

BOOK BLAST BOOST COM

AUTHOR [Marisstella Otek \(SL Čižmešija\)](#)

ARTICLES (4)

Why (when) artists choose to be status-invisible:

An unrecognized phenomenon of the contemporary Europe

by Marisstella Otek (SL Čižmešija)

Tags:

- [#CreativeWriting](#)
- [#AuthorLife](#)
- [#WriterDevelopment](#)



Rare among us artists who have created over several decades have not participated in some prestigious competitions and events that publicly reward their participants. It is truly incredible to think that artists would want to be status-independent, "nobody and nothing," invisible because of their principles.

The historic speech of the Vice President of the USA, Mr. James David Vance (according to Wikipedia, born James Donald Bowman) at the Munich Security Conference (MSC 14.2.2025) pointed out the problem of the "ostensibly Western and democratic" unprincipled European intellectual and political elite. In his speech, he harshly criticized the current European (Europe with England) undemocratic policies that are accepted in Europe as procedurally correct (justified) even though they have no common ground with democracy (democratic values that they would share with the USA), Christian religious freedoms and, most importantly, truth. I read in J.D. Vance's speech a prophetic condemnation of Europe (with England): as if he were telling them that they had sinned against the Holy Spirit, and that is a sin that God resolutely does not forgive.

World politics emanated dictatorship during the pandemic regarding vaccination (I chose to be among the unvaccinated) and consequently censorship: censorship was introduced much earlier, especially on the topic of uncontrolled mass migrations in Europe (in 2015, I publicly protested against migrations with the most right-wing political parties) - the topic of replacing the European population with non-Europeans: censorship has been applied for decades through dominant European policies.

The European Union has issued a Resolution condemning all totalitarian regimes of the 20th century (and their mutual cooperation) that raged like a godless destructive plague (disaster) across the territory of Europe, however, PACE Resolution 1481/2006 and EP Resolution from 2.4.2009. on European conscience and totalitarianism... serve as a decoration to which they refer declaratively, while in substance they despise and persecute independent thinkers who are not inclined to the traps of different and seemingly diametrically opposed historically compromised totalitarian ideologies,

The national states created or re-established by the collapse of communism on the territory of Europe are the states of "Eastern" Europe. Fascism was defeated after three years of existence: there were two more years to defeat nazism - a total of less than five years of Nazism. Against fascism and nazism in "Eastern" Europe, where the supporters of the communists Lenin, then

Stalin and Tito - communist comrades who were not only "adored" leaders (who were blindly and fanatically followed by millions of supporters) but also the greatest violators of human rights whose regimes, during four and a half "victorious" decades (!) cruelly engaged in the liquidation of dissenters (dissidents) and the "enemies of the people" described and denounced by them.

Anti-nazism in "Eastern" Europe was criminal, and violent from its foundation to its demise, unlike the anti-nazism of the member states of Western Europe, which entered and exited victorious battles with a clear conscience (except for the English, who unfortunately have Bleiburg, especially the civilian victims of Bleiburg, on their conscience).

The countries of "Eastern" Europe did not carry out lustration (lustration was carried out entirely only by East Germany and Poland) and did not renounce (abdicate) either the socio-political regime structures or the entire economic and spiritual heritage of the totalitarian communist regimes of the pro-Soviet type, as actively and criminally, violently created by the communist comrades: the criminal, violent Stalin in the Russian Soviet Union and the YUgoslav criminal, violent Tito with the "pro-Western" communism as they falsely (with the help of the Western powers) presented it.

After the fall of the Berlin Wall, the countries of "Eastern" Europe successfully nurtured both the pro-Soviet type left politics and the false right (in nature also left) politics which does not deal with lustration and the truth, but exclusively with personal status benefits within the spiritual framework of the inherited regime totalitarianism which they impose on new generations as a desirable value system: all together they actively teach new generations godless relativism. These are "satanic states" that do not distinguish good from evil.

The member states of Western Europe, together with the USA, were the winners of the Cold War: after the fall of the Berlin Wall, they enabled all social prosperity to the criminal, violent unlustrated pro-communist (proto-totalitarian) structures of "Eastern" Europe, which have never renounced nor ever intend to renounce (abdicate) atheism - godless communism, all totalitarian regimes (both the so-called left and the so-called right, and their secret or public mutual political cooperation) and lies about the nature of totalitarian regimes which, in their opinion, had a "human face", although they are talking about regimes that were shaped and led by deranged, insane, cruel dictators and violent mega criminals through repressive methods.

Although we cannot claim that the artists and scientists after whom art competitions and art and scientific awards are named personally committed a crime, the very fact that they were spared liquidation, that is, that they created peacefully, undisturbed, and freely alongside the war winners, in "Eastern" Europe as supporters of the new totalitarian regime - turning a blind eye to persecution and ignoring the victims of the regime - deeply calls their morality into question.

Why aren't the awards named after the true victims of all totalitarian regimes who were not seduced by any regime ideology of the 20th century? Europe believes that being a simple, moderate, pious patriot, interested in nation-state (a nationalist but not a chauvinist!) and uninterested in being shaped by imposed ideologies, a person like a "neutral Swiss" – is an unworthy person with a status that is below the European level of expectations, understanding, capture and acceptance - because (that kind of person with "lower comprehension") does not understand the essence of the "generally accepted European ("left-right") collectivity".

Croats have a historical figure, the Blessed Alojzije Stepinac, who was persecuted by the nazis for saving (also) Jews, who was sentenced to life imprisonment by the YUgoslav communists, and who was ultimately poisoned (by all the totalitarians) under house arrest in YUgoslav regime. Europe and the Vatican (fortunately, and with God's help, the Vatican has the Swiss Guard) do not fit, do not accept the figure of a "neutral Swiss" saint (conditionally speaking, neutral... but neutral from the perspective of supporters of totalitarian "left-right" ideologies).

The European spiritual space has been forcibly occupied by historiography that must not be opposed with the truth: its interpreters cunningly use lies and even more cunningly impose the criterion of choosing the "lesser evil" even though communism, fascism, and nazism are altogether left-wing anti-God ideologies. Their false claims that they impose on nations as "generally accepted truths" are the following:

1. ALL anti-fascists and anti-nazis of Europe are structurally identical.
2. Those who are not for ALL anti-fascists and anti-nazis of Europe are for fascists and nazis.
3. Better anti-fascism and anti-nazis of the pro-Soviet type than Italian Fascism or German Nazism.

4. Communism is a left-wing ideology and Fascism and Nazism are right-wing ideologies.

The part of the territory of "Eastern" Europe exploded during the collapse of the criminal violent YUgoslav totalitarian communist regime, which was created with the help of the Western powers by the mega-criminal villain non-Croat Tito, a man with a false identity (comrade Tito falsely presented himself as a humble Croatian worker - revolutionary communist). During the first half of the 1990s, the conquering Greater Serbian ideology (originally Serbia and Montenegro under the common YUgoslav flag) together with the (multinational) Tito's Yugoslav Army (JNA), acting in favor of the ideology of the so-called YUgoslavia - in favor of the so-called YUgoslavian ideology which is a fake supranational ideology because in its content the ideology of the national Orthodox Greater Serbia is dominant and obligatory - they have carried out aggression on the territory of sovereign states and for years mercilessly destroyed cities rich with cultural heritage such as the old Catholic Central European and Mediterranean cities of Vukovar (on the photograph), Karlovac, Zadar, Dubrovnik in the Republic of Croatia and multicultural - multiconfessional (Catholic-Orthodox-Islamic) Sarajevo in Bosnia and Herzegovina.

After the implementation of the lustration all Catholic states in so-called "Eastern" Europe will "return home" to be again the states of Central Europe.

In the name of all victims of criminal totalitarian communist regimes and fallen defenders in the recent merciless YUgoslavian-Serbian aggression, it would be necessary to terminate, to completely sever - disconnect all ties and associations that bind people to totalitarian regimes and to abolish literary and scientific awards that remind the nation of the period of activity of all artists and scientists who "wisely knew how to choose the winning side" and that winning side is not - innocent and unburdened by mass crimes that range from half a million to several million victims - Swiss address.

Translation from Croatian: Marisstella Octek

GDK = CSK 16.2.2025. A.D.

SOURCE:

<https://bookblastboost.com/article/why-when-artists-choose-to-be-status-invisible-an-unrecog>

Literary works in small languages and (un)known scripts:

the example of the Croatian Glagolitic script as an identity problem of a part of contemporary Europe

by Marisstella Octek (SL Čižmešija)

Tags:

- [#WritingCommunity](#)
- [#WritingGoals](#)
- [#WriterDevelopment](#)



In my story "*Risan is Teuta*" [published in Croatian in the Montenegrin magazine *ARS* 2019, translated into English in *KDP AMAZON* 2025], the main character *Queen Teuta* cries over the fate of the *Illyrian language*: because the new fashion is for poets to write in Latin. If readers of the poet's native language do not read his poems, he is forced to write in a language that is read (appreciated) and which will replace his native language in the future. Teuta distances herself from the greedy materialistic people (and murderers) among the Illyrians who engage in piracy for the benefit of their interests and against the economic and peace agreements between her and the powerful Roman Empire. Teuta is aware of the truth: if the *Illyrian language* and art in the content of the phrase "*common good*" were more of an interest to her Illyrians than selfish personal material and social gain, then neither the *Illyrian language* nor the Illyrians would ever become extinct.

Do rare enthusiastic writers who write (and) in the *Croatian Glagolitic script*, which is read by only a few and is not officially catalogued as a separate Croatian script, have the right to a national destiny? Why the *Kajkavski* (kajkavian) and the *Čakavski* (chakavian) are not readable in library programs as dialects: offered in professional processing of the *CROATICA* corpus as the notable subspecies of that corpus?

World history (does not) need the apparent nation-states that, like the old vanished civilizations, are just one of the passing facts in the historical sequence, a minor gesture of opening up historicity to the small and insignificant. Still, these small and insignificant are rightly not part of the great and long-lasting stories because their driving force and horizon is not survival in a permanent-eternal-spiritual form, but exclusively in a changing-short term-material form.

Europe has uncritically accepted the member states of "Eastern" Europe into its ranks, accepting their *modus operandi* - the assumption that to be European is a set of material and social-status achievements but not spiritual cultural civilizational. The member states of "Eastern" Europe that have not carried out lustration (only East Germany and Poland have carried it out) present themselves as Europeans, exhaust European material and economic resources but at the same time purposefully undermine *European spiritual cultural civilizational achievements*. The policies of "Eastern" Europe that Europe is generously financing are policies of the unlustrated legacy of bolshevism-communism-socialism, therefore they are godless neo-communist. Among them, all those renewed by the collapse of the totalitarian regime of YUgoslavia exist within the framework called postYUgoslavia (YU

was essentially a dominant Orthodox Greater Serbia). "Eastern" Europeans cherish exclusively protocol patriotism and resolutely reject the idea of elaborate long-term national strategies because the national state is a verbal, protocol, formal decoration but not (instead of) a goal, purpose, and content for them. Through their institutions, which are essentially non-sovereign and often actively anti-sovereign, cherish pro-YUgoslavism with dominant pro-Serbian (Serbization) and pro-Orthodox policies (Slavism and Pan-Slavism) and then pro-Islamic (Muhadjid) policies. The Islamists of Bosnia and Herzegovina are supported by two disastrous regime ideologies: the ideology of YUgoslavia that accepts them into its seemingly multicultural community, and the ideology of Nazism with the legacy of the contribution of Bosnian Muslims to Nazi war units: the purpose is a strategic undermining of national non-Muslim states with the ultimate goal of the victory of Islam.

Entering the *European Cultural Circle* means being well-versed in Europe's history and spiritual achievements, from the philosophers and epics of ancient Greece [old Greek dramas were part of the school curriculum, but with accession to the European Union, obligatory reading was abolished] to the French Revolution. The French Revolution showed how, through cries of freedom and fraternity, to tear apart the entrails of pious strict Catholicism and clericalism, the ideal of aristocracy and the nobility of a selected and nurtured educated spirit... introducing the germ of godless and violent atheism, mediocrity and socialist equalization, leveler (uravnilovka) which flourished in the totalitarian regimes of the 20th century - bolshevism, communism, socialism - under the leadership of the Russian mega criminal's violent comrade Lenin, then Stalin and the communist (later a mason) with a stolen identity (non-Croat) violent Tito... continue even today in the post-communist "states" of "Eastern" Europe and in the communist regimes of the Far East. Europe's fascination with the legacy of the French Revolution, whose revolutionary nature subconsciously inspired the communist regimes of the 20th century, which cruelly and purposefully killed the bourgeoisie, the middle class, craftsmen, artists, scientists, all educated thinking people and the upper class of the nobility, and purposefully committed genocide, aristocide, and culturocide... persists today.

Europe did not insist on the implementation of its *Resolutions* condemning all totalitarian regimes and is purposefully manipulatively disinterested in favor of their non-implementation in the countries of "Eastern" Europe, especially the Catholic countries of today's "Eastern" Europe, which before the totalitarian regimes belonged to the *Austro-Hungarian Empire*, that is, *Central Europe*

[...and will belong to Central Europe again if they consistently and completely carry out an economic and spiritual (cultural and scientific) lustration]. Europe's traditional space ruled by Catholic and Protestant states together with the Jewish population before World War II is rapidly shrinking (narrowing). As a result of the mutual cooperation of Nazi and pro-soviet, pro-bolshevik neo-communist and pro-YUgoslav dominantly Orthodox and artificially insincerely constructed multicultural policies (which include also Muslims) – now the European space is expanding to include eastern Orthodox and Islamic cultures and, through economic (business) and scientific projects, it is reaching across the Muslim Middle East to the communist regimes of the Far East. What is European in a non-European militant Orthodoxy of the *Old Testament* type which officially - through the Serbian Memorandums – regularly produces conquest projects that for centuries have started world wars against the ancient, peaceful *New Testament* European Catholicism. What is European in a non-European militant Islam, especially after the glorious European past when Europeans, especially Croats, were *Antemurale Christianitatis* (Bulwark of Christendom) [= was a label that Pope Leo X gave to Croatia in 1519 which was the frontiers of Christian Europe defending Europe from the Ottoman Empire]. The structural reshaping of Europe is taking place with the help of liberal, non-conservative, globalist, atheistic, non-Catholic, pro-Eastern, migrant-invited, non-nationalistic... European policies towards “Eastern” Europe... and anti-European policies in “Eastern” Europe.

After the bloody war aggression by the *Old Testament* militant Orthodoxy that attacked the *New Testament* peaceful Catholicism, all institutions that represented the strongholds of Orthodoxy remained active, abundantly financed by fake Europeans in the institutions of “Eastern” Europe. In everyday life, this means, for example, that the *Croatian Glagolitic script* is not taught in schools, although we, some parents, took our children to a private course that was perceived by state civil servants as “bullying children with useless (non-STEM) knowledge”. Children who attend a music school where European classical music by famous European composers is listened to and performed are exposed to enviable and primitive mobbing by some children and teachers who emphasize that such activities are not mandatory-obligatory and do not represent a contribution to education: because if you try to explain to state civil servants how you have set aside your time (and money) to teach your children the *European* spirit and the civilized *cultural circle*, they repeat like parrots that what is not mandatory - obligatory, or legally prescribed as necessary education, is not even education worth

mentioning. Consequently, children born in new or restored states listen to newly composed primitive “songs” called “narodnjaci” in the Serbian language or an invented so-called common mixed (“understandable by all”) language, which is not the native music of autochthonous folklore expression in the category of valuable cultural tradition and heritage, but is a hoax - a strategically designed YUgoslavization of the European space to undermine and abolish not only national states but also Europe.

Everyone in “Eastern” Europe who does not feel part of the East has only two choices: either to emigrate or to side with domestic chauvinists who see the only solution to all problems in the restoration of national states as they existed during World War II. I proposed a new paradigm (readable in my Essays in Croatian in SMASHWORDS) to the Croats: it is the *RndH*, or rather the summarized purified positive heritage of both the NDH and the RH, but purified without a trace of any totalitarianism.

On February 22, 1483, the printing of the first Croatian printed book (printer Ambroz Kacitić) in *Glagolitic* and *Croatian* was completed in the city of Kolin in Croatia "*Misal po zakonu Rimskog dvora*" (*Missal according to the law of the Roman Court*), which confirmed the life of the *Croatian Glagolitic*.

Contemporary authors who write in *Croatian Glagolitic* will not be honored in Croatia as “national heroes”, like, for example, Norwegians who still write with two written standards, Old Norse (*bokmål* = *riksmål*) and New Norse (*nynorsk* = *landsmål*). They will not even be understood as part of Croatian spirituality and culture at all, because the state finances Old Slavic institutes and so-called Slavists, distinguished doctors of science who are officially paid by the state to explain how the Glagolitic is a Slavic or Pan-Slavic project, and therefore also Eastern Orthodox. Working as a librarian-cataloger in the global library program *Aleph*, I processed a Montenegrin title in Montenegrin Cyrillic: I transcribed the title in Cyrillic and I translated it into Croatian Latin at the same time. Although this powerful global program [which also enabled me to download records from the *Library of Congress Washington* for further professional processing] has a handful of special signs and symbols and covers numerous non-Latin scripts, it did not include the *Glagolitic script*. For a valuable global program to know that *Glagolitic* exists, there must be a scientific elite that will explain it to management and leaders: to explain how *Croatian Glagolitic* exists as a significant *Croatian script* in which artistic creation is still taking place today. However, there is no scientific elite independent of official politics, and official politics is pro-Slavic, pro-PanSlavic, pro-Orthodox... in global pro-Eastern. This same eastern social-

humanistic scientific elite, when lobbying for a code for (standardization of) the *Croatian language* in the *Library of Congress Washington* allowed, under pressure from jointed serbian-croatian Slavic, pan-Slavic, pro-Orthodox scientific policies, the internationally recognized code for the *Croatian language* to be implemented since 2008 instead of (since) 1991 when Croatian statehood was restored to the Republic of Croatia.

“Eastern” Europeans enjoy the luxury of ignorance, disorder, unknowledge, non-work, and inaction... because they do not know how to designate, to describe a contemporary book of poems by a Croatian author (recently by poet Branimir Vurušić) in the *Croatian Glagolitic script* as the Croatian national corpus of *CROATICA*, determine what type of *CROATICA* it is (I wrote about the types of *CROATICA* in my Essays on *STUDIA CROATICA* published in Croatian in the *SMASHWORDS*), and enter it into the library program in parallel readable form in both the *Croatian Glagolitic* and the *Croatian Latin scripts*. On the contrary, they have state scientists who will declare contemporary works by Croatian authors in the *Croatian Glagolitic script* as a contribution to so-called Slavism within the glorified abortive (from the perspective of national literature) construct of Pan-Slavism. Personally, for years, enduring mobbing and isolation, I have sent requests to Croatian intellectuals (also) about the *Glagolitic script*, claiming that the *Croatian Glagolitic script* is part of the *CROATICA* national corpus (*Studia Croatica*) and deserves to be represented in library programs in the content of a rich system of special signs and symbols - however, to no avail.

European scientific contribution: Tomislav Beronić "*Glagolitic script before Cyril and Methodius*" (Zagreb, 2025). The author in his scientific-expert book presents the following theses on the origin of the *Glagolitic script*, which I put here in quotation marks. The enemies of the truth want to "strengthen the Pan-Slavic idea" and for centuries have been spreading and supporting "delusions in the Croatian academic environment" because reputable scientists "interpreters of the Glagolitic script are operatives of the Greater Serbian encroachment on Croatian cultural heritage" who "disparage the Glagolitic tradition embodied in the figure and work of St. Jerome" although "the Glagolitic folk tradition, especially in Dalmatia, is firmly tied to St. Jerome". However, "Croatian tradition respects St. Jerome as the creator of the Glagolitic script" and "there is no reason why first Croats, and then all other peoples, would prefer a very questionable interpretation of foreign hagiographic, that is, literary works about the Holy Brothers, to their tradition" and "it is difficult to escape the impression that the dating of Glagolitic

monuments is avoided by exact methods precisely because of the Cyril-Methodist ban". If scientific research were conducted critically, objectively and in a European spirit: "In that case, if not the entire Cyril-Methodist science, then at least its part concerning the origin of the Glagolitic script would fall into disrepair. This would entail many other consequences, including the challenge of scientific works, and perhaps even academic titles. And so we conclude that lustration is not only a political concept but also a cultural one, and Croatian society will not be freed from the totalitarian mentality without it." I add: the mentality of all totalitarian regimes - because supporters of all totalitarian regimes of the 20th century criticize and dispute Beronić's contribution. While studying Old Norse literature, I noticed the similarity between runes and *Glagolitic script* (which I mentioned in my Essay on Old Norse literature and mythology published in Croatian in the SMASHWORDS content). Beronić states: "It should certainly be borne in mind that the inhabitants of Illyricum were technologically on the same level as other peoples in the surrounding area. In addition, the Illyrians were surrounded by cultures for which we have traces of their scripts – the Goths, who used runes, the Etruscans who had a separate script, the Romans who used the Latin script, and the Greeks who had their alphabet. I believe that the Delmatians, the Iapodes, the Liburnians, and others had their script and that this script was Glagolitic." Regarding the character of *Queen Teuta*, who is in my story adorned with a fibula - Beronić writes about "*The Development of Glagolitic Signs from the Illyrian Spiral Fibula (Clip)*." Namely, "Glagolitic script originated in Liburnian, or perhaps better said - Illyrian homes, where housewives took motifs from everyday objects. They decorated their dishes and other objects with these motifs, made jewelry... and slowly created a communication tool using these pictograms. In the developmental process driven by the everyday lives of ordinary Illyrian women, I see the origin of written culture" and "Women elevated written communication skills to writing; it is not known when pictograms became letters." The Beronić points out: "For a long time, the Illyrian script was invisible and uninteresting to the Romans, among other things, because they imposed their culture on the conquered, and later to the Latin Christian clergy as a kind of successor to the Roman Empire."

In the local context, the countries of „Eastern” Europe that, for example, do not engage in the projects of mutual multilingual translations of their national literature and the popularization of their classics are, like *Illyria*, doomed to failure, primarily culturally and then in all other ways. Cultural neglect states should be recognized as a cancer that undermines European civilizational

achievements, but targeted colonization to conquer territory and resources (both from the East and the West) is a possible justification for Europe to continue rewarding the exclusive protocolar (often feigned) statehood of new - renewed quasi-national states. The death dance of Europe consists in the fact that although Europe is now draining the resources of “Eastern” Europe through ruthless, soulless colonization, it will be outplayed, because as in past centuries (*Historia magistra vitae est*) this hostilely united, unlustrated “European Trojan horse” will once again shoot at Europe and deal Europe a mortal wound. Maybe it would be fairer for the countries of „Eastern” Europe that have not yet undergone lustration (because Pan-Slavism is not only pro-Orthodox but also pro-Serbian and pro-Russian, that is, pro-Soviet), to join the alliance of Slavic states led by Russia, and the alliance of Muslim states led by Turkey, because it has been proven through all modern creativity that they belong to them spiritually and mentally.

In the global context, the member states of Europe are also doomed to failure, as the English language becomes mandatory and the rapid replacement of the European population with non-Europeans who, as a rule, do not know or only mumble the language of the national state of residence without any interest in learning anything about the host culture is proof that Europe has neither self-awareness nor pride nor mechanisms for self-sustainability, and with the help of its politicians, modern-day Neros, cynically singing hymns to its self-destructive, deceptive policies, it is burning in a catastrophic fire like ancient Rome... without the possibility of return and (self)renewal.

Translation from Croatian: Marisstella Octek

GDK = CSK 21.2.2025. A.D.

SOURCE:

<https://bookblastboost.com/article/literary-works-in-small-languages-and-unknown-scripts-the>

Imagination-fantasy as a health topic:

AI (artificial intelligence) versus IA (intellectus archetypus)

by Marisstella Octek (SL Čižmešija)



Tags:

- [#CreativeWriting](#)
- [#WritingCommunity](#)
- [#AuthorAdvice](#)

The world is rapidly changing technologically, and we describe the changes in terms of technological revolution or progress: it changes at the instigation and persistent efforts of humans who advance and achieve civilization, calling it development and expecting the human species to adapt and accept changes as necessary and fateful.

One of the contemporary demands that the technological revolution/progress places on us is the rejection of imagination, also for the reason that artificial intelligence AI has been created, which will successfully create works of art instead of humans.

In this context, human imagination becomes redundant and should be rejected because it is a waste of time for declared idlers.

STEM experts focus on solving specific problems and can successfully solve them for the general benefit and well-being of all. Practical and rational engineers, scientists, and businessmen perceive imagination as counterproductive because their argument is firmly anchored in exactness. If a businessman is a philanthropist who donates funds to the hungry and needy in Africa, he will indeed improve not only social needs but also the feelings of countless multitudes.

Therefore, why would anyone be interested in uninfluential artists as irrational idealists, for whom the feelings of loved ones, and the feelings of the nation are often the impulse for reflection and creation? Who still believes in the purposefulness of the mission of self-effacing sensitive artists who conscientiously send an exclusive personal intimate message to the world?

If we take into account that we are part of a broader spiritual picture, that our thoughts and feelings correspond and even communicate with higher powers, then we will take into account the possibility that these higher powers need and expect our loyalty. And as long as they need us as spiritual, emotional, intuitive beings, they will grant us endurance for all life's challenges (Jesus Christ heals and restores!) and especially health.

While the famous Beatles imagined (IMAGINE!) a better world, that world in the collective experience of their fans did not become better through, for example, proven academic procedures (in the content of human, discursive, non-intuitive reproductive human understanding *Intellectus ectypus*) but through a common, generally human intuitive feeling of *Universal Love* and unity.

Intuitive cognition has its source in a divinity that lies somewhere outside the human world: a divine and transcendental entity, or rather, a Divine Person, God has an infinite mind that creates reality through original intuition.

Intellectus archetypus (IA) is a creative, divine intuitive understanding (*Verstand*) because according to the philosopher Immanuel Kant, “The archetypal divine intuition is the foundation of all things. We can only feel intuition”. Because “God knows all things by knowing himself as the foundation of all possibilities: this is what is called *theologia archetypa* or *exemplaris*.” therefore we interpret “The understanding of God as intuitive” and “Unlike our understanding of *Intellectus archetypus* (I.A.) is not bound to sense perception but produces its objects by original intuition.” Kant attributes intuitive understanding only to the divine intellect, the Supreme Being (*Urwesen*). This intuitive understanding is freed from the necessity of knowledge through concepts.

Intellectual intuition allows us to go beyond our discursive thinking and reach the *intellectus archetypus* or universal mind, a form in which we can gain a direct, complete holistic understanding of reality itself.

“It is not we who know things through sense experience, but it is God who knows them through us” (S. Maimon).

Imagination connected to feelings and intuition has a therapeutic effect not only on creators-artists but also on consumers of art, and the interpretation of their symbiosis is directly connected to spiritual entities that observe us from their magnificent powerful heights and eternal truths.

Humanly imagining, are we allowed to imaginatively claim that specific healing energy emanates through the written imaginative human word, which AI only imitates but does not transmit (radiate) to readers as healing in nature?

Only death provides insight into the human mission because we are created from the Spirit and we return to the Spirit: filled with experiences, with death, we enter the novum: however, we enter a new dimension of spirituality after we have been mystically renewed - through the conscientious use of imagination in combination with feelings and intuition - having successfully passed the procedure of earthly initiation.

Authorship was invented in the 14th century, so for centuries it was neither interesting nor crucial to anyone. With death, we leave our Ego and the earthly meaning of authorship. While the anonymous AI now lives here

alongside us, we think that the "life" of the AI is superior with more possibilities of imagination, but only with death do the fruits of conscientious dutiful human emotional-intuitive imagination enter the new old renewed dimension of Universal Love. Perhaps the eyes of our Ego perceive our human mission in this world, however, we can never know to what extent (mission!) and for how long (duration!) we are part of the (earthly and comprehensive) vision of God.

The Holy Spirit blows where it wants and how it wants and cannot be replaced by AI in selecting the talented and chosen. As long as we have common sense that adheres to the Holy Spirit who has given us numerous possibilities (even more limitations), we remain within the content of God's plan for us. It is our grateful awakening in each new day with the faith that we are unique and irreplaceable to God: we, more God's (author God) than our own, are grateful for the gift of life with the promise of life in Eternity.

Restart imagination emotionally and intuitively, and restart applying imagination conscientiously, through the call to the UNIVERSAL LOVE.

Translation from Croatian: Marisstella Octek

GDK = CSK 9.2.2025. A.D.

SOURCE:

<https://bookblastboost.com/article/imagination-fantasy-as-a-health-topic-ai-artificial-intel>

How not to feel anxious about unfair European (un)artistic practices?

by Marisstella Otek (SL Čižmešija)



Tags:

- [#CreativeWriting](#)
- [#AuthorAdvice](#)
- [#SelfPublishing](#)

First thesis. Artists are sensitive, kind souls for whom the most important thing is original artistic expression through which they will convey the universal message of love and the nobility of humanism.

Second thesis. Artists are vain people who think that the world revolves around their vision or interpretation of the world and cannot stand criticism or any kind of dialogue, expecting only the admiration of others.

We see ourselves in the content of the first thesis, which elevates us above mediocrity, above arrogance and allows us to spread a benevolent influence on the optimal idyllic development of all social events.

The third thesis that I am discussing here refers to the claim that artistic creativity that someone would like to talk about does not exist.

In my long-standing artistic creativity, due to a series of circumstances, I had to patiently deal with my invisibility by others; those others who are our entire world and to whom we turn.

In the post-communist transitional “European” countries, there are dishonest “artistic” - in fact (un)artistic - practices that provide visibility and advancement exclusively to a narrow interest group of selected artists. I would be remiss (insincere) if I did not say that among them there are indeed artists of above-average exceptional quality.

If these interest groups assess that you could endanger them either with your respectable quality or with your argumentative critical stance (opinion) or if you were suspicious of the art business in which they are involved as a selected group without serious competition – then they declare you invisible.

My long-standing experience related to my scenarios that were broadcast on TV but later entered the books of other authors without prior verification by the Ministry of Culture, which “forgot” to verify the authorship of the texts.

We who are marked by invisibility will still see us published in a reputable literary journals, but we will never see those journals digitized: because a publicly readable version, especially if it is free (readable to everyone), would objectively show who (and why) has a well-deserved artistic status.

In order to avoid the feeling of rejection due to a deliberately played "social game" related to partial readability and the overall invisibility of the author, the following steps need to be taken.

1. Understand that the situation is permanent and not short-term.

2. Understand that they (the elected officials-artists who decide on the visibility or invisibility of artists) cannot be changed, that is, it is not possible to expect them to turn towards objectivity and solidarity.
3. Decide to independently publish books in your native language, preferably with foreign publishers, and if the aforementioned step does not yield results in terms of gaining a larger number of readers (better reception), then obligatory
4. Translate your works into foreign languages and publish them with foreign publishers.

There is always a solution. The key is patience, persistence in artistic authenticity and in the constant search for procedures that will keep the artist in the permanent artistic expression.

And to paraphrase the great Honoré de Balzac, keep in mind that their high society ball is beautiful, an aesthetic wonder, because everyone is visible and beautiful in it (except you), but if they ask you, say the same as Balzac's character: the ball is truly beautiful but it lacks something crucial, which is why I will never describe it in my works of art, and that the key is - thought!

Be yourself, creative, thoughtful, cheerful... and good luck!

Translation from Croatian: Marisstella Octek

GDK = CSK 4.2.2025 A.D.

SOURCE:

<https://bookblastboost.com/article/how-not-to-feel-anxious-about-unfair-european-unartistic>