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**ARCHETYPAL IMAGE EMBODIMENT IN
THE PIANO PERFORMING ARTS**

/ the example of 10 plays from the ballet “Romeo and Juliet”

Piano Comp. 75 of S. Prokofiev /

In the article on the examples of 10 pieces from the ballet “Romeo and Juliet” by Sergei Prokofiev intonation and communicative manifestation of archetypal images in performing the interpretation of E. Kissin is studied. Audio-visual analysis of his interpretation of this work shows that they are used as a performing means of musical expression and psychosemantics and kinesics that conform due to its artistic psychotechnics with internal switching actor from one mental state to another, and thus contribute to organic embodiment of the archetypal Images of Prokofiev cycle, the establishment of an artist artistic communication with the public.

Keywords: archetype, archetypal images, basic forms of music, game, intonation, communicative archetypes protointonation.

Communication is a musician-artist and the public associated with the phenomenon of the collective unconscious, which includes the phenomenon of archetype. ARCHETYPE (Gr. *Arche* - the beginning and *typos* - the image, the archetype, proforma) - a concept dating back to the tradition of Platonism and started in “analytical psychology” developed by K. Jung [1]. According to Jung, the archetype is “in itself unimaginable unconscious, pre-existing form, which is part of the structure inherit the mental life and can therefore manifest itself spontaneously anywhere and at any time” [10, p. 191].

Archetype is filled with specific content only when exposed to a certain consciousness. The images are projected in archetypes, called archetypal images (for example, the Virgin Mary, the Mother of damp earth - the archetypal images of the "Mother"). According to the theory of Carl Jung, the e stories, ideas, images that are found in many different cultures, they are common to all people on earth. The emergence of archetypal images in the mind makes him a very strong emotion.

There are many different archetypes, for example: “*Child*”, “*Hero*”, “*Anima*”, “*Mother*”, “*wise old man*” archetype of the “*Self*”, and others. The archetypal

images which have arisen on their basis, serve as a source of myths and fairy tales, religion and the arts. They also laid down in the figurative content of the music.

Archetype "*Child*" manifests itself in music as something immediate, spontaneous, "*Hero*" represents courage, struggle, desire to win, to overcome various obstacles, "*Anima*", on the contrary, symbolizes femininity, relaxation, stress relief, "*Mother*" represents selflessness, forgiveness, peace; "*A wise old man*" (the archetype of the Spirit) is associated with some higher wisdom, with power that surpasses human capabilities; "*Self*" is the most important archetype of uniting consciousness and subconscious.

Perception of archetypal images based on intuitive understanding protointonation. *Prointonation* - a precursor of the musical tones in the modern sense of the word. Protointonation are carriers of ancient deep experience of human consciousness, encoded in the "collective unconscious". *Prointonation* - the so-called "basic forms of music," that is a variety of audio response, followed in ancient times, different life, domestic, ritual events. *The main basis forms a sound communication (prointonation) comes from the ancient archetypes of communication inherent in the genetic memory of humanity.* According to D. Kirnarskaya, communicative archetypes is a "universal sound, visual-spatial and motor-plastic signs, symbolizing certain social relations and the role" [6].

Basic forms of audio communication are closely related to the theory of archetypes of Jung. For example, the archetype of the "*Hero*" (Jung) finds its reflection in the basic form of "*call*" in which one person seeks to convey many of its activity, energy, encourages other people to do anything. There is also a basic form of "*petition*", which corresponds to the archetype of "*Anima*", but the basic form of the "*play*" and "*meditation*" - respectively, archetypes of "*child*" and "*Self*".

The basic form is rarely found in its pure form. Most often they are layered on top of each other, so that each track has its own unique look. This change in the basic

forms within a single work, and is the basis for the listener's perception of the musical drama. Consider the manifestation of various archetypal images on the example of 10 pieces from the ballet "Romeo and Juliet" for piano by Prokofiev (interpretation of E. Kissin). The cycle of piano pieces offer festive, bright "**folk dance**" in the spirit of the tarantella. The nature of this dance is funny, provocative, rapid - is a vivid manifestation of the basic forms of the game. A major role in this issue played a rhythm - a strong-willed, energetic, courageous and active. This reflects the basic form "call". It continues this mood second piece — "Scene" ("**Street wakes up**"). It has a scherzo character, anticipating the play "Mercutio".

Play No. 3 – "Minuet." This is accompanied by the music of the ballet scene solemn congress guests at a ball at the Capulet house. In contrast to the light and joyful dance a tarantella that pompous, *pretentious*. It is reflected archetype of "Elder"- the embodiment of tradition. An important role is played here by the dotted rhythm, accents that need to perform very accurate. In the story archetype of "Elder" is manifested in the fact that Juliet must submit to a sense of duty, to the will of his father and mother, the will of its surrounding community, to become the same as everyone.

Play No. 4 – "**Juliet - girl.**" During a small play different facets of the character of Juliet are revealed and it is somehow expected its further destiny: the transformation of the playful child in a gentle and graceful girl, her love and death. Image of Juliet is the leading character of Prokofiev. If the same name by H. Berlioz symphony central image is Romeo, and in Tchaikovsky master image - the very love of Romeo and Juliet, then Prokofiev in the center of the action is Juliet. Its multi-layered musical characteristic - manifestation of the ambiguity, the sense of volume *of the archetype "Anima"*.

The first theme, or leitmotif "Juliet-girl" is a rapid rise scale-wise ending chord jumps. It sends to the children's playfulness of Juliet, as it is at the junction of the two archetypes – "*Anima*" and "Child":

It combines graceful women with children easily *directly*.

This theme replaces the lyrical melody (in the orchestral version sounds clarinet), which reflects the image of a gentle Juliet-girl, and is the archetype of “*Anima*” in its purest form:

Next comes another melody: delicate, dreamy, enveloping henchmen theme of dreams:

The orchestra performs this topic flute, it sounds like a vague foreboding, as if foreshadowing the tragic fate of the girl. According T.Degtyareva, this theme has features lullaby genre and reveals for the first time in the form of an immortal mother Juliet beginning. “As a result of the evolution of the image of the heroine becomes its symbolic death means the final *sprouting archetype “Anima” in the archetype of the “Mother”* [4]. According to K. Jung mother is a dominant figure there, where the magical transformation and resurrection” [12, p. 218].

The same theme in a ballet accompanied by a scene in which Juliet drinks a soporific drink and Juliet death scene. This topic archetype of “*Anima*” is closely associated *with the image of death*. Thus, due to its layering, the archetype of

the "*Anima*" reveals the *binary opposition of life and death*. This opposition is leading a thematic line in all of ballet, and it becomes an intrinsic property of the Juliet."

An analysis of the interpretation of E. Kissin of plays "***Juliet – Girl***" showed that the archetypal images vividly reflected, not only in sound but also in appearance, culture, music and play piano movements. Thus, the first theme that reflects the image of the child (the archetype of the "*Child*"), the fingers artist like pinching of keyboard, passing the children's playfulness, boldness. Pianist uses very sharp staccato. On the contrary, in the "***Anima***" his hands immediately become smooth, soft. They correspond to the downward motion of the drop-down protointonation "*petition*" in tune.

The third topic of E. Kissin changes the sense of time. He does not just take a slower pace (*piu tranquillo* - remark of the author). He pauses as if internally, and this is reflected in his movements, in his hands. In this case it reflects the fading image of Death. No wonder even the word "freeze" and "die" - the same root.

Then returns the second theme that accompanies the passages *leggiero* in the left-hand. And here E. Kissin live two parallel image: his right hand moves with plasticity "*Anima*", and the left - with animation, naughty "*child*." This is a prime example of how the archetypal images can be superimposed, layered on top of each other.

Play No. 5 "***Masks***" - mocking comic dance of Romeo, Mercutio and Benvolio, who penetrated to the ball in disguise. Music reflects the archetypal image of "*Trickster*." Play No. 6 is the famous "***Dance of the Knights***". Hostility Montagues and Capulets is more than a confrontation between two families. It is a symbol of hostility and war. Prokofiev vividly conveys in this play stubbornness, inflexibility - character traits that would later often lead to tragedies, the suffering of innocent people. The severity of flatulence and is expressed in the left-hand chords. Then comes octaves "***theme of hostility***".

E. Kissin plays it using heavy *non legato*, as it were "resting" in the piano, t. E. Transmits the movements of the persistence of his hands. Important role of metorhythm, especially agogical "pulling" the fourth beat. We can say that this play represents the dark side of the archetype of "*wise old man*" (or "*original father*"): authoritarianism, authoritativeness. Subject confrontation of feelings and duty to the community, relevant for art, is one of the central in this work. The well-being of society is more important than the happiness of the individual, the duty and tradition - is more important than feelings.

Juliet's protest against their parents is passive, domestic, as it were hidden from prying eyes - embodied in the following for the main theme of contrasting episode (in ballet - dance Juliet and Paris)

It smooth, obedience "*Anima*" is combined with some caution: Juliet on the one hand obedient to parents who are her friends with Paris, but inwardly opposed to this, the parties of Paris, around the same take this internal resistance simply shyness, embarrassment of a young girl.

E. Kissin vividly conveys shift of archetypal overbearing overwhelming "*Father*" in the way of delicate and fragile "*Anima*". During a short break between scenes, he would have chosen as a whole, is compressed, fully internally switching from heavy footfall knights on graceful, cautious steps Juliet. Activity bold and energetic movements of his hands is replaced by a very timid, light and sound production becomes extremely neat.

It is on the other hand represented the archetype of "*wise old man*" in the 7-play – "*Father Lorenzo*". In the 6th and 7th plays obvious difference is between the

concepts of “archetype” of Jung and “communicative archetype” of D. Kirnarskaya. Archetype in both plays is one, but communicative archetypes - are quite different. The protointonation of *“Dance of the Knights”* is domineering, strong-willed and is communicative archetype of *“Call”* and the play *“Father Lorenzo”* dominates the communicative archetype of *“Meditations”*:

In the seventh play music expresses serenity, peace, degree. The pace is moderate, texture - choral warehouse in a small range. Due to a change in the basic forms of the 6th and 7th plays reveal different facets of the archetype of the *“wise old man”*. In the second play - it's negative traits: authoritativeness, intransigence. And in the seventh there are kindness, sophisticated, higher mind. To convey peace and tranquility, for a performer it is very important to avoid haste. Since the piano sound is fading fast, often transcriptions of orchestral works by relaxing nature played a little faster than in the original. To overcome this disadvantage it is not so much self-paced, an inner sense of rhythm, power. To bring softness, kindness image of Father Lorenzo, the hands of the pianist should be very soft, “deep” sound takers. Any roughness, sharpness carcass will cut the ear in this particular play, can disrupt the composer created the image of paternal wisdom, care and kindness.

8th play of the cycle is *“Mercutio”*. This character in a work of Shakespeare is a striking example of *“Trickster”* (Dodger, acrobats), as a projection of the archetype of *“Shadows”*. According to K. Jung, *“The shadow - like it at “lower” part*

of the personality; the sum of all personal and collective psychic elements that because of their incompatibility with the chosen conscious attitude is not allowed to vital expression and as a result are combined in a relatively autonomous, “fragmented” identity with the opposite tendencies in the unconscious. Shadow compensatory acts in relation to consciousness; consequently, its effect can be both positive and negative” [10, p. 208].

“Trickster” is a collective image of the shade, the lower set of all character traits in people "[12, p. 354]. This is a archetypical character of malicious mocking, mischievous and dirty dog. “Trickster” can be both “good” and “evil.” In the folklore of various peoples this image appears as a variety of small mischievous, like goblins, elves and imps. According to Jung, “the trickster has been a source of entertainment until the time of civilization, where it can still be found in the form of carnival clown Pulcinella” [ibid, p.348]. “... A curious mix of traits typical of the trickster, can be found in the alchemical image of Mercury; for example, love of practical jokes and insidious evil tricks, the ability to change the shape of its dual nature - half-animal, half-divine, exposure to all kinds of torture, and - *last but not least* - The proximity to the image of the savior. Because of these qualities Mercury looks like a demonic creature, resurrected from primitive times, and superior to even the age of the Greek Hermes” [ibid, p. 338].

No wonder the character Mercurio has so much in common with this messenger of the ancient gods. Mercurio is a mediator between the divine world and human beings. Mercurio is a dreamer; He is also on the verge of two worlds: the real and the fantastic.

Mercurio sends dreams with his wand. Mercurio in Shakespeare's play also has a monologue about dreams and about Queen Mab - Wives of the night, which is also a manifestation of the image of “*Trickster.*” Mercurio is a conductor of souls into the kingdom of the dead. No wonder the first Mercurio dies in the play, all the other deaths will follow his.

The name Mercutio is consonant in the English language the adjective *mercurial* – “live,” “fickle”. These are traits that are inherent to Mercutio. On it you can not say for sure, “good” it or “bad”. Although he defends Romeo, but his fervor and his dying curse it indirectly contributes to the death of a friend, and the death itself. Thus, Mercutio is one of the literary tricksters, people mentally unstable, irrational but charming. In addition, it can be considered as a would be double of Prokofiev, embodies optimism and wit of the composer. Such shaped sphere as a feature of composing style is often found in his works.

It is no accident the Gakkel Leonid article on Prokofiev “He had a child”, and writes about him as a genius, has a “children's constitution” (an expression of Florensky), which makes it possible not self-centered, and therefore objective, holistic perception of the world [4] . Children's constitution corresponds to the archetype of the “*Child*” of K. Jung. In his opinion, “an essential aspect of the motif of the child is the future of his property. The child is a potential future. Therefore, the appearance of the child motif in the psychology of the individual is, as a rule, the anticipation of the future development” [11, p. 361].

The image of the baby “... personifies the power of life beyond the limited scope of consciousness, the ways and possibilities that consciousness in its one-sidedness knows nothing, and integrity, which includes the depth of nature. It is the strongest and the inevitable rush of the essence, namely the rush to implement itself. He is the inability to do otherwise, all equipped with the natural forces of instinct” [ibid, p. 369]. The image of the child, in turn, is closely linked with the mercurial archetype “**stunt-Trickster**”, indicating the subsequent development of the individual as an independent. This relationship is particularly evident in the situation of *the game*. Mischief child, violation of the prohibitions of adults develops its independence, independent thinking.

All it is clearly reflected in the musical materials with Mercutio. The play on the one hand has a childlike directness, and on the other - different scherzo, dance,

mischievous. E. Kissin feels this way. In his game, like in appearance, this enthusiasm, rage, furious, uncontrollable energy of youth appears.

In a very fast pace to listen to all the expressive elements of intonation, very clearly articulated all strokes. This requires a very fast speed of thought - as a characteristic feature of his youth. Often inexperienced performers speed of the fingers is much higher than the speed of thought, as expressed in the "memorized", "pre-programmed" game. Therefore, performing the difficulty lies in the fact that all the accents, any drastic changes have to be quite unpredictable to the listener - and thus also for the artist. It is this unpredictability, improvisation and manifests the archetypal image of the "child" of his game. According to Kissin unexpected entry of octaves in the bass is possible, the transition from the middle of the creeping to cause tumultuous reprise his immediate, childish joy, as if he had committed some unforgivable insolence prank.

Title 9 of the play "*Dance of the girls with lilies*" speaks for itself. In the ballet, this music dance friend of Juliet, still not knowing that she supposedly "died". Their movements are very gentle, as if sliding. Music of this nature is a clear embodiment of the archetype of "Anima".

Remarks of the author - "leisurely", "elegant" - also fit this archetypal image. In short motifs with accentuated tenuto endings laid *protointonation* petitions - it is like bows, curtsies. It is important that they were graceful, feminine, but not heavy, reflecting the feminine.

The last number of the cycle - "*Romeo and Juliet before parting*" is the most detailed. He seems to be summed up the whole suite, reflecting the basic idea of the legend of Romeo and Juliet - the idea of «Liebestod».

Belonging its terms «Liebestod» no doubt: this is indicated and the source (the medieval legend) tragic mood, and the circle of protagonists and mythology of the day - morning, the importance of the theme of fate, as well as the theme of a love drink in the story line which marks the inevitability of death.

In terms of intonation in the music of Sergei Prokofiev it manifests itself as a combination of different basic forms of communication - here and “*request*” and “*call*” (to love, to life) and “*meditation*” (death). In order to convey the tragedy of this music, you need to possess very good sense of timing. There are no open, bright contrasts fast-slow, the whole play sounds at a leisurely pace, has an epic character. However, it has a contrast of traffic rush and solidification.

Entry is contemplative, it recreates the sensation of silence, the mysterious atmosphere of the night. Then there is the theme of farewell, full of life, love, passionate determination (basic communicative form - a “*call*”, in this case - as a willingness to die in the name of love). The melody seemed hard to climb up and just as hard falls down.

The code reflects the basic form of “*meditation*”, which manifests itself in a pulsating *ostinato* movement Eighth, speechless, without any movement, aspirations in music. The theme of death here becomes human, sad character. By the end of sonority subsides. Quiet, “reconciles” the harmonies end play.

Ballet S. Prokofiev, facing the ever-reviving the myth of Romeo and Juliet, one of the most striking phenomena in the music of the XX century.

Alfred Schnittke in the famous “Tale of Prokofiev” notes that the composer is characterized by “overcoming the present for the sake of eternity” [5, p. 211].

This feeling of eternity pervaded the paradigmatic value of myth in “Romeo and Juliet” by Prokofiev. At the heart of a mythological paradigm of this work is its *archetypal layer*, a symbolic move through the line between life and death. To advance in the last play of the cycle cathartic enlightenment harmonizing implements basic function of myth and is proof that the work is on the way “re-mythologization” (E. Meletinsky), characteristic for the art of XX century, and for the creation of Prokofiev.

Thus, the embodiment of the *archetypal images depends on the performing musician. It is he who brings the composer's intent listeners, using the necessary means of performing musical expression, intonation of his instrument. An important role is also played by the demeanor of the artist, his appearance, gestures and facial expressions, t. E.*”... Out-conceptual body-intrinsic communication system, which is expressed (in the auditory, visual or tactile forms) situational emotional and psychological state of the individual” [8, c. 43].

Audio-visual analysis of the interpretation of E. Kissin cyclic piano works of S. Prokofyev “Romeo and Juliet” has shown that they are not only performing (*mobile* on N. Davydov) means: articulation, strokes rhythmodynamics, agogics, tone-Sonora, pedaling, etc. for the purpose of meaningful intonation, but also psychosemantics and kinesics that conform due to its artistic psychotechnics with internal psychological state switching from one actor to another and thus contribute to a bright and organic embodiment of archetypal images, embedded in the content of Prokofyev cycle, thanks to the establishment of *the play* in the broad sense of artistic communication actor with the public for the purpose of spiritual fusion with it.

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