pruža priliku za pronalazak vlastitoga puta i transformaciju. Sam čin likovnog stvaranja nerijetko oslobađa nagomilane frustracije u jedan konstruktivan proces kreiranja nečeg novog, što čovjeka nagrađuje osjećajem postignuća i zadovoljstva.

PRIMJENA UMJETNOSTI U TERAPIJI (ART AS THERAPY) - ISKUSTVO U DNEVNOJ BOLNICI

Brojni autori danas govore o terapiji kroz umjetnost i koristi koje oboljeli dobivaju (13,14). Onome tko na to pristaje umjetnost može olakšati put k unutrašnjem svijetu i poslužiti kao pomoćno terapijsko

sredstvo u svakodnevnom grupnom radu jer posreduje u povezivanju vanjskog događaja (preko djela) s unutarnjim procesima (životna iskustva, sjećanja, introjekti).

Posjeti izložbama potiču članove grupe da se otvore za novo iskustvo kroz kontakt s djelima likovne umjetnosti. Filmoterapija pokreće emocije i misao posredstvom doživljaja filma. Poznati su učinci glazbe na raspoloženje, a u kreativnim radionicama mnogi glazbeni talenti ponovo izlaze na površinu pjevanjem i sviranjem. U likovnoj radionici ohrabruje se vizualni jezik. Prodajne izložbe radova pacijenata nude nove interakcije i mogućnosti jer njihova djela nalaze put do kupca, što ima vrlo povoljan učinak na samopouzdanje i motivaciju. Ostvarena izložba radova pacijenata u jednoj gradskoj galeriji (izložba u Galeriji Modulor 2011.,odobrena žiriranjem) je vrhunac ovih aktivnosti jer su time njihova djela našla put do javnosti (29), a na samoj izložbi članovi terapijske grupe bili su istodobno i stvaraoci i recipijenti tih djela. Sve te aktivnosti predstavljaju zajedničko iskustvo grupe koje se dešava „ovdje i sada“.

S druge su strane osobna iskustva, nerijetko traumatske životne priče s kojima članovi ulaze u grupu, a da bi se o njima (sa)znalo potrebno je vrijeme, povjerenje, osjećaj sigurnosti i prihvaćenosti. Ta iskustva pripadaju prošlosti („tamo i tada“) i nerijetko se potiskuju.

Grupni setting, dakako, potvrđuje dobro poznatu činjenicu kako su ljudski problemi zajednički, univerzalni i ubikvitarni, ali dok je čovjek sam, uvjeren je da je njegov problem najveći i jedinstven. Ulaskom u grupu percepcija se mijenja pukim slušanjem drugih. Grupa djeluje na pojedinca već samim članstvom u njoj (matriks grupe, zrcaljenje, univerzalnost, nada), no cilj je ući u terapijski proces (30). Umjetnost je jedinstvena, jer na recipijenta djeluje na vrlo suptilne načine, i mimo njegove volje. Umjetnost nas zahvaća ispod razine racionalnog uma, djeluje na dubljim razinama koje je teško opisati riječima (31). Gledajući primjerice film, istodobno gledamo u sebe, uspoređujemo se s likovima, razmišljamo što bismo u datoj situaciji. Film zahtijeva vrijeme, ali u sat i pol sažima život aktera (ili problem, odnos, povijesni događaj etc). Likovno je djelo jedinstveno po tome jer se daje odjednom, u cijelosti. Ta djela umjetnosti grupa prima sada, a dojmove dijeli i razrađuje postepeno, kroz vrijeme - koje se u dnevnoobolničkom programu preklapa i nadopunjuje s terapijskim procesom. Interpretacija umjetničkog djela može posredno približiti i značenje i mjesto interpretacije u psihoterapiji onim pojedincima koji su spremni zapitati se: što mi djelo poručuje a što mi terapeut i grupa poručuju? Nakon izložbe i odgledanog filma, kroz interakciju s djelom, dijeleći doživljaj s grupom, sugerira se susret sa sobom. Terapeuti k tome usmjeravaju. Grupa tako uči da događaji u kojima se nađu i odnosi koje grade govore i o njima samima, o njihovoj prošlosti i sadašnjosti.

Razgovor o doživljaju umjetničkog djela nenametljivo može prijeći u razgovor o osobnim iskustvima. Intenzitet emocionalne uključenosti povodom poruka filma i dojмова s izložbe ostaje vrijedan materijal na kojem se i danima kasnije može raditi, onda kada osoba postane spremna za tu razmjenu. Tako je i sa svakodnevnim životom: opservirajući svoje sudjelovanje u događajima i odnosima učimo o sebi.

Grupa se - razgovarajući o filmu ili likovnom djelu - uvjeri na koliko se različitih načina može doživjeti i interpretirati isto. Različiti problemi s kojima su došli u grupu više i nisu toliko različiti jer je u raznolikim situacijama mnogo toga u podlozi zajedničkog. Gadamer tvrdi da razumijevanje u prvom redu znači “razumjeti sebe u stvari, a tek sekundarno: razlučiti mišljenje nekog drugog i razumjeti ga” (32, 33).

Razmišljajući o analitičkoj i ikonografskoj interpretaciji - jer obje razotkrivaju nešto skriveno ili nepoznato - pitam se: može li sam postupak interpretiranja kao kruna psihoterapijskog procesa postati pacijentu bliskiji i umanjiti otpore posredstvom iskustva interpretacije umjetničkog djela?

INTERPRETACIJA UMJETNIČKOG DJELA – INTERPRETACIJA U PSIHOTERAPIJI

Interpretacija djela likovnih/vizualnih umjetnosti Glavna aktivnost povjesničara umjetnosti jest interpretacija umjetničkog djela (32,34). Svaki oblik koji vidimo ima smisao (35). Iz oblika možemo pročitati kao što čitamo slikovno pismo, tragove životinja u šumi ili otisak ruke pračovjeka u špilji. Djela likovnih umjetnosti vrsta su tragova što ih umjetnici ostavljaju u prostoru i vremenu i ujedno su plod vremena u kojima su nastala. Kao subjekti, mi sami djelujemo pri interpretaciji, inače se ona ne ostvaruje, te postoji razlika između gledanja koje prepoznaje, kojim se slikarstvo odnosi prema podacima poznatim izvan svijeta slike, i gledanja koje vidi, koje se usredotočuje na sve one elemente smisla što ih slikarstvo iznosi po sebi samom; tu se radi o putu od gledanja kao prepoznavanja prema gledanju kao gledanju (32). A u psihoterapiji taj je put od slušati do moći čuti. Interpretaciji djela podliježu i forma i sadržaj. Formalna analiza jest jedina precizna analiza nekog djela kojom opisujemo vanjski izgled oblika, dok sadržaj uključuje ideju, smisao, poruku ili pouku i ne mora uvijek biti lako čitljiv i jasan. Kada analiziramo oblik likovnog djela promatramo njegovu kompoziciju i likovne elemente. Kompozicija je raspored i odnos dijelova u cjelini. Perspektiva u likovnoj umjetnosti podrazumijeva način na koji umjetnik promatra svijet, a jedan od temeljnih problema u povijesti umjetnosti je kako prikazati zbilju, trodimenzionalni svijet koji nas okružuje na dvodimenzionalnoj plohi slike.

Sadržaj likovnog djela jest njegova ideja, pouka ili poruka, to je njegova unutrašnja, ponekad skrivena dublja strana. Analiza sadržaja polazi od pitanja zašto je djelo nastalo, koji su bili motivi naručitelja i ide sve do unutrašnjih, osobnih razloga umjetnika. Ideja djela izrečena kroz teme i motive govori o stavovima i svjetonazoru umjetnika. Prilikom posjete muzeju ili galeriji, uloga je kustosa približiti djelo gledatelju, upoznati ga s društveno-povijesnim kontekstom razdoblja u kojem je nastalo, naručiteljem djela kao i sa životom umjetnika (5,32,34).

Budući da ovdje govorimo o članovima terapijske grupe u posjetu izložbi ovo iskustvo može pomoći da se shvati uloga i značaj interpretacije i u psihoterapiji. Objе interpretacije proizlaze iz odnosa i nastoje

nešto skriveno učiniti vidljivim, nešto neizrecivo staviti u riječi, nešto tajnovito učiniti otkrivenim. Temelj interpretacije jest spoznaja odnosa stvari, kaže Batchmann (5,32).

Interpretacija u psihoterapiji

Najvažnija je analitička procedura upravo interpretacija koja zajedno s konfrontacijom, klarifikacijom i proradom čini cjelinu (10). Interpretirati znači nesvjesno učiniti svjesnim. Psihoanalitičar, odnosno psihoterapeut koristi svoje nesvjesno, svoju empatiju i intuiciju, kao i teorijsko znanje kako bi došao do interpretacije. Interpretirajući idemo iza praga očitog, i pridajemo značenje i uzročnost psihološkim fenomenima. Bez bolesnikovog odgovora nema validnosti interpretacije.

Odlasci grupe iz dnevne bolnice na izložbe – iskustvo izravnog učinka umjetnosti

Smatram da osoba s psihološkim i inim problemima može doseći kvalitetniju razinu življenja, ako sve njene aktivnosti ne prestaju zbog određenih teškoća kroz koje prolazi. Gadamer u svojoj knjizi „Ogledi o filozofiji umjetnosti“ ne dvoji te navodi: „Svi mi iz vlastita iskustva znamo kako je primjerice posjet muzeju ili slušanje koncerta zadaća najviše duhovne aktivnosti. No što tu činimo? Svakako, postoje razlike: jedno je reproduktivna umjetnost, u drugom slučaju uopće nije riječ o reprodukciji, nego dolazimo neposredno pred originale koji vise na zidovima. A kada prođemo kroz muzej, iz njega ne izlazimo s istim osjećajem života s kojim smo u njega ušli. Ako smo doista stekli neko iskustvo umjetnosti, svijet je postao svjetliji i svijet je postao lakši“ (4). Pred recipijentom i djelom slobodan je prostor za vlastite projekcije, zrcaljenja, poistovjećivanja. Tek se tako djelo može razumjeti, proživjeti i zato nosi taj naboj subjektivnog značenja (4,33). To je ono što umjetnost čini s nama: ona stvara nešto poput obrasca ne proizvodeći ništa što je samo po pravilima. I zato Gadamer kaže da se određenje umjetnosti kao stvaranje genija nikada ne može odvojiti od kongenijalnosti primatelja (4). Tim procesom dopunjavanja svatko prepoznaje samoga sebe (4,32,33). Odnos prema umjetnosti može se što je teško staviti u riječi ali ispunja nutrinu i otvara put afektivnoj spoznaji.

Stati pred umjetničko djelo znači napustiti predrasude i prihvatiti izazov novoga. Upustiti se u psihoterapiju također znači prevladati predrasude o vlastitoj nemoći i nepromjenjivosti. Umjetničkom se djelu možemo vraćati nebrojeno puta. I kada ga već poznajemo, uvijek iznova možemo doživjeti ili prepoznati nešto novo. Možemo uspoređivati interpretacije različitih reproduktivnih umjetnika (npr., kada je riječ o glazbi) i doživjeti ga na različite načine (od površnog do dubokog proživljavanja i promišljanja) ovisno o raspoloženju, dobi, životnom kontekstu, ali, ovisno i o tome kako teku projektivno-introjektivni i identifikacijski procesi tijekom psihoterapijskog rada ili tijekom osobnog rasta. Jedno te isto djelo i stručnjaci interpretiraju na različite načine. Posjete izložbama i filmoterapija date su grupi kao zajednički sadržaj koji istodobno prate i tako grade zajedničko iskustvo.

Neuroestetika je relativno novo područje u okviru kognitivne neuroznanosti. Predmet istraživanja je moždana aktivnost estetskog doživljaja i to primarno u vizualnim umjetnostima. Drugim riječima,

pitanja na koja neuroestetičari žele odgovoriti jest: što se događa u mozgu dok čovjek gleda umjetničko djelo? (36,37). Rezultati ovih istraživanja su vrlo heterogeni, ali upućuju na to da se tijekom estetskog iskustva vizualnog umjetničkog djela aktiviraju senzomotorički dijelovi moždane kore, zatim ključni centri za procesuiranje emocija (limbički sustav), ali, što je vrlo zanimljivo, i centri vezani uz sustav nagrade, na koje i djeluju potentne droge kao što su derivati opijuma. Znači li to da možemo postati ovisni o lijepome?

KLINIČKE VINJETE I ESEJI ČLANOVA TERAPIJSKE GRUPE U DBO

Umjetnički paviljon u Zagrebu, posjet skupnoj izložbi „100 vrhunskih djela hrvatskih umjetnika iz fundusa Narodnog muzeja u Beogradu“ (2008.)

Član grupe A. (depresivan, tjeskoban, bezvoljan, s egzistencijalnim problemima) s grupom je podijelio svoj vrlo snažan, duboko proživljen doživljaj umjetničkog djela; djela koje već dugo poznaje, o kojem je imao određene predodžbe i fantazije, ali ga sada prvi puta vidi. Našao se, dakle, licem u lice pred čuvenim djelom. Ono je u njemu izazvalo snažnu reakciju. Bio je ushićen, doživljaj je bio iskren i dubok, nije imao dvojbi što mu umjetničko djelo poručuje (za razliku od ostalih djela s izložbe koja ga nisu dotakla). Pred tim djelom ostao je dugo, potresen, zamišljen, uplakan. Ono ga je potaklo i tog dana promijenilo. I narednih je dana djelovalo na njega. Intenzivan doživljaj umjetničkog djela mijenjao je njegovo razmišljanje, utjecao na djelovanje i ubrzao tijek terapijskog procesa. Smatram da je ovdje umjetnost izvršila reparativnu ulogu. Radi se o skulpturi „Mati“ Ivana Meštrovića. Djelovala je na čovjeka čija životna priča o neimaštini i nedostatku pažnje početi razvijati i njegovati, a to za uzvrat pruža „ono nešto“ u teškim uvjetima odrastanja (uz desetero braće), svjedoči o stalnoj čežnji za majčinom ljubavi. Usprkos pedesetima u kojima je sada i svim postignućima tijekom života, tu potrebu za podrškom i uvažavanjem nikada nije popunio. Umjetničko djelo dodirnulo je baš tu prazninu i - bar zakratko - je prekrilo. Proradom u grupi osvijestio je svoj neprepoznati problem s prisnošću koji ima zbog uskraćene ljubavi. Iskren i dubok susret s umjetničkim djelom bio je onaj dodatni poticaj koji se ugradio u psihoterapijski proces pružajući mu još jednu priliku za zrcaljenje (uz ono u grupi), sadržavanje, empatiju. Bio je to korak u prevladavanju otpora koje je ispoljavao u terapiji. Na ovako intenzivan doživljaj umjetničkog djela - koje se ne dogodi svakom članu grupe i više je izuzetak nego pravilo – povlačim analogiju sa samom srži psihoterapijskog procesa.

Drugi je primjer iskustvo mladića s graničnom organizacijom ličnosti koji se na istoj izložbi poistovjetio s Meštrovićevim „Jobom“ (ekspresionističkim izrazom ljudske patnje): „mom stanju svijesti u vrijeme izložbe najviše je odgovaralo baš to djelo jer sam se osjećao opterećeno, sapeto i zatvoreno. U pritvoru vlastitih misli i strahova“.

Adrian Stokes u svom djelu „Invitation in Art“ (1965.) razmatra o psihoanalizi umjetnosti koristeći se teorijom objektnih odnosa Melanie Klein, te kaže da u djela projiciramo dijelove nas samih, što je poznato kao mehanizam projektivne identifikacije. To pozivanje umjetnosti na poistovjećivanje Stokes naziva procesom opčinjenosti koja ima moć pripočiti svaki umjetnički sadržaj. Smatra da nam umjetnost nudi cijelu paletu odnosa od parcijalnih do cjelovitih (38).

Umjetnički paviljon u Zagrebu - posjet izložbi skulptura Mirka Zrinščaka „Oblici prostora“ (2008.) Istinski umjetnički doživljaj izazvan istinskim umjetničkim djelom jedinstven je i nedjeljiv. To je ujedno i istinski kriterij za umjetničko djelo kao umjetničko (3). Članovi grupe doista su zastali pred velikim umjetničkim djelom. Prepustili su doživljaju (a ne znanju) da postane ključ za otkrivanje jedinstvenih načela (39) pred radovima njima sasvim nepoznatog autora, vrlo osebnog i autentičnog umjetnika koji živi povučeno na planini Učki i crpi svoju stvaralačku energiju iz sebe, svoje obitelji i prirode kojom je okružen.

Prema navodu u katalogu izložbe Radovan Vuković kaže da su Zrinščakova djela jake meditativne snage i jedinstven primjer iznimne kulture stvaranja: jedne discipline i sabranosti koja uvijek traži neka nova i drugačija rješenja na tragu „slutnje nekog iskona i arhetipa“. Onoga što se ne da obuhvatiti pogledom ni dokučiti racionalno, što je sadržano u dubljim sferama intuitivnog, osjetilnog nadahnuća gdje se sjedinjuje stvarno i nedohvatno (40).

Pred tim umjetničkim djelom pacijenti su biti ganuti. Intenzivno su proživljavali, asocijali, slagali i preslagivali svoje misli, bili nadahnuti, radosni, s nadom da će i sami nešto promijeniti u svojim životima. Čitajući njihove eseje o doživljajima s izložbe saznali smo slijedeće:

Eseji članova grupe:

Pacijent M. (depresivan, s naglašenom anhedonijom): „Posjet izložbi u meni je pobudio pozitivne emocije, ushit i jačanje mentalne snage. Uz - za mene najsnažniju - kompoziciju visećih skulptura, dobio sam želju provesti vrijeme ležeći na podu među tim toplim drvenim oblicima. U jednom sam si trenutku pokušao predočiti značenje tih oblika, no onda sam shvatio kako to nije bitno, već njihovo zajedništvo i mogućnost da ulaskom među skulpture osjetim pripadnost njima što je snažno djelovalo na mene. Tom je osjećaju pridonijelo i dodirivanje fino obrađene, glatke i podatne površine skulptura. Otišao sam obogaćen tom ljepotom, smislom koji sam pronašao u tim djelima i puno bolje raspoložen nego prethodnih dana.“

Pacijentica B. (traumatizirana ratnim stradanjima brojnih članova primarne i sekundarne obitelji, razočarana, depresivna, anksiozna, disfunkcionalna): „Postavljene skulpture od drva u tom su prostoru, sa specifičnom rasvjetom, u meni izazvale duboke emocije, a sam prostor smirenost. U izloženim sam skulpturama vidjela skupinu krhkih, nježnih i nesigurnih ljudi, baš poput ove naše grupe. Kada sam

ugledala raspukline u drvu u njima sam prepoznala svoje raspukline, na svojoj duši zbog rana koje još nisu zacijelile. Skulpture su me podsjetile na mene i tada sam se rasplakala. Umjetnik me se doimio skromnošću kojom živi i upornošću kojom postiže baš ono što želi. Mislim da tu i sebe vidim i nadam se da ću polako mijenjati svoj život. Uvijek sam mislila da ja nemam veze s umjetnošću ali sada osjećam da sam nadmašila samu sebe. Želim ponovo otići u galeriju.“ Umjetnost je ovdje poslužila kao poticaj osobne spoznaje.

Pacijent S. (PTSP, živi na selu okružen prirodom, bavi se drvom - stolar): „Meni je bilo jako lijepo, podsjetilo me na djetinjstvo, na klackalicu i tobogan, na namještaj koji imam u kući. To drvo...tako snažno, jako je lijepo djelovalo na mene, osjećajno i smireno, kao da sam u prirodi.“

Bolesnica E. (borderline poremećaj, konfuzna, depresivna i bezvoljna): „Osjetila sam strast stvaranja koju već dugo nisam osjetila, a toliko mi nedostaje, jer sam veliki kreativac i volim prirodne materijale. Kao da je svijet u tom trenutku stao, disala sam s kompozicijama i svaku doživjela na jedinstven način. Bila sam usredotočena na doživljaj tog mira i sklada. Voljela bih češće doživljavati takav mir i poriv da i ja ponovno mogu stvarati.“

Umjetnički paviljon u Zagrebu - posjet izložbi skulptura Petra Barišića „Bijelo“ (2008.)

Eseji članova grupe:

Pacijent K.: „Izložba je na mene ostavila naročito dojmljiv utisak. Umjetnik je obložio zidove Paviljona s bijelim kvadratima unutar kojih su složeni razni geometrijski likovi koji su različiti jedan od drugoga. Gotovo da nijedan kvadrat nije isti između njih 1600 komada. Kada se zidovi pogledaju malo iz daljine dobije se dojam „hijeroglifa“, postigla se jedna reljefnost zida. Fascinirala me je ta upornost i sposobnost umjetnika da napravi tako nešto da nijedan kvadrat nije iste izvedbe, a zapravo svi su oni slični. Na sredini Paviljona postavljena je skulptura isprepletana bijelim letvicama i osvijetljena nevjerojatno diskretnom svjetlošću koja je još više pojačavala dojam bjeline. U tu skulpturu moglo se ući i kada sam ušao u specijalnim natikačama i prošetao po svjetlo-reflektirajućem podu stekao sam dojam „sterilne bjeline“. Budući je izložba bila sva u bijelom osjećao sam se vrlo ugodno i na mene je sama izložba imala pozitivan učinak.“

Pacijent L.: „Interesantne skulpture spoj drveta i svjetla. Drvo je obojeno u bijelo i pleksi staklo koje je uključeno u struju, a osjećaj je da se svjetlost reflektira. Taj spoj daje osjećaj čistoće i potpune bjeline toj skulpturi. Zidovi su obloženi sa 1602 kvadrata u kojima je različito složeno neko geometrijsko tijelo. Dojmilo me se kako čovjek može od jednostavnih stvari napraviti takvo umjetničko dijelo. Te drvene jednostavne letvice mogu biti tako složene da se dobije toliko različitih oblika.“

Pacijent N.: „Akademske umjetnike doživljam kao stručnjake licencirane za „prodavanje magle“. Ipak, fascinirala me volja i odlučnost autora da nešto takvo započne i dovede do kraja, da jednu ideju pretvori u stvarnost. S obzirom na veličinu djela i prostor koji djelo ispunjava, vidljivo je da je za njegovo ostvarenje trebalo uložiti puno truda, vremena i financijskih sredstava. Ja, kao jedinka koja se u likovnu umjetnost ne razumije niti se trudi razumijeti je, odajem priznanje autoru za sve uloženo u ono što je na izložbi prikazano.“

Pacijent T.: „Svidjela mi se bjelina i svjetlost koje bude osjećaj čistoće (jasnoće) i nade. Svjetlost je nešto pozitivno, izlaz, ideja. Bjelina je jasnoća misli. Ušla sam u instalaciju iz koje je bilo moguće izaći na više izlaza. To me asociralo na mogućnost izbora. Zidovi ispunjeni geometrijskim oblicima koji su uredno posloženi, za mene predstavlja red. Opet pozitivan osjećaj. Red i preglednost.“

Pacijentica O.: „U okruženju neoklasicističkog zdanja Umjetničkog paviljona postavljena je suvremena izložba P. Barišića. Bjelina koja prevladava zrači pozitivnom energijom. Interpretacije izložaka na zidovima galerije pobuđuju saznanja o sličnostima i različitostima, o odnosima među ljudima kao i o odnosima u životu. Posebno me potakla činjenica da je interpretacija zadanog kvadratičnog okvira moguća na sijaset načina i oni mogu biti različito interpretirani. I najsličniji oblici su ustvari različiti. Svaki novi oblik ukazuje na nove realnosti u životu i na nove interpretacije, upućuje nas da svaku situaciju u životu možemo svesti u okvire i riješiti na različite načine, upućuje nas na stanje postavljanja okvira čime omeđujemo jedan segment priče. Prostorne instalacije su položene u centralnim dijelovima Paviljona, interaktivne su i lijepo izvedene. Posebno me se dojmila mogućnost prolaska kroz iste te način konstruiranja kosine ploha te dovođenja svjetlosti u njih. Djeluju poput futurističkog prostora nakon kojih se čovjek ipak vraća u neoklasicistički prostor. Emocije koje su u radi mogućnosti otkrivanja novih situacija i novih stanja. Izložba me se dojmila i provela sam prekrasan dan.“

ZAKLJUČAK

Doista, umjetnost nije luksuz (34), kao ni psihoterapija. Estetski je čin bitna karakteristika ljudske egzistencije, a ljepota ima ontologijski status (2,3). I u najtežim životnim okolnostima, u vrlo traumatskim uvjetima nastajala su umjetnička djela. Uvijek i svugdje. Djelovala su na nadu, vjeru, na nagon za samoodržanjem. Umjetnici misle da je smisao djela u djelu samom (1,41), i premda umjetnost jest način uvida, svjetonazora i komunikacije, ona ipak nije rješenje, nego traganje, nastojanje, pokušaj. O umjetnosti ne možemo pitati; umjetnost je uvijek odgovor. Primjerice, ne možemo pitati što je kiparstvo, ili što je slikarstvo? Kiparstvo je kiparev odgovor na svijet, a svijet je pitanje kaže hrvatski kipar Tomislav Kršnjavi (42). U psihoterapiji pacijent će odgovore o sebi naći unutar sebe sama, premda u terapiju ulazi s očekivanjima kako će vanjska rješenja (gdje locira svoju teškoću) riješiti unutarnji problem (gdje se teškoća nalazi). U konačnici, odgovore za kojima traga leže u njemu samom, a ta

spoznaja mijenja percepciju, i mijenja odnose. Psihoterapija je proces interpretacije intrapsihičkih sadržaja i pridonosi cjelovitijem sagledavanju sebe.

Umjetničko djelo je medij komunikacije između njega samog, umjetnika i publike, ono postavlja pitanja i otvara rasprave, te uvlači promatrača na sudjelovanje, refleksiju i komunikaciju (43). Umjetnost djeluje i na osjećaje i na misli i umjetnost je baš po tome umjetnost što zna kako u istom mediju i modusu dati i misli i afekte spojene (3). Interpretacija umjetničkog djela proces je traganja za smislom i porukom.

Poticanje kreativnosti u likovnoj radionici – koja predstavlja pomoć u organizaciji vlastitog smisla „jer ono što se treba reći ne može se reći“ (42) - svoju puninu dobiva u kontaktu s pravim umjetničkim djelima i iskustvom koja ona pružaju. Doživljaj umjetničkog djela posredovan je sasvim specifičnim neurokemijskim procesima, srodnim onima koji se dešavaju i tijekom psihoterapije, svjedoče najnovija neuroznanstvena istraživanja.

U dnevno-bolničkom programu liječenja pacijenti nakon posjete izložbi razgovorom i esejom (citirani u članku) iznose svoje doživljaje umjetničkog djela. Rasprava o doživljaju i porukama djela čini zadovoljstvo jer to znači da vide, zapažaju, procjenjuju, da žive, da se ponovo raduju. Razmjenjuju iskustva i uspoređuju ih, nadopunjuju se ili se suprotstavljaju. Ovi procesi pridonose kohezivnosti grupe. Povjesničar umjetnosti svojim interpretacijama približi djelo i umjetnikov život, što posredno može približiti i značaj psihoterapijske interpretacije. Pojedinci se na izložbu vraćaju s bliskom osobom jer žele podijeliti tu radost i to vrijedno iskustvo. Slijedi rad u likovnoj radionici koji otvara put vlastitoj kreativnosti. To ohrabruje, budi nadu, želju za napuštanjem stanja nemoći i beznada. Uzeti kist ili olovku u ruke kao da simbolizira uzeti život u svoje ruke. Neki članovi grupe po prvi puta otkriju svoj dar, drugi pak donose pokazati svoje ranije radove (slike, skulpture, nakit, ručni rad, poeziju, glazbu i sl.). Obnove vještine koje su zapustili ili po prvi puta istražuju i izražavaju svoju kreativnost. Gledanje filma nerijetko pobudi snažne emocije, dvojbe, samopropitivanja. Kroz nabrojena iskustva pojedinci prodube uvid, osnaže vjeru u svoje sposobnosti, započnu planirati. Njegovanjem potrebe za estetskim doživljajem i za lijepim u osobnom se mikrosvijetu razvija instrument koji može imati protektivno-reparativnu ulogu. Prikazane vinjete iz kliničkog rada i eseji o doživljajima umjetničkog djela govore tomu u prilog.

Zaključno smatram kako dodirne točke između umjetnosti i psihoterapije postoje na mnogo suptilnih razina i izdvajam slijedeće:

- umjetnost je značajna i sveprisutna u životu čovjeka, ona nastaje iz nutrine bića i njoj se obraća kroz oko promatrača
- interpretacija umjetničkog djela pojašnjava djelo, njegove poruke, vrijeme i kontekst nastanka čime se pridonosi cjelovitijem razumijevanju djela, a isto tako
- interpretacija u psihoterapiji omogućuje cjelovitije razumijevanje i prihvatanje sebe jer prije potiskivani sadržaji bivaju osviješteni

- isto umjetničko djelo (likovno, filmsko ili glazbeno) u dnevnobolničkom programu postaje zajedničko iskustvo grupe (ovdje i sada) i time doprinosi njenoj kohezivnosti
- isto djelo doživljava se i tumači na različite načine, ovisno o kontekstu, raspoloženju, životnom iskustvu; tako je i sa stresorima u životu, tako je i s psihoterapijom i (ne)spremnosću na interpretacije
- odnos prema lijepome vrijedi razvijati i njegovati jer se time osvajaju zanemarivani prostori duše, a psihoterapijom također
- obje, i umjetnost i psihoterapija traže iskren odnos i predanost da bi djelovale lječidbeno i transformativno
- konačno, o toj povezanosti svjedoči razvoj art terapije kao zasebne psihoterapijske tehnike.

Arhitekt, slikar i teoretičar umjetnosti Le Corbusier kaže kako umjetnost nije korisna, ali je nužna (44). Parafrazirajući ga može se reći da psihoterapija nije nužna ali je korisna.

Susret s umjetničkim djelima, kao i razvoj vlastite kreativnosti kroz likovne i ostale radionice u Dnevnoj bolnici Klinike za psihijatriju integralni su dio psihoterapijskog rada koji nadopunjuju i facilitiraju. Tako je koncipiran rad u Dnevnoj bolnici gdje od samih početaka vrijedi pravilo da sveukupnost terapijskih zbivanja čini program onime što jest (45). U Dnevnoj bolnici uvjereni smo u lječidbenu snagu umjetnosti te smatramo da zajedničkim djelovanjem analitičkog terapijskog pristupa s kreativnim izričajem i iskustvom doživljaja umjetničkog djela dobivamo sinergistički učinak. Jačanjem zdravijih dijelova ličnosti, izranjanjem potisnutih talenata i razvijanjem novih vještina djelotvornije se prevladavaju stari, nezreli, patogeni obrasci i životni problemi

3.1. TRANSLATION OF SOURCE TEXT 2

About art and psychotherapy; Vlasta Štalekar

INTRODUCTION

Are art and psychotherapy related in any way? Art and psychotherapy have points in common: they are based on relationship and honesty, they use interpretation, creativity, imagination, they are a form of communication. I also find overlapping between the two activities in the use of symbolic language that expresses processes below the level of the visible, and we see the signs of this as: symptoms, dreams, reactions, i.e. as a line, color, shape, tone, movement. Art talks about the present and the past, as well as the beautiful (1). It is the same in psychotherapy. From the present to the past, from the conscious to the unconscious, from disharmony (in oneself) to harmony (with oneself and the environment), and a harmonious/complete person is a beautiful person (it is a well-known thought that beauty comes from within). In their work, both the artist and the psychotherapist, in addition to knowledge and skills, bring their emotionality, intuition, empathy, worldview, and build their style with age and experience. Neither the work of art nor the psychotherapeutic work can be separated from the personality of the artist and psychotherapist, the spirit of the time and the context of life, and finally the recipient of the work of art, i.e. - in psychotherapy - the patient.

ABOUT ART

Art is difficult to define and everything has been said about art. Undoubtedly, works of art 'do' something with the recipient/audience. Art has always been a companion of human life, no matter what changes we go through. The gifted create it, but it is given to everyone to take it, to enjoy it or to live with it. Art as a striving for expression, articulation and expression of the inner has always existed, as a spiritual charge, as an intuitive aesthetic requirement (1). Originally, the Greek root of the word aesthetics *aisthetos* means accessible to the senses, i.e. the science of sensory cognition (2). The experience of a work of art is an authentic experience that paves the way for meaning, abolishes the duality of mind and body, contributes to the awareness of some aspects of one's own life. In classical art, the world is accepted by imitation, while in modern art its meaning is sought through abstraction, which means that reflection is increasingly predominating (3).

Aesthetics of reception

Direct experience tells us that art has an effect on person: starting from physical reaction, restlessness, enjoyment, elation or calm, search for meaning and contemplation all the way to

cognition. Art helps us to explore our being, our spiritual side, our subjective truth. The lived work of art resonates with our introjects and thus makes us more sensitive to the world around us.

Art is a unique human activity whose meaning is constituted in the complex communication process of the artist, the work of art and the audience. The aesthetics of reception helps us understand how the work of art and the observer form a whole, meeting in certain conditions. When the observer approaches the work and the work of art comes to meet the observers: it responds to the observer and acknowledges his activity (4). Therefore, it can be said that the function of the observer is visioned in the work (5). The work is conceived in such a way that the observer actively complements it, that he enters into a partnership dialogue with it (4, 5). This interaction in subtle ways provides an opportunity to shift the integration intrapsychic process, which is the purpose of psychotherapy. The observer in the work and through the work has the opportunity to stimulate one's intuition, introspection, empathy, or as Hans Belting says "no form is so inaccessible that our imagination cannot be accommodated in it" (5). Creativity can help a person to arise and convey messages about himself to a person, which is what psychotherapy is aimed at. Consciousness begins the world of the spiritual (6), and art is the very center of man's spiritual life (4).

Unfortunately, many people do not allow art (but also psychotherapy) to deal with them, nor do they deal with it because they do not understand it, they do not have inclinations or habits, and they have prejudices. Either they are overloaded with everyday worries and do not have their basic life needs met, which is why they feel that they have nothing to ask for or get from art (and even from psychotherapy because 'it is for the rich and idle Westerners'), or to spend their time on it something new, something different, something beautiful that could change their everyday life at least for a moment. A work of art can calm, or disturb in some new way, to relieve them, to relieve the tension and chaos of real life.

Like many others, Sigmund Freud reminds us that enjoying the beautiful has the characteristics of a special, slightly intoxicating feeling. And although no benefit of beauty is clear, life cannot be imagined without it (4). The attitude towards aesthetics as a branch of philosophy and the science of beauty has changed over time (4,7-9). When I speak of beautiful looking for overlapping 'points' of art and psychotherapy, I put it in the context of libido investments, support for good introject, creativity in action and thinking, smooth (coordinated) relationships. It is not just about the beautiful at the level of liking or taste. Judging artistic and aesthetic value requires a natural sense, but it also requires practice, experience. Aesthetic culture should be

nurtured, and Plato believed that education in aesthetics is the only education that gives harmony to the body and nobility to the mind, and that beauty arouses the highest human interest (2,4).

ABOUT PSYCHOTHERAPY

Psychotherapy is the restoration of the whole from parts of the past contained in the present, from memories and experiences, thoughts and feelings. Psychotherapy is a process during which a better understanding is worked on through the relationship with the therapist and work on the transfer intrapsychic, the resolution of repressed conflicts and the progression of integrative processes, and does not deal only with the symptoms and problems for which the person initially comes (10,11). In this way, a greater degree of harmonization of feelings, thoughts and actions is gradually achieved, which results in mastering difficulties, more adequate adaptation and better relationships. The therapist guides the patient through all the stages and traps of the therapeutic process, interpreting its unconscious contents.

ART CREATION IN PSYCHIATRIC HOSPITALS

Following the development of psychiatric treatment modalities, including the entry of artists into psychiatric hospitals, we follow the sequence from the procedures by which it was important to shelter the patient behind the high walls of mental hospitals to psychiatry in the community, from isolation to resocialization, from pharmacotherapy to psychotherapy, and finally integrative models of treatment. From doodling, carving and knitting in occupational therapy (work therapy) to expressive art therapy as a new method of treatment (art therapy). Today, other expressive techniques are also known and recognized, such as play therapy, music therapy, movement and dance therapy. There is also a whole range of activities within occupational therapy with the purpose of encouraging creativity, play, imagination - skills that are now united as methods of psychosocial rehabilitation. Finally, today art is increasingly used for therapeutic purposes, that is, we are more and more aware of the medicinal impact of the art (*art as therapy*) (13,14).

Interest in the artistic creation of the mentally ill began to develop in the 20s of the 20th century. Walter Morgenthaler (1882 - 1965) published the book *A Mental Patient as Artist* in 1921, about Adolf Wolfli, his patient suffering from psychosis. Wolfli's most important work is shown, an illustrated epic in 45 volumes in which he tells his imaginary life story (15). It is a monumental work stored in the Museum of Fine Arts in Bern.

Hans Prinzhorn (1886-1933), art historian and psychoanalyst, published the book *The Artistry of the Mentally Ill (Bildnerei der Geisteskranken)* in 1922, in which he brings an analysis of the creativity of the mentally ill. Art critics were delighted, unlike Prinzhorn's colleagues, who were quite reserved towards the connection between psychiatry and art, i.e. mental illness and artistic expression (16). Prinzhorn, with this book and a series of lectures, had wanted to show that these are original creators, unspoiled by the influence of society and established art. Working at the Psychiatric Hospital of the University of Heidelberg, he expanded the collection of works of art of the sick that Emil Kraepelin had collected previously. After Prinzhorn's departure from the hospital, the collection had over 5000 works. Shortly after Prinzhorn's death (1933), the collection was stored in the attic of the University, and in 1938 the Nazis exhibited some of the works at the exhibition *Degenerate Art*. Since 2001, the entire collection has been exhibited in the former chapel of the University of Heidelberg (16).

ART BRUT

French artist Jean Dubuffet (1901-1985), during the 1920's began to collect works of art of the mentally ill, which he called *art brut* (raw art). In 1948, he founded Compagnie De L'art brut along with other artists, among whom was Andre Breton (17). The art collection he founded is known as the Art Collection brut, contains thousands of works, is exhibited in Lausanne (curator to move this book to Lausanne from Paris was the Croatian painter Slavko Kopač).

Art critic Roger Cardinal had in 1972 coined the term *outsider art* as an English synonym for art brut, which, however, is often used in a broader context than art brut, in order to designate certain self-taught or naïve artists who have little or no contact with art institutions, and are usually without any art education, they create simply because they have to, not taking into account that they create art, driven by the impulses of their own creativity and the necessity of expressing their inner world, which for them is often the only one that exists. The Irish Museum of Modern Art in Dublin has a collection of Musgrave Kinley *OutsiderArt* (18).

ART THERAPY

On the basis of artistic creativity within the framework of occupational therapy, a new psychotherapeutic technique was gradually developed and finally became independent – art therapy (recognized in 1997), in which the creative art process is used as a means of expression and communication. The aesthetic value of the work is not assessed, but the communicative, symbolic and metaphorical value, and the patient is not obliged to have an artistic gift. An art

therapist is obliged to complete education in art therapy, and he is most often an artist himself (19).

The creative process liberates the unconscious and turns its contents into work itself, thus bypassing the resistance and difficulties in verbalizing those experiences and memories that are difficult to talk about. Drawing brings the inner world to the outside, therefore drawing is a note of this process (20). According to the dynamo approach to art therapy, painting is a means of developing the transfer and counter transfer (21). Drawing/painting is created by the interaction of ideas, thoughts and emotions on the one hand, the choice of material or technique on the other, as well as from the relationship with the therapist. That the drawing is the result of these interactions is also shown by the fact that the author of the drawing in art therapy is often surprised by the result and does not know why he drew something (20). It is a sign that the drawing has a deeper, unconscious meaning and that it provides an opportunity to discover repressed, denied content or chipped off parts of oneself.

The space in which the patient and the therapist are located has its clearly defined boundaries of therapeutic setting. A drawing also has its boundaries, which are determined by the edges of the paper, the drawn or imaginary frame of the drawing (20). The meaning of the drawing is inexhaustible, it does not always require verbal reflection, and since it represents a permanent record of the process on paper (canvas), it provides an opportunity for return and comparison. Art therapy also promotes self-confidence because creativity provides the possibility of choice, a sense of participation and management of events.

Margaret Naumburg, psychologist and psychoanalyst, wrote in 1958: "The process of art therapy is based on the observation that even the deepest thoughts and feelings, which originate from the unconscious, will find their expression in images rather than words... The methods of art therapy are based on the knowledge that every person, whether they are art-educated or not, has a latent capacity to project their inner conflicts into a visual form" (22).

Natalie Rogers believes that all people can be creative, and that the creative process and how it works is healing. The products of creativity supply a person with meaningful messages, and thing that is profoundly transformative is a creative process itself (23).

OCCUPATIONAL THERAPY

Occupational therapists believe that by performing activities and encouraging creativity, a person's physical, mental and spiritual potentials are developed and integrated, and what we do

and what we deal with is what makes us happier or more unhappy, healthier or sicker. The uniqueness of occupational therapy is in the belief that it works significantly for maintaining health and well-being, and that it affects the quality of life. Creativity is a lifelong gift, so it is never too early or too late to discover your creative potential (24).

It is now accepted that encouraging creativity is linked to promoting health. Waiting for the disease to recede, passivity and isolation prolong suffering and fear, while engaging in diverse relationships and activities restores healthy mechanisms. Healthy mechanism cures sick mechanism. Starting to deal with what (in accordance with preferences) accelerates recovery, raises self-confidence, changes the neurochemistry of the brain. The wrong attitude is "I am waiting for to get better and then I will commit myself to *it*". The opposite is true: "the dedicated one (*to what*) gets better".

DAY CARE HOSPITAL - A PLACE FOR ART IN PSYCHOTHERAPY AND PSYCHOTHERAPY IN ART

Since the establishment of the Day-care hospital of the Psychiatric Clinic in 1983 we implement and develop creative expression and reception of a work of art. Within the intensive therapeutic program of the Day-care hospital, in which we combine therapeutic and diagnostic activities in a group setting, we create a unique day-care concept. We conduct an analytically oriented group for psychotherapy five times a week, psychoeducational, social therapeutic and recreational, and creative group activities and workshops. Creative workshops are places where creative expression and attitude towards art, music and film are encouraged. Going to exhibitions, watching a movie and listening to music (with singing and playing) encourage the members of the group to open up to a new experience through contact with art and their own creativity.

At the beginning of group psychotherapy, anxiety and resistance are usually intensely expressed. Newcomer hesitates to expose himself, but just by observing the interactions, new cognitive-experiential 'spaces' are opened, the memory of the repressed, denied or dissociated parts of consciousness of self or one's life begins. Coming to psychotherapy means opening yourself to a sincere exchange in the relationship with another person - the therapist, and in the group setting with the members of the group. The group provides an opportunity for mirroring, a corrective emotional experience, a sense of community, and hope (26). It is possible to advance integrative processes that were stopped during development by a lack of empathy or fragmented by traumatic experiences (27).

At the beginning of psychotherapy, defending oneself from the encounter with himself, the patient lines up the events, accuses the situations and others for his condition, defending oneself from a deeper understanding of self that is associated with deeper experiences and memories that can be painful. Working on resistance is an integral part of psychotherapy. Art also 'jumps' into this space if we, as therapists, are willing to offer it, and if we ourselves know what to do with it. Art can change people, says Vik Muniz, Brazilian artist and author of the documentary *The Land of Garbage*, which testifies to the transformative power of art. Watching that film, the members of the group recognized this message and discussed it.

WORK IN THE ART WORKSHOP IN THE DAY CARE HOSPITAL

The advantage of artistic expression over verbal expression is that it is direct and fast. (e.g. a drawing of a tree can be understood in an instant, and when it is described, it takes a few minutes). Verbal opinion (with the left half of the brain we think through words) and iconological (by the right hemisphere we think in images) enable simultaneous communication with words and images, and the ability to cognize and remember increases if we use both halves of the brain at the same time (28). Artistic expression offers the opportunity to get in touch with internal processes, memories and feelings. Even the drawing of the tree provides the possibility of intuitive symbolic reading: my tree is my life, it encourages reflection on oneself in the continuity of life (root, trunk, branches, crown, etc.). Comparing tree drawings and discussions trigger psychological mechanisms inherent in group dynamics. Joy and imagination - which accompany the release of creativity - are considered the basic stimuli by which it is possible to break old patterns and personal limitations, and thus it is easier to overcome resistance in the psychotherapeutic process. Since creation is connected with early experiences, unconscious processes and repressed contents – as well as psychotherapy – it (through creativity) returns the repressed to consciousness, the hidden becomes revealed and accessible to interpretation. Exploring creative potential and being able to express yourself creatively is a significant and stimulating experience. For people who are going through difficult mental states or emotional crises, art provides an opportunity to find their own path and transformation. The very act of artistic creation often releases accumulated frustrations into a constructive process of creating something new, which rewards a person with a sense of achievement and satisfaction.

APPLICATION OF ART AS THERAPY - EXPERIENCE IN A DAY CARE HOSPITAL

Numerous authors today talk about therapy through art and the benefits that patients receive (13, 14). For those who agree to this, art can facilitate the path to the inner world and serve as

an auxiliary therapeutic tool in everyday group work because it mediates in connecting the external event (through the work) with the internal processes (life experiences, memories, introjects).

Visits to exhibitions encourage group members to open up to a new experience through contact with works of fine art. Film therapy triggers emotions and thoughts through the experience of the film. The effects of music on mood are known, and in creative workshops, many musical talents resurface by singing and playing. In the art workshop, visual language is encouraged. Sales exhibitions of patients' works offer new interactions and opportunities as their works find their way to the customer, which has a very beneficial effect on self-confidence and motivation. An exhibition of patients' works was realized in a city gallery (exhibition in the Gallery Modulor in 2011., approved by jury) is the culmination of these activities because their works found their way to the public (29), and at the exhibition itself, the members of the therapeutic group were both creators and recipients of these works. All these activities represent a common group experience that happens 'here and now'.

On the other side, there are personal experiences, often traumatic life stories with which members enter the group, and in order to know about them, it takes time, trust, a sense of security and acceptance. These experiences belong to the past ('there and then') and are often repressed.

Group setting certainly confirms the well-known fact that human problems are common, universal and ubiquitous, but while the man is alone, he is convinced that his problem is the biggest and only his of that sort. By joining a group, perception changes just by listening to others. A group has an effect on the individual by virtue of its membership in it. (matrix of the group, mirroring, universality, hope), but the goal is to enter the therapeutic process (30). Art is unique, because it affects the recipient in very subtle ways, and against his will. Art captures us below the level of the rational mind, it operates on deeper levels that are difficult to describe in words (31). Looking at, for example, film, at the same time we are looking at ourselves, compare ourselves with the characters, we think about what we would like to do in the given situation. The film takes time, but in an hour and a half it summarizes the life of the actors (or a problem, a relationship, a historical event etc.). A work of art is unique in that it is given all at once, in its entirety. These works of art are received by the group now, and the impressions are shared and elaborated gradually, through time - which in the daily-care hospital program overlaps and complements the therapeutic process. The interpretation of a work of art can indirectly approximate both the meaning and the place of interpretation in the psychotherapy to

those individuals who are ready to ask themselves: what does the work tell me and what does the therapist and the group tell me? After the exhibition and watched film, through interaction with the work, sharing the experience with the group, an encounter with oneself is suggested. Therapists point to this. In this way, the group learns that the events in which they find themselves and the relationships they build speak about themselves, their past and present.

A conversation about the experience of a work of art can unobtrusively turn into a conversation about personal experiences. The intensity of emotional involvement regarding the messages of the film and impressions from the exhibition remains valuable material that can be worked on even days later, when the person becomes ready for this exchange. It is the same with everyday life: by observing our participation in events and relationships, we learn about ourselves. The group - by talking about a film or a work of art - is convinced of how many different ways the same can be experienced and interpreted. The different problems they came to the group with are no longer so different because in different situations there is a lot in common. Gadamer argues that understanding means in the first place 'to understand oneself in fact, and only secondarily: to discern the opinion of someone else and to understand him' (32, 33).

Thinking about the analytical and iconographic interpretation - because they both reveal something hidden or unknown - I wonder: can the very process of interpretation as the crown of the psychotherapeutic process become more familiar for the patient and reduce resistance through the experience of interpreting a work of art?

INTERPRETATION OF A WORK OF ART – INTERPRETATION IN PSYCHOTHERAPY

Interpretation of visual artworks

The main activity of an art historian is the interpretation of a work of art (32,34). Every form we see has a meaning (35). From the shape we can read, as we read pictorial writing, the footprints of animals in the forest or the handprints of a prehistoric man in a cave. Works of fine arts are a kind of traces that artists leave in space and time and are also the fruit of the time in which they were created. As subjects, we ourselves act in interpretation, otherwise it does not materialize, and there is a difference between the gaze that recognizes, by which painting relates to data known outside the world of the image, and the gaze that sees, which focuses on all those elements of meaning that painting brings out in itself; It is a journey from seeing as recognition to seeing as seeing (32). And in psychotherapy, that path is from listening to being able to hear.

The interpretation of the work is subject to both form and content. Formal analysis is the only precise analysis of a work by which we describe the external appearance of the form, while the content includes an idea, meaning, message or lesson and does not always have to be easily legible and clear. When we analyze the form of a work of art, we observe its composition and artistic elements. Composition is the arrangement and relationship of the parts as a whole. Perspective in fine art implies the way in which the artist observes the world, and one of the fundamental problems in art history is how to depict reality, the three-dimensional world that surrounds us on a two-dimensional surface.

The content of a work of art is its idea, lesson or message, it is its inner, sometimes hidden, deeper side. The analysis of the content starts from the question of why the work was created, what were the motives of the artist and goes all the way to the internal, personal reasons of the artist. The idea of the work expressed through themes and motifs speaks of the attitudes and worldview of the artist. When visiting a museum or gallery, the role of the curator is to bring the work closer to the viewer, to introduce him to the socio-historical context of the period in which it was created, the commissioner of the work as well as the life of the artist (5,32,34).

Since we are talking here about members of a therapeutic group visiting an exhibition, this experience can help to understand the role and significance of interpretation in psychotherapy as well. Both interpretations arise from relationships and seek to make something hidden visible, to put something ineffable into words, to make something mysterious revealed. The base of interpretation is the knowledge of the relationship of things, says Batchmann(5,32).

Interpretation in psychotherapy

The most important analytical procedure is the interpretation, which, together with the confrontation, clarification and its completion makes a whole (10). To interpret is to make the unconscious conscious. A psychoanalyst, or psychotherapist, uses his unconscious, his empathy and intuition, as well as theoretical knowledge to come to an interpretation. By interpreting, we go beyond the threshold of the obvious, and we attach meaning and causality to psychological phenomena. Without the patient's response, there is no validity of interpretation.

Group departures from the day hospital to exhibitions – an experience of the direct effect of art

I believe that a person with psychological and other problems can reach a better level of living, if all their activities do not stop due to certain difficulties they are going through. In his book

Essays on the Philosophy of Art, Gadamer has no doubts and states: "We all know from our own experience that, for example, visiting a museum or listening to a concert is the task of the highest spiritual activity. But what are we doing here? Certainly, there are differences: one is reproductive art, in the other case it is not about reproduction at all, but we come directly in front of the originals hanging on the walls. And when we walk through the museum, we don't leave it with the same feeling of life with which we entered it. If we have really gained some experience of art, the world has become brighter and the world has become lighter" (4). In front of the recipient and the work, there is free space for their own projections, reflections, identifications. Only in this way can the work be understood, lived, and therefore carries this charge of subjective meaning (4:33). That's what art does to us: it creates something like a pattern without producing anything that's just by the rules. And that is why Gadamer says that the definition of art as the creation of genius can never be separated from the congeniality of the recipient (4). Through this process of complementarity, each one recognizes himself (4:32,33). The attitude towards art can be put into words, which is difficult, but it fills the interior and opens the way to affective cognition.

To stand in front of a work of art means to abandon prejudices and accept the challenge of the new. Engaging in psychotherapy also means overcoming prejudices about one's own powerlessness and immutability. We can return to a work of art countless times. And when we already know it, we can experience or recognize something new over and over again. We can compare the interpretations of different reproductive artists (e.g., when it comes to music) and experience it in different ways (from superficial to deep experiencing and reflection) depending on the mood, age, life context, but also depending on how they flow projective-introjective and identification processes during psychotherapeutic work or during personal growth. One and the same work is interpreted by experts in different ways. Visits to exhibitions and film therapy are given to the group as shared content that they follow at the same time and thus build a common experience.

Neuroaesthetics is a relatively new area of cognitive neuroscience. The subject of research is the brain activity of aesthetic experience, primarily in the visual arts. In other words, the question to which neuroestheticians want to find the answer to is: what happens in the brain when a person looks at a work of art? (36,37). The results of these studies are very heterogeneous, but they suggest that during the aesthetic experience of a visual work of art, the sensorimotor parts of the cerebral cortex are activated, as well as the key centers for processing emotions (limbic system), but, what is very interesting, also centers related to the reward

system, which are also affected by potent drugs such as opium derivatives. Does this mean that we can become addicted to the beautiful?

CLINICAL VIGNETTES AND ESSAYS BY MEMBERS OF THE THERAPEUTIC GROUP IN DCH

Art Pavilion in Zagreb, visit to the group exhibition "100 Superb Works of Croatian Artists from the holdings of the National Museum in Belgrade" (2008)

A member of group A (depressed, anxious, listless, with existential problems) shared with the group his very strong, deeply lived experience of a work of art; a work that he has known for a long time, about which he had certain ideas and fantasies, but now he sees it for the first time. He found himself face to face in front of a famous work. It caused a strong reaction in him. He was elated, the experience was honest and deep, he had no doubts about what the work of art was telling him (unlike other works from the exhibition that did not touch him). He remained in front of this work for a long time, shaken, thoughtful, crying. It prompted him and changed him that day. And in the following days, it worked on him. The intense experience of the work of art changed his thinking, influenced his actions and accelerated the course of the therapeutic process. I believe that art has played a reparative role here. It is the sculpture "*Mother*" by Ivan Meštrović. It impacted on a man whose life story of poverty and lack of attention in difficult conditions of growing up (with ten siblings) begins to develop and nurture, testifies to the constant longing for his mother's love. Despite the fifties in which he is now and all the achievements during his life, he has never fulfilled this need for support and appreciation. The work of art touched precisely this emptiness and - at least for a short time - covered it. By working in a group, he became aware of his unrecognized problem with intimacy which he has because of denied love. An honest and deep encounter with the work of art was that additional stimulus that was built into the psychotherapeutic process, giving it another opportunity to mirror (in addition to what is in the group), contain, empathize. It was a step in overcoming the resistance that surfaced in therapy. To such an intense experience of a work of art - which does not happen to every member of the group and is more of an exception than a rule - I draw an analogy with the very essence of the psychotherapeutic process.

Another example is the experience of a young man with a borderline organization of personality who identified himself at the same exhibition with Meštrović's with "*Job*" (expressionist term of human suffering): "this work suited me the most to my state of consciousness at the time of

the exhibition, because I felt burdened, tense and closed. In the custody of my own thoughts and fears."

Adrian Stokes in his work "*Invitation in Art*" (1965) discusses the psychoanalysis of art using the theory of object relations Melanie Klein, and says that we project parts of ourselves into actions, which is known as the mechanism of projective identification. This invitation of art to identify Stokes calls it a process of fascination that has the power to communicate any artistic content. He believes that art offers us a whole range of relationships from partial to complete (38).

Art Pavilion in Zagreb - visit to the exhibition of sculptures by Mirko Zrinščak "Shapes of space" (2008) The true artistic experience evoked by a true work of art is unique and indivisible. This is also the true criterion for a work of art as an artistic work (3). The members of the group really stopped in front of a great work of art. They left experience (and not knowledge) to become the key to discovering unique principles (39) in front of the works of a completely unknown author, a very peculiar and authentic artist who lives in seclusion on Mount Učka and draws his creative energy from himself, his family and the nature that surrounds him.

According to the exhibition catalog, Radovan Vukovic says that Zrinščak's works of strong meditative power and a unique example of an exceptional culture of creation: a discipline and recollection that is always looking for some new and different solutions on the trail of 'the foreboding of a primordial and archetype'. That which cannot be grasped by the eye or grasped rationally, which is contained in the deeper spheres of intuitive, sensual inspiration where the real and the unattainable are united (40).

In front of this work of art, patients are moved. They intensely experienced, associated, arranged and rearranged their thoughts, were inspired, joyful, with the hope that they would by themselves change something in their lives. Reading their essays about the experiences from the exhibition, we learned the following:

Essays by the members of the group:

Patient M. (depressed, with an accented anhedonia): "Visiting the exhibition evoked positive emotions in me, elation and strengthening of mental strength. With - for me the most powerful - composition of hanging sculptures, I got the desire to spend time lying on the floor among these warm wooden forms. At one point, I tried to imagine the meaning of these shapes, but then I realized that it was not the important thing, but their togetherness and the possibility of

entering the sculptures to feel belonging to them, which had a strong effect on me. Touching the finely processed, smooth and supple surface of the sculptures also contributed to this feeling. I left enriched by that beauty, the meaning I found in these works and in a much better mood than in the previous days."

Patient B. (traumatized by the war suffering of numerous members of the primary and secondary family, disappointed, depressed, anxious, dysfunctional): "The wooden sculptures placed in that space, with specific lighting, evoked deep emotions in me, and the space itself evoked calmness. In the exhibited sculptures, I saw a group of fragile, gentle and insecure people, just like this group of ours. When I saw the cracks in the wood, I recognized my cracks in them, on my soul because of the wounds that had not yet healed. The sculptures reminded me of me and then I cried. The artist impacted with the modesty with which he lives and the persistence with which he achieves exactly what he wants. I think I see myself there and I hope to slowly change my life. I always thought that I had nothing to do with art, but now I feel that I have surpassed myself. I want to go to the gallery again. Art here served as an incentive for personal knowledge.

Patient S. (PTSD, lives in the countryside surrounded by nature, deals with wood - carpenter): "It was very nice for me, it reminded me of my childhood, of the seesaw and slide, of the furniture I have in the house. That tree... It had such a strong, very beautiful effect on me, emotional and calm, as if I was in nature."

Patient E. (borderline disorder, confused, depressed and listless): "I felt a passion for creation that I haven't felt for a long time, and I miss it so much, because I'm a great creative and I love natural materials. It was as if the world had stopped at that moment, I breathed with the compositions and experienced each one in a unique way. I was focused on experiencing that peace and harmony. I would like to experience such peace and urge more often to be able to create again."

Art Pavilion in Zagreb - visit to the exhibition of Petar Barišić's sculptures "White" (2008)

Essays by the group members:

Patient K.: "The exhibition left a particularly impressive impression on me. The artist lined the walls of the Pavilion with white squares, inside which various geometric figures are stacked, which are different from each other. Almost no square is the same among the 1600 pieces. When you look at the walls a little from a distance, you get the impression of 'hieroglyphs', a

certain relief of the wall was achieved. I was fascinated by this persistence and ability of an artist to do something like that so that no square is of the same design, and in fact they are all similar. In the middle of the Pavilion, a sculpture was placed intertwined with white slats and illuminated by an incredibly discreet light that further enhanced the impression of whiteness. It was possible to enter this sculpture and when I entered in special slippers and walked on the light-reflective floor, I got the impression of 'sterile whiteness'. Since the exhibition was all in white, I felt very comfortable and the exhibition itself had a positive effect on me."

Patient L.: "Interesting sculptures that are combination of wood and light. The wood is painted in white and plexiglass that is plugged into electricity, and the feeling is that the light is reflected. This combination gives a sense of purity and complete whiteness to this sculpture. The walls are lined with 1602 squares in which a geometric body is arranged in different ways. I was impressed by how a man can make such an artistic work out of simple things. These simple wooden slats can be so complex that you get so many different shapes."

Patient N.: "I see academic artists as experts licensed to "sell fog". Still, I was fascinated by the will and determination of the author to start something like this and bring it to the end, to turn an idea into reality. Given the size of the work and the space it fills, it is evident that a lot of effort, time and financial resources had to be invested in its realization. I, as an individual who does not understand art or even try to understand it, would like to give credit to the author for everything that has been put into what is shown in the exhibition."

Patient T.: "I liked the whiteness and light that awakens a sense of purity (clarity) and hope. Light is something positive, an exit, an idea. Whiteness is clarity of thought. I entered an installation from which it was possible to exit through several exits. That reminded me of the possibility of choice. Walls filled with geometric shapes that are neatly arranged, represents order for me. Again, a positive feeling. 'Order and Transparency'."

Patient O.: "In the surroundings of the neoclassical building of the Art Pavilion, a contemporary exhibition of P. Barišić was set up. The whiteness that prevails radiates positive energy. Interpretations of the exhibits on the walls of the gallery awaken knowledge about similarities and differences, about relationships between people as well as about relationships in life. I was especially encouraged by the fact that the interpretation of the given square frame, they can be interpreted in a variety of ways, and they can be interpreted in different ways. And the most similar forms are actually different. Each new form points to new realities in life and to new interpretations, instructs us that we can reduce every situation in life to frames and solve it in

different ways, it points us to the state of setting the frame, which limits one segment of the story. The spatial installations are laid out in the central parts of the Pavilion, they are interactive and beautifully executed. I was especially impressed by the possibility of passing through them and the way of constructing the slope of the surfaces and bringing light into them. They seem like a futuristic space, after which one returns to neoclassical space. Emotions that are due to the possibility of discovering new situations and new states. I was impressed by the exhibition and I had a wonderful day."

CONCLUSION

Indeed, art is not a luxury (34), nor is psychotherapy. The aesthetic act is an essential characteristic of human existence, and beauty has an ontological status (2,3). Even in the most difficult life circumstances, in very traumatic conditions, works of art were created. Always and everywhere. They worked on hope, faith, the drive for self-preservation. Artists think that the meaning of the work is in the work itself (1:41), and although art is a way of insight, worldview and communication, it is not a solution, but a search, an effort, an attempt. We cannot ask about art; Art is always the answer. For example, we cannot ask what sculpture is, or what painting is? Sculpture is the sculptor's answer to the world, and the world is a question, says Croatian sculptor Tomislav Kršnjavi (42). In psychotherapy, the patient will find answers about himself within himself, although he enters therapy with the expectation that external solutions (where he locates his difficulty) will solve the internal problem (where the difficulty is located). Ultimately, the answers he is looking for lie within himself, and this knowledge changes perception, and changes relationships. Psychotherapy is a process of interpretation of intrapsychic content and contributes to a more complete perception of oneself.

A work of art is a medium of communication between oneself, the artist and the audience, it raises questions and opens discussions, and draws the observer into participation, reflection and communication (43). Art affects both feelings and thoughts, and art is art precisely because it knows how to give thoughts and affects combined in the same medium and mode (3). The interpretation of a work of art is a process of searching for meaning and a message.

The encouragement of creativity in the art workshop – which is an aid in the organization of one's own meaning 'because what needs to be said cannot be said' (42) – gains its fullness in contact with the true artistic works and the experience they provide. The experience of a work of art is mediated by quite specific neurochemical processes, similar to those that occur during psychotherapy, as evidenced by the latest neuroscientific research

In the day-care program after visiting the exhibition, patients share their experiences of the work of art through a conversation and an essay (cited in the article). Discussing the experience and messages of the work is a pleasure because it means that they see, observe, evaluate, live, rejoice. They exchange experiences and compare them, complement each other or oppose each other. These processes contribute to the cohesiveness of the group. An art historian brings the work and the artist's life closer with his interpretations, which can indirectly bring closer the significance of psychotherapeutic interpretation. Individuals return to the exhibition with a loved one because they want to share that joy and that valuable experience. This is followed by work in an art workshop that opens the way to one's own creativity. This encourages, awakens hope, the desire to leave the state of helplessness and hopelessness. Taking a brush or pencil in your hands as if it could symbolize taking your life into your own hands. Some members of the group discover their gift for the first time, while others bring to show their previous works (paintings, sculptures, jewelry, handicrafts, poetry, music, etc.). They renew skills they have neglected or explore and express their creativity for the first time. Watching a film often evokes strong emotions, doubts, self-questioning. Through these experiences, individuals deepen their insight, strengthen their faith in their abilities, and start planning. By nurturing the need for aesthetic experience and beauty, an instrument is developed in the personal microworld that can have protective-reparative role. The presented vignettes from clinical work and essays on the experiences of a work of art speak in favor of this.

In conclusion, I believe that the points of contact between art and psychotherapy exist on many subtle levels and I single out the following:

- art is significant and omnipresent in the life of man, it arises from the inside of being and speaks to it through the eye of the observer
- the interpretation of the work of art clarifies the work, its messages, time and context of creation, which contributes to a more complete understanding of the work, as well as
- interpretation in psychotherapy enables a more complete understanding and acceptance of oneself because previously suppressed contents are made aware
- the same work of art (art, film or music) in day-care program becomes a common experience of the group (here and now) and thus contributes to its cohesiveness

- the same work is experienced and interpreted in different ways, depending on the context, mood, life experience; It is the same with stressors in life, so it is with psychotherapy and (un)readiness for interpretations
- the relationship to beauty is worth developing and nurturing because it conquers the neglected spaces of the soul, and psychotherapy also
- both art and psychotherapy require a sincere relationship and commitment to work medicinal and transformative
- finally, this connection is evidenced by the development of art therapy as a separate psychotherapeutic technique.

Architect, painter and art theorist Le Corbusier says that art is not useful, but it is necessary (44). Paraphrasing it, it can be said that psychotherapy is not necessary, but it is useful.

Encounter with works of art, as well as the development of one's own creativity through art and other workshops in the Day Hospital of the Psychiatric Clinic are an integral part of psychotherapeutic work that they complement and facilitate. This is how the work in the Day Hospital is conceived, where from the very beginning the rule applies that the totality of therapeutic events makes the program what it is (45). At the Day Hospital, we are convinced of curable power of art and we believe that by combining the analytical therapeutic approach with creative expression and the experience of experiencing a work of art, we get a synergistic effect. By strengthening the healthier parts of the personality, emerging repressed talents and developing new skills, old, immature, pathogenic patterns and life problems are more effectively overcome.

3.2. COMMENTARY AND ANALYSIS

Text 2: About art and psychotherapy

- **genre:** academic article
- **source:** Hrčak – Portal of scientific journals of Croatia
- **audience:** psychotherapists, psychologists, mental health professionals, art therapists
- **purpose of writing:** to explore the use of art in psychotherapy and its therapeutic benefits
- **authenticity:** scholarly and credible, authored by a professional in the field
- **style:** analytical and descriptive
- **level of formality:** formal
- **layout:** structured with 13 sections like introduction, methodology, discussion, and conclusion
- **content:** The paper starts with an abstract and list of key words. Through 13 headlines it describes therapeutic programs using art in a clinical setting, includes case studies and patient essays
- **cohesion:** well-structured with clear transitions between sections
- **sentence patterns:** Some sentences are long and some short and written in complex and formal academic writing with the use of psychotherapeutic terms which is a bit confusing for translation.
- **terminology of the subject:** The article contains psychological and therapeutic terms related to art therapy, psychodynamic processes, and clinical settings which is understandable to the audience to which the paper is addressed to.

3.3. WORKFLOW

Translating the academic article presented a significant challenge due to the complexity of the descriptive language used to explore the relationships between psychotherapists, patients, and their perceptions of the world, particularly in relation to the influence of the art world on these dynamics.

Challenges regarding terminology:

One of the initial challenges was the term "*introjekti*" (*introjects*). Unfamiliar with the term, I conducted a thorough research to understand its meaning, which facilitated my ability to accurately translate and apply it in subsequent parts of the text.

Similarly, the term "*libidnih investicija*" (*libidinal investments*) required careful consideration. After researching its meaning, I questioned whether to translate it as "libidinal investments" or within the context of "libidinal investments." I ultimately chose the former, ensuring consistency and clarity after fully grasping its conceptual underpinnings.

Additional complex terms encountered and researched include:

- "*dinamičkom*" (*dynamism*),
- "*kontratransfer*" (*countertransference*),
- "*okupacijsko-radna terapija*" (*occupational therapy*),
- "*dnevna bolnica*" (*day hospital*),
- "*ubikvitarni*" (*ubiquitous*),
- "*projektivno-introjektivni*" (*projective-introjective*),
- "*protektivno-reparativnu*" (*protective-reparative*).

Keeping of original terminology:

In instances where the author used English terms such as 'self', 'setting', 'outsider art', or included German and French terms (e.g., 'Bildnerei der Geisteskranken', 'Compagnie de l'art brut'), I opted to retain these terms in their original form. This decision was based on the need to preserve the authenticity and specificity of the concepts as understood within the academic and cultural context.

Translation of Complex Sentences:

Several sentences in the original text were particularly challenging due to their intricate structure and nuanced meaning. In these cases, I reshaped the sentences to ensure clarity and coherence in English, while striving to retain the original intent. For instance the

sentence: "*Novopridošli član oklijeva se izložiti ali već i pukim opserviranjem interakcija otvaraju se novi spoznajno-doživljajni 'prostori', započinje sjećanje na potiskivane, poricane ili od svijesti disocirane dijelove selfa ili života*" was translated as: "A newcomer hesitates to expose himself, but even through mere observation of interactions, new cognitive-experiential 'spaces' are opened, and the memory of repressed, denied, or dissociated parts of the self or one's life begins to emerge."

Another example is the sentence "*Natalie Rogers smatra da svi ljudi mogu biti kreativni, te da je kreativni proces ljekovit, da djeluje iscjeliteljski,*" which was translated as: "*Natalie Rogers posits that all individuals have the potential for creativity and that the creative process itself is healing.*"

Complex Phrasing:

Certain phrases required careful consideration to convey their meaning accurately:

- for "*...i njegovom proradom čini cjelinu*" (*and its completion makes a whole*), I ensured that the translation accurately reflected the integrative process described.

- the phrase "*Stvaralaštvo može čovjeku pomoći da stupi u kontakt sa svojim unutarnjim bićem jer iz njega i nastaje i čovjeku prenosi poruke o njemu*" was translated as "*Creativity can assist an individual in connecting with their inner being, as it both originates from and conveys messages about oneself.*"

One particularly challenging sentence: "*Pogrešan je stav 'čekam da mi bude bolje, pa ću se tomu posvetiti'. Vrijedi obratno 'posvećenom (čemu) biva bolje',*" required significant consideration. I ultimately translated it as: "*The wrong attitude is 'I am waiting to get better before I commit to it.' The opposite is true: 'Dedication (to something) leads to improvement.'*"

All exhibitions mentioned in the text that the patients visited were fully translated into English to ensure accessibility for an English-speaking audience.

This translation process required a deep understanding of both the source material and the specific terminologies involved, necessitating a balance between fidelity to the original text and the clarity needed for the target audience

4. CONCLUSION

To conclude, translating the themes of art, utopia and therapy from Croatian into English requires more than just advanced language skills – it also asks deeper understanding of cultural nuances and the original author's intent behind the text. This paper has tried to present that art, therapy, and the concept of utopia all share a common goal: to explore and express the human experience in ways that transcend ordinary language. With an idea in mind that effective translation bridges not just languages, but also cultures allowing the universal ideas of art, utopia, therapy, and personal growth to resonate across different linguistic outlooks. Having carefully preserved the meaning and impact of the original texts, translation tries to bring these profound themes to life for a wider audience.

5. WORKS CITED

1. Finci, Predrag, Umjetnost i utopija, In Medias Res, časopis filozofije medija, Vol 12, no.23, 2023., p. 3787-3801. <https://www.centar-fm.org/inmediasres/index.php/predrag-finci-umjetnost-i-utopija> ; accessed on 25th of May,2024
2. Štalekar, Vlasta, O umjetnosti i psihoterapiji, časopis Socijalna psihijatrija., Vol. 42 (2014) no. 3, 2014., p. 180-189 <https://hrcak.srce.hr/134764> ; accessed on 26th of May,2024.