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PROCEEDINGS

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The Dramaturgy of *Ondine* by Ravel from the Perspective of Jung's Concept of the Psyche

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Abstract

The dramaturgy of the movement *Ondine* from the program piano cycle *Gaspard de la Nuit* by Maurice Ravel is considered based on the concept of the psyche by Carl Gustav Jung. Jung determines the psyche as a relatively closed, energy system, i. e., “conscious-unconscious whole” (Jung, 1984), characterized by a constant flow of life, psychic energy – libido, by means of progression and regression, i.e., individual adaptation mechanisms to the conditions of external and internal world (Jung, 1918/1978; Hark, 1988/1998). In the adaptation process, i.e., the process of establishing psychological balance, an important role is played by archetypal images, some kind of unconscious regulators of directing psychic processes, “spiritual life forces” which regulate spiritual experiences in the process of wholeness, individuation, self-realization of every human being (Jung, 1984; Hark, 1988/1998). Following Jung's model of the psyche, an analytical-interpretive approach to Ravel's *Ondine* will focus on the illumination of the musical-dramatic whole of the composition from the indicated aspects of the dynamic psychic phenomenon.

Introduction

Authors who dealt with *Ondine* and the entire cycle *Gaspard de la Nuit* emphasize the connection of this Ravel's achievement with the world of dreams and the world of fantasy (Bruhn, 1997; Eccles, 2004; Radeta, 2011; Tekalli, 2014), some of them trying to penetrate into a deeper symbolic resonance between the musical and poetic texts. Thus, for example, Alexander Eccles considers that *Gaspard* is “a realistic dream, a lucid world of darkness and terror” (Eccles, 2004: 10), and Igor Radeta explains that this “masterpiece” represents a “tense theatrical struggle of actors in the three-act... a dramatically life-giving play of a dialectical spirit” (Radeta, 2011: 100). My intention on this occa-

sion is to point to a possible interpretation of *Ondine* as a kind of “conscious-unconscious entity” in the external manifestation (since it is a piece of music), relying on the concept of the psyche by Gustav Jung; that is, I will try to show how the “tense struggle of the actors” in *Ondine* that Radeta speaks of can be viewed from the perspective of the basic concepts of Jung's theory of unconscious – as the “struggle” of the actors of the psyche, i.e., archetypes in the process of progression and regression of libido. My goal is not to take over the competencies of an analytical psychologist. Analytical psychology appears here as an auxiliary discipline, with which musicology is associated in the field of *hermeneutical* approach to the piece of music, that is, as Berislav Popović would say, in searching for “a sense even more hidden behind the sense” (Popović, 1998: 123), or, in the words of Mirjana Veselinović-Hofman, in searching for “a symbolical superfluity of the structural organization of a work of music” (Veselinović-Hofman, 2007: 298). Attention, however, will not focus on detecting autobiographical moments in *Ondine* nor on the psychology of its author. Analytical-interpretive approach to Ravel's *Online* will focus on the illumination of the musical-dramatic whole of the composition from the indicated aspects of a dynamic psychic phenomenon.

Jung's Model of the Psyche

Emphasizing autonomy of a psychic phenomenon, Jung defines the psyche as very dynamic, or as he puts it, a “relatively closed [energy] system”, based on the constant flow of life, the psychic energy he calls libido (Jung, 1984: 76, 37). Among the most significant phenomena of psychic life are the progression and re-

gression of libido. Progression is a continuous process of adaptation to the environmental conditions, and regression is the adaptation to the conditions of the inner world. Progression and regression do not relate to the evolution and involution, but merely represent different directions of libido movement by means of which the adaptation of an individual to the environmental conditions/the conditions of the inner world is achieved or, in turn, does not achieve (Jung, 1984). The progression of libido, i.e., the satisfaction of the demands of environmental conditions, is achieved only through a suitably directed attitude (extravert or introvert). This process is based on maintaining balance, regular interactions, and mutual influences of opposite pairs. If the suitably directed attitude is incompatible with the external environment demands, the tension that will emerge leads to the conflict/struggle between the opposites. Then regression occurs – the process of moving the libido back to the unconscious part of the psyche and other psychic functions, which are relatively unconscious and therefore unused, untrained, undifferentiated (Jung, 1984). These functions are activated by regression, and so reach consciousness, but in a somewhat incompatible form, to some extent distorted. By activating an unconscious state, regression confronts consciousness with the problem of the psyche instead of the problem of outward adaptation and finally leads to the necessity of adapting to the inner world of the psyche (Jung, 1984). However, being that the incompatible contents of the psyche contain the “germs of new life and vital possibilities”, “the possibilities of life renewal”, a new progression is born/better adaptation to environmental conditions (Jung, 1984: 106).

Therefore, both conscious and unconscious psychic processes, constantly interact (though this is not always the case), and are responsible for individual adaptation. Namely, the unconscious part of the psyche is “a second psychic system coexisting with consciousness” (Jung, 1969: 170), in fact, either below or above the field of consciousness. According to Jung, “[w]e must . . . accustom ourselves to the thought that conscious and unconscious have no clear demarcations, the one beginning where the other

leaves off. It is rather the case that the psyche is a conscious-unconscious whole” (Jung, 1969: 186). A kind of “unconscious regulator”, “a psychoid”/“transcendent factor” of psychic energy shaping is an archetype as such, which is not accessible to consciousness and, as such, it is invisible, unrepresentable and unimaginable (Jung, 1984: 302, 311), but nevertheless influences the field of consciousness through the archetypal image/primordial image (the mother archetype, the father archetype, the child archetype, Anima, Animus, the Self archetype, etc.). The archetypal image represents innate and inherited collective phenomenon, “typical pattern of behaviors that, when translated into consciousness, look like the image” (Jung, 1984: 326). It appears in the field of consciousness in the form of symbols in dreams, fantasies, myths, fairy tales, religion, and art, even in parapsychological experience (Jung, 1964/1996).

Archetypes are dynamic factors that manifest themselves in impulses (Jung, 1964/1996). They can be healing or destructive, but they have never been indifferent (Jung, 1964/1996). They reproduce themselves at any time and in any part of the world regardless of racial, national, ethnic, gender, mental, geographical, and temporal conditions (Medić, 2012). They belong to the spiritual realm, and their appearance is always numinous (Jung, 1964/1996). Their origin is in an area designated by Jung as collectively unconscious, which is the deepest impersonal level of the unconscious, common to all humans, which “preserves and transmits the common psychological heritage of humanity” (Jung, 1964/1996: 116). Thence, according to Jung, “the human mind is not born a *tabula rasa*” (Jung, 1969: 342), it is only born unconscious, and carries with itself “collective thought models of the human mind” that enable a man to understand and act in a typically human way, not otherwise (Jung, 1964/1996: 80). That is why Jung points out that archetypal images are “unconscious regulators”, “factor of modification and motivation” (Jung, 1984: 302), that is, as Helmut Hark explains, “spiritual life forces” which regulate spiritual experiences in the process of wholeness, individuation, self-realization of every human being (Hark, 1988/1998: 26).

The concept of individuation is essentially the central concept of Jung's theory of the unconscious, which signifies the process of psychic maturation or growth of the subject through the union of opposite forces within itself, that is, establishing the balance of the unconscious and conscious parts of the psyche, the realization of totality – the whole psyche, which occurs throughout life by the action of archetypal images and the processes of libido progression and regression (Jung, 1964/1996). The real process of individuation, in fact, as Mari Louis von Franc points out, represents the conscious coming-to-terms with one's own inner center, psychic nucleus, or Self, as Jung designated it (Jung, 1964/1996). The Self is the source of all archetypal images and innate psychic tendencies toward structure, order, and integration, i.e., the most fundamental creator of psychic wholeness and order, a unifying force, a psychoid/transcendent factor of arranging numerous polarities in psychic life (Jung, 1964/1996; Stajn, 1998/2007).

The Dramaturgy of *Ondine* by Ravel

Many aspects of the briefly described dynamics of the psyche can be perceived through the dramaturgy of Ravel's *Ondine* from *Gaspard de la Nuit* – the first work of its kind in the field of program music (in the narrow sense of the word). Namely, program music has produced different compositional solutions, but in the form of a symphony and a symphonic poem. In *Ondine*, as well as in the whole cycle, Ravel partly follows the pre-romantic tradition of illustrative/descriptive music, but he does not intend to “tell the story” of poem/poems by Aloysius Louis Bertrand (Radeta, 2019). It could be said that Ravel counts on an active and intelligent listener and his associative mechanisms and the ability to recognize formal symbolism – correspondence of the latent dramatic logic of the composition and the logic of “dramatic situation”, the symbolic logic of the program basis of the work.

Bertrand's poem, and Ravel's composition as well, represents a very specific treatment of the famous legend of Ondine – a water nymph of exceptional beauty and voice, searching for a

soul that can only be acquired through her marriage with a man and his faithfulness. In various fairy tale versions and stage adaptations, the seductive character of Ondine is in the focus of the narrative, and the plot is given from the perspective of this fantastic being (Bruhn, 1997; Radeta, 2019). Bertrand's poem and Ravel's composition are articulated, however, as a sort of phantasmagoria of a young man who, in the role of narrator, recounts his own hallucinatory vision or, perhaps, his own dream of Ondine and her fantastic water kingdom. This is unambiguously referenced by the conception of the poem in two parts with an epitaph at the beginning, whereby a little real drama is “developed” by the direct speech (Radeta, 2011). The epitaph, which is a quote by Charles Brugnot, has the function of introduction to the fantastic story (Table 1), in which the young narrator announces Ondine's appearance (Radeta, 2011). The first part of the poem, which contains the first three stanzas, represents Ondine's “poem” referred to the young man; it is articulated in the form of quotations and begins with the first-person address of the Ondine character. In doing so, in the first stanza with exposition character, Ondine presents herself as a “lady of the manor” watching from the balcony a “lovely star-bright night and the beautiful, sleeping lake” (Radeta, 2019: 331); the second stanza represents a further depiction of Ondine's unreal world, the world of the “water palace” at the bottom of the lake; the third stanza introduces new characters – Ondine's father, the king of the lake and Ondine's sisters, so it plays the role of further exposition of the characters, but also the plot of the drama (“hit” by the water king), which is not as concrete in the poem as, it will be seen, in the music itself (Radeta, 2011). In the last two stanzas, in the function of the resolution, the young narrator explains that he rejected Ondine's ring/the offer to “become king of the lake” because he “loves one mortal woman” (Radeta, 2019: 331).

Observed from a Jungian perspective, the whole poem *Ondine* is a symbolic representation of the psychic processes occurring in the psyche of the young man-narrator. Adventure journey and heroic endeavors, which are characteristics of a fairy tale, here are internalized

Table 1. The dramaturgy of the poem (English translation of the poem relies on Bruhn, 1997: 183, 185, and Radeta, 2019: 331; the left and right columns are created by M. L.).

<i>Epitaph/introduction to the fantastic story</i>	<p>.....I thought I heardI thought I heard A vague harmony that enchanted my sleep, And near me a scattering murmur similar to Songs interspersed with a sad and tender voice. Charles Brugnot – Two geniuses</p>	<i>Announcement of Ondine emergence</i>
<i>Exposition</i> <i>“Ondine’s song” to the young man, in the form of quotation, with a direct first-person address</i>	<p>“Listen! – Listen! – it’s me, it’s Ondine Who brushes with these drops of water The resonant diamonds Of your window lit by gloomy moonlight; And there is in her silken robe is the lady of the manor Contemplating from her balcony the lovely star-bright night and The beautiful, sleeping lake.”</p>	<i>Ondine presents herself as a “lady of the manor” watching from the balcony “the lovely star-bright night and the beautiful, sleeping lake”</i>
	<p>“Each ripple is a ‘child of the waves’ swimming with the current, Each current is a path winding toward my Palace, and my palace is built fluid, at the bottom of the lake, In the triangle of fire, earth and air.”</p>	<i>Further depiction of Ondine’s unreal world, world of water palace at the bottom of the lake</i>
<i>Further exposition and plot</i>	<p>“Listen! – Listen! – My father beats the croaking water With a branch of green alder, and my sisters Caress with their arms of foam the cool islands of herbs, Water lilies and gladioli, or make fun of the sickly, bearded willow That is fishing with rod and line.”</p>	<i>Introduction of new characters – Ondine’s father, the king of the lake and Ondine’s sister and beat of water king</i>
<i>Resolution</i>	<p>♦ Having murmured her song, she begged me to accept her ring on my finger, so that I would be the husband of an Ondine, and to visit her palace with her, so that I would be King of the lakes. Having murmured her song, she begged me to accept Her ring on my finger, so that I would be the husband of An Ondine, and to visit her palace with her, so that I would be King of the lakes. And then I replied that I loved a mortal woman, Sulking and peevish, she wept a few tears, Then broke into laughter, and vanished in showers of rain That drizzled white across my blue window pane.</p>	<i>Narrator explains that the rejected Ondine’s ring/the offer to “become king of the lakes” because he “loves the mortal woman”</i>

in the young man’s psychic “journey” to the transformation, from a destructive orientation of his psyche to establishing a psychic balance between the unconscious and the conscious part of the psyche. Namely, an expedition to unknown countries often appears as a symbol of the process of individuation in dreams, fairy tales, and literature (Jung, 1964/1996). In the

poem, that is Ondine’s unreal water kingdom, whereby water itself is a symbolic representation of the libido movement, which in the experience of the archetypes anime, self, and father, results in transformation/adapting the psyche to the conditions of both external and inner world. It is not unusual, therefore, mentioned conception of the poem in two parts. The first part,

Ondine's poem as the embodiment of the unreal world, is, in fact, a symbol of the unconscious part of the psyche of young man, while the second part, with directly addressing of the young man, unambiguously points to the conscious part of his psyche (Table 2). The unconscious in the first part of the poem is additionally referenced by the part of a day-night; for the night is a symbol of the unconscious.

In Jungian words, as if the libido took the conscious contents to the unconscious, so from the beginning of the poem, the audience is "confronted" with the problems of the inner spiritual life of the young man, precisely, with

the moment of regression process, which, as mentioned, activates other, relatively unconscious, undeveloped, unused psychic functions. Here it is undoubtedly inferior emotional function whose development is inhibited by the destructive influence of negative anime symbolized in *Ondine* character. Namely, anima – the archetype of a man's spiritual life and femininity in his unconscious/the inner image of a woman or the hidden and unconscious femininity in a man – is the personification of all feminine psychological aspirations in the male psyche (Hark, 1988/1998); anima represents an inherited psychic adaptation system, but like all archetypes, it

Table 2. The dramaturgy of the poem from the Jungian perspective (English translation of the poem relies on Bruhn, 1997: 183, 185, and Radeta, 2019: 331; the left and right columns are created by M. L.).

<p>The first part <i>Ondine's poem/</i> <i>unreal world</i> <i>Symbol of the</i> <i>unconscious</i> <i>part of</i> <i>the psyche of a</i> <i>young man</i> <i>Part of the day/</i> <i>night is also a</i> <i>symbol of the</i> <i>unconscious</i></p>	<p>"Listen! – Listen! – it's me, it's Ondine Who brushes with these drops of water The resonant diamonds Of your window lit by gloomy moonlight; And there is in her silken robe is the lady of the manor Contemplating from her balcony the lovely star-bright night and The beautiful, sleeping lake."</p>	<p><i>The beginning of the poem –</i> <i>problems of the inner spiri-</i> <i>tual life of a young man, the</i> <i>moment of the regression</i> <i>process – activates inferior</i> <i>emotional function inhibited</i> <i>by destructive influence of</i> <i>negative anime symbolized</i> <i>in the Ondine character</i></p>
	<p>"Each ripple is a 'child of the waves' swimming with the current, Each current is a path winding toward my Palace, and my palace is built fluid, at the bottom of the lake, In the triangle of fire, earth and air."</p>	<p><i>The Self archetype – the</i> <i>kartenion of the elements of</i> <i>water, fire, earth,</i> <i>and air</i></p>
	<p>"Listen! – Listen! – My father beats the croaking water With a branch of green alder, and my sisters Caress with their arms of foam the cool islands of herbs, Water lilies and gladioli, or make fun of the sickly, bearded willow That is fishing with rod and line."</p>	<p><i>The father archetype –</i> <i>Ondine's father</i> <i>Ondine's sisters – the other</i> <i>destructive unconscious</i> <i>female traits of young men</i></p>
	<p>◆ Having murmured her song, she begged me to accept Her ring on my finger, so that I would be the husband of An Ondine, and to visit her palace with her, so that I would be King of the lakes. And then I replied that I loved a mortal woman, Sulking and peevish, she wept a few tears, Then broke into laughter, and vanished in showers of rain That drizzled white across my blue window pane.</p>	<p><i>Rejection of Ondine and the</i> <i>symbolism of the rain show-</i> <i>ers – "fertility" of the psyche</i> <i>Ondine is integrated into its</i> <i>natural environment – posi-</i> <i>tive effect of regression/the</i> <i>new progression, the better</i> <i>adaptation to conditions of</i> <i>an external and internal</i> <i>world</i></p>

has both positive and negative effects; a negative anima, including water spirits such as *Ondine*, provokes dark moods and can even lead a person to suicide (Jung, 1964/1996).

The young man in the poem resists the destructive power of the unconscious feminine side of his psyche through the experience of the Self archetype and of the father archetype. According to Jung, the archetypal image of Self – the transcendent factor of arrangement and unification of polarity in psychic life – is manifested in the most complete symbol of totality – a square (Jung, 1964/1996; Stajin, 1998/2007) presents in the form of the quaternion of elements that build the Ondine water palace on the triangle of fire, earth, and air at the very bottom of the lake – symbolically, at the very bottom of the unconscious. Here libido tries to reconcile and unify the opposite sides, the unconscious and conscious world of the young man's psyche. For, the position of the main actor – the young man is between the two opposite worlds – the inner, unconscious, seductive world of perfection of Ondine, and the outer, real-world of "one mortal", as Ziglind Bruhn well remarked, the world of responsibility (Bruhn, 1997). Being that he loves a mortal woman, the young man actually faces conflict within himself, a conflict of his inner, unconscious destructive feminine side and acceptance of his own role in the outside world, which is symbolized by the appearance of Ondine's father, the water king, and his conflict with Ondine and her sisters – the other unconscious feminine traits of the young man. The water king is a symbol of the father archetype which, along with the mother archetype, represents the basic differentiation of the parental archetype in which the totality of opposites is united and preserved (Hark, 1988/1998); by the positive influence of the father archetype, manifested, among other things, in rationality and understanding, the young man managed to unite opposite sides in himself in the second, "conscious" part of the poem. Indeed, Ondine's rejection did not mean her complete disappearance, but she did integrate into her natural environment (Radeta, 2019). This moment is at the very end of the poem expressed by the rain, which in mythology often symbolizes the

"relationship" between heaven and earth, that is fertility (Jung, 1964/1996). Here is the "fertility of the psyche", the positive effects of regressions that result in a new progression, i.e., the better adaptation to environmental conditions. By understanding and accepting his unconscious destructive feminine side, the young man experiences a psychological transformation; he becomes an emotionally mature man who truly understands the outside world, as well as he understands and accepts his nature and role in that world.

Described processes of transformation of the psyche of the young man are also realized by specific musical dramaturgy. It would seem, quite intentionally, that Ravel articulated *Ondine* in the specific and extensive sonata form (Table 4) because precisely the dramaturgical logic of that form corresponds to the symbolic logic of the program basis of the work. *Ondine* is a kind of "psychological drama" in which, generally speaking, a contrast, in general, is a contrast of psychological states or traits, development/plot is a struggle with oneself, and recapitulation with coda/resolution is a "reconciliation" of opposites, a kind of spiritual transformation. Moreover, the parts of the sonata form correspond to, *mutatis mutandis*, the parts of the dramatic structure of the poem (Table 3).

The exposition in the first two stanzas of Ondine's poem also corresponds to the exposition of the sonata form, the further exposition and the plot in the third stanza to the development, at the beginning of which the water king theme is given, while the recapitulation and code correspond to resolution in the last two stanzas, and represent "reconciliation" of opposites, a kind of spiritual transformation.

The roughly outlined dramatic plan of the composition is underlined, especially by harmonic means. Ravel, known as a composer "acrobat" and "magician" who easily handles all compositional difficulties (Lazarević, 2012), could not resist presenting the fantastic water kingdom also with "fantastic harmony", "unreal" in terms of tonal-functional logic. Ravel uses almost all available harmonic means, activating, of course, the other musical components (rhythm, meter, melody, dynamics, color/regist-

Table 3. Bertrand's poem and Ravel's *Ondine* (English translation of the poem relies on Bruhn, 1997: 183, 185, and Radeta, 2019: 331; the left and right columns are created by M. L.).

<i>Epitaph/introduction to the fantastic story</i>	<p>.....I thought I heard A vague harmony that enchanted my sleep, And near me a scattering murmur similar to Songs interspersed with a sad and tender voice. Charles Brugnot – <i>Two geniuses</i></p>	
<i>Exposition "Ondine's song" to the young man, in the form of quotation, with a direct first-person address</i>	<p>"Listen! – Listen! – it's me, it's Ondine Who brushes with these drops of water The resonant diamonds Of your window lit by gloomy moonlight; And there is in her silken robe is the lady of the manor Contemplating from her balcony the lovely star-bright night and The beautiful, sleeping lake."</p>	<p><i>Exposition Introductory measure First subject/Ondine theme in Cis Transition in dis</i></p>
	<p>"Each ripple is a 'child of the waves' swimming with the current, Each current is a path winding toward my Palace, and my palace is built fluid, at the bottom of the lake, In the triangle of fire, earth and air."</p>	<p><i>Second subject/Ondine's sisters theme in gis/ in dis Development</i></p>
<i>Further exposition and plot</i>	<p>"Listen! – Listen! – My father beats the croaking water With a branch of green alder, and my sisters Caress with their arms of foam the cool islands of herbs, Water lilies and gladioli, or make fun of the sickly, bearded willow That is fishing with rod and line."</p>	
<i>Resolution</i>	<p>♦ Having murmured her song, she begged me to accept Her ring on my finger, so that I would be the husband of An Ondine, and to visit her palace with her, so that I would be King of the lakes. And then I replied that I loved a mortal woman, Sulking and peevish, she wept a few tears, Then broke into laughter, and vanished in showers of rain That drizzled white across my blue window pane.</p>	<p><i>Recapitulation First subject/Ondine theme in Cis/d minor "Second theme"/The young man answer, d minor Coda in C/in Cis</i></p>

ters, tempo, texture), to evoke the fluidity of the water kingdom, bringing the classical functional tonality to the limit of its effectivity: dissonant chords, frequently non-functionally treated and color-exposed, ranging from triads with added dissonance to eleventh chords and bitonal structures, resulting in bitonality; secondary degree chords, mediants, secondary dominants, sometimes with the unexpected resolution, and plagal and harmonic progressions at the distance of a tritone; modes, whole-tone scale, pentatonic, the pervasion of the major and minor mode.

The general direction of the harmonic progression has it's, not only dramaturgical but also symbolic meaning. Centralization or decentralization/unidirectionality or multi directionality, consequently, the ambiguity of the harmonic progression is also an indicator of the libido movement in the psyche of the young man. This is already manifested in the profiling of the themes in the sonata form, which are close to each other on the motive and character planes, contrasting only in the tonal plan, because they represent ondines, i.e., animas: the

Table 4. Sonata form of *Ondine* (this diagram form relies on Radeta, 2019: 334 and Radeta, 2011: 64–65).

Exposition (mm. 1–41)			
Intr. m.	First subject/Oninde theme (mm. 2–21)	Transition (mm. 22–29)	Second subject/Ondine's sisters theme (mm. 30–41)
in Cis	in Cis	in dis	in gis/in dis
Development (mm. 42–79)			
The firs phase (mm. 42–51)		The second phase (mm. – 52–71)	The third phase (mm. 72–79)
alternating of the motif of Ondine theme and Ondine's father theme		alternating of the motif of Ondine's sisters theme and Ondine's father theme	motive from transition
in dis in C in A		in A in Cis in B in cis in gis in fis in e in Cis in h in fis	in C in Fis in gis
Recapitulation (mm. 80–87)			
First subject/Oninde theme (mm. 80–83)		“Second subject“/The young man's answer (mm. 84–87)	
in Cis/d minor		d minor	
Coda (mm. 88–91)			
Floscules of Ondine theme in C/in Cis			

Lento

in Cis:

in Cis:

in Cis:

in Cis:

in Cis:

Figure 1. Beginning of *Ondine* theme, mm. 1–9.

al. Movt

in gis:

in gis:

in gis:

in gis:

in gis:

Figure 2. Beginning of *Ondine's* sister's theme, mm. 30–39.

first subject is the Ondine theme (Figure 1) in the basic tonal center in Cis, and the second subject, predominantly in the expected dominant tonal center in gis, is Ondine sisters' theme (Figure 2). Both themes have, in addition, the same harmonic logic: their dislocation, motion mainly in the sphere of the dominant, in regards to the initial tonic harmonic basis, symbolizes the disintegrating state of the subject; in other words, the destructive power of the feminine side of the young man's psyche is unconscious, it has not yet integrated into consciousness. The texture layer, which consists of harmonic figurations, here specifically of a tonic chord with the added sixths in a flow of demisemiquavers, is a mimetic factor (imitating the water of lake) that Ravel raises to the level of the constituent of the form (Radeta, 2019), the building material of one of the layers of the whole movement (except for four bars); consequently, this layer can undoubtedly be considered as a symbolic representation of the movement of libido itself.

This can be seen in the dramaturgical and symbolically important moment that represents the development, which is built a specific scene of "quarrel" between the father on the one hand, and Ondine and her sisters on the other. At the very beginning of the development, after the fragment of Ondine theme, water king theme is introduced (Figure 3), contrasting to both Online theme and Ondine's sisters' theme on many plans, first of all, on the tonal and register planes (it is given in the bass register in C versus the discant register and tonal orientation in

Cis/in gis of Ondine theme/Ondine's sisters theme); moreover, the very father theme rests on the harmonic connection of the ultimate kinetic opposites – triads at the distance of a tritone (c – e – g and g flat – b flat – d flat), which is symbolic in archetypal view as well, for the parent archetype, to remind, represents the united opposites.

That it is already assimilation of this archetype is evident in the fact that the Ondine theme is also profiled by a tritone. The entire first phase of the development is based on Ondine and father replicas on the harmonic axis of tritone relations, which in the second phase leads to a multilayer texture of father theme (Figure 4), further intensifying tritone harmonic orientation, and finally to the climax of the whole movement (Figure 5): the bitonal flow of harmonic figurations in maximum register distance of over four octaves.

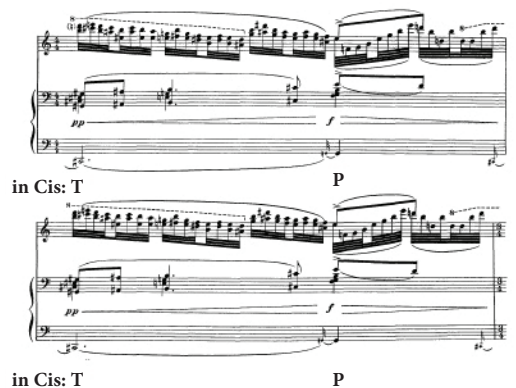


Figure 4. Fragment from the second phase/development, multilayered water king theme, mm. 57–58.

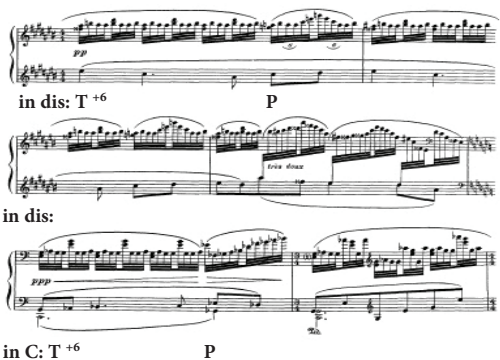


Figure 3. Beginning of development/the first phase, mm. 42–46, water king theme, mm. 45–46.



Figure 5. Fragment from the second phase/development – climax, mm. 66–67.

After this “psychological breakdown”, the musical flow/libido changes the directive. It moves towards full integration of the extreme opposites realized in the recapitulation (Figure 6): the Ondine theme, analogous to father theme, is now multilayered, with the simultaneously exposed major and minor thirds over the dominant bass pedal, even with a diminished fifth of the dominant, because there is no longer a difference between consonance and dissonance, and the very end of the theme with the triads at the distance of tritone psychologically affects as a consonant.



Figure 6. Recapitulation, multilayered Ondine theme, mm. 80–87.

There is no doubt, therefore, that this is a new progression of libido, i.e., better adaptation to the environmental conditions, and the immediately following segment is the dramaturgical and symbolically most effective moment after a general pause, in the final reduction of the texture, the exposure of a one-part, almost entirely diatonic melody in D minor, related to Ondine theme in the motive aspect, represents the appearance of a young man and his negative response to Ondine. Symbolically, this conscious acceptance of the young man's own previously unconscious destructive feminine side of his psyche is also confirmed in the coda at the very end of the piece (Figure 7): the added sixth in the arpeggiated tonic triad has no longer dissonant sense.



Figure 7. Coda/the end of *Ondine*, mm. 90–91.

Conclusion

Finally, it may be concluded that the archetype of Self – the psychoid factor of arranging all polarities in psychic life, which has no a specific symbol in music – is however symbolically manifested in the general tendency of the musical flow towards the unification of opposites – consonance and dissonance in the most general sense; this, consequently, means the realization of one phase of psychic maturation/individuation. Observed from the perspective of Jung's concept of the psyche, the musical flow of the *Ondine* fully emblemizes the unconscious and conscious psychic processes of the main character.

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