

**SOPHROLOGY, PSYCHOSOMATICS, DEONTOLOGY AND CREATIVITY****SOFROLOGIJA, PSIHO-SOMATIKA, DEONTOLOGIJA I KREATIVNOST****Miroslav Prstačić^{1*}**

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ABSTRACT

Ancient and contemporary reflections on Man's consciousness, on psychosomatics, spirituality and man's creative and/or destructive impulses can be considered as his permanent need to understand the sources, beginnings and meaning of existence, the miracles of nature and the connection between mind and body.

The results of the study of the anthropological traits of perception, imagination, and creativity in various disciplines of art and science reveal that the experience of aesthetic pleasure arises from biological needs, the symbolic values of the object, and the distant analogies of archetypal images in the planetary mind of man.

The archetypal primordial feature of the imagination contained in itself, probably as early as the *Neolithic*, an intuited germ of archaic humanism, which later, together with the discovery of consciousness for the concept of the *soul* and the *sacred*, would appear in the thought of Buddha, Lao-Tzu, Zoroaster, Christ and Mohammed, as well as in many other traditional beliefs and legacies in the human mind. In this context, culture can be considered as a way of life that encompasses beliefs and religiosity, rituals and various arts (*music, theatre, poetry, painting, dance...*) mentality and patterns of historically transmitted symbols. At the same time, speech is marked by all physical, psychosomatic, psycho-emotional and spiritual manifestations and is the origin of hermeneutics itself. On this path, hierarchical relations in science are manifested in the development of *traditional and new scientific disciplines*, in the constant discovery of enigmas about Man and the World, while the primordial and magical power of various arts constantly enters the metaphysical field of consciousness as a form of *energetic, symbolic and aesthetic expression of the life potentials*.

Following the idea and reflections of Professor Caycedo in the sense of "Ut conscientia noscatur" / "That consciousness may be known," sophrology (*an elegant neologism*) is presented as an innovative thought and a complementary discipline (science and philosophy) of a new era. It focuses on studying the interconnectedness of mind, body, the nature of life

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potentials, and human creativity, utilizing holistically conceived deep-ecological, transcultural, psychosomatic, and trans-disciplinary approaches and methods with educational, prophylactic, and/or therapeutic goals.

The content is considered within the framework of the following complementary themes: Antoine de Saint-Exupéry's *The Little Prince* and Friedrich Nietzsche's *Thus Spoke Zarathustra*; Sayings/proverbs in the culture of the Igbo people in Nigeria, rendered into verses in the form of Japanese haiku poetry; Sophrology – a complementary discipline of a new era on consciousness and creativity; *Ut pictura poesis*: excerpts from a Croatian-French clinical study in the field of psychosocial oncology, sophrology, and creative art therapy; Bioethics and deontology with a review of reflections on interdisciplinarity, art, the mission of the European consortium EcARTE, applied cognitive science (ACS), and related fields.

Key words: consciousness, psycho-somatic, deontology, art, science, creativity

SAŽETAK

Drevna i suvremena promišljanja o svijesti čovjeka, o psihosomatici, duhovnosti te čovjekovim stvaralačkim i/ili destruktivnim porivima mogu se razmatrati kao njegova trajna potreba za razumijevanjem izvora, prapočela i smisla egzistencije, čuda prirode te povezanosti uma i tijela. Rezultati proučavanja antropoloških obilježja percepcije, imaginacije i stvaralaštva u raznim disciplinama u umjetnosti i znanosti otkrivaju da iskustvo estetskoga užitka proizlazi iz bioloških potreba, simboličkih vrijednosti objekta i dalekih analogija arhetipskih slika u planetarnom umu čovjeka.

Arhetipsko primordijalno obilježje imaginacije sadržavalo je u sebi, vjerojatno već u *neolitu*, intuitivnu klicu arhajskoga humanizma, koji će se kasnije uz otkrivanje svijesti za pojam duše i svetog pojaviti u Buddhinj, Lao-Tseovj, Zaratustrinj, Kristovj i Muhamedovj misli, ali i u brojnim drugim tradicionalnim vjerovanjima i ostavštinama u umu čovjeka. U tom se kontekstu kultura može razmatrati kao način života koji obuhvaća vjerovanja i religioznost, rituale i razne umjetnosti (*glazbu, dramu, pjesništvo, slikarstvo, ples...*), mentalitet i povijesno prenesene obrasce simbola. Pritom, govor obilježavaju sva tjelesna, psihosomatska, psihoemociionalna i duhovna očitovanja te je iskon same hermeneutike. Na tom se tragu hijerarhijski odnosi u znanosti očituju u razvoju tradicionalnih i novih znanstvenih disciplina, u stalnom otkrivanju enigmi o Čovjeku i Svijetu, dok iskonska i magična moć raznih umjetnosti neprekidno ulazi u metafizičko polje svijesti kao oblik energetske, simboličke i estetske izražavanja životnih potencijala.

Na tragu ideje Profesora Cayceda i njegovih promišljanja u smislu "*Ut conscientia noscatur*" / "*Da bi spoznali svijest*," s o f r o l o g i j a (*elegantni neologizam*) je prikazana kao inovativna misao i komplementarna disciplina (*znanost i filozofija*) nove epohe, usmjerena na proučavanje međupovezanosti uma, tijela, prirode životnih potencijala i stvaralaštva u Čovjeku, koristeći se pritom holistički koncipiranim dubinsko-ekološkim, transkulturalnim, psiho-somatskim, trans-disciplinarnim pristupima i metodama, s edukacijskim, profilaktičkim i / ili terapijskim ciljem.

Razmatrani su sadržaji u okviru sljedećih komplementarnih tema: *Mali princ* Antoinea de Saint-Exupéryja i *Tako je govorio Zaratustra* Friedricha Nietzschea; Uzrečice/izreke u

kulturi naroda Igbo u Nigeriji uobličene u stihove u obliku japanske haiku-poezije; Sofrologija – komplementarna disciplina nove epohe o svijesti i stvaralaštvu; *Ut pictura poesis*: izvodi iz hrvatsko-francuske kliničke studije u području psihosocijalne onkologije, sofrologije i kreativne art-terapije; Bioetika i deontologija s osvrtom na promišljanja o interdisciplinarnosti, umjetnosti, misiji europskoga konzorcija EcARTE, primijenjenoj kognitivnoj znanosti (ACS) i srodnim područjima.

Ključne riječi: svijest, psihosomatika, deontologija, umjetnost, znanost, stvaralaštvo

INTRODUCTION

Anthropological traits of imagination take shape within humanity's spiritual atmosphere, while resonant spaces in the body are at the core of a person's physical and spiritual life, their ability for self-observation, and their relationship with nature. The processes of imagination, in turn, allow for clarifying procedures and insights within one scientific discipline and/or art through methods from another discipline, and can be considered as a basis for understanding various forms and contents of thought. (1) In various cultures and historical periods, humans have discovered an anonymous sensibility that seems to permeate their body and consciousness of their own existence. In ancient China, the cryptic sage Lao-Tzu (likely 6th century B.C.) spoke in aphorisms and believed that Man conforms to the Earth, the Earth to Heaven, and Heaven to TAO, the law of mind and consciousness, which contains its own rules. Chuang Tzu (between 4th and 3rd century B.C.) wrote: "*Reality constantly eludes us and has no definite form, and life is constantly changing... The world of creatures is spread before me, but in none of these things is the primordial source to be found... Am I one with everything?*" His thoughts were recorded in the work titled "The True Classic of Southern Flowers" (*Nan Hua Zhen Jing*), as Lin Yutang (1895–1976) wrote about the intellectual foundation and character of the ideas of these philosophers. (2)

Thomas Aquinas (1225–1274) believed: "Man is said to be made of soul and body in the sense that from two things a third thing arises that is not identical with either of its components" (*Ex corpore et anima dicitur esse homo, sicut ex duabus rebus tertia res constituta, quae neutra illarum est*). The Renaissance thinker and physician Theophrastus Bombastus Paracelsus, whose real name was Theophrastus von Hohenheim (1493–1541), pondered man as a microcosm and a unitary life force which he called archeus, representing the creative life spirit by which everything in the world continually changes. (3) Several centuries later, Charles R. Kelley (1922–2005) described this life energy with the term radix, found in every human and in nature. (4) The Croatian philosopher Franjo Petrić (1529–1597), known in the world history of philosophy by his Latin name Franciscus Patricius, formerly a Professor at the Platonic Academy in Ferrara and at the University of Rome, interpreted that the entire order of the macrocosm rests on the same principles as the order of the microcosm, and this universal order is manifested in everything. The Scottish philosopher and aesthetician Gerard Alexander (1728–1795), in his work "An Essay on Genius," considered that imagination has a fundamentally identical function for science and art, as a form of manifestation of an ordered mind that compares and selects. Furthermore, the induced aesthetic satisfaction (*pleasure*) in a person arises from their biological impulses and needs, as

well as the symbolic traits of the perceived object. Friedrich Wilhelm Joseph von Schelling (1775–1854) believed that mythology is a necessary condition and the very fabric of art, as well as the fabric of poetry. In Greek and Roman mythology and literature, in the fables of the ancient Greek fabulist Aesop (*Greek: Aesopus, 6th century BC*), besides various human characters, animals are also described behaving like humans, speaking, feeling, dreaming, and possessing various other human-like qualities. It's noted, for instance, that the first edition of the fables and fairy tales by the French writer Jean de La Fontaine (1612–1695), whose works are considered masterpieces of world literature, was dedicated to Louis, the Great Dauphin, son of King Louis XIV (1638–1715). Many more examples could be cited along these lines. (5, 6)

The German philosopher Martin Heidegger (1889–1976) believed that art in general, and thus poetry, holds great cognitive value: as a giving (*das Schenken*), a grounding (*das Grunden*), and a beginning (*das Anfangen*). (5) It is useful to follow the unique progression of the human spirit in various branches of science and art, and to observe the universal interconnectedness of all human ideas, as Claude Adrien Helvetius (1715–1771) emphasized in his work *De l'esprit (On the Mind)*. (7)

Aldous Leonard Huxley (1894–1963), an English writer, art and music critic, explored the sources of consciousness and wrote about them in *The Doors of Perception*, *The Genius and the Goddess*, and his other novels. (8) The Japanese philosopher Yamaga Soko (1622–1685) believed that, since cosmic law is unified, there can be no essential difference between the law of moral human nature and the law of the physical world.

Resonant spaces in the body lie at the core of human physical and spiritual life, their skill of self-observation, and their relationship with nature. "Spirit is sound" (*Spiritus sonus est*), wrote Pavao Skalić (1534-1575), a Croatian humanist, polymath, and theologian, in his treatise "On the Separated Soul and its Suffering" (*Eulogius seu de anima separat eiusque passione*). Voltaire (François Marie Arouet, 1694-1778) wrote: "The soul is entrusted to man so that he may use it, but he does not know what it consists of, as long as it is virtuous." The French psychoanalyst and philosopher Jacques Émile Lacan (1901–1981) believed that the essence of reality is spirit; therefore, both art and science are works of the spirit. His interpretations of structural linguistics and psychoanalysis were a significant contribution to the study of various forms of human consciousness and creativity. Let us, therefore, in light of the traits of the intuitive consciousness of the human spirit and a holistic, trans-disciplinary, and cross-cultural approach, consider the complementary contents in the following chapters.

1) Antoin de Saint Exupery's *The Little Prince* and Friedrich Nietzsche's *Thus Spoke Zarathustra*

In the life of man, there are countless dormant perceptions that, like atoms, arrive in various ways at his waking consciousness, thought the French anthropologist and theologian Pierre Teilhard de Chardin (1881–1955). Man creates mythical images, discovers the energies of Eros and Thanatos, manifests his nature, strength and/or weakness, the traps of morality, Pharisaic, Sadducean, and other worldviews. Everything unfolds as if each human individual represents a cosmic core of a special nature, revealing the mystery of life force in experiences

of creation and/or destructiveness. (10) This happens in a unique way in musical, visual, dramatic, and other arts, as well as poetry. Thus, *The Little Prince (Le Petit Prince)* appeared in the world, a book written with poetic and pictorial inspiration and illustrated with drawings by the French professional pilot and poet Antoine-Marie de Saint-Exupéry (1900–1944). (10, 11, 12) At one time, a book born of the philosophical and poetic inspiration of Friedrich Nietzsche (1844–1900) also appeared, *Thus Spoke Zarathustra (Also Sprach Zarathustra)*, subtitled A Book for All and None (*Ein Buch für alle und Keinen*). Both books have been translated into numerous languages. (11,12 13)

Antoine de Saint-Exupéry was a pilot and a writer. His piloting and poetic work, along with the symbolism of flight, are deeply intertwined. He was educated at a Jesuit school in Le Mans and attended a high school in a Catholic boarding school in Switzerland. He later attempted to enter the Naval Academy but did not pass the entrance exam. In Strasbourg, he obtained his civil pilot's license and began his military service in aviation, although his military pilot training was completed in Morocco. He allegedly discovered his life's calling – flying – there. In the French Air Force in North Africa, he worked as a reconnaissance pilot. During a mission in wartime 1944, he disappeared. His plane's wreckage was discovered in 2003/2004, providing strong evidence that he was shot down during that mission.

In the allegorical story *The Little Prince*, Saint-Exupéry, a poet, narrator, and pilot, landed in the Sahara Desert during one of his journeys due to an airplane engine malfunction. He found himself "*between the sand and the stars, a thousand miles from any inhabited lands.*" And there, the pilot/poet met the Little Prince, who had come from another planet and the unfathomable boundaries of his kingdom's spirit, with three volcanoes and one flower important to him. Filled with daring and a desire for discovery, the Little Prince visited several other planets on his way to Earth.

Similar to a painter who creates a visual world of drawings, shapes, and colors, the pilot and poet Antoine de Saint-Exupéry supplemented this story with his own drawings and images, various characters and roles – sheep, a hat, the Snake Emperor, a baobab tree, a king, a scientist, a rose with four thorns, a fox, a snake – and encouraged readers, child and/or adult, to intuitively and empathetically participate in the twenty-seven (XXVII) chapters of this book. For instance, in one of these chapters, the fox spoke to the Little Prince about its secret: "If you want a friend, tame me..." (...) "If you tame me, it will be as if the sun came to shine on my life." (...) "Other steps send me hurrying back underneath the ground. Yours will call me, like music, out of my burrow." (...) "The wheat fields have nothing to say to me." (...) "But you have hair that is the colour of gold." (...) "Think how wonderful that will be when you have tamed me! The grain, which is also golden, will bring me back the thought of you. And I shall love to listen to the wind in the wheat." (...) "And now here is my secret, a very simple secret: It is only with the heart that one can see rightly; what is essential is invisible to the eye."

The thoughts of the Little Prince, the drawings, and the pilot's reflections are preserved in the consciousness of children and/or adults, across various languages and cultures, serving as aphorisms and prompts for contemplation on wisdom, speech, time, rituals, belief, hope, and more. By reflecting on Exupéry's allegorical narrative, and through induced associations and

aphorisms, connections can be discovered with Nietzsche's aphoristic philosophy and poetry. (14,15,16)

Nietzsche studied theology and classical philology, and was involved in music and composition. Drawing from the knowledge gained during his studies, his narcissistic and proud self-awareness, and the intimate, deep experience of his own thoughts, needs, and the wondrous enthusiasm of an authentic creator, he chose to — through imagination and poetry — journey to ancient times. He conceived a fable using the figure of the Iranian philosopher and prophet Zarathustra as his auxiliary self (*alter ego / ego auxiliare*). Zarathustra is believed to have lived between the 12th and 6th centuries BC. He thought that the beginnings of human knowledge occurred in humanity's primordial discovery of consciousness regarding space and time (*Zurvan*). In Zurvanism, Zurvan is defined as the supreme deity, representing Infinite Time and Space. He is the primal, uncreated being from whom everything originates. Zarathustra preached that the distinction between good and evil is not immediately obvious, but rather the fruit of wise knowledge achieved through the effort of a rightly directed spirit. Nietzsche wrote his book in four parts, comprising 90 chapters of varying lengths. Already in the preface of his book, a whole series of events unites into a whole of archetypal symbols and catathymic experiences of images (*from Greek katathymes - lying in the thoughts at the sources of the subconscious*). For example: "When Zarathustra was thirty years old, he left his home and the lake of his homeland and went into the mountains. Here he had the enjoyment of his spirit and his solitude and he did not weary of them for ten years. (...) And one morning he rose with the dawn, stepped before the sun, and spoke to it thus: Great star! What would your happiness be, if you had not those for whom you shine! (...) You have come up here to my cave for ten years: you would have grown weary of your light and of this journey, without me, my eagle and my serpent. (...) To that end, I must descend into the depths. As you do in the evening, when you go behind the sea and bring light to the underworld too, a superabundant star! (...) So bless me then, tranquil eye, that can behold without envy even an excessive happiness!"

Along these lines, Nietzsche, inspired by artistic, philosophical, Dionysian, and Apollonian influences, conceived various events and the symbolism of the cave – as in the Greek cult of magic and the cave of dreams. Or, in the temple of the physician and philosopher Asclepiades (124–34 BC), in the *sabaton* – a space where ceremonies of confession and enlightenment occurred, one might say therapeutic catharsis.

In the elevated speech of Zarathustra, these events depict the roles of the eagle, serpent, tree on the mountain, sun, desert, rose with dewdrops, volcano, traveler and shadow, child with a mirror, sorcerer, kings, scientists... Thus, Nietzsche wrote "A Book for Everyone and No One" with 90 chapters, in which the poet strives to reflect on himself, on Man, on life, on the body, nature, needs, virtues, belief, truth, wisdom... Figures 1 and 2 present several aphorisms (*in French, German, and Croatian*) from Exupéry's and Nietzsche's books.

Table 1. Several aphorisms from the books *The Little Prince* and *Thus Spoke Zarathustra*.

	
What is essential is invisible to the eye. Bitno je očima nevidljivo.	<i>L' essentiel est invisible pour les yeux. Das Wesentliche ist für die Augen unsichtbar.</i>
It is only with the heart that one can see rightly. Dobro se vidi samo srcem.	<i>On ne voit bien qu'avec le cœur. Man sieht nur mit dem Herzen gut.</i>
Words are the source of misunderstandings. Govor je izvor nesporazuma.	<i>Le langage est source de malentendus. Die Sprache ist die Quelle des Missverständnisse.</i>
Flowers are so inconsistent! Cvijeće je puno proturječnosti.	<i>Les fleurs sont si contradictoires! Die Blumen sind so widerspruchsvoll.</i>
What makes the desert beautiful, is that somewhere it hides a well. Pustinju čini lijepom to što ona negdje u sebi krije izvor.	<i>Ce qui embellit le désert, c'est qu'il cache un puits quelque part. Es macht die Wüste schön, dass sie irgendwo einen Brunnen birgt.</i>
	
All truth is crooked, time itself is a circle. Svaka je istina savijena, samo je vrijeme krug.	<i>Alle Wahrheit ist krumm, die Zeit selbst ist ein Kreis.</i>
How it is harder to give well than to take well. Kako je teže dati pravo nego ga uzimati.	<i>Wie es schwerer ist, recht geben als recht nehmen.</i>
And why should one not speak like children? A zašto ne bi govorili poput djece?	<i>Und warum sollte man nicht wie die Kinder reden?</i>
Man is difficult to discover, most of all to himself. Čovjeka je teško otkriti, a najteže čovjek otkriva samoga sebe.	<i>Der Mensch ist schwer zu entdecken und selbst noch am schwersten.</i>
The body is a great intelligence, a multiplicity with one sense, a war and peace, a herd and a herdman. Tijelo je veliki um, mnoštvo s jednim smislom, rat i mir, stado i pastir.	<i>Der Leib ist eine große Vernunft, eine Vielheit mit einem Sinne, ein Krieg und Frieden, eine Heerde und ein Hirt.</i>
Everything goes, everything returns; the wheel of existence rolls for ever. Sve ide i sve se vraća: vječno se okreće kotač bitka.	<i>Alles geht, Alles kommt zurück; ewig rollt das Rad des Seins.</i>

These aphorisms can inspire the readers and trigger various associations in their consciousness. It is believed that the process of free association allows unconscious content, desires, memories, or repressed thoughts to surface, where the subject expresses everything that comes to mind, without censorship or logical order. In this vein, the analyst may be able to observe these associations, looking for patterns, connections, and symbolic meaning that can provide insight into the subject's internal world of imagination, intentions, and/or creative adjustment. Here, personality traits, instincts, needs, culture, and other factors can be important elements in attempting to interpret the induced associations. The following few examples from the poetry of Exupéry and Nietzsche could serve as an impetus for such reflections.

What bridge does the present go over to the hereafter? (*Auf welcher Brücke geht es zum Dereinst das Jetzt?*)," spoke Nietzsche's Zarathustra, and Exupéry's Little Prince said: "All men have stars, but they are not the same things for different people" (*Les gens ont des étoiles qui ne sont pas les mêmes / Die Leute haben Sterne, aber es sind nicht die gleichen*).

"It is just as it is with the water. The one you gave me to drink was like musik, because of the pulley and the rope...do you remember - how good it was, spoke the Little Prince to his friend upon parting. (*C'est comme pour l'eau. Celle que tu m'as donnée à boire était comme une musique, à cause de la poulie et de la corde...tu te rappelles. / Das ist wie mit dem Wasser. Was du mir zu trinken gabst, war wie Musik, die Winde und das Seil...du erinnerst dich...?*)

At the end of the 27th chapter, Exupéry wrote: "This is, to me, the loveliest and saddest landscape in the world." "It is here that the little prince appeared on Earth, and disappeared." (*Ça c'est, pour moi, le plus beau et le plus triste paysage du monde. / Das ist für mich die schönste und traurigste Landschaft der Welt. C'est ici que le petite prince a apparu sur terre, puis disparu. / Hier ist der kleine Prinz auf der Erde erschienen und wieder verschwunden.*)

In the sixtieth chapter, titled *The Second Dance Song*, in the third and penultimate part of Nietzsche's book, it is written: "Lately I gazed into your eyes, O Life (...) And we gazed at one another and looked at the green meadow, over which the cool evening was spreading, and wept together. But then Life was dearer to me than all my Wisdom had ever been."

(*In deinem Auge schaute ich jüngst, oh, Leben. ..() Und wir sahen uns an und blickten auf die grüne Wiese*). But then the reality of my life was dearer to me than all my wisdom had ever been. (*"Damals war mir das Leben lieber, als je alle meine Weisheit*). Thus thought Nietzsche and thus spoke his Zarathustra.

Apropos, the Greek philosopher Plutarch (50-125 AD) once wrote: "Eudamidas, brother of the Spartan King Agis III (386-331 BC), seeing Xenocrates (396-314 BC) at an advanced age debating philosophy with his students in the Academy and learning that he was seeking truth, remarked, 'Well, when will he finally use it?'" Similarly, even today, Exupéry and Nietzsche continue an empathetic planetary conversation – both with themselves and with their readers – about Man, life, spirit and soul, culture, passions, joy and pain, stars, yearning, faith, hope, truth, and wisdom. (17)

Sayings / Proverbs from the Igbo people's culture written in the form of Japanese haiku poetry.

The following text presents some experiences and ideas that were inspired during my long-standing participation in the International Conventions of Experts and Intellectuals at Madonna University in Nigeria, and also during my participation in the Latin American Congress on Art Therapy (*Congresso Latinoamericano de Arte terapia*), which was held some time ago in Brazil, at the University of São Paulo and in the convention center in Ouro Preto. (18,19)

In the programs of the International Conventions at Madonna University in Nigeria, Professor Emmanuel E. Edeh, who was as well, nominated for the Nobel Peace Prize, explained with his colleagues some of his reflections on the language, proverbs, and culture of the Igbo people in Nigeria. For example, Edeh's concept of Man as Mma-di (in Igbo language in Nigeria, mma-di = good that is) is presented as the nucleus of his philosophical articulation from an African metaphysical-anthropological point of view. The Igbo word for Man is "madu". Etymologically, "madu" is a short form of the Igbo word mma-di. "Mma" is the Igbo word for "good," "a good," or "the good." "Di" is the Igbo verb "to be," and a combination of "mma" and "di," that is, is "mma-di" which means "good that is." For example, Igbo names such as Chi-amaka and Chi-bu-mma express the idea that God (Supreme Being) is the highest good. Chi-amaka means that God is the maximum good, and Chi-bu-mma means that God is the good.

The effectiveness and the beauty as the force of sayings and proverbs in Igbo language are derived from collective imagination that apprehends the basic principle connecting a literal fact and its allusive amplification. Igbo proverbs are innumerable, broad in scope and elasticity, and when they are being too used to convey ideas, they prove to be very flexible and extensively manipulable. Na primjer, Truth is life (*Eziokwu bu ndu*); Time will always be (*Anu, naa, taa, echi bu nta*). In contemplating God or the Creator, the Igbo people express this idea in a very commonly used dictum: *Onye di ka Chukwu? Who is like God?* From here the meaning of Chi in the Igbo mentality comes to light. Chi as the source or author of life is life itself. Chi-ukwu means the highest Chi. It is an ontological union of *being* which is the basis of the existence of the beings of experience. In Igbo culture, a man who is successful in life is described as one whose "chi" is alive and active. So Chi-ukwu is Ndu - ukwu, that is, the Big Life literally means Absolute life. In the similar way, it is possible to contemplate about the name Chi-na-eke. Etymologically Chi-na-eke is a combination of three words, *Chi*, *na* and *eke*, which literally means, *Chi who is creating*, and such an activity is well known to be the prerogative of the Supreme Being. Thus we can say that as long as a *being* has been, Chi-na-eke (*God / Supreme Being*) is present. A proverb expresses both linguistic reality and creativity. It may be defined as an artistic device for giving complexity to narrative unity to form, coherence, and pattern to action, and direction to moral and social insight, wrote Edeh in his book *Towards an Igbo Metaphysics*. (20, 21))

At the Latin American Congress, I delivered a plenary lecture on the topic "Art Therapy as a Complementary Supportive Psychotherapy in Rehabilitation Sciences and Oncology: An Interdisciplinary Approach" (*Arte Terapias como Psicoterapia de Apoio em Ciências da*

Reabilitação e Oncologia: uma abordagem interdisciplinar”). The lecture was held at the Convention center in Ouro Preto, attended by approximately seven hundred participants from Brazil and other parts of the world.

During the opening ceremony of the congress, after the introductory remarks by Professor Dr. Cristina Diaz Alessandrini from the Alchemy Art Research Center and the University of São Paulo, I was honored by the presence and opening address of Dr. Drago Štambuk, Ambassador of the Republic of Croatia to Brazil. Dr. Štambuk is a physician, academic, and poet who, prior to his diplomatic mission in Brazil, also served as Ambassador of the the Republic of Croatia to Japan. On that occasion, in line with the congress's theme and as an impetus for further holistic reflections on art, science, cross-culturality, creativity, and related areas, Dr. Štambuk selected several verses and interpretations from his book of haiku poetry.

Here are a few of the author's thoughts: *“Three lines of verses , which though short, contain a vast metaphysical space, constitute the haiku poem. In today’s prevailing atmosphere of chaos and disorder; haiku may be a way to heighten our awareness of this disruption and cacophony, and the need for a serene return home.() Haiku consciousness creates additional spiritual and invisible metaphysical space which may comfort and heal us, () Haiku creates a new completeness of Earth and Heaven, Man and God, visible and invisible (22)“*

Dr. Štambuk's book, *From Nowhere*, a trilingual edition in Croatian, Japanese, and English, was published in Tokyo some time ago. The book consists of selected haiku verses from his previously published work, *Bent Rose / Pogmata Ruža* , released by the Croatian Writers' Association in Zagreb. "The Croatian originals were first translated into English, and Hytoio Horie and Ryosai Suzuki translated the English version into Japanese. We say *the pen is mightier than the sword*, and in this sense Dr. Štambuk deserves the title of Samurai Poet," wrote editor Shokan T. Kondo in the preface to the Japanese edition.

"Alas, there are so many things between heaven and earth of which only the poets have themselves dreamt." (*Ach, es gibt so viele Dinge zwischen Himmel und Erde, von denen sich nur die Dichter etwas träumen lassen.*) *Ah , ima toliko stvari između neba i zemlje , o kojima bi samo pjesnici mogli nešto sanjati..*). Tought Nietzsche in the speech of his Zarathustra.

Figure 2 displays the poster of the Pan-American Congress on Art Therapy at the University of São Paulo, the covers of the book by theologian and philosopher Prof. Edeh, Igbo and the cover of the book of Croatian poet and diplomat Dr. Štambuk.

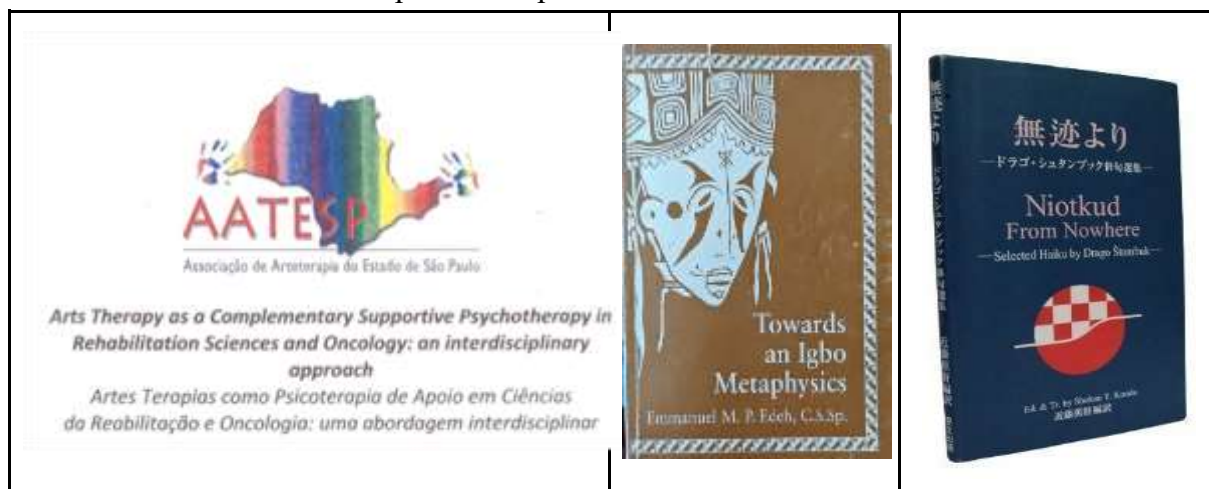


Figure 2. Congress on Art Therapy

It is believed that an idea signifies a mental pattern or paradigm and serves as a regulative principle in various forms of creativity, in science, art, and thus in poetry. It is also thought that all communication and data processing are achieved through the use of symbols. These may take the forms of words, sounds, gestures, ideas, or visual images, and are used to convey other ideas and beliefs. In this vein, poetry is reflected in the mirror of a pure mind. This is the reason why it transcends the differences of languages and cultures, and moves the soul of people in the world. It should be kept in mind that the philosophically reflective character of Japanese lyric poetry in haiku form developed at one time as a typical expression of Zen philosophy. Here are two examples of haiku poetry (*Year's End*) by Japanese poets Matsuo Bashō (1644-1694), who is considered the founder of the haiku school in Zen philosophy, and verses (*Source*) by Kawakami Fuhaku (1714-1807). (Table 2)

Table 2. Zen philosophy

YEAR'S END The year has passed, My traveler's hat, my staff Still I carry them.	KRAJ GODINE Prođe godina. Putnički šešir, štap nosim i dalje
SOURCE Dust on my feet, I dare not follow The spring is too pure.	IZVOR Prah na nogama Prati se ne usudim izvor je prečist.

Inspired by the reflective and philosophical character of Japanese lyric poetry, by the ideas and poetry of Dr. Štambuk, and by the symbolism and beauty of sayings and proverbs in the Igbo culture of Nigeria, I felt inspired to attempt to shape some thoughts and proverbs in the Igbo language into poetic aphorisms in the form of Japanese haiku poetry.

Table 3 presents several haiku verses by Dr. Drago Štambuk in the Japanese language (*marked 42, 13, and 48, with translations into Croatian and English*) as they appear in his book *From Nowhere*. Table 4 presents haiku verses in the Igbo language, titled "*Morning Prayer*," "*Human Soul*," and "*Man*" with translations into English and Croatian.

Table 3. Haiku Poetry: Excerpts from Štambuk's book

Wooden bridge covered by the dry leaves. Steps' double creaks. (42)	<i>Drveni most.</i> <i>Prekriven suhim lišćem,</i> <i>Dvostruka škripa koraka.</i>	木の橋 枯葉に埋もれ 一歩で二度きしむ
Shrine bathed by rain. Luminous day.(13)	<i>Hram</i> <i>Okupan kišom.</i> <i>Svijetao dan.</i>	社 雨に濡れて
Hakata doll with a painted fan points the way, (48)	<i>Japanska lutka.</i> <i>Oslikanom lepezom</i> <i>pokazuje put.</i>	博多人形 絵扇を持って 道を指す

Table 4. *Igbo Proverbs Shaped in Form of Japanese Haiku Poetry*

IGO OFO N' oge gbo gbo Ani muo Chi - ukwu	MORNING PRAYER <i>A time prior to the beginning of beginnings . The World of the unseen. The unlimited fullness of Being</i>	JUTARNJA MOLITVA Vrijeme prije početka početaka Svijet nevidljivog Uzvišeno biće
MUO MADU Osisi nkea amaka! Kedu ife odi mma ya? CHI-na-eke.	<i>A Human Soul</i> What a beautiful tree? To what purpose is its Beauty The Supreme Good	LJUDSKA DUŠA Lijepog li drveta! Koja je svrha te ljepote? Izvor najvišeg Dobra.
UDI MADU Chi - bu -mma Ndu -ukwu Onye di ka Chukwu	Man's nature God is good Great life Who is like God?	PRIRODA ČOVJEKA Bog je dobro Veliki život Tko je kao Stvoritelj

2) Sophrology – A Complementary Thought and Discipline of Consciousness and Creativity

The quote "Si nemo ex me quaerat, scio; si quaerenti explicare velim, nescio" belongs to the theologian and philosopher, Saint Augustinus Aurelius (354-430). He wrote it in his autobiographical work *Confessiones* (Confessions), in which Augustine reflects on his life, consciousness, faith, and related areas, including the nature of time. Literally translated, it means: "If no one asks me, I know; if I want to explain it to someone who asks, I do not know."

Consciousness is a complex and still not fully understood phenomenon that generally refers to the subjective experience of oneself and the environment. It includes a sense of wakefulness and inner awareness of thoughts, perceptions, feelings, and memories. While metaphysical and philosophical contemplation explore its origin, nature, and relationship with the material world, neuroscience theories aim to find the neural, bio-energetic, psychosomatic, and spiritual correlates of consciousness in anthropological traits of perceptions, imagination, and creativity. In this vein, the introduction of the term sophrology can be traced back to the 1960s, when a Spanish neuropsychiatrist, Professor Dr. Alfonso Caycedo (1932-2017), began to develop his own holistic and psychiatric method. He coined this term (an elegant neologism) by synthesizing some Greek words: *sōs* (σῶς, meaning sound/whole), *phrēn* (φρήν, meaning conscious/reasonable), and *logos* (λόγος, meaning knowledge/science/reason). The concept also draws from *sōphrosynē* (σωφροσύνη), which signifies balance, reason, self-control, and wisdom in practical living, a virtue that Aristotle (384-322 BC) considered significant in ancient Greek philosophy. (23 , 24,25,)

When conceiving the theory of sophrology, Caycedo drew upon: a) Experiences gained from applying hypnosis and hypnotherapy at the Clinic for Neuropsychiatry in Madrid; b) Knowledge of Yoga and Japanese Zen acquired during study visits to Japan and India in the

Himalayas, particularly focusing on Tibetan breathing exercises which are meant to help the user reach modified states of consciousness; c) The interpretations of Swiss psychiatrist Ludwig Binswanger (1881-1966) and German philosopher Edmund Husserl (1859-1938) on phenomenological psychiatry and existential analysis. Indeed, Husserl's phenomenology and entire philosophical conception begins with the famous motto "to the things themselves" (*Zu den Sachen selbst*), and is defined as "the science of the essential" (*Wissen Wissenschaft*).

In the Caycedian hypothesis, this phenomenological process of "becoming conscious of" in the sense of "*Ut Conscientia noscitur*" (*that consciousness may be known*) can lead to changes in attitude, maturation of emotions, body language, improvement of attention, concentration, development of creativity, and human existential values. Sophrology is defined as the science which studies the human conscience, its modifications, and the means of varying it, with a teaching, prophylactic, and/or therapeutic aim.

Caycedo emphasized the importance of the following factors in communication: *Terpnos logos* (*τερπνὸς λόγος*), meaning pleasing word / delightful speech, and *Terpenos kalos* (*τερπνὸς καλός*), meaning pleasing beauty / delightful beauty. Professor Caycedo founded the first department of clinical Sophrology at Madrid University and established the International University of Caycedian Sophrology in Andorra and Barcelona. Over the years, sophrology spread and became increasingly developed in Spain, South America, France, Switzerland, England, Germany, Japan, and other countries.

In Croatia, sophrology was presented in the program of the first International Symposium on Arts and Science in Life Potential Development, held in 1999 under the auspices of the Ministry of Science of the Republic of Croatia, UICC (Union Internationale Contre le Cancer), the Croatian League Against Cancer, and with the support of Open Society Croatia. The symposium was organized by the Department for the Study of Motor Disorders, Chronic Diseases, and Art Therapies at the Faculty of Education and Rehabilitation Sciences, University of Zagreb, in collaboration with the Croatian Association for Psychosocial Oncology, Maryville University in Saint Louis, the University of Haifa, Israel, and other institutions in Croatia and abroad. Approximately 150 participants from various university and clinical institutions, scientific and professional associations from Europe and worldwide (*Austria, Germany, Bosnia and Herzegovina, France, India, England, Italy, USA, Albania, Ivory Coast, Slovenia, Israel, Greece, Norway...*) attended the symposium. (27)

On that occasion, sophrology was presented as an elegant neologism, an attractive blend of "Eastern and Western Philosophies," and an innovative, complementary thought and discipline of the new epoch. It aimed at developing holistic, prophylactic, educational, and therapeutic approaches and methods in discovering and supporting life potentials. Sophrology was also depicted as a new paradigm in the field of rehabilitation and psychosomatic medicine, remedial education, visual and other arts, and research in complementary supportive therapies. For instance, in light of these holistic reflections, Professor Dr. Dževdet Sarajlić, a surgeon from the University Clinical Center for Eye Diseases in Tuzla, Bosnia and Herzegovina, delivered an engaging lecture on "Operation of eye cataracta - the art of medicine for the beauty of life."

The symposium program also highlighted that the fourth World Congress of Sophrology was held two years prior, under the auspices of Princess Antoinette de Monaco, at the Center for

International Meetings (*Centre de Rencontres Internationales*) in the Principality of Monaco. This was a key event in the further expansion and international recognition of sophrology as it brought together experts and students from around the world who were interested in this and allied areas. Drawing from Caycedo's ideas on sophrology, new perspectives on his concept have been developed in Europe and worldwide. These include general and bioenergetic sophrology, pedagogical sophrology, dynamic relaxation and sophrology, sports sophrology, psychoanalytic sophrology, hypnosis and sophrology, sophro-art therapy and others. (28, 29, 30, 31) At the University of Zagreb, Faculty of Education and Rehabilitation Sciences, a holistic concept of sophrology was developed, based on the connection of trans-disciplinary and cross-cultural reflections on consciousness, the body, and creativity. It's worth noting that this faculty was originally founded through the collaboration of the Faculty of Medicine and the Faculty of Humanities and Social Sciences at the University of Zagreb. Along these lines, the Croatian model of sophrology was conceptualized on the holistic connection of various aspects of psychosomatic and rehabilitation medicine, other scientific disciplines, various arts, and remedial education. For example, the mindfulness approach or enlargement of conscience is presented with the aim of establishing new levels of awareness in the subject: *awareness of the body, awareness of feelings, awareness of states of mind, and awareness of the prophylactic and therapeutic functions of creativity*. Within the first doctoral study program in Rehabilitation and Sophrology at the University of Zagreb, two doctoral thesis (Ljutić, Miholić) were successfully defended, representing innovative clinical research in the field of sophrology in early rehabilitation, psychosocial oncology, creative art therapies and related areas, which were approved by the Senate of the University of Zagreb.

In 2012, the European Federation of Sophrology (*Fédération Européenne de Sophrologie*) organized a congress in Ychoux, France, with the theme "A Thousand and One Resources of Our Intelligences" (*Les mille et une ressources de nos intelligences*). Experiences in the development of sophrology in Croatia were presented on that occasion. Recently, the book "Art and Sophrology" was published, by the Croatian Association for Psychosocial Oncology, Sophrology and Art Therapies, and the Arts Academy at the University of Split. (28)

3) Poetry is a talking image, painting is silent poetry: Excerpts from the Croatian-French Clinical Study on Research in Complementary Therapies

The metaphysical symbol likely appeared in human consciousness as early as its ancient drawings and inscriptions on wood or stone, and throughout time, it has remained in the minds of children, artists, philosophers, theologians, and scientists who, even in this third millennium, search for the sources of the infinite Logos. Simonides of Ceos (556-468 BC) believed that "Poetry is a talking picture, painting is silent poetry" (*Poema pictura loquens, pictura poema silens*), and many years later Quintus Horatius Flaccus (65 -8 BC) interpreted Painting as poetry (*Ut pictura poesis*).

In the book *On Healthy and Diseased Motor Fiber (De fibra motrice et morbosa)*, the Croatian physician Đuro Baglivi (1668–1707), originally from Dubrovnik, wrote in Latin about the Pythagorean way of life and how many diseases could be treated with music, dance,

poetry, horseback riding, and time spent in nature, as well as other beneficial things for human health. (29) Connecting the results of recent research in Western medical science, insights in psycho-neuroimmunology, and physics with traditional interpretations in Ayurvedic medicine, Deepak Chopra (1989) wrote about Quantum Healing as "the ability of one type of awareness (the mind) to spontaneously correct an error in another type of consciousness (the body)." He explained that the heart and brain are connected at levels deeper than the molecular. (30) In the foreword to the book *Clinical Research in Complementary Therapies*, published in the United Kingdom, His Royal Highness, the Prinz of Wales, wrote that the research results presented in that book could serve as an impetus for further such research in medicine and related fields. (31)

There is an increasing number of prospective studies conducted worldwide to investigate the clinical efficiency of different complementary and supportive therapies. Those studies aimed at detecting and supporting personal life potential may be particularly convenient in the interdisciplinary fields of psycho-oncology (*psycho-social oncology*), sophrology and creative arts therapies. In this vein the importance of complementary supportive therapies are shown in a French-Croatian study "Controlled Clinical Trials to Evaluate the Effectiveness of Supportive Therapies in Cancer Patients" (*Essais cliniques controles visant a evaluer des methodes de therapie de soutien aupres de populations atteintes de cancers*), which was carried out at the Claudius Regaud Clinique and Cancer Institute in France. In this context some considerations to psychosocial oncology, sophrology and creative arts therapies are shown through reflections on sickness, and health, body image and spirituality, and existential issues faced by patients, medical and other professionals, and related areas. (32).

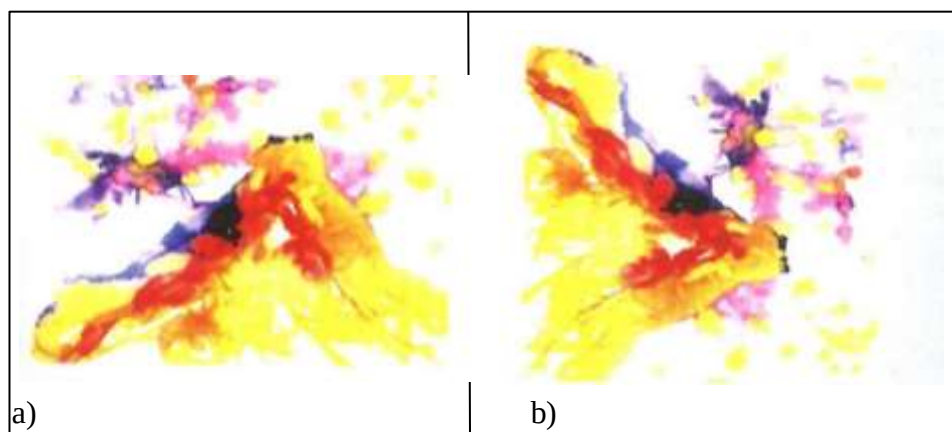
Psycho-oncology is defined as a scientific and practical discipline focussed on the study of psycho-emotional, social, behavioural and ethical aspects of cancer care. Sophrology is described as a complementary discipline aimed at achieving better physical and mental health, promoting inner balance, awareness and developing a deeper understanding of feelings and reactions. The European Academy for Psychosocial Health and Stimulation of Creativity (*Europäische Akademie für psychosoziale Gesundheit und Kreativität Förderung - EAG*) defines creative therapy as an integrative deep-psychological and hermeneutic approach (*...tiefenpsychologisch un hermeneutisch fundierte Methode*), which includes verbal and non-verbal forms of communication (psychosomatic relaxation, meditation, hypnosis, guided imagery, mindfulness, neurolinguistics programing, painting, music, poetry, dance-movement, etc....). It is well known that thoughts, emotions, and personality traits are closely related to physiological changes, and that a myriad of factors may influence the maintenance of organismal homeostasis and coping strategies in various problem areas. The following text presents some details from a case study in Croatian-French clinical research.

After learning that, given her diagnosis and clinical picture, surgical treatment would also be necessary, a patient, following a single therapeutic session of Sophrology and Creative Art Hypnotherapy (*catathymic guided imagery, meditation, etc.*), attempted to describe her feelings through drawing and text. She depicted a clown figure in her drawing, then tried to describe her thoughts of anxiety (*about her body, pain, fear, sexuality, trust, friendship, beliefs, hope, etc.*) and the complexity of her current situation by recounting a story about a clown that she remembered from childhood (*which follows in the remainder of this text*).

In a small town lived people who were very sad and never laughed, which led them to invite a wise man to advise them on what to do. The wise man listened to the people's troubles and suggested that it might be useful to invite a clown whom he knew well and who was widely known and successful in the world, hoping his skills would cheer up the people. The clown was joyful and honored by their invitation. He came to the town and began his performance. He tried very hard to amuse the audience with his clowning skills. Yet, despite all his skill and effort, no one in the audience laughed. In the end, the clown was so unhappy that he wept. And only then, when he began to cry, did all the people in the audience start to applaud and laugh heartily.

On another occasion, after surgical treatment, in one complementary supportive psychotherapy session, she drew a picture she titled *World of Peace in the Sky* (Figure 2a and 2b). She described the drawing as a memory of moments before she became ill, which she spent with a close friend on a hill above the town of Aix-en-Provence, where she lived. About ten days later, in a subsequent therapeutic consultation, the patient commented on the symbolism of her drawing, saying: "It could resemble my wounded breast." Indeed, the rotated drawing (Figure 2b) can evoke such an interpretation in the observer.

Figure 2 a) and 2 b) – Excerpts from the Book *Ecstasy and Genesis: Science, Art, and Creative Therapy in Psychosocial Oncology and Sophrology*



On that occasion, the patient brought to the consultation a recording of the French chanson "Black Eagle" (*Aigle noir*), which she often loved to listen to because, as she said, "the melody and lyrics mean a lot to me," and she suggested we listen to it. The original French lyrics of this chanson, with their English translation, follow:

"...One beautiful day, or perhaps one night, sleep overcame me by the lake. When suddenly, it seemed, as if it tore through the sky, and coming from nowhere, a black eagle appeared..."
 (...*Un beau jour, ou peut-être une nuit, près du lac, je m'étais endormie. Quand soudain, semblant crever le ciel, et venant de nulle part, surgit un aigle noir...*)

"...It had ruby-colored eyes, and feathers the color of night, the bird, a crowned King, wore a blue diamond... With its beak it touched my cheek. It nestled its neck in my hand... and that's when I recognized it..." (...*Il avait les yeux couleur rubis, et des plumes couleur de la nuit, l'oiseau, Roi couronné, portait un diamant bleu... De son bec il a touché ma joue. Dans ma main il a glissé son cou... c'est alors que je l'ai reconnu...*)

We listened to the chanson together. In the end, when the music faded, she said: "That's what I wanted to tell you... and something else..." Then, humming the verses and melody of the chanson with dance movements, slowly, then more and more dynamically, almost in a trance, she tried to express some more of her thoughts. Afterward, she became completely calm, sat opposite me, and said: "*You understand me, don't you? I feel it... deeply... deeply...*"

In the psychodynamic working through of the therapeutic session's content, the symbolism of the chanson's melody and lyrics, and the spontaneous dance movements of this person, were interpreted as her empathetic dialogue – with herself, one might say – as a form of her psychosomatic and spiritual liberation from various limitations due to her illness, especially after surgical treatment. This unfolded in scenes of a mystical and erotic ecstasy and her experience of catharsis, in Jungian rhetoric – in the symbolism of the archetype of rebirth. Her expression through dance movements, as if in a hypnotic trance, was not an narcissistic pursuit of aesthetics or originality; rather, these were simple, spontaneous, truthful, and entirely personal autoerotic body movements in which the experience of beauty and aesthetic pleasure arises from transcending oneself, like her prayer, act, and faith on the path to healing. In further interpreting this symbolism, some thoughts by Guilamin (1998.) on the psychoanalysis of creativity seemed appropriate. (33) .He hypothesized that there is an autoerotic component in a person's aesthetic experience and self-perception (Self-esteem), as follows: "The '*I*' in a person becomes the ideal '*I*' through rapture and ecstasy." Ecstasy here is interpreted (*from Greek ekstasis*) as an exit from a previous state of consciousness and Self-esteem. In this light, the poet Samuel Taylor Coleridge (1772 - 1834) and Henry Vaughan (1622- 1695) , expressed the nature of prayer brilliantly in one short sentence: "*Prayer is the effort to live in the spirit of the whole*", and / or , "*Prayer is the world in tune*". (34)

In this vein, the cathymic experience, a spontaneous aesthetic and ecstatic somato-emotional expression (release...) by the patient through her dance movements, was likely already initiated by the content of the guided or active imagination method at the beginning of the therapy session. In this context, the artwork *Two Dancers / Zwei Tänzerinnen* by Franz von Stuck (1863 – 1928) and the symbolism of the veil dance ("*danse du voile*"), as well as *The Wedding of Eros and Psyche*, the artwork by François Boucher (1703-1770), who was known for his idyllic and voluptuous paintings on classical themes and decorative allegories, were used. Namely, aesthetics is a metalanguage through which, by perceiving and judging, we speak about symbolism and messages in science and art. The content of an aesthetic psychosomatic state encompasses the internal biological and psychological rhetoric of pleasure and displeasure, pain and satisfaction, and the possibility of creative imagination and transcendence. (35,36)

The psychiatrist Edith Kestenberg (1967) spoke about general psychosomatic functions in humans, as well as the idea of the human being organized on the prototype of a *single cell* which also functions on the *pleasure - pain principle*. Along with her collaborators, she described some aspects of dance pedagogy and *hypnotherapy* , and developed the concept of analytical posturology within the context of psychotherapy through music and dance movements (*Dance-Movement Therapy*). This relates to the interconnected influence of tension flow rhythms, such as *Oral Libidinal*, *Oral Aggressive*, *Anal Libidinal*, *Urethral Libidinal*, *Urethral Sadistic*, *Inner Genital*, *Phallic-rhythm Libidinal*, and *Genital*. She also

described certain forms of psychosomatic impulse release (*feeding, bladder control, sleep, touch, hugging, sexual gratification, orgasmic reflex, etc.*). (37,38)

Daria Halprin (2003) collaborated with medical professionals and artists in the fields of music, drama, and painting, developing an intermodal approach aimed at education and therapy. She conducted healing performances in nature and/or clinical settings, with participants who were either nude or clothed. (39, 40) She utilized Jung's concept of active imagination and the symbolism of body postures and movements to induce new levels of consciousness in individuals: a) Self-awareness of an induced movement controlled by the ego, in the sense of "*I am moving towards someone/something*"; b) Self-awareness of the instinctively unconscious component of the thought flow: "*Something is moving me towards someone/something*."

In this vein and in the concluding reflections of the book *Art and Sophrology*, I wrote: "The inner eye, which begins to see when the outer closes, is not immediately capable of beholding the splendor of beauty. For the soul to grasp and accept beauty, it must be enlightened... In the moment of inspiration and ecstasy, man feels himself a part of a higher world and becomes the same as the brightest part of his soul," as the Greek philosopher Plotinus (204–270 AD) once thought. Theologian, philologist, and philosopher Schelling (1775–1854) would likely interpret this experience as follows: "That which is truly and absolutely beautiful is always also sublime; that which is sublime (if true) is also beautiful. In the book *Ecstasy and Genesis*, I wrote: "True therapy is a mysterious moment between nothing and everything, a personal form of homeostasis, freedom, faith, and great hope in the energetic substrate of consciousness and the revealed aestheticism (*meaning and beauty*) of one's own existence, which sustains the trembling flame of life." (41

Bioethics and deontology

Not with pure gold can it be bought,
Nor its price measured out with silver;
But, from where does Wisdom come to us?
In what place does Understanding reside?
Job 28,15.20

It is believed that the acquisition of knowledge is directly connected to the development of human consciousness, and thus to the assimilation of knowledge and ethical principles across generations throughout historical periods and cultures. "Two things fill the mind with ever new and increasing admiration and awe, the starry heavens above me and the moral law within me," thought Immanuel Kant (1724–1804). The archetypal primordial component of imagination contained within itself, likely as early as the Neolithic period, the intuited germ of archaic humanism, which would later, with the discovery of consciousness for the concept of the soul and the sacred, appear in the thought of Buddha, Lao-Tzu, Zarathushtra, Christ, and Muhammad, as well as in other traditional beliefs and legacies in the planetary mind of humankind.

In the comedy by William Shakespeare (1564–1616), *All's Well That Ends Well*, one of the French royalties (in the fourth act, third scene) says: "...The web of our life is a mingled yarn,

good and ill together: our virtues would be proud if faults whipped them not, and our crimes would despair if they were not cherished by our own virtues." The handicapped Cervantes (1547–1616), nicknamed the cripple of Lepanto, showed how suspicion undermined Don Quixote's belief in his own mission and the rightness of his ideals, as the ideal Dulcinea was only his fiction. When asked to depict Dulcinea del Toboso, Don Quixote said: "...I would do so certainly, had she not been blurred and made different to my mind's eye by misfortune that fell upon her a short time later... I found her altogether a different being from the one I sought; I found her enchanted and changed from a princess into a peasant, from fair to foul, from an angel into a devil, from fragrant to pestiferous, from refined to clownish, from a dignified lady into a jumping tomboy, and, in a word, from Dulcinea del Toboso into a coarse Sayago wench...".

Much earlier, "On True and False Wisdom" was written in the Book of Sirach: "The root of thought is in the heart; from it spring four branches: Good and Evil, Life and Death."

Paul Gauguin (1848–1903), a contemporary of Nietzsche, posed bio-ethical and deontological questions to humanity through his painterly masterpiece titled "Where do we come from? Where are we going? Who are we?" (D'où venons-nous? Où allons-nous? Que sommes-nous?). Van Rensselaer Potter (1971), author of the book *Bioethics – A Bridge to the Future*, likely thought in a similar vein about Gauguin's questions regarding the development of planetary consciousness and humanity's creative and destructive urges. Professor Ursula Goodenough, a biologist at Washington University in St. Louis, in USA, in her book *The Sacred Depths of Nature* – a title that somewhat leans toward Nietzsche's rhetoric – presented the idea of cosmic ecology and the need for bioethical and character education as a model of religious thought for the human consciousness of a new era, emphasizing the need for holistic reflections on Man, nature, science, and art. (42) In this context, the word character may have several key meanings. It most commonly refers to the moral and ethical qualities that define an individual's personality, often encompassing integrity, honesty, and strength of will. Furthermore, word character can denote the distinctive qualities or features of something, e.g., a program, an idea, an artwork, and similar...

On this track, recently, at the suggestion of my son, who once wrote a doctoral thesis titled "Web Application Frameworks as Reusable Components," (43) I had the opportunity, within the framework of the Open House days of the Faculty of Electrical Engineering and Computing at the University of Zagreb, to learn some details about the traits of a Joint Graduate University Study Program titled Applied Cognitive Sciences. It is conceptualized in collaboration between the aforementioned Faculty and the Faculty of Humanities and Social Sciences at the University of Zagreb. In the announcement of this program, Applied Cognitive Science is described as one of the most complex and fastest-growing interdisciplinary fields based on various disciplines: anthropology, neuroscience, psychosomatics, computer science, artificial intelligence, biomedical data analysis, image and speech recognition, art, linguistics, and philosophy. Along these lines, I also discovered a particular correlation to Caycedo's idea of sophrology as a complementary science of consciousness and creativity, and correlation with the traits of artificial intelligence as a branch of computer science that deals with creating intelligent computer systems which can perform tasks that typically require human intelligence. In this vein, as well, it seems appropriate to add here some reflections on

Art (music, painting ,poetry...), which, as an abstraction and existential communication, approaches fundamental ontology in discovering the primordial and cross-cultural features of human consciousness.

Henri-Émile Benoît Matisse (1869–1954), for example, with his Fauvist use of color in the work *La Joie de Vivre / Joy of Life*, sought to speak about nature, man, and the joy of the spirit. Marc Chagall / Moishe Shagal (1887–1985) was a Belarusian, Russian, and French artist. Chagall's *Noah's Ark* is one of his major works, embracing both Jewish and Christian symbolism, and even universal themes of human existence. The scenes and music in Wagner's opera *Lohengrin*, the colors and painting skill of Henri Matisse, and the knowledge of the research by the French physicist Henri Becquerel (1852–1908) on radioactivity, allegedly inspired Wassily Kandinsky (1866–1944) on his path to abstract art and his reflections on spirituality in art, as Lamalle (2009) wrote. (44) Figure 3 displays the artworks of these masters in the form of a triptych, which could also serve as an impetus for complementary meditations on various contemporary bioethical considerations and tendencies in art and science.

Figure 3. Collage – Triptych with Works by Matisse, Chagall, and Kandinsky



In these concluding remarks, as a reminder and an impetus for further reflection on deontology, philosophy, creativity, mental hygiene, and related areas, we may consider as well, the following haiku verses, extracted from the conceptual frameworks in the ideas and works of the previously mentioned – Lin Yutang, Nietzsche, and Huxley. Although each image (in those verses ...) may be basically a symbolic summary of realism and surrealism of the existence, and self -awareness in the subject, the aesthetic ideal with its spiritual substrate and biological recording corresponds to the state of mind in terms of establishing a complementary truth regarding one's own existence, which transcends the language in which it is articulated itself (Table 5).

Table 5. Transcends the language

The Book of Truth	On Great Longing	The Genius and the Goddess
Lao Tzu speaks to the heart, Chuang Tzu speaks to reason. The Character of Ideas.	The Traveler and the Shadow. Night Song. The Quietest Moment.	Music in Night The Doors of Perceptions Silence

When reflecting on bioethics and various interpretations of so-called bioethical and character education, it seems necessary also to have in view the mission of a consortium of European universities EcARTE , as concern application of visual and other arts (*music, drama, dance-*

ballet, art, poetry...) in various areas of education, therapy and / or research. Along these lines, it is fitting to mention the recent EcARTE conference titled "Singing about the Dark Times: Creation and Resistance in the Art Therapies" held recently at the University of Applied Sciences and Arts in Ghent, Belgium, and that the next planned conference, "Ithaca - repetition and return in the arts therapies" is scheduled to take place in 2026, in Pula, Croatia. In light of previous considerations, the philosophy and content of the international scientific conference on "Art and the Child," recently held at the Faculty of Philosophy, University of Tuzla, Bosnia and Herzegovina, may also be relevant. (45) The conference was dedicated to children's growth, development, creativity, and well-being in childhood, poetry for children and adults, and other topics in related fields. In this context, the poetic and scientific work of Professors Šarić and Mehmedinović should certainly be mentioned, as presented in their books titled "*On Neuro-chemical Factors in Creative Therapy*" and "*Contemporary Scientific-Research Methods*". (46,47)

Aesthetics is a metalanguage through which, by perceiving and judging, we speak about the symbolism and messages in science and art. The psychosomatic content of a person's aesthetic pleasure encompasses the internal biological and psychological rhetoric of comfort and discomfort, pain and pleasure, as well as the potential for creative imagination and transcendence. Connecting semiotics, ontology, and informational aesthetics, Bense (1965) argued that it's possible to conceive of art as a process that creates *order from order*, *order from disorder*, and *order from both order and disorder*. Is this truly possible – one might ask rhetorically. Following these considerations, it seems necessary to add a few words about the work of Croatian writer Ivana Brlić-Mažuranić (1874–1938). She wrote poems, stories, novels, fairy tales, and fables that have been translated into various world languages (including Persian, Chinese, and Japanese). She was nominated for the Nobel Prize twice. In her autobiography, one can read the following thoughts: ... "When my children began to grow up and the usual desire for reading appeared in them at that time – it seemed to me... that I had found the point where my desire to write reconciles with my understanding of duty (...) to open the door for them to that fabulous, colorful world which every child enters with their first reading – to direct their bright and curious eyes to those aspects of life that I wish them to notice first and never lose sight of..." (48)

Here, the reader should certainly recall C.G. Jung's interpretations of the symbolism of the four archetypes: *Mother, Rebirth, Spirit, and Trickster*. (49, 50) Indeed, in reflecting on consciousness, Jung's idea of the archetypes involves profound attitudes towards human existence and intimates values through which very many people have found new significance in their lives.

CONCLUSION

Deep-ecological, cross-cultural, and holistic approaches, Caycedo's idea and elegant neologism – *sophrology* – as a complementary discipline for a new epoch focused on contemporary reflections about the consciousness, body, psychosomatics, transdisciplinarity, spirituality, and humanity's metaphysical quests, along with other content in this essay, could serve as an impetus for further considerations on the anthropological traits of imagination and creativity in various fields.

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