The Journal of Mind and Behavior
Autumn 1989, Volume 10, Number 4
Pages 425-428
ISSN 0271-0137

Music, Archetype, and the Writer: A Jungian View. Bettina L. Knapp. University Park, Pennsylvania: Pennsylvania State University Press, 1988, 234 pages, $24.95.

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In the twelve essays in *Music, Archetype, and the Writer: A Jungian View,* Bettina Knapp sets herself the difficult task of showing that "the musical archetype governs the attitude and approach of each author of his literary work and is the prime mover of its syntax, speech, pace, pitch, and diapasons" (p. 9). She is most successful in those instances in which the author or protagonist of the work studied acknowledges the influence of a piece or pieces of music. She is less successful in those instances (the essays on *Dream of Vasavadatta, Jade Mirror-Stand,* and, to a lesser extent, *Damask Drum*) for which there is less clear evidence for the influence of music. Knapp's book is important, for, among the first extensive studies onto the relationship between archetypal music and literature, it makes perceptive contributions to our understanding of how music may affect an author and encourages us to become better readers of literature and better listeners to music.

Knapp's first problem is to help the reader to understand what she means by the term archetypal music, and so she devotes part of the introduction of her book to characterizing archetypal music, suggesting that it "arises from the collective unconscious," is capable of "expanding consciousness," and is "endowed" with musical elements that "underscore the emotional values or conditions of the novel, drama, or poem being composed," embodies familiar archetypal figures (anima/animus, for instance) and archetypal situations (rites of passage, for instance), and, "in the great religions of the world" exhibits a numinosity that equates sound or breath (elements of music) with the voice of God. The introduction includes testimony on the nature of music from authorities (Carlyle and Nietzche, for instance) and concludes with a brief summary of the precise way in which each work studied in her book has been influenced by archetypal music.

Of the first nine essays in the book, all of which succeed in showing how archetypal music is a major influence on the work discussed, "Tolstoy's *Kreutzer Sonata:* Archetypal Music as a Demonic Force" and "Proust's *Remembrance of Things Past:* Archetypal Music, an Exercise in Transcendence" may be taken as representative. In "Tolstoy's *Kreutzer Sonata,*" Knapp argues that Tolstoy saw Beethoven's Kreutzer Sonata as archetypal in the sense that it brought "out the animal in man" (p. 58) and that Tolstoy sought to "probe his inner world through some of his protagonists" (p. 60). The protagonist

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of *The Kreutzer Sonata* is Pozdnyshev, who sees "the world and himself in terms of extremes: chastity is equated with good; sensuality, with evil" (p. 63). His wife, a pianist, and the violinist whom she accompanies have become victims of his obsession. The wife, having borne him five children and having been forced to learn how to avoid conception, no longer fills her function of bearing children. Pozdnyshev thereafter sees her only in sensual terms and so equates her with evil. Here Pozdynshev, still taken with his wife's beauty but unable or unwilling to face his own sensual side, projects his shadow. The shadow is also projected onto the violinist, "making him the scapegoat and heaping upon him all the evils of sex and marriage . . . . The violinist was to blame for Pozdnyshev's increasing misunderstandings with his wife. Psychologically speaking, Pozdynshev was projecting his shadow—thereby casting out of himself onto others all those 'despicable' characteristics which, in reality, existed within him" (p. 67). The story, Knapp believes, is written in three part form in imitation of the three movements of the Beethoven sonata from which it takes its name. And it is Pozdnyshev's response to the sonata as played by his wife and the violinist that causes him to forget himself and to transport him " 'into another state' " that is not natural to him. In this state, he tells the narrator, " 'I feel what I don't really feel, that I understand what I do not really understand, that I can do what I can't do' " (p. 70). For him, then, music was hypnotic, and the sonata "took precedence over all else, and in the process . . . obliterated *logos*" (p. 71). In the finale of the story (the presto section), Pozdnyshev is overcome by the fury of his projected shadow and murders his wife.

In "Proust's *Remembrance of Things Past*: Archetypal Music, an Exercise in Transcendence," Knapp defines archetypal music as "clusters of sound waves interwoven into specific patterns, which are turned into electrical impulses and then transmitted through the auditory nerve to the brain" (p. 110). These impulses, she continues, trigger archetypes from the collective unconscious of Swann and of the narrator and have respectively negative and positive effects. In the case of Swann the music "clothed itself in the contours of an *anima* figure" (p. 110), but "acted on him as a narcotic" that dulled his senses. Thus Swann became a "*puer aeternus*, yielding to inner needs and impulses without ever really considering the consequences of his acts or objectifying his situations" (pp. 117–118). In the case of the narrator, the experience of archetypal music led to "greater self-awareness," encouraging him to interpret the experience in words so and thus "offering to humanity . . . the forbidden fruits he had discovered during his forays into the heart of mystery" (p. 124).

"Bhasa's *Dream of Vasavadatta*: Archetypal Music, a Sacred Ritual," taken as representative of some of the difficulties of the last three essays in the book, asserts that "music in classical Indian theatre is archetypal" (p. 158). Citing Coomaraswamy to support her assertion, she goes on to explain that "The instrumental and vocal music contained in the dramas was archetypal in nature because it was designed to convey eternal truths" (p. 158). That the efforts of Bhasa and other dramatists may have been to produce an archetypal music may be granted; that such efforts produced such music is another matter entirely. And since we know little about Bhasa, we cannot know with any assurance whether he set out to write archetypally in some systematic way (an arbitrary and probably unworkable procedure) or whether he wrote under the influence of archetypes.

The last three essays are interesting and provocative and sympathetic readers will probably agree with Knapp's analyses as a matter of faith. Readers requiring more objective evidence, however, will be less happy in their reception of the essays. Such readers might also object to the idea of attributing feelings to characters in the works discussed as though they were living, breathing human beings rather than linguistic

constructs, an objection that Knapp perhaps had in mind when she wrote that "Just as the author responds to the sensations he experiences from within his depths, then mediates them by cognition, likewise the reader hears, sees, senses, feels, and intuits the drama or poem he is in the process of experiencing. If the reader is affected by the archetypal music picked up by his inner ear, whose rhythms are scanned by his senses, his heartbeat might accelerate, his muscles tense, his blood pressure increase, and his entire emotional system marvel at this collective power alive within him" (p. 4). Such a view connects Knapp to what is currently called in the study of literature response-oriented criticism and is reminiscent of the criticism of Norman Holland, although Holland's approach is Freudian rather than Jungian.

Knapp's difficulties appear inherent in her subject, a subject which seems to require that "archetypal music" be translated into language, but language is probably inadequate to convey the meaning of the music. By and large though her work is excellent, and she points us toward another and better way to read (in the opinion of this reviewer) and to experience both music and literature; she also points a direction we might pursue in our own journey toward wholeness.

In her introduction, Knapp expresses the hope that readers of her book will be affected by her analyses"—emotionally and intellectually, consciously and unconsciously—that the tones, rhythms, and diapasons will work on their soma and psyche; that infinite reverberations will not only expand their understanding and enjoyment of the verbal experience but will stimulate their own creative urge, encouraging them to peruse the work in question directly or listen to their own inner soundings and pulsations. Then the reader becomes a musician, a producer" (p. 9). For a great many readers Knapp will have made significant progress toward the realization of her hope.