

UNIVERSAL ORGANISING PRINCIPLES OF MUSIC AND FAIRY TALES

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ABSTRACT:

This article's focus is the universal organising principles underlying the energy transformation process in music and fairy tales. Taking into account relevant research in Jungian analytical psychology and music analysis, a comparative study of energy transformation processes in fairy tales and music is given. This yields an outline for a potential new meta-analysis of music introducing the symbolic and psychoid nature of music and its relevance for psychological development.

KEYWORDS: energy, archetype, music, symbol, fairy tale

“Once, someone asked if Einstein knew anything for absolute certain. He thought about the question for a long time. [...] ‘The only thing I know for certain is that something is moving.’” (Castleman 2004:175)

Movement, as formulated within the laws of thermodynamics, is a token of life (Jung 1970). The choreography of ever-occurring patterns of energy flow generates different forms which are profoundly meaningful. The organizing principles are recognized in patterns of biological, chemical, physical structures, as well as in art and music. The foundation of human behaviour is based on these innate patterns, coming from the deepest layer of the unconscious. They manifest through the many layers of the unconscious - cultural, ancestral and individual. The science of music, music psychoanalysis, psychology of music, ethnomusicology, analytical psychology, and other scientific disciplines inform us that music comes into being through the interplay between the conscious and the unconscious. We remain astonished by the occu-

rence of symmetrical patterns in music of which composers were apparently not aware.. How did these patterns come into being? What is their meaning? How is the initial movement generated? What is the purpose of the movement? ...

The generic patterns of the unconscious, the universal organizing principles and formal patterns are the central point of research in analytical psychology. Analytical psychology draws upon a wide spectrum of scientific perspectives in which the common organizing principles can be observed. These disciplines include: psychiatry, medicine, psychology, anthropology, physics, ethology, art, and linguistics. Extensive research shows that products of the unconscious – such as dreams, narratives, artwork, music or other tokens of spontaneous activity bear these intrinsic patterns of symmetry and order, which, apart from their powerful aesthetic impact, carry profound meaning relevant to survival. This generally applies to unconscious material which comes from the collective unconscious, the deepest and universal layer of human psyche. Since *meaning* signifies a multifold and complex spectrum of denotata, a comparative approach involving different perspectives might shed a new light on the problem in focus.

In the search for a common framework to understand the principles underlying human experience and behaviour and to inform us about music, the choice fell on fairy tales.

Fairy tales, myths and legends originate from the collective unconscious. It is fairy tales which bring 'the purest' skeleton of universal patterns with the fewest cultural additions (von Frantz 1996). Myths and legends are linked more to the national cultural unconscious, the layer closer to consciousness. This makes them somewhat easier to interpret and quite often more aesthetically pleasing. However, unlike fairy tales, they do not always communicate across cultural, racial and age differences. Fairy tales are older than earliest literary records. Phylogenetic comparative methods imply the Bronze Age (Tehrani and da Silva 2016). They remain active and unaltered for thousands of years. What is it that makes them so vibrant over the course of time? Why are they important for humanity? How do universal generic patterns occur in fairy-tales? What is their meaning? What is the relationship between universal patterns in fairy tales and the human psyche? How do they inform us about music?

In order to explore these questions, we will first take a close look into fairy-tale phenomena from the perspective of analytical psychology.

FAIRY TALES

Scientific interest in fairy tales arose in the eighteenth century, bringing a view of them as symbolic expressions of old faiths. According to Johann Gottfried Herder, they influence national identity, language and thought (Clark and Forster 2007). Soon after the Brothers Grimm published their collection of fairy tales in 1812, almost every country in Europe followed with a basic collection of their national fairy tales. The large number of recurrent themes became apparent and stirred further research on the origin and nature of these universal themes. There is a wide range of hypotheses

regarding their origin. For example, Benfey (1894) related them to old cultures and migration, von Bulow (1914) observed them as mystical teachings on God, Bastian (1968) as inborn in every individual. The first systematization of fairy tales based on the recurring motifs was made by a group of Finnish folklorists (Aarne 1910) and was later enriched by a motif index (Thompson 1936). In time, fairy tales became an object of great interest to a wide spectrum of scientists, such as literary scholars, structuralists, psychoanalysts, anthropologists, ethnologists, comparative historians of religion and sociologists. The most comprehensive research into the phenomena of motifs is found in the work of the Swiss psychiatrist C. G. Jung, founder of analytical psychology, and by the post-Jungian scholars.

MOTIFS

Carl Gustav Jung dedicated his life-long research to understanding the origin, nature and purpose of motifs which he, very early in his work, discovered in various expressions of his clients' psyches. He not only detected their underlying presence, but as a result of his clinical work, he also recognized their profound impact on the psychological development of humans in general. "These motifs are not *invented* so much as *discovered*; they are typical forms that appear spontaneously all over the world, independently of tradition, in myths, fairy tales, fantasies, dreams [...]. On closer investigation they prove to be typical attitudes, modes of action – thought processes and impulses which must be regarded as constituting the instinctive behaviour typical of the human species" (Jung 1960:261). Motifs are representations of archetypes in consciousness as archetypal images. Jung uses the term image (*imago*) in order to mark a representation of a psychic content. The term is not used to imply only visual manifestation, because the representations of psychic content can be in any type of medium or form. Images present the subjective functional complex rather than the object itself and are the consequence of personal experience combined with archetypal images in the collective unconscious (Sharp 1991).

Jung's long-term collaboration and friendship with the theoretical physicist and Nobel Prize winner Wolfgang Pauli deepened his understanding of the motifs and the phenomena of archetypes in the context of physics. Wolfgang Pauli, as a result of the collaboration with Jung, took an archetypal view of science and the phenomena of life in general. Jung analysed more than 1300 of Pauli's dreams and the analysis contributed to the articulation of Pauli's scientific discoveries. Interestingly enough, it was a repeated musical dream which prompted his articulation of the spin concept. Pauli put strong emphasis on the connection between phenomena in physics, biology and the unconscious, taking the archetypal view: "Psyche and matter are governed by common [...] not in themselves ascertainable ordering principles." (Jung and Pauli 2001:118). Jung's considers archetypes as primordial foundations of experience which reside in the collective unconscious. He further explains that "these patterns of experience are by no means accidental or arbitrary; they follow strictly preformed conditions which are [...] the preconditions of all apprehension. They are ideas *ante rem*, determinants of form, a kind of pre-existent ground plan that gives the stuff of experi-

ence a specific configuration, so that we may think of them, as Plato did, of *images*, as schemata, or as inherited functional possibilities which, nevertheless, exclude other possibilities or limit them to a very great extent. [...] The fairy tales of the most widely separated races show the same tie. Even the images that underlie certain scientific theories – energy, its transformation and constancy, the atomic theory [...] – are proof of this restriction.” (Jung 1971:304)

The dynamics of energy flow are determined by archetypal patterns which affect both the world of psyche and the world of matter, as shown by the *Unus Mundus* concept (Jung and Pauli 2001). Jung and Pauli observed the connection between energy and matter, the transformation of energy and especially the relationship between the unconscious and occurrences in the material world directing special focus to the acausal connecting principle (synchronicity). They recognized a meaningful connection between the psychic and physical processes and events emphasizing their symbolic nature. The propositions articulated by Jung and Pauli that eventually were to constitute the archetypal hypothesis may be summarized as follows (Morirau and Card 1998):

- 1) Physis and psyche represent complementary aspects of the same transcendental unitary reality, the *Unus Mundus*.
- 2) Archetypes act as fundamental dynamic patterns whose various representations characterise all processes whether mental or physical.
- 3) Archetypes acting simultaneously in both the realms of matter and mind account for synchronistic phenomena.

“The *unus mundus* contains all of the preconditions which determine the form of empirical phenomena, both mental and physical. These preconditions are archetypal in nature and are, therefore, completely non-perceptual, pregeometrical, and prelogical. When they reach psychic perception, they take on specific representations in the form of images of geometric or numerical structures. Such preconditions, i.e. archetypes, are the mediating factors of the *unus mundus*: when they operate in the realm of psyche, they are the dynamical organizers of images and ideas; when operating in the realm of physis they are the patterning principles of matter and energy” (Morirau and Card 1998:74).

Archetypes manifest in consciousness as images or symbols. They interact to form *universal plots* which are found in their purest symbolic form in fairy tales. The types of symbols, the manner of their occurrence and interaction (*the plots*) are governed by natural laws. Explaining the notion of energy, Jung emphasized that the idea of energy is not based on the very substance moving in space (the mechanistic view), but on their relations. Archetypes are the formulae, the universal patterns by which libidinal dynamics are organized. “The archetype itself is empty and purely formal, nothing but a *facultas praeformandi*, a possibility of representation which is given a priori. The representations themselves are not inherited, only the forms.” (Jung 1969a:79) Fairy tales provide maps of these formulae and relationships, portraying the interactive dynamics of archetypes of the collective unconscious. The key to understanding of the meaning fairy tales convey is the symbol.

SYMBOL

The process of symbol formation designates a process of energy transformation. Libidinal energies are constantly in a dynamic process aiming towards optimal realization. Movement as such can only take place if there are poles of opposites constellated. The transformation process occurs as energy flows between the poles of instinct and culture (often also called "spirit"). Impulses which come from the instinctual spectrum of the psyche find their form and meaning in images: "Images represent the meaning of the instinct" (Jung 1969b:44). Emotions (Latin *emovere*, from *e*, variant of *ex*- 'out' + *movere* 'move') play an important role in this process, designating an inward symbol. Inwardly, symbols are lived out as emotions; outwardly, emotions are apprehended as symbolic qualities. "The symbol is thus the emotion itself in the aspect of an exciting image" (Hillman 1961:258). Symbols, unlike signs, always possess a certain amount of libidinal charge and are emotionally meaningful. As energy transforms from the unconscious, bringing unknown inputs in the form of images into the dimension of consciousness, symbols mediate the expression of something hitherto unknown. "The theory of relativity was a music thought that came to me" (Suzuki and Suzuki 1969:90) – this statement by Albert Einstein is a useful illustrative example of the symbolic nature of the psyche. Actual psychic development happens by the attraction of the symbol, which occurs when the conditions for energy transformation are met. Therefore, all the characters, objects, landscape, etc. in fairy tales are considered symbols in this sense, and their multi-layered positioning in the story, mutual relations and interaction are diagnostic tools for the developmental process of an individual or collective, depending on the context within which a fairy tale is constellated. Fairy tales provide a map of archetypes underlying the developmental process. The map shows a particular interaction of archetypes which informs about the stage of the energy transformation process, its potential and challenges, as well as the inherent qualities which are the key for the realization of the process (hero overcoming the obstacles set by 'the evil' forces in order to fulfil his task). Dreams often bring fairy-tale symbols and plots of which dreamers have no conscious knowledge, on account of their origin in the collective unconscious which is universal for the whole of humanity. "Fairy tales are the purest and simplest expression of collective unconscious psychic processes. Therefore their value for the scientific investigation of the unconscious exceeds that of all other material. They represent the archetypes in their simplest, barest, and most concise form. In this pure form, the archetypal images afford us the best clues to the understanding of the processes going on in the collective psyche" (Von Frantz 1996:2).

Fairy tales thus provide the purest insight into symbols and symbolic manifestation of the libidinal energy out of which a meaning relevant for the life of individual or collective could be brought into consciousness. Symbols provide a bridge between inputs from the unconscious and their compelling nature (patterns of automatic behaviour), and relatively fixed attitudes of consciousness. They function as *rites of passage* indicating a critical transitional period of the developmental process. They are the vital link between the archaic and cultural man and between something unknown which is of vital importance and present knowledge. As they are manifestations of energy, their respec-

tive positioning and movement within the energy flow, as well the relations they form, are governed by the universal organizing principle. Therefore, the symbolic nature of the psyche is a multi-layered semantic and syntactic system with inherent rules governing its manifestation. The way a fairy tale begins, which landscapes a fairy tale depicts, when a hero appears in the narrative, or what the similarities and differences are between a hero and a king, do not come about by chance. One might also wonder how the hero's movement through the narrative is aided and challenged, in particular by 'the evil' character. It could be said that the process of fairy-tale interpretation is to a great extent analogical to the participants' observer-interpretation process of a physics experiment which necessarily includes, 'for better or for worse', the attitude of the interpreter (observer effect in quantum experiments affecting the outcome, Rosenblum and Kuttner 2000).

METHOD OF INTERPRETATION

Given the essentially symbolic nature of fairy tales, which implies that they will always carry something deeply unknown to the present conscious mind, and that every archetype is in its essence an unknown psychic factor, no final intellectual interpretation of fairy tales is possible. As with dreams, "the fairy tale itself is its own best explanation" (Von Frantz 1996:1). However, it is science's mission to attempt to square the circle and deepen the understanding of the mystery of life articulating it through its respective discourses; therefore, interpretation of fairy tales as well as any other spontaneous expression of the energy from the unconscious brings valuable information about life processes.

The scientific method of analysing expressions of the unconscious is articulated by Jung, who, apart from studying motifs from fairy tales, myths, legends, rites and rituals as well as the connection between the body and symbolic nature of the psyche (psychosomatic symptoms), analysed more than one hundred thousand dreams. The method aims at distinguishing between personal, cultural and archetypal or collective unconscious material, thus indicating the most appropriate approach to a given situation and could be causal (reductive) or constructive (final). Although some situations will require a reductive approach, Jung's main view is towards the innate goal of energy transformation, the natural aim of cathexis and ways of optimal facilitation of the immanent transformation process. To the unconscious content which reaches consciousness from the collective unconscious, Jung applies a method of amplification by which he connects it with universal imagery: use of mythic, cultural, historical and other parallels. He thus clarifies and makes evident the symbolic content of the unconscious (Samuels 1986). Marie-Louise von Franz, who worked closely with Jung and Pauli, focused her research especially on fairy tales and provided an in-depth scientific insight into some of the most important features of the collective unconscious as well as into life phenomena as such.

According to von Frantz's outline of the method of interpreting fairy tales, the archetypal story is divided into four stages (as with classical drama which originates from it):

1. *Exposition* – This is what opens the time and place of the collective unconscious (*illud tempus*). Jung considered the categories of space and time to be relative. "The

factor of time proves to be equally “elastic” as space under ESP conditions. [...] We are confronted with two four-dimensional systems in a contingent contiguity. One might ask the question whether we can as hitherto go on thinking in terms of space and time, while modern physics begins to relinquish these terms in favour of a time-space continuum, in which space is no more space and time no more time. [...] It might be that psyche should be understood as unextended intensity and not as a body moving with time. One might assume the psyche gradually rising from minute extensity to infinite intensity, transcending for instance the velocity of light and thus irrealizing the body. That would account for the “elasticity” of space under ESP conditions” (Jung 1974:45).

2. *Dramatis personae* indicate the main archetypes constellated. It brings the implicit information of something missing, or the *initial imbalance* containing, at the same time, the entelechy of the development to come. The number of *dramatis personae* is highly significant, and when compared to the number of characters at the end, indicates that which was missing at the beginning of the developmental process and to what extent the process progressed in reaching wholeness. For example: “The king had three sons”, a total of four male characters. The story may end with four characters again, but, for example, with one son and a bride and two bride’s sisters. From the very beginning of his research, Jung was interested in the phenomenon of natural numbers: “Number may well be the most primitive element of order in the human mind [...] thus we define number psychologically as an archetype of order which has become conscious” (von Franz, 1974:45). The archetypal nature of numbers was one of the central areas of focus in the cooperation between Jung and Pauli. Pauli had a view that this “should be understood in such a way that included within it is the ‘mathematical primal intuition’ which expresses itself, among other ways, in arithmetic, in the idea of the infinite series of integers, and in geometry, in the idea of the continuum...” (Morariu and Card 1998:74). Von Franz developed further the archetypal hypothesis of numbers, reaching the understanding that numbers are common motion patterns of both psychic and physical energy, and, in fact preconditions for all conscious knowledge of nature (von Franz 1974:167).

3. *Naming the problem* – This is the explicit statement, expressed in symbolic language, of what the problem in the story is, or the *initial imbalance*, and thus the core reason for the major *movement* to take place (tendency towards equilibrium). For example: the king’s wife is ill and somebody needs to go to a faraway kingdom to find a cure and bring it back to save the queen. Naming the problem provides encoded information about the specific way of achieving a new level of balance of different options and outlines the cathexis. This ‘specific way’ is either *the best* or *the only available way* that the individual or collective is capable of taking in their respective development, which is vital for their survival. This is how the universal essence of energy transformation becomes essentially personal, of a unique relevance to the individual or collective. Naming the problem and goal also informs us about the final nature of the developmental process focusing on energy transformation fulfillment rather than the cause, which implies a reductionist approach.

4. *Peripeteia* or *peripeteiai* with the point which brings the height of the tension - climax, or the decisive point. This process is characterized by the challenge of the capacity to hold or contain within a still point before the climax (abreaction, regression, transformation). It challenges the 'vessel' of the energy flow or the Ego structure's capacity to withstand the impact of the released libidinal energy from the unconscious and to allow the process of transformation to take place fully. We often find information that, for example, hero spent "three days and three nights" in an unbearable situation before unexpected help arrives.

5. *Lysis* with an *ending formula* as an exit from the collective unconscious dimension. The end of the archetypal narrative depicts the result of the transformation process. It is usually a new level of balance with a different energy formation. It varies in the degree of achievement and sometimes the end shows a failed attempt at transformation which indicates that the *élan vital* for the transformative process will withdraw back into the unconscious and be released again when the time for a new cycle is ripe. The ending formula provides an exit from the archetypal dimension back into the everyday context and it usually comprises simple 'meaningless' rhymes or unexpected, abrupt interpolations of a banal everyday content which are not related to the previous fairy tale narrative.

ORGANIZATIONAL PRINCIPLE OF ENERGY FLOW

Studies of fairy tales, dreams and series of dreams, music compositions, and formations in nature studied in chemistry, biology and physics, are a few of the fields which inform us about the underlying organizing or constructional principles based on symmetry. This signifies fundamental properties of balance, similarity and order in relation to the cathexis of the developmental process. The movement itself is conditioned on the imbalance or existence of opposites (second law of thermodynamics) and the dynamics of the movement or energy flow by the equivalence principle (first law of thermodynamics). Jung's view of psycho-dynamic processes is based on the principles of entropy and equivalence (Jung 1969a). When the occurrence of libidinal flow is brought to life through an innate choreography that leaves an individual or entire society moved and affected, according to the entropy view of psychodynamics, it is a token of the constellation of opposites which have vital relevance for development. These occurrences can, for example, take the form of a series of dreams or a work of art or events of a special nature which in their symbolic aspect indicate the developmental issue. This marks a process which aims towards equilibrium or energy balance, or, rather, towards the establishment of a less extreme imbalance, given that the psyche is a relatively closed system, and thus total equilibrium is not possible (Jung 1969a:26). With regards to the energy transformation process, and relating to the first law of thermodynamics, Jung states that "disappearance of a given quantum of libido is followed by the appearance of an equivalent value in another form" (Jung 1969a:19). A new psychic fact occurs as a substitute formation, bearing in mind that in the process of energy transformation libido does not live a structure as pure inten-

sity, but that “there is a psychological extensity factor which cannot pass into a new structure without carrying over parts or characteristics of the previous structure” (Jung 1969:21). The general rule which underlines a process of energy transformation is that psychic activity can find a substitute only on the basis of equivalence.

The dynamics of the libidinal energy manifested through the archetypal symbolism in fairy tales portray the multi-layered movement from the initial imbalance (something is missing), towards more complete constellation of the libidinal actors at the end, which is achieved both on the level of content (the task is achieved, a union of opposites – usually in the form of marriage, takes place) and the formal level (numerical and geometric formations). As in dreams, a wide spectrum of symmetrical relations occurs, both in terms of manifest and concealed symmetries. They are based on the principle of equivalence.

THE CONSTRUCTIONAL PRINCIPLE IN MUSIC

The equivalence principle plays a key role in governing the interrelatedness of segments of musical flow: “In a piece of music all segments with a minimum of equivalence enter into specific relations. No part [...] can exist freely – that is an independent or isolated. Whatever we learn about the function of any segment within the work comes from the observation of the interaction of the given segment with other segments of the same work, provided they possess a minimum of equivalence. Interaction between segments is a substantial element of their existence” (Popović 1998:21). In his seminal work *Music Form or Meaning in Music*, Berislav Popović explores the principles of the cohesion of musical flow pointing to the “inseparable bonds between the law of symmetry and the law of consistency of any music whole, provided these laws comply with the principle of a minimum of equivalence” (Popović 1998:54). Furthermore, Popović emphasises the relativity of space and time with regards to musical flow:

The nature of music is essentially a four-dimensional construction in which time and space are inseparably tied. [...] For example, as the imagined properties of space-time in a formal model like sonata form influence the choice of behaviour of musical material ... so does, undoubtedly, the newly created particular form of space-time represent the result of the quality of the chosen musical material and its overall arrangement in the given composition (Popović 1998:67).

In this respect, following Einstein’s connection between the geometry of space and the material content of space, Popovic proposes the analogous relation in music: form \rightarrow substance. (Popović 1998:68). Gravitation as a feature of musical flow, with special focus on musical works with the most destabilizing effect on the gravitational wave (Debussy, Schoenberg, Berg, Webern, Stravinsky, Ives and Cowell), was the most recent study project of Professor Malcom Longair, astrophysicist and cosmologist and the London Sinfonietta, illustrating Einstein’s vision of (musical) relativity (Longair 2018).

In order to deepen understanding of the organizational principles of musical flow it is necessary to understand its construction through the lens of symmetry, as its essential

formative principle. All other dimensions and approaches to in-depth studies of musical flow derive from it. Musical analysis informs us about the constructional universality of musical form. "The fundamental formative principles are still the same, independent from the actual compositional system, level of technical development and [...] immune to the changes in the civilisational outlook of the world" (Popović 1998:368).

CONCLUDING THOUGHTS ABOUT POTENTIAL META-ANALYSIS OF MUSIC

In order to explain the fundamental organizing principle which resides 'beyond' psyche and matter, i.e. in the underlying unified realm, Jung used the spectrum of light as an analogy:

The dynamism of instinct is lodged as it were in the infrared part of the spectrum, whereas the instinctual image lies in the ultra-violet part. [...] The realization and assimilation of instinct never take place at the red end, i.e., by absorption into the instinctual sphere, but only through integration of the image which signifies and at the same time evokes the instinct, although in a form quite different from the one we meet on the biological level (Jung 1969a:211).

Jung termed the non-psychic, infrared aspect of the archetype *psychoïd*, forming a bridge to matter in general, and extending beyond a neurophysiological basis into the general dynamic patterns of matter and energy. Jung, referring to Bleuler, observes *the psychoïd* as a collective term, chiefly for the subcortical processes (e.g. amygdala, hippocampus) insofar as they are concerned with biological adaptive functions. (Jung 1969a:176). The *psychoïd* is the sum of all purposes, mnemonic and life preserving functions of the body and the nervous system, with the exception of those cortical functions which are usually regarded as psychic. Furthermore, "where instinct predominates *psychoïd* processes set in, which pertain to the sphere of the unconscious as elements incapable of consciousness." (Ibid.:183). The *psychoïd* resides in the organic sphere and sets in motion the development of the germinal potential inscribed in matter: "the directing principle, the reactive determinant the prospective potency of the germinal element; it is the elemental agent discovered in action, the entelechy of real acting" (Ibid.:176). The *psychoïd* is that elemental agent, the very carrier from the *naturalistic* to the *psychological*. It radiates "the germinal potential" affecting the body (morphogenesis) – psyche and the world. Therefore, automatic, reflexive, organic or physiological reactions to music, as well as reactions which include affects as precursors of emotions, are essentially *psychoïd* in nature. Humans, however, also experience symbols which are brought to consciousness as a result of the interaction with music flow, which is a token of the activity which originates from the ultraviolet sphere of the psychic spectrum. This concept could contribute to deeper understanding of the impact that music has on physiological processes starting from the prenatal period and continuing throughout life as well as the polarity between 'absolute' and 'programme' music.

Developmental psychology, psychoanalysis with a special emphasis on infant observation, and analytical psychology portray this unifying realm through the concepts of coenesthetic communication, primal relational patterns (RIGs) and special psychic energy values which Jung called complexes. René Spitz, who based his work on infant observation, speaks of *coenesthetic communication* as the primal relational pattern, which is based on a “total sensing system” of the body (Spitz 1965). Coenesthetic responses are not localized; they are extensive and involve a pervasive sensibility. “The sensorium plays a minimal role in coenesthetic reception; instead, perception takes place on the level of deep sensibility and in terms of totalities, in an all-or-none fashion. Responses to coenesthetic reception also are totality responses, e.g., visceral responses” (Csepregi 2006:24). Constructional principles governing the formation of memory and biographical behavioural patterns are described by Daniel Stern through the concept of *representations of interactions that have been generalised*, or “RIGs” (Stern 1985:98). These amodal perceptions in the earliest period of life gradually form the predisposition for our experience and for relating with the world in a generalized form. They are the pivotal tokens of the organizing principle of infant life experience and, subsequently, narratives and metaphors in adults. They enable the mechanism of making links across different modalities of experience. These early patterns of experience do not disappear in adult life, but recede from consciousness. Psychoanalysis observes this connection which with some individuals remains very much alive as a vital source of creation, both in music and arts and science:

The non-discursive intuitive mode of thought used by artists forms an integrated bridge to the archaic coenesthetic world of experience described by Spitz (1965). This hypothetical sphere of early impressions, dominating particularly during the first six months of life, is marked by vague [...] comprehensive categories – tensions, equilibriums, temperatures, postures, touches, vibrations, rhythms, durations, pitches, tones, etc. – in which neither perception and affect, nor somatic and psychic, have yet been differentiated. In general, the adult is hardly aware of them, and they are difficult to express rationally (Piha 2005:32).

Therefore, communication with the unconscious, which is governed both by the principles of entropy and equivalence, is a constant process of energy transformation between the instinctual and the symbolic, the archaic and the ‘cultured’, modelling the stages of human development through the richness of styles of different *Zeitgeists*. The process of energy transformation, its dynamism and its critical stages are manifested as psychoid and symbolic. “Music flow stirs our imagination [...] affects the hidden parts [...] of our organism, as well as our emotions. This [...] depicts something which is evoked in the mind and which awakens a sensation. The process which produces and directs the energy I am talking about is set in motion by the music flow.” (Popović 1998:101) Music seems to resonate in the most immediate and authentic manner with the psychoid, infrared aspect of psyche. Music also has the (secondary?) ability to ‘carry’ (with the necessary help of emotion) archetypal images to consciousness, where symbols can be translated, to a certain extent, by human ratio (O’Brien 2018).

The ultraviolet side of the spectrum, which is on the symbolic pole of the opposites, has its most immediate manifestation through fairy tales with their purest depiction of archetypal images and their interaction. Therefore, fairy tales are the best paradigm for the study of the *meaning* and *purpose* of energy transformation expressed for the psyche through symbols.

Bearing in mind that the 'grammar' as well as the semantic level of archetypal language is articulated scientifically by analytical psychology and other respective scientific disciplines, a new meta-analysis of the libidinal energy transformation process could provide new insights relevant for human development. The focus of interest is music phenomena, the *symbolic* meaning of which can be explored with reference to the analysis of fairy tales. Analysis would aim to search for answers to questions such as: Is there a similarity between formal types of fairy tales and music? What are the generators of the energy flow in music and fairy tales? Does 'a hero energy' have its counterpart in music flow? How is the transition between "a" - "a1" and "a" - "b" achieved in music and fairy tale material and how does it inform us about the libidinal energy transformation? For example: what if a hero in a fairy tale is similar to the evil magician whose evil actions he needs to overcome? What do these 'contrasts' signify and how are they constructed by the energy transformation flow, both in music and in fairy tales? Could in this respect an analogy be drawn to the music equivalence principle, where the process of transition (a-a1 / a-b) or transformation is apparently a dialectically contradictory process, which consists of "underlying of difference by discovering similarity, ... and discovering the common in what appears to be very different in the other"? (Popović 1998:41) Furthermore, if in this context "dissimilarity means detecting the opposite in the similar, and similarity (analogy) refers to the point of fusion of what seems to be disparate" (Ibid), does it inform about the original state of opposites residing in harmony in the unconscious and initially deriving from the core organizing principle of the psyche (The Self)? What is the relationship between the inherent meaning of a musical flow and the explicit narrative - 'musical programme'? What is the potential symbolic meaning of the new energy set up achieved at the end of a musical flow and fairy tale narrative (partial equivalence)? Is there a relationship between 'the hero energy' or the immanence of libidinal development and a music creation drive?

New meta-analysis would open areas of research such as:

- formal types in music and fairy tales and all known symmetries (including dissymmetry);
- energy flow with respect to space - time dimension in music and fairy tales;
- content analysis in terms of types of symbols and music material with special focus on the energy spectrum (psychoid and psychological);
- relationship of musical works and fairy tales belonging to the same social, cultural, historical, etc. contexts with the respective *Zeitgeist*;

An attempt to design and conduct such a meta-analysis might result in a more comprehensive archetypal hypothesis of music and an interactional map of music archetypes providing a rare comparative insight into the psychoid-symbolic dynamism of human soul and life phenomena in general, an insight unique to music.

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НАДА ИВАНОВИЋ О'БРАЈЕН

УНИВЕРЗАЛНИ ПРИНЦИПИ ОРГАНИЗОВАЊА МУЗИКЕ И БАЈКИ

(РЕЗИМЕ)

Наука о музици, физика и аналитичка психологија пружају нам информације о фундаменталним организационим принципима у процесу трансформације енергије. Универзални заједнички принципи се посматрају кроз призму феномена симетрије, као и хипотезе о архетиповима, произашлих из аналитичке психологије и физике. Разумевање психолошког значења ових принципа, начина њихове интеракције, њиховог манифестовања у људској свести и утицаја на људски развој уопште, подржано је сазнањима из студија о процесу формирања симбола и психоидних феномена у аналитичкој психологији. С обзиром на то да бајке представљају најчистији симболички вид манифестовања и интеракције архетипова, феномен бајки може да се посматра као парадигма за симболичко интерпретирање процеса трансформације енергије, како у музици тако и у физици. С друге стране, суштинске карактеристике музике су, изгледа, психоидне природе. Ово је објашњено у психоанализи музике, развојној психологији, етномузикологији и новим компаративним студијама музике и физике. Ово поређење стимулише нове начине размишљања о процесима трансформације енергије у бајкама и музици. Чланак се завршава пажљивим скицирање нове мета-анализе музике, која би пружила свеобухватнији увид у суштинску природу музике и кореографију људске душе.

Кључне речи: енергија, архетип, музика, симбол, бајка