

## **John the Other (Goran Bogdanovski)**

### **based on Jung's Seminar on Nietzsche's Zarathustra**

#### **texts used in the dance performance John The Other (2011)**

9th June 1937

The hands are the instrument of doing, so when you dream of the hands it means the doing or executing part of yourself, the way you touch things, the way you handle certain situations – all that can be expressed by the hands. If a finger is cut off, it means a restriction in your way of handling things, or a sacrifice to the peculiar spirit of things, or that you touch them with a partially sacrificed hand, that is, reverently, remembering the gods that are dwelling in them. Therefore you cannot touch a thing immediately with your bare hand and with your full power or grip, but will wear gloves; having to handle people with gloves means also a sort of restriction, or a certain care, a measure of protection.

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13th May 1934

We cannot create beyond ourselves; we would have to be gods to do that. You see, this confusion comes from the fact that Nietzsche identifies in his language with the creative process. The right perspective in which to see it is that the creative process in you is not your own doing. It simply takes you and uses you; it is a different will from your own. Then you understand that it is something else, something beyond yourself that is creative. It is necessarily beyond yourself, because the creative forces were before and after the act of creation. They were when you were not, when you were unconscious; and what you produce is necessarily beyond yourself because those forces are beyond yourself. You cannot rule them; they create what they choose. Of course, you can identify with it more or less, but that is really childish; then you are like a naughty boy who in spite of your warnings not to climb onto the chair, insists upon doing so and of course falls down. You say: »Now you see!« And he says: »But I wanted to!« It is an illusion when one identifies with these processes. So creating something beyond yourselves is only a formulation which comes from the idea that we are creating. We are not creating. We are only instrumental in the creative process: it creates in us, through us.«

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Inflation is something abnormal and it is not necessarily a part of the creative process, though unfortunately it happens of course to be connected with it very often. But a creative artist, for instance, can create without imagining himself to be a creator. He can create just because it is his damned duty to do so, or because he cannot help doing so. That is, a creative person without self-consciousness. As soon as self-consciousness comes in, there is inflation: you imagine that you are the creator and that you are God, because you feel, of course, like ten thousand dollars if you have time to think of it. If you have time, you have already split off from the creative process; you look at yourself and say: »Hell, what a fellow! Isn't he grand?« And then you are in for it, you are already living in your biography, you see it printed: In the year so and so, on such a day, he had such and such an inspiration. Then you have spoiled your creative process, but you have a most healthy inflation.

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You know that we have, or at least have a sort of reminiscence of, what one might call a medieval or primitive world, in which the numinosum is outside of ourselves. I don't need to go into that. But you are probably not quite aware of that world where the numinosum is inside you, of our world where the numinosum is experienced as a psychological fact. The very word shows that we declare the deity as our experience and nothing but our experience; though we may deny that it is a real experience and think it a psychological occurrence that happens only to certain people. That of course produces a new kind of world, a world without a deity, without a spirit, a world in which we are the only living things, practically. Of course it is then questionable in how far we are really living, because we are so deeply convinced that we move through space just as any other object moves through space, that we see no particular difference; there is only a huge space through which things move, and since we cannot indicate any particular sense, we renounce the idea of formulating any sense in the whole thing. You see, that is a perfectly new, very peculiar world; we have never before experienced how it feels when the numinosum is identical with ourselves, how it is when we are the numinosa. That is a new problem, and it puts us right in front of an entirely new task: namely, how one should behave if one is a numinosum, how it is when we are gods or something near to that – in other words how it would be if we were supermen.

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Naturally all values become different when you are a god, when you are something you never were before. If you are so big, then all other things become small. It is as if you were the size of a skyscraper, when of course your relation to the remaining world would be exceedingly clumsy; you wouldn't be able to enter your own house even, and so nothing would work.

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You see, to explain such a thing fully, one needs to know a great deal about the history of human thought. What is that self? Naturally, common sense reality would say: self – that is, myself. And what is myself? The ego, I myself. And you are completely mistaken.

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As the anima in a man's case contains the Self. The anima is something different from the ego. If one identifies with the anima, one is in trouble, neurotic, a sack full of moods, a most unaccountable being, most unreliable – everything wrong under the sun.

So if you should say, »I am my Self,« you would be neurotic, as Nietzsche was as a matter of fact, because he identified with Zarathustra. He would better say, »I am not the self, I am not Zarathustra.« As you should say, »My virtue is not myself« - it is just not ego, but something impersonal. It is the power of the self.

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9th June 1937

If one has an inflation, than one is only balanced if the bubble can also be pricked; if you are increased in size by inflation, you must also have the experience of decreasing to an incredibly small size.

You can, of course, infect other people by inflation, can cause a sort of mental contagion; people are often inflated and they have an equally inflating influence on other people. Also the contrary is true: when a person is too small for his size he can have a deflating effect upon others. (It doesn't matter whether you are too big or too small, whether you are beyond your size or so far within your own

confines that you don't even touch your frontiers – either can have such an effect.) So where there is inflation there is also the contrary...

26th October 1938

His feet don't remain on the ground, his head swells up and he becomes a sort of balloon; one is no longer sure of his identity, whether he is a god or a demon or a devil, a ghost or a madman or a genius. Now such a man (...) is always threatened by a compensation from within. Naturally when one gets an inflation, one begins to float in the air, and the body then becomes particularly irksome or heavy – it begins to drag, often quite literally. People in that condition become aware of a heaviness somewhere, of an undue weight which pulls them down, and since they are identified with the body, they often try to strangle it. (The Christian saints used to deal with the problem in that way: they mortified the body in order to get rid of its weight.)

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7th December 1938

So when you consider that whole problem, from whatever side you look at it, you come to the conclusion that it is perfectly understandable that those things are bad. And it is also quite understandable that people cannot avoid living them, doing them, and at the same time nobody can avoid cursing the people who do them. Therefore, whatever happens must happen, it is inevitable: that is the comedy of life. (We know it is a comedy, we know it is illogical, but that is life, and you have to live that if you want to live at all. ... Life is in the middle of all that comedy. For it is essentially a comedy...)