

MUSICAL ARCHETYPAL RELATIONS IN SPACE AND TIME

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Summary

C. G. Jung created the concept of archetype and considered that it is the task of the psychologist to study "the original entities" that constitute, in the most profound layers of the human psychic, the extraordinary possibility to have access to the Universal Knowledge. He named these entities "archetypes". It is considered today that Jung's discovery it is equivalent with the most revolutionary discoveries in the history of human knowledge.

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Many disciplines have further created similar concepts of the archetype hypothesis, without making references to Jung.

The archetypal theory of C. G. Jung is fundamental being rediscovered in many other fields such as music.

The musical archetypes - or more correctly "the musical images of the archetypes" - take action inside psycho-physic objective limits; they are in the same time a sort of common denominator, a binder of the traditional elements, of "informational musical chain".

The archetypes do not "evolve" but multiply, diversify, enrich their manifestation forms (the images); some of them can dominate a "specific cultural moment". On the other hand we can talk about progress or regress to archetypal images with an aspect more complex or more primitive.

The musical archetypes are some times less apprehendable, even though they continue to be present over time, because the sense of the musical art makes appeal to different musical languages – sometimes having a dominant, either a playful one, or emotional one, sometimes meditative, sometimes rational or even philosophical.

Keywords: musical archetypes, archaic heritage, transcultural, tradition



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1. INTRODUCTION

In 1909 C. G. Jung exposed for the first time his theory upon a fundamental concept on which the entire science of psychology could edify. In the same way as the physician studies the waves and particles, and the biologist the genes, Jung considered that it is the task of the psychologist to study “the original entities” that constitute, in the most profound layers of the human psychic, the extraordinary possibility to have access to the Universal Knowledge. He named these entities “archetypes”. It is considered today that Jung’s discovery it is equivalent with the most revolutionary discoveries in the history of human knowledge.

C. G. Jung created the concept of archetype especially after repeated observations: for example, the myths and old stories of the universal literature contain some “themes“ that keep reappearing all over the world with an evident transcultural feature. In the same time it can be observed that the same “universal themes” can be also found in the fantasies and dreams of some persons today. Initially Jung named this “themes” with the suggestive term “native images”. These typical transcultural images and connections have been named later archetypal representations.

Not only C. G. Jung researched the multiple analogies present in the microcosms.

Taking the ideas of Jung, the physicist Wolfgang Pauli, Nobel Prize winner, tried to demonstrate them from the point of view of the modern physics. Their name have thus renamed connected with the elaboration of the famous revolutionary “theory of synchronicity” that constitutes a new way of interpreting the events of the Universe beyond the rigid determinism that is generally guiding the science. It is openness of daring thinking, an interesting attempt to break the impenetrable wall that seems to surround certain phenomenon.

Many disciplines have further created similar concepts of the archetype hypothesis, without making references to Jung. Among these there are:

- The ideas of Structural Anthropology French School – Claude Levi Strauss is preoccupy by the “unconscious infrastructures” that he considers being determinative in any human custom and intuition;
- The linguistic science – that sustains that, even thou between grammars there are differences, their basics forms named “profound structure” are universal; meaning that at the most deep neuropsychic level there is an universal or archetypal grammar on which all grammars are founded;
- The socio-biology science – that starts from the theory that all behavior patterns typical to all social species depend on “response strategies genetically transmitted” that optimize the organisms in such a way that



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they can survive in the surrounding environment; this science sustains that the psychosocial development depends on the so called “epigenetic rules” (epi-above; genesis-development), thus rules that transcend or are above the development process.

2. MUSICAL ARCHETYPAL RELATIONS IN SPACE AND TIME

Jung considered the archetypes as “preconscious structures” commune to all people, consisting together “the archaic heritage of humanity”. In essence Jung describes the archetypes as neuropsychic nucleus inborn, having the capacity to initiate and control the usual behavior characteristics as well as typical experiences for all human beings.

The archetypes thus generates thoughts, images, feelings and ideas similar in all human beings, no matter of their social class, religion, race, geographic position or time period. The entire archetypal heritage of one individual has its source in the collective unconscious who’s authority and force is being condensed inside the man in a central nucleus, integrating his personality, nucleus called SELF.

The attempts of detecting some archetypes in the folk and classical arts, in time and space, are motivated by the relation between the artistic creation, personal unconscious and collective unconscious.

Contemporary researches have observed that art calls to similar disciplines to succeed in its expression. The art thus appears as a profound language different from surface worlds and ideas. It especially allows the exprimation of the interior life zones which it considers that can be illustrated. In this way the world “inspiration”, some times compromised by an abusive and inadequate utilization is today often used by the researchers of artistic creation and also by the scientific ones. Jung’s theory has offered the scientific base necessary to describe this notion of “inspiration” and to its perception as a “striking coming from the Collective Unconscious”. Of course, the inspiration must not be reduced to the collective unconscious and the artistic creation must not be simplified to inspiration.

The archetypal theory of C. G. Jung is fundamental being rediscovered in many other fields such as music.

Corneliu Dan Georgescu is one of the few researches of musical archetypes, a very little discovered field that seems to be very complicated at the first sight. He



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succeeds through his hypothesis to create a specific reference frame of musical archetypes, thing that makes the work of discovering this archetypal components, at the level of musical structures in space and time, much more easy.

Beside the specific elements of a certain “language” – in the most general meaning of the word – the music (either folkloric or cultivated) presents also a series of common elements (in different areas and epochs) that have an explanation which cannot be reduced to the hypothesis of “influences”, or “loans”, imposing the one of “plurigenesis”, motivated by “common factors” of human nature.

These “common factors” of musical nature, independent from space or time determinations which are added to others (at the level of symbols, myths, religions, or other forms of thinking) might be the result of a psychic structure specific for human beings, that operates through the mechanism of the Collective Unconscious archetypes, concept created and exposed by C. G. Jung.

The primary sense of these archetypes would be “the resonance” of man with the Universe, resonance with energetic roots. Its axis is represented – according to a conception of Pythagoras – by the intuitive perception of some rhythms, numerical reports or proportions, as an essence of the harmony between nature and culture.

A correspondent of these archetypes could also be detected in music. Trough an extension of the term used by Jung, it has been named “musical archetype”.

Jung’s theory points out that the basic sense of the archetype is “the resonance between man and universe”. Corneliu Dan Georgescu takes notes that, in a metamusical acception, this resonance seems to be very clear of an “energetic nature”.

The musical archetypes - or more correctly “the musical images of the archetypes” - take action inside psycho-physic objective limits; they are in the same time a sort of common denominator, a binder of the traditional elements, of “informational musical chain”.

The archetypes do not “evolve” but multiply, diversify, enrich their manifestation forms (the images); some of them can dominate a “specific cultural moment”. On the other hand we can talk about progress or regress to archetypal images with an aspect more complex or more primitive.



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There can be described “components” of the musical archetypes at the structural level, connected with the height, the length, the intensity, or the color of the sound; a musical archetype would be defined – inside of a certain musical language – through relatively stable complexes of such structural qualities.

The archetypes cannot be defined represented, figurate, being yet suggestible through a symbol, thing that involves the accepting of the term of “symbolic and metaphoric understanding” of the world as a superior intuitive form, and also complete, of knowledge.

A first “catalog” of archetypal symbols (including terms from very different fields) would suggest archetypes in the most general sense, applicable (through the correspondent “images”) also in music, but overtaking its obvious field and seeming to initiate a semantic that should not be confused with the interpretation tendency in an “anecdotic-cultural” manner of the musical work.

The archetypal symbols - practically infinite in their number and acting on multilevel plane (sometimes being intersectable and covering “archetypal zones” of knowledge in variant forms) can be certainly systematized in different way, without the possibility of effectively controlling them, at least for the moment”, comprising, in a symbolic way, the whole sensible and rational world, watched from different angles.

The rapport between musical and esthetic level of a work of art, reveals its fundamental position, its specific statute, irreducible (eternal, commune to the entire humanity), functioning before the factors with conventional, relative, historic character; through this unconscious mechanism being possible to explain the role of music (together with the other arts), for the construction of individual or collective personality.

The musical archetypes – the same way as Jung’s archetypes – can be described as “abstract” – suggestible through a corresponding symbol, either as concrete “image” – applied to a particular case.

3. CONCLUSIONS

Confronted with other archetypes, the musical archetypes should be “demarcated” by the psycho-physic data of the field. These data that circumscribe the area of the musical perception – meaning the frequency limits, intensity or stretch in time limits of some “musical configurations”, etc. – affects more the concrete forms of manifestation of the musical archetypes, that appear as “musical images” in different “musical languages”.

The musical archetypes are some times less apprehendable, even though they continue to be present over time, because the sense of the musical art makes



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appeal to different musical languages – sometimes having a dominant, either a playful one, or emotional one, sometimes meditative, sometimes rational or even philosophical. The study of the different “musical languages” may be specially of the traditional folkloric ones, has made more and more clear the existence of commune elements, ferret out to be archetypes.

These elements can represent some times apparently unimportant details (melodies, rhythm, intervals, etc.) some other times particularities on the structure level, or in the musical instruments.

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