

Zvonko Džokić

**THE
CREATIVE PROCESS
AND
PSYCHOANALYSIS**

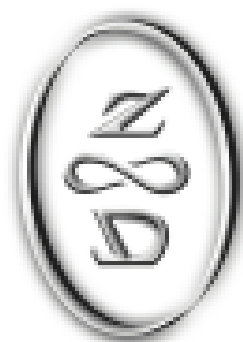
ISBN

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*This book is dedicated to
all real creators, as well as to
my dear daughters
Iskra and Lira*

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Introduction

This book is intended for a limited number of readers. A small number of people can understand the essence of the interdisciplinary area which constitutes the topic of the essays contained in this book, 'The Creative Process and Psychoanalysis'. The aim of this book is to make an original contribution to understanding the unique domain of human communication and existence which unites the creative process and psychoanalysis.

The restricted possibilities of 'access' to this borderline area apply even more to any endeavour on the part of potential authors to research, understand and interpret the infinite range of phenomena, contents and communication systems which stem from this spiritual level of man – especially so when they seek to penetrate man's deepest layers. This is due to the reality which the author must confront, to the fact that the author himself must incorporate the rich experience of both these worlds that exist in the human soul and which hitherto have been very little defined in their separate spheres of activity. In addition, the potential author must be skilled in applying the most refined theoretical knowl-

edge, especially from the area of psychoanalysis and analytical psychology. And, last but not least, he must be highly intuitive in order to decipher the unrevealed layers of this new world, but also to be extremely cautious, patient and critical in the assessment of his analyses and their possible revision.

Given the considerations above, it should be easier to understand why only ten or so authors have persistently tried to integrate the findings of deep psychoanalytical psychology with the experience and essence of the creative process. It is also understandable why they should have revealed and became acquainted with as much as their personal experience and structural potential allowed within the limits of the historical background of the time and place in which they lived.

Each of these authors dealt with separate aspects of the creative process. One was oriented more towards the individual unconscious; another towards the collective unconscious; yet another towards the ego-psychological dimensions of the creative process, and so forth. It was rare for an author, besides Sigmund Freud, to try to integrate the deep psychological aspects with the socio-dynamic aspects of the creative process through the prism of the conflict between the two drives, Eros and Thanatos. It seems that the present, with its responsibility to secure our survival and to find a resolution to the locked conflict between these two instincts, necessitates more intensive research in this direction.

The essays collected in this book on the creative process and psychoanalysis were written over a period of 12 years of research. They started with research into authors such as Freud, Jung, Lev Vygotsky, Ernst Kriss, Kurt Eissler, Vladeta Jerotic, etc. Later essays are representative of the author's fervent need to declare his personal experience and to penetrate the depths of this area. With the coming of the mature phase, originating both from richer life and professional experience, the author then tried through certain themes in his essays to give a more concrete creative contribution to certain aspects of human existence – with a complete assumption of the responsibility that such a role requires.

Created at various stages in the author's age and maturity, as well as in different historical sequences, the essays are exhibited like pictures in an exhibition, amounting together to a certain whole that the author wishes to encompass in this book. The essays are arranged more in thematic than chronological order. Certain stylistic and spiritual differences in the book may be noticed accordingly. This focus has determined the dynamics of the whole and seemed the most appropriate way for the author to present the material. The author thought that in certain places in the sequence of analytical texts he should place a piece of less analytical and more impressionistic spirit, as in the essay 'Photography and the World', in order to make the dynamics of the reading process a little lighter and easier for the reader.

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All the abovementioned represents but a sum of little 'signs along the road' which can only partially introduce the reader to a state wherein he might better be able to embark and 'sail' through these seas – seas formed by small springs that flow from two immense massifs in the human spirit: the creative process and psychoanalysis.

Maybe, just maybe, someone might succeed in finding the true route?

