

CHAPTER 9

Jesus Christ Superstar

Paradox of the double focus

Using the tool of the metamyth, which states that psyche is a process of symbols that has an inherent pattern and direction, (in mythic terms, a goal or destiny), the hero myth can be read as the story of human psychic evolution. It is a central paradigm in every culture, and is also the story of the psychic development of the human being as an individual. The main story of the psyche and hence of hero myth, concerns the way ego relates to the other archetypal (structural) elements of the psyche (Slüsser 1986:21.)

Marie Louise von Franz explains that

our inner psychic reality serves to manifest a living mystery that can be expressed only by a symbol, and for its expression the unconscious often chooses the powerful image of the Cosmic Man. In ... Western civilization the Cosmic man has been identified to a great extent with Christ, and in the east with Krishna or with Buddha... certain religious movements of late antiquity simply called him *Anthropos* (the Greek word for man). Like all symbols this image points to an unknowable secret – to the unknown meaning of human existence (Jung *et al* 1978: 216).

The Hero is the archetypal forerunner of humanity in general, but the form that the story has taken in Western thought and literature is exemplified in the story of Jesus. The hero story which has been most influential in Western civilisation is the story of Jesus, as told in the New Testament and extrapolated in dogma (Slüsser 1986:136).

The symbols peculiar to the Jesus-hero myth differ considerably from those revealed in the other musicals chosen for study in this thesis, although there are points of overlap, for example, tension of the opposites. Archetypal truths fall all too easily "victim to literalisation on the plain of history" (Campbell 1994:249), and in this literal mode a

fragment of the original myth indicative of the values of the 1960s and '70s has reached us in the musical, *JC Superstar*.

When parts of myths are omitted, these omissions can speak volumes about the eras in which they occur. To examine only the fragment itself, we run the risk of imagining, like the characters in the tableau at the end Act 1 of *The Fantasticks*, that there is a quick and easy route to wholeness. To encounter the full import of the symbolic-significance of myth fragments represented in the *JC Superstar* musical, however, it makes sense to examine the contextual framework of the ancient myth and its symbolic universe in detail. Jung says the dogma of the suffering God-man may be at least 5000 years old (Jung 1938:57).

The universal doctrine, true of Christian, Hindu, Sioux Indian, science and countless other "theologies", teaches that the visible structures of the world are the results of a power out of which they arise, which supports them during the period of their manifestation, and back into which they ultimately dissolve.

The Buddha beneath the Tree of Enlightenment and Christ on the Holy Rood (the Tree of Redemption) are analogous figures, incorporating an archetypal World Saviour, World tree motif, which is of immemorial antiquity. The Immovable Spot (on which the Buddha sits) and the Mount Calvary are images of the World Navel, or World Axis (Campbell 1993:33).

Typically, the hero of the fairy tale achieves a domestic, microcosmic triumph, and the hero of myth a world-historical, macrocosmic triumph. Mohammed, Jesus, and Gautama Buddha bring a message for the entire world.

To grasp the value of the mythological figures which have come down to us, we must understand that they are not only symptoms of the unconscious, as indeed are all human thoughts and acts, but also

intended statements of certain spiritual principles, which have remained as constant throughout the course of human history as the form and nervous structure of the human physique itself (Campbell 1993:257).

God and gods are but symbols to awaken the mind to the ineffable. "Heaven, hell, the mythological age, Olympus and all the other habitations of the gods are interpreted by psychoanalysts as symbols of the unconscious". (Campbell 1993:259).

The key to the modern systems of psychological interpretation is this:
the metaphysical realm = the unconscious.

The key to open the door the other way is the same equation in reverse:
the unconscious=the metaphysical realm
(Campbell 1993:259).

The constriction of consciousness, to which we owe the fact that we see not the source of the universal power but only the phenomenal forms reflected from that power, turns superconsciousness into unconsciousness (the biblical image of the Fall) and, at the same time and by the same token, creates the world.

Redemption consists in the return to superconsciousness and dissolution of the world. Equally, the birth, life, and death of the individual may be regarded as a descent into unconsciousness and return. The hero (in this case Jesus Christ) is the one who, while still alive, knows and represents the claims of the superconsciousness which throughout creation is more or less unconscious.

The adventure of the hero represents the moment in his life when he achieved illumination – the nuclear moment when, while still alive, he found and opened the road to the light beyond the dark walls of our living death (Campbell 1993:259).

Because myths and fairy tales give expression to unconscious processes, and their re-telling causes these processes to come alive again and be recollected, thereby establishing the connection between conscious and unconscious, it is curious to consider the genre in which the Christ legend has re-emerged as *JC Superstar*, a musical in the early 1970s. No serious dramatic (stage) work such as an opera has been written using the gospel texts relating to Christ's crucifixion (although several oratorios/

passions exist by J.S.Bach and others). *JC Superstar* has been described as a "rock opera".

In the analysis which follows, the New Testament view of Israel's past (as generally depicted in *JC Superstar* the musical) is accepted without questioning historical accuracy, since the concern here is archetypal symbolism and how it is represented in musical discourse.

In the earthly framework of the *JC Superstar* stage musical plot, we appear to be confronting the tragedy of existence – "the world, as we know it, as we have seen it, yields but one ending: death, disintegration, dismemberment, and crucifixion of our heart with the passing of the forms that we have loved" (Campbell 1993:25). In the persona of Jesus Christ we appear to be dealing with an initiate undergoing initiation rites. Jung distinguishes between the hero myth and the initiation rite: "the typical hero figures exhaust their efforts in achieving the goal of their ambitions" – and

in contrast to this, the novice for initiation is called upon to give up willful ambition and all desires and to submit to the ordeal. He must be willing to face this trial without hope of success. In fact, he must be prepared to die; and although the token of his ordeal may be mild...or agonizing...the purpose remains always the same; to create the symbolic mood of death from which may spring the symbolic mood of rebirth (Jung *et al* 1978:124).

In *JC Superstar* the cosmic symbols are presented in a spirit of thought-bewildering sublime paradox.

The Kingdom of God is within, yet without, also; God, however, is but a convenient means to wake the sleeping princess, the soul. Life is her sleep, death, the awakening. The hero, the waker of his own soul, is himself but the convenient means of his own dissolution. God, the waker of the soul, is therewith his own immediate death (Campbell 1993:260).

Perhaps the most eloquent possible symbol of this mystery is that of the god crucified, the god offered, "himself to himself." Read in one direction, the meaning is the passage of the phenomenal hero into superconsciousness. The body, with its five senses,

is left hanging to the cross of the knowledge of life and death, pinned in five places (the two hands, the two feet, and the head crowned with thorns). But also, God has descended voluntarily and taken upon himself this phenomenal agony. God assumes the life of man and man releases the God within himself at the mid-point of the...cross arms: the 'coincidence of opposites' (Campbell 1993: 260).

Campbell explains atonement:

...the problem of the hero going to meet his father is to open his soul beyond terror to such a degree that he will be ripe to understand how the sickening and insane tragedies of this vast and ruthless cosmos are completely validated in the majesty of Being. The hero transcends life...and for a moment rises to a glimpse of the source. He beholds the face of the father, understands, and the two are atoned (Campbell 1993:147).

He describes initiation as the highest and ultimate crucifixion, not only of the hero, but of his god as well.

Here the Son and father are annihilated – as personality-masks over the unnamed...all the forms of the worlds (represent) reflect the universal force of a single inscrutable mystery; the power that constructs the atoms and controls the orbits of the stars (Campbell 1993:191).

The story of Christ's life from birth to the crucifixion is not conveyed chronologically in *JC Superstar*, but certain events are conveyed literally rather than symbolically. Here Webber and Rice focused on the most traumatic week in Christ's life – the week culminating in his crucifixion at the hands of the Roman authorities. The last seven days of the life of Christ are seen through the eyes of his betrayer, Judas Iscariot, who fears that the humanitarian movement with Jesus at its head has become a personality cult,

with its leader's many statements taken up and twisted by his followers. Jesus preaches throughout the land offering riches in the afterlife, not here on earth. He is regularly ministered to by a tramp from the streets, one Mary Magdalene. Still worse, he is being hailed as the Messiah. Jesus must be stopped.

Judas meets with Priests of Judaea and agrees to betray Jesus for thirty pieces of silver. Meanwhile, a Roman officer, Pontius Pilate, dreams of a strange Galilean whose path will cross his own and cause him, Pilate, to be despised.

After casting traders from the Temple. Jesus has a last supper with his disciples and lets Judas know he is aware of the coming betrayal. At Gethsemane, Jesus prays for strength for the coming ideal, but also for a deliverance that he knows is not possible. When Judas brings the soldiers to Gethsemane, Jesus does not resist. He is brought before Pilate who recognizes the subject of his dream. Pilate refuses to convict him and sends Jesus to King Herod. Meanwhile, Judas has hanged himself. Back in Pilate's court (Herod has likewise refused to convict) a rabble insists; Jesus is convicted and crucified.

The feeling that everything is all going terribly 'wrong' in *JC Superstar*, from the disciples' and Judas' point of view, comes from the fact that the latter treats Christ as a political "hero" figure and the Pharisees see him as a political challenge, whereas he is in fact an initiate facing the symbolic process of death and resurrection in order to achieve "at-one-ment" with the father God and so pass into the larger world.

In the sense that mythology places our true being not in the forms that shatter but in the imperishable out of which they again immediately bubble forth, mythology is eminently untragic (Campbell 1993: 269)

"Herein lies the paradox of myth – the paradox of the double focus"(Campbell 1993:288).

According to psychiatrist Robin Skynner, religious ideas are subject to the same interpretation by different levels of mental health as other values or myths. (see Chapter 1 of this thesis). In his opinion, "all the great world religions seem to be constructed in a remarkably brilliant way as if they are designed to be useful to people at every level of

health, according to their capacity to understand". They would then be likely to interpret religious ideas in a way that best fits in with their existing psychology.

For example, for people functioning at the least healthy level, religion will be understood as a collection of rules, rewards and punishments, threats and promises, all enforced by a powerful and frightening God, the kind of extreme, black-and-white thinking found in young children. Skynner says the thinking of such people has become stuck at that level, and while this may be normal for a young child, it is not healthy in an adult. In fact it can be regarded as paranoid, violent and punitive. These people don't just want to judge others, they want to persecute and punish them too, and they may even enjoy that. But just as a totalitarian political system at least provides some order and stability in a society which has degenerated into total chaos, so even a fundamentalist value system can be an improvement in the society which was previously corrupt and where human decency, honesty and respect had been lost.

In the mid-range of mental health, people will have less extreme attitudes and a more balanced view. They would see God as basically more benign and compassionate. Religion may still be comprehended as a set of rules. Skynner says that "for people in the midrange, religion is...like a container that enables life to be lived with minimum confusion and anxiety". People will see belief in religious dogma as the important issue, with God still a conventional authority figure, like a stern and distant but loving parent. Moving up the scale of mental health, people's feelings towards those different from themselves will pass from hatred, through suspicion and resentment, to moral disapproval and a desire to "save" them. If one takes the religious myth as rules which emphasise the idea of Good and Bad, this can lead us to try to get rid of "Bad" emotions by denying them and projecting them onto other people or groups. In the New Testament story of Jesus Christ and in *JC Superstar*, the Pharisees represent people who deny their own undesirable parts to enable them to feel "better" than others.

As we get higher and higher in the midrange, God is more and more seen as the essence of love, the essence of everything we value. Towards the upper end of midrange, people are thoroughly kind and compassionate, trying to be aware of their own faults, and struggling with them so they can genuinely forgive them in others.

They are mature enough to bear uncertainty, so they will view religious ideas in a corresponding way. Very healthy people are likely to interpret the inclusive theology of Christ as a law of human psychology, interpreting religious myth as psychological information, because this brings them to the deeper understanding of their own psychic machinery. This in turn allows them to practise the value contained in the myth, and gradually increases the level of health of the people around them. The very healthiest people experience most of the time an emotional feeling of being involved in the whole cosmic set-up, connected with it in a harmonious and pleasurable way.

(Skynner, Cleese 1993: 269-307).

It does not take a great leap to deduce that the Pharisees found Jesus' ideas too advanced and too healthily inclusive for their liking, or even their comprehension. Even his followers found him very difficult to understand, and frequently did not understand him, to the point of betrayal.

"Wherever the poetry of myth is interpreted as biography, history or science, it is killed" (Campbell 1994:249). If one turns from the literal to the symbolic, however, the currents present in the re-telling of the Christ myth can be more satisfyingly linked to their musical representation. In the next chapter the story of Jesus will be approached as a complex symbolic entity with the purpose of augmenting insight into the symbolic elements represented musically. These will later be discussed under several symbolic headings. For the sake of integrated discussion, elements which have previously been mentioned with regard to *Camelot* and *The Fantasticks*, in particular, the *anima*, will be briefly included.

CHAPTER 10

The Symbolic Landscape of the Jesus-Hero's Psychic Journey

The hero as archetypal figure represents the destiny of psyche, of the soul.

"The Jesus story ... could be understood as the story of the individuating ego on its pilgrimage of soul-making" (Slüsser 1986:106).

Slüsser discusses the Jesus-Hero story in four steps; birth, departure and initiation, battle with the dragon, and sacred marriage (including death and resurrection). He maintains that these are stages of psychic development, the pilgrimage of the soul, and that "they centre on the development of ego-consciousness and its destiny" (Slüsser 1986:136). The story of the ego on its pilgrimage may pass through several phases, as outlined in the typical hero's journey outline in Chapter 2 of this thesis. Several of these are omitted in Webber and Rice's *JC Superstar* version of the Christ myth. The phases depicted in this version are underlined below. Those in brackets are briefly outlined to provide a symbolic context for the ones depicted in the musical drama.

(Virgin Birth)

"The hero is born of the virgin mother. The virgin proper is the transpersonal psyche (Jung's collective unconscious), the realm of the archetypes." For millennia, the potential of the ego slept in the Mother unconscious. "At some point the procreative masculine, which is also at work in the dark feminine world of the unconscious, became active and ego began to be born in psyche". (*Masculine* and *feminine* here refer to symbolic patterns present in myth and dream, not human gender distinctions). "The Father Spirit is the procreative aspect of the Divine Centre, the God archetype of the psyche", which Slüsser regards as synonymous with Jung's archetype of the "Self". He explains that Jung wished to confine his writings to psychology and that this was the reason why he avoided any terminology appropriate to a theological or metaphysical conclusion. For the purpose of this discussion the term Self will be used for the sake of brevity, unless in quotation from Slüsser, when his own terminology will be used.

Before the development of consciousness, there was no symbol because symbol is used here to mean a process of consciousness.

Consciousness arises together with symbols. Only when symbols exist are perception and choice possible. The activation of the Father Spirit (the Great Father) fecundates the Great Mother unconscious and results in the birth of symbols and ego-consciousness. The Divine Centre calls into being in the primordial, undifferentiated psyche a subsidiary centre of consciousness that is occupied by ego. Symbolically, the ego is related to the Divine Centre as a child, in the myth of Jesus, as a son (Slüsser 1986:136-7).

Ego's destiny is to be a centre of consciousness on behalf of the Self. Consciousness is typically symbolised by light, and the hero is typically connected with the sun god, hence "born" on the sun's birthday, the midwinter solstice. From the onset, ego-consciousness has two enemies: the inertia of instinct, which would keep the ego asleep, and the structures of culture, which would keep the ego prisoner in conformity, i.e. the Terrible Mother and Terrible Father. Humans lived in the sleepy realm of instinct for untold ages. After its birth, ego struggles against these inertial and cultural forces.

Gradually the evolving ego comes to an awareness of individual identity, which is an important development in the history of consciousness. For thousands of years humanity had lived with only a collective sense of identity. Not until the modern period of history have most persons possessed a sense of personal, individual identity.

Before then, humans were collective-minded, living almost identical lives of *participation mystique*. The sense of personal identity is crystallized by some event, external or internal, that calls us to our destinies. The calling itself may be of small importance as an event, but its effect is to start a process of death and rebirth within the psyche; it marks the transition from collective to individual being (Slüsser 1986:138).

Not everyone heeds this calling; many prefer the more comfortable, easier choices offered by the collective way. The consciousness of being called is an awareness of uniqueness, of having a special destiny.

...in the story of Hero Jesus, this event is the story of his encounter and baptism by John the Baptist. In and through this event, Jesus discovers his messianic vocation. Baptism signifies a return to the Mother unconscious, fountain of all being, from which one is born as a new being, consciously dedicated to the purpose of the calling (1986:138).

Like the birth of the ego and the initiation to follow, the calling is instigated by the Father Spirit.

(Departures and Initiation)

With the onset of a conscious identity, the conscious personality, the ego, now assumes an attitude and a relationship towards the realm of the unconscious, or at least towards its promptings. Jung discovered that this relationship is personified by an inner figure of the psyche, which has for men a feminine character and for women a masculine character : the *anima* and *animus* (Jacobi 1942:114). This figure mediates the relationship of ego-consciousness to the transpersonal psyche and to the Self. At this point of development, this inner figure confronts the Ego-hero with a trial, a testing which must be passed before further psychic development can occur.

For Jesus, this trial, the initiation proper of the Hero, is his forty day testing in the wilderness at the hands of Satan. This initiation has a distinct resemblance to the vision quest of the shaman and perhaps is connected with the precipitating vision that seems to have formed the onset of the prophet's vocation in ancient Israel (Slüsser 1986:139).

Satan has been connected with the dark, unconscious side of ego, Jung's Shadow archetype. Jung viewed the Shadow as the necessary opponent who participates in the psychic struggle for development (Jacobi:1942:109).

"In mortal conflict with this figure, ego must struggle to defend its own values and destiny against its inner temptation to give in to various drives from pleasure or power" (Slüsser 1986:139). The realisation of this inner conflict is humbling. The ego that becomes

aware of its own limits, its own potential for evil and its dependence in relationship to the transcendent Self and the transpersonal psyche as a whole, "receives new and mysterious support from these forces." (Slüsser 1986:139). Calling and initiation require death and rebirth, symbolised in primitive groups in dramatic and powerful rites, and in Christianity in conversion and baptism. The events proper are inward, not caused by the rites. The new identity and purpose from the Self drive one into the unknown (the wilderness, in the New Testament), where the fundamental questions to be faced are those of personal identity, values and relationship.

Sacred Marriage, Crucifixion, (Resurrection)

The sacred marriage represents the union of the conscious and unconscious aspects of psyche; the full integration of the psyche proceeds beyond this union in the uniting with the Self (Jung) or Divine Centre (Slüsser).

The essentially inner conflict between the lure of the spiritual principle (represented in anima or animus) and the introjected forces of socialization (backed by the collective) soon breaks into a more open conflict as one tries to live according to the personal inner vision. The hero now meets the outer dragonlike forces, which will mould the individual to fit and serve society's status quo first and which allow only such personal identity as does not seem likely to conflict (Slüsser 1986:141).

In the symbolic stories of myth these collective forces are often depicted as fire-breathing dragons which must be defeated if one is to win the fair young maiden, the symbol of one's soul. These stories often include a wicked or tyrant king (the ego gone wrong), or a weak, sterile king (without queen), who can have no more children, no renewal, no new life. When collective consciousness stiffens into doctrines, rules or laws, its connections with its creative roots, the transpersonal psyche, are lost. Further spiritual development is blocked.

When the hero journey reaches the stage at which independence of thought and action is necessary, it is the perceived tyrant father (culture) who becomes the archetypal

symbol. It is at this point in the hero's journey that we encounter the Jesus Christ of the musical, *JC Superstar*.

The Ego-Hero, which is connected to the creative ground, will inevitably come into conflict with these negative forces of culture...the ego is called to be an agent to enlighten and free others. This call means a battle against the "fathers", who symbolise the world of collective values, ruled by the aged or tyrant king" (Slüsser 1986:141).

In this case, Herod.

Archetypal elements predominating in the musical *JC Superstar* include the patriarchate, manifest in the rigidity of the legal system of late Judaism as practised and enforced by the Pharisees.

The leaders of the patriarchal tyranny of the mythic story are the chief priests, scribes and elders. These figures symbolize the masculinized ego-consciousness, dominated by its own rationality and enslaved by the legal system that it has created (Slüsser 1986:107).

The bearers of authority within the patriarchate have become possessed by an authority complex.

The enemy Christ faces is the negative aspect of the father archetype, called the Terrible Father. Authority which is rigid results in the frustration of personal responsibility and of ego development. This system appears as the binding forces of morality, old law, religion, superego/conscience, convention, tradition or other cultural phenomena blocking the progress of soul making (Slüsser 1986:107).

Under these circumstances, the ego has taken control of the psyche and is no longer in communication with the deeper forces, the creative aspect of the psyche; it is cut off from the unconscious and hence from the Self. The hero, by overcoming for himself, and later for his society, the authoritarian forces, the tyranny of the elders and the past, opens the way to a new period of creativity. The Ego-Hero opposes the absolute

authority claimed by the fathers, and their canon of values. In so doing the hero is likely to be construed as a breaker of the law, an enemy of law and order, a cultural rebel and immoral.

Psychologically it is not rivalry for the mother that is involved in "killing the father" as in the Oedipal myth, but overcoming the oppressive authoritarian side of the Father archetype. In the latter half of the twentieth century, this Terrible Father was found not so much in collective traditional religious forces as in the dogmas of rationalism, which alienated ego-consciousness from its creative ground. These features of the era are identifiable in the character of Judas as he is portrayed in the musical. True to the original myth, he betrays Jesus to the patriarchate and then realises the enormity of his actions. But what is the cure for the split psyche of society and its members? Slüsser says

...it is not a *return* to traditional values and beliefs but the faithful following of the lure of the contrasexual aspect of psyche into the depths. When the Ego-Hero overcomes the Terrible Father dragon, the inner princess is freed and will lead the ego, as Beatrice led Dante, to the depths and heights of the psyche (Slüsser 1986:142).

This is the beginning of the final orientation and transformation of ego; in mythological terms, the sacred marriage.

"The ultimate adventure of the hero has, in myth, most commonly been told as the story of the sacred marriage" (Slüsser 1986:127). When all the preliminary ogres have been overcome, the Great mother and the Father Dragons slain and the princess freed, then comes the triumphant marriage with the Queen Goddess of the World. "The mystical marriage with the queen goddess of the world represents the hero's total mastery of life; for the woman is life, the hero its knower and master" (Campbell 1993:120).

The marriage is the union of those principles of the psyche represented in Chinese philosophy as Yang and Yin, in myth by male and female, and in analytical psychology by conscious and unconscious... Only the hero who has truly overcome the destructive powers of the unconscious, whether the powers be experienced internally or in projection, who has transcended the need for self-

aggrandizement of ego, who truly stands for all humanity – only that hero can join with the Divine Centre (Slüsser 1986:128).

The Easter events thus symbolise in a supreme way the necessary conjunction of opposites, re-affirming and re-establishing the union of God and human. This one, who is united with the Father and the Mother, "is the whole man, (who) has been made whole by the integration of opposites" (1986:128).

THE LAST SUPPER: an element of the rite of the Sacred Marriage

In preparing his disciples for the final phases of his self-sacrifice, Jesus shares with them a supper which has become the model for the central rite of the church. His sacrifice is an essential element of the rite of the sacred marriage. The ancient idea was that life could spring only from another life that had been sacrificed. "The life in that one sacrificed person, particularly a divine person, overflows and manifests itself on the cosmic or collective scale, so that a single being is multiply reborn in a whole group" (Slüsser 1986:109). This is an echo of the cosmogonic pattern of the "wholeness" broken into fragments by the act of creation (Slüsser 1986:109).

Human sacrifice, and by extension, certain notions of the Christian mass, can best be understood as variations of the mythologem of the divine being who was killed and planted to become the food of humanity. It is thought that the myth of the eternal return may have clues in the tradition of the shaman and his visionary capacity, which gave insight into a higher order. Miraculous phenomena are also rooted in the tradition of the shaman. In their rites of initiation and their healing practices, shamans experienced events much like the miracles of the Gospels, miracles of healing, or resurrection of the dead, and of control over nature, and the power that Jesus showed in casting out demon powers. The shaman's initiation is invariably a death and resurrection experience, and after this he is stronger than death (Slüsser 1986:113). Through his trance the shaman learnt how to reach the mythological realm, the depth of psyche: the results were the gifts of the Great Spirit: food, healing and the arts. "What happens in the symbols of the bread and wine of Jesus' last supper is the uniting of and transcending of the myths of the hunters and the planters" (Slüsser 1986:113).

Although the planting peoples are pre-dominantly feminine and the hunters and shamans are pre-dominantly masculine in mythology, both are necessary for the continued health and development of psyche.

We remember that in the era of the hero musicals targeted in this thesis, Woodstock and other huge outdoor music festivals took place. The natural imagery beloved of festival goers and taken to represent peace and love, when linked with magic, provided an additional metaphor. The imagery of the witchdoctor or shaman favoured by the hippie movement, "invoked one of rationalism's oldest adversaries" (Campbell *et al* 1994:150). (See Chapter 4, page 38 of this thesis). The profile of this nature man in touch with the spirit world, the shaman, found expression in the Jesus-hero of *JC Superstar*. The forty days of temptation in the wilderness experienced by Christ (which would seem a clear equivalent of the shaman's vision quest) are not featured in *JC Superstar*. Instead, we are instantly catapulted into the sacred marriage including crucifixion stages of the hero's journey.

JESUS CHRIST SUPERSTAR

CHAPTER 11(I) MUSICAL EXAMPLES

Example number	Score page	Text page
11(I).1	5	98
11(I).2	6	
11(I).3	1	99
11(I).4	2	
11(I).5	1	
11(I).6	1	
11(I).7	8	
11(I).8	19	
11(I).9	37- 8	100
11(I).10	255	
11(I).11	280	
11(I).12	4	
11(I).13	5	
11(I).13.2	273	

CHAPTER 11

Symbolism expressed in musical discourse in *JC Superstar*

From the complex symbolic narrative of Christ's hero journey as represented in the musical *JC Superstar*, only a few of the events and symbols can be treated within the scope of this thesis. Those selected are variously reflected in the musical discourse and will be discussed incrementally as they occur within symbolic contexts. Since the symbols are enmeshed and overlaid, a certain amount of repetition within the text will be inevitable. "Interpenetrations of qualities and contents are typical of symbols" (Jung 1938; 89).

For the understanding of Jesus as a hero figure, certain symbolic entities or processes will be singled out from the mythical context as a whole, and their significance will be discussed, with musical examples illustrating the main symbolic subtext in subchapters (ii)-(vii).

Classically, the Passover/Easter events, which are considered to begin with Jesus' entry into Jerusalem, contain a veritable forest of symbols.

11(ii) The Sacred Marriage

11(iii) The Priesthood and Sacking of the Temple

11(iv) The Last Supper

11(v) Cross, Crucifixion and Tree

11(vi) Tension of the Opposites

11(vii) The Persona of Judas and Rationalistic Materialism

and the symbolic contribution of *Diabolus in Musica*

In the score analysis of *JC Superstar*, two main features of the compositional construction will be examined and discussed with regard to their symbolic significance after a brief introduction:

In this subchapter (i) *ostinati*/minimalistic repetitions and pedal points and their relationship to rigidity, and in Chapter 11(vi), ambiguity in text-music combinations.

The overture to *JC Superstar* typically contains the predominant musical elements we are about to encounter in the work as a whole. In the brass, angular intervals, extensive employment of semitone figures, intensely chromatic motives and insistent rhythms convey the relentless quality consistent with the vocal items which express the text. These highlight the plot and script, based on a week in the life of Jesus Christ from Palm Sunday until the Crucifixion.

Musical rhetoric calls the harsh expression of rage, conflict, pain or anguish by means of dissonance and dissonant chord-progressions "Parrhesia". (Kloppers 2001:26)

Powerful chords with dissonant percussive crashes

Ex. 11(i) .1 page 5 letter N also characterise the section preceding a fragment of the *JC Superstar* theme:

Ex.11(i). 2 page 6, letter O , over a D pedal which, in its predominantly major key and "heroic" style, provides a striking contrast to the introduction. Three bars later at letter P we are thrust back into intervallic angularity (choral) supported by atonal pedal points in the strings.

(i) Ostinato figures, pedal points and minimalism

Prominent throughout the score are traditional pedal points (long notes underlying the harmonic activity) and motives, phrases or harmonic-melodic units which are repeated at length throughout whole items or significant sections. These are commonly termed *ostinati*. Pedal points have occurred in various guises since the earliest phases of part-music. They usually take the form of a sustained bass note or notes, or sustained or articulated notes in any part of the musical texture, above which various kinds of activity are projected. Previously they were much associated with tonic or dominant grounds in tonal music, but extensions of traditional practice abound, such as the colouristic use of pedal dyads.

Twentieth century pedals can also be simple expedients for piling up dissonance and heightening tension, since they often create an expectation of release analogous to the traditional patterns of tension (dominant) and release (tonic) in functional harmonic relationships. They entail a very basic compositional technique involving the projection of a dynamic element against a static one.

Ex. 11(i).3 page 1: opening over pedal point, letter B;

and

Ex. 11(i).4 page 2 letter C and D

Towards the end of *JC Superstar* pedal points used without a contrasting dynamic element create a sense of suspended animation.

The ostinato is perhaps the most typical twentieth century accompanimental device, appealing to composers from Debussy, Stravinsky, Bartók and Hindemith to current composers. Those associated with neoclassicism found ostinato devices of the *passacaglia* type compatible with their stylistic and aesthetic values. Whereas ostinati are typically observed as recurring, accompanimental melodies without significantly diverting pitch contours, constructed so as to provide a mostly neutral framework or base for other more diversified types of activity, the ones encountered in *JC Superstar* have powerful rhythmic/melodic identities which do not easily recede into the background.

Insistently repetitive figures both accompanimental and thematic emerge throughout the musical, interspersed with freer lyrical items. These convey the inertia of the society of biblical history. The totalitarian rule of the occupying Romans is built on authoritarianism. This is a regime sustained by rigidity and force. (see Chapter 1, page 2).

Ex.11(i).5 page 1: The opening motive of the overture bars 1 and 2

(See Ex. 11(i).3)

Ex.11(i).6 page 1: A repeated rising semitone motif predominates

(See Ex. 11(i).3) from letter B over a tritonal pedal point

Within the score, after the overture, repetitions abound. A guitar figure is used throughout the first section of the second musical number "Heaven on their minds":

Ex.11(i).7 page 8 :

The chorus and later the apostles sing repeatedly "What's the buzz?" throughout this number . Ex.11(i).8 page 19.

In the context of the 1960s and '70s, when "rock" music was a powerful anti-establishment commentary amongst the youth, ostinato figures express their insistent

challenge to the status quo. Jesus fits the profile of a “protest hero” to fit the anti-Vietnam, anti-violence sentiments of the age – a champion of the poor, the weak, the sick and societal misfits. His protest is largely misunderstood.

“How can you say that?” is repeated by the chorus in response to Jesus’ criticism that “there is not a man among you who knows or cares if I come or go”. Average society protests indignantly against his rebuke, because accommodating his unorthodox views means they have to extend themselves, which is uncomfortable or inconvenient.

Ex.11(i).9 pages 37-38

Ex.11(i).10 page 255 from letter C onwards, for several pages of the score: a two-bar phrase in 5/8 anticipates Pilate’s interrogation of Christ.

Ex.11(i).11 page 280 : Alternating single note/dyad accompaniment patterns are later used when the mob calls for Christ’s crucifixion.

Ex.11(i).12 page 4 at letter J : a 1-bar descending scale and repeated notes are also used later at page 271 by the mob screaming “Crucify him”

Ex.11(i).13 page 5: Close intervallic figures (as indicated in score: D D(8ve above) E flat C D) prefigure the 39 lashes at page 273 of 273-276. Ex 11(i).13.2

A note here about *Minimalism* :

The use of multiple repetitions in *JC Superstar’s* score is curiously reminiscent of processes inherent in minimalism. Minimal music arose in America in the 1960s, largely in reaction to the extreme complexities of avant garde music. It uses in contrast very simple harmonic and melodic progressions which are usually tonal or modal and frequently involves large amounts of repetition of small phrases.

In 1968 the term “minimalism” was borrowed from the visual arts, first by British composer/critic Michael Nyman to describe the music of Cornelius Cardew, and shortly afterwards adapted by *Village Voice* critic Tom Johnson to address that circle of American composers working with repetitive musical modules.

In 1973 there were extreme reactions to Steve Reich's minimalistic composition *Four Organs* in New York's Carnegie Hall, according to a retrospective glance from *The Gramophone Magazine* of July 2006, p. 52-3, in an article written by Ken Smith entitled "Steve Reich's *Four Organs* : minimalism in meltdown". Some normally demure ticket holders began shouting threats throughout the performance. One elderly lady started banging her shoe on the stage to get them to stop. Another audience member ran down the aisle, screaming, "All right, I confess". Evidently certain listeners felt pressurised by insistent repetitions, even "tortured" to the point of "confession". One might even argue that the image of Christ as a suffering character in *JC Superstar* is aptly portrayed in musical repetitions capable of a certain degree of "torture".

Whereas "classical" music concert audiences may have been offended by the repetitive nature of minimalism, it would seem that large numbers of the younger pop- and rock- and folk music listeners found this characteristic highly engaging in their music of choice. However, while significant amounts of repetition are not unusual in popular music including "rock" and by extension, a "rock" musical, as *JC Superstar* is officially designated, the proliferation of repetitive figures inducing stasis or conveying insistence in this musical take it well out of the "theatrically normal" range. More of these will be discussed in the chapters which follow.



JESUS CHRIST SUPERSTAR

CHAPTER 11(II) MUSICAL EXAMPLES

Example number	Score page	Text page
11(II).1	72	102
11(II).2	299	104
11(II).3	306	
11(II).4	320	105
11(II).5	172	
11(II).6	175	

Chapter 11

Symbolism expressed in musical discourse in *JC Superstar*

(ii) The Sacred Marriage

The Hero's work is killing the tyrant dragon strangling culture, and winning the princess as his bride. This marriage represents the hero's full integration of the psyche.

Jerusalem itself was the queen city of Israel and the site of its symbolic religious centre, the temple. Jesus' entry into Jerusalem was no ordinary event, but the coming of the hero king to take charge of his kingdom. As was the custom for the king's coronation in Israel, he came in a royal procession, riding on a colt that had never before been ridden. "...and many threw their garments on the road, and others spread leafy branches which they had cut from the fields. And those who went before and those who followed cried out, "Hosanna! Blessed is he who comes in the name of the Lord!... Hosanna in the highest!" (The Gospel according to St Mark, chapter 11 verses 8-10). Commentators have generally agreed that this description is intended to parallel the coronation customs of Israel. "Hosanna" which means "save now" is in the *hallel* (Psalm 118:25) which was sung at Passover and at the Feast of Tabernacles. The word could only be addressed to a king or to God on behalf of a king.

The musical depicts this royal triumphal entry into Jerusalem in pictorial colourism, in "Hosanna " Ex.11(ii).1 page 72.

Slüsser says that when we connect these events with the myth of the Sacred Marriage, another set of meanings emerges. Jesus as King is entering the sacred queen city : the king is making entry to the queen. The sexual reference may seem farfetched, but *double entendres* are common to myth. Through the Sacred Marriage the continued life of the world is guaranteed. By his entry into Jerusalem, Jesus as King is entering into and consummating the Sacred Marriage, which will bring about rebirth, the continuation of the life of the world. But as is true in the ancient rites told in myth, in this process the King must die, a sacrifice to ensure the continued fertility of the life process. Here at the

triumphal entry, however, the King is coming to claim his kingdom and make continuation possible. The sacrifice to come is only a premonition.

According to Jung, the hero must do battle with both parents. The mother represents the inertia and instinctuality of the unconscious, and the father the imprisonment of a sterile collective or an institution. Both block the way to further spiritual development.

The Hero's mother is identified with the female deity, the Mother Goddess, or archetypally, the Great Mother. Like all archetypes, the great Mother has a light and a dark side. The dark side of the great Mother appears as the possessive mother, and in another form, as the repressive society. The light side, or aspect of the great mother is her capacity to nurture and inspire. She is the container or the seedbed in which life begins and by which it is nurtured and protected until it can become more independent (Slüsser 1986:51).

Mythologically the hero, through his acts of valour, sets free the captive feminine (princess, here Israel) by overcoming the Mother and Father dragons, and founds a new kingdom with her.

In this marriage, which in the oldest mythologies was celebrated and consummated at the new year festival, immediately after the defeat of the dragon, the Hero embodies the father archetype and the bride embodies the fruitful side of the Mother archetype (Neumann 1954:213.).

Archetypally, Israel had been captivated by a dominant patriarchal pattern and had repressed its feminine side; in this sense it was loveless. Jesus as hero would be bound to undertake to deliver Israel, his bride-to-be, from her captivity to the patriarch of the priesthood and law, the rulers of her lovelessness. Israel's alienation from her own feminine depths was symbolically attested by the lack of prophecy for some four hundred years before Jesus.

The captive maiden is not an individual: she represents the *anima*, the creative feminine, the "treasure hard to attain" (i.e. the captive herself is the treasure). Only the freeing and the marriage with this aspect of psyche enables the full creativity of psyche to proceed.

The primordial creative powers, which in the creation myths were projected upon the cosmos, are now (to be) experienced as belonging to the human, as the depth of psyche.

Until one has discovered, accepted and related to the contrasexual side of one's psyche, there is a sense of incompleteness; the completion is sought outside, in another person, who can fill the empty spaces. The implicit longing in all hero searches is for the "missing half". For mythology this situation, or rather its resolution, is the Sacred Marriage, a form of the Night-Sea journey. (see Chapter 2 of this thesis). Marriage is often connected with death, the ego's dissolving itself in the mother unconscious.

Getting beyond this inner division is the last important step of the hero towards final reunion with the God-centre. The necessary prelude to the Sacred Marriage is the separation and discrimination that has been accomplished in the steps of the journey described as crucifixion and resurrection-ascension.

Without these (steps), union would be unconscious, and without the reunion, life remains caught in opposition and warfare. Without the resurrection or ascension steps in the mythic process, the Sacred Marriage cannot be fulfilled.

Events which lead up to the crucifixion reveal the crowd's uncertainty as to Jesus' identity. Ex.11(ii). 2 page 299 of 299-300

The mother and the (creative) unconscious correspond in mythic symbology: it is from the unconscious that the creativity and the power must come to conquer the dragons.

"Who is my mother"...where is my mother", mutters this Jesus during the Crucifixion at the end of the musical. In this rendering of the myth the dragons have not been conquered and culture/society cannot be freed, because the hero has lost touch with the mother (unconscious). Because the reunion cannot be effected, the Sacred Marriage (union of conscious and unconscious) cannot be fulfilled.

Ex.11(i).3 page 306 of 306-307.

Higher understanding via integration of the psyche has not been attained.

As distinct from the other Gospel story musical of the period, *Godspell* (1971), *JC Superstar* presents a truncated myth with considerable socio-cultural implications. As reflected in this particular score, psychic and hence societal integration is so profoundly influenced by legalistic rigidity (represented by the priests) in co-operation with rationalistic materialism (represented by Judas), that the feminine spirit, the compassionate and the vulnerable cannot be tolerated. Psychic processes essential to the health of human individuals and collectives apparently no longer take place, or survive only partially as hacked remains.

The funeral lament for these is heard in the final musical item. Ex. 11(ii).4 page 320
This is a reprise of Jesus' earlier despair at the overwhelming magnitude of the task he has undertaken, in "Gethsemane". Ex.11(ii).5 page 172

It feels as if he has been trying to achieve the impossible in what seems like a lifetime. If one considers man's consistent inhumanity to man during the two millennia since the era of Christ's birth, then this sentiment remains true to mankind's ongoing dilemma. Ex.11(ii) 6 page 175.

As represented here, the spirit of the age has not led culture to spiritual insight or healing wisdom, but rather to hopelessness. This will be further discussed in the chapter focusing on Judas.



JESUS CHRIST SUPERSTAR

CHAPTER 11(III) MUSICAL EXAMPLES

Example number	Score page	Text page
11(III).1	53	109
11(III).2	54	
11(III).3	55	
11(III).4	56	
11(III).5	101	110
11(III).6	109	
11(III).7 see scan 87	110	111
11(III).8.1	121,123	
11(III).8.2	124-125	
11(III).9	136	112
11(III).10	144	
11(III).11	148	
11(III).12	149	

CHAPTER 11

Symbolism depicted in musical discourse in *JC Superstar*

(III) The Priesthood and the Sacking of the Temple

The battle in *JC Superstar* is between Jesus and the Levitical priesthood, the spiritual guardians of the religious life of Israel. The sacking of the temple is an even more conclusive battle linked to the one against the legalistic societal sterility. As the conflict intensifies, the hero (Jesus) is battling more than a single demon. Israel is the priestess held in captivity until the hero appears to deliver her from the dragon forces symbolised here by the Levitical priesthood, who are the "fathers", the representatives of law and order, from the earliest semblances to the modern judicial values. Neumann says:

They hand down the highest values of civilization, whereas mothers control the deepest values of life and nature. The world of the fathers is thus the world of collective values (1954:172-73).

This canon of values, elevated to the place of absolute authority, must be opposed by the hero because his task is "to awaken the sleeping images of the future which can and must come forth from the night, in order to give the world a new and better face". (Neumann 1954:174). Almost immediately the hero is the enemy of the old ruling system and its leaders, a cultural rebel. In this conflict the "inner voice", the command of the transpersonal father God, who wants the world to change, conflicts with the commands of the personal fathers who speak for the old law.

This is because "the bearers of authority in the patriarchate have become obsessed by an authority complex", explains Slüsser. (1986:107). Patriarchy and the law became a bulwark against feared excesses should there be any traffic with the feminine, especially the aspects of the Great Mother that were represented in the Mother Goddesses of the ancient Near East. Fear and consequent rigidity create an ego system that is hostile to the unconscious. Although this may be a good and necessary step for the developing ego as it struggles to be free of the destructive drives of the unconscious, the separation must be transcended.

For the hero who represents the new consciousness, the hostile dragon is the old order, the obsolete stage which threatens to swallow him up again. The enemy is not the father, per se, i.e. not the personal father, nor ego-consciousness itself, the enemy is the negative aspect of the Father archetype, the terrible male. This figure is symbolized in matriarchal myth as the maternal uncle, the bearer of authority (Slüsser 1986:107).

In Jesus' time, the dragon force that opposed spiritual development was therefore the tradition-bound system of coercive, oppressive law and order, which would not manifest the new life it was intended to nurture. By the time of Jesus' life, obedience to a tangible law had more reality and social binding power than did spontaneous worship of and obedience to a Creator God, who had come to seem remote. The nearness of the law versus the apparent remoteness of God is a state of tragedy, for it represents the loss of any direct relationship to the creative source. Secondhand faith, based on the authority of tradition and someone else's experience, loses meaning and has no living power behind it. When the basic mythic faith of a culture is weak or lost, the culture starts to disintegrate, "and the cry for a saviour goes up to heaven".

Neumann observes that

the adaptation of the individual to the collective, in disregard of his own needs not only castrates the individual but also endangers the community, for such unreserved adaptation to the collective transforms men into the components of a mass and...makes them a prey to every conceivable mass psychosis (Neumann 1973:43).

The Hero, by overcoming for himself (and later for his society) the authoritarian forces, the tyranny of the elders and the past, opens the way to a new creativity. The archetype of renewal will be discussed with reference to the Last Supper.

Pedal points outline the rigidity of the Levitical priesthood in the persona of their representative High Priest Caiaphas ("Good Caiaphas" as he is addressed by the first priest.) The angular melodic formula we encountered in the opening bars of the overture

opens the musical item "This Jesus must die". Symbolically the notion of wholeness must die because it is beyond the capacity of those less healthy to comprehend it.

Ex.11(iii).1 page 53.

The first priest's lyrics are outlined within the tritone between first and last notes (D and G sharp). Caiaphas answers in a low bass register, which sounds darkly threatening, true to his ruthless character as the villain in the (melo)drama. The rising semitone figure first encountered in the overture is also reiterated by the crowd. Ex.11(iii).2 page 54.

Priest Annas sings his commentary over another ostinato accompaniment figure, like a moving pedal point, conveying rigidity through stasis. Ex.11(iii).3 page 55

All the conspirators agree that Christ is dangerous in a rising and falling minor third in octaves over major chords, which sounds ambiguous and menacing juxtaposed with the *JC Superstar* all-major chords. This harmonic tug of war mirrors the dilemma of the priests and their concern, and the tussle between the priesthood and the populace.

Ex. 11(iii).4 page 56

The Sacking of the Temple

Slüsser says that

the cleaning of the temple...is perhaps the mythological equivalent of the overthrow of the old king and his barren regime. This old king, as represented by Israel's patriarchy, was alienated from the feminine. The psyche, which is alienated because its ego has been split apart from the ground of the feminine consciousness, is barren (Slüsser 1986:94).

JC Superstar jumps straight from the entry into Jerusalem, to the battle of Jesus' cleansing of the temple.

It is necessary to try to understand the cleaning as the liberation of an aspect of Israel that in myth in general is depicted as liberation of slumbering or enchained womanhood (Slüsser 1986:95)

because the essential quality of the feminine is the ability to relate things and persons.

In a man the quality of Eros manifests itself through his contrasexual side, his anima. All of us are acquainted with the power of love to motivate, to relate, and it was this kind of power that Jung associated with the dominant side of woman and the contrasexual side of man (Slüsser 1986:95).

The Synoptic Gospels place the event (the sacking of the traders in the Temple) just after Jesus' triumphal entry into Jerusalem. The Synoptics also note that it was Passover. Passover was the time to remember and reenact in ritual the night of deliverance from Egypt, thus to remember Israel's purpose, her election. The universal intent of God's love had been made clear to Israel from the beginning of Exodus.

According to Slüsser

It was not merely the commerce that was attacked by Jesus. (His) protest was against the priests who had made the temple a "den of thieves" by stealing for themselves exclusively the right of the Gentiles to know God (1986:98).

The scene in the Temple provides further fuel to the repetition fire. The materialistic vendors outline their trade and wares in a stiff, hustling $7/4$, descending scales in thirds or rising scale extended to rising arpeggios couched between G minor and C minor chords – effectively Western functional harmony's pivotal extremes, the Tonic and Subdominant (the lower Dominant) expressing society's symbolic tug of war in a rhythmic-melodic-harmonic pedal point. The melodic structures are also firmly bounded within the octave range. Ex. 11(iii).5 : pages 101 letter B and 102 letter C.

This marketing frenzy is briefly interrupted by Jesus, who objects to the use of the Temple (the religious house of prayer) for commercial enterprises, and then introduces the minor melodic theme which is later expanded (libretto derived from the Gospel according to St John chapter 19 verse 41) :Ex.11(iii).6 page 109

Before long, the crowd of poor, sick and needy are clamouring for Jesus' attention in the same melodic-harmonic-rhythmic language as the merchants in the temple, their sheer

numbers and insistent desperation eventually reducing Jesus to anguish. The physical illness in society mirrors the spiritual illness evident in rigidity and disregard for the feminine, the inspirational, the irrational and the vulnerable represented by Jesus, and hence the challenge he poses the authorities in daring to teach a new way.

Ex.11(iii).7 page 110 letter H

: Disturbingly, what should possibly diverge in style in ideal terms is therefore presented in an identical musical language, i.e. the traders in the temple who are selling their wares in the holiest of Jewish places of worship, and the sick and wounded who are crying out to Christ for healing, sing to the same music, later in the drama. It is revealing to consider some of the lyrics at

Ex.11(iii).8.1 pages 101 and 121,

("I believe you can make me whole);

page 123 (I believe you can make me well), and

8.2. pages 124 (Will you touch will you mend me Christ) and 125

(Will you kiss can you cure me Christ, Won't you kiss won't you pay me Christ).

The latter emphasises the relationship between the traders and the sick as conveyed in an identical musical language.

Without knowing whether the composer intended a deliberately chilling coincidence here, or whether he merely ran out of musical ideas, the effect nevertheless is one of the ongoing nightmare of Christ (Anthropos, or the whole man), confronted by factors of unwellness and unwholeness in continual human material demand and supply: humanity stuck in a state of ill-health. There is no place to breathe in the music either, because in 7/8 with no 8th quaver for the singers, it is as relentless as the demands and lack of insight of the public. It is an easy leap to regard the insistence on rationalistic materialism typical of 20th century Western society as an illness. At this juncture "Everything's alright" is heard again, although clearly everything is not.

After Mary Magdalene's pop ballad solo "I don't know how to love him", an improvised guitar solo follows which is notable for its pedal distortion sonorities typical of rock guitar effects, Judas says Mary "doesn't fit in" with Jesus' teachings. Certainly it could be claimed that her solo does not fit into the overall musical language of the musical: it is freely lyrical, diatonic not chromatic, unambiguous and rhythmically stable. It is also in

stark contrast to the rigid landscape of ostinato figures and pedal points. As the “whore”, the outcast who does not fit in and does not know “how to love him”, she is symbolically representative of Jung’s “fourth term”, as much as she also represents Christ’s *anima*. (see Chapter 6 page 46).

A solo by Judas designated “Damned for all time” addresses the high priests with his betrayal of Jesus’ whereabouts. The recommended performance mood “bright beat tempo”, does not fit the title and is an example of tension of the opposites expressed in the divergent intent of text and music. Repetition abounds in his frenzied rationalisation “I haven’t thought about my own reward/....Jesus wouldn’t mind that I was here with you/....just don’t say I’m damned for all time. Ex.11(iii).9 page 136 of 136-140

The high priests respond in their previous jolly jazzy rhythm, with the lyric (Caiaphas) “We’ll pay you in silver, cash on the nail”, evidently a reference to the nails used to attach Jesus to the cross. Ex.11(iii).10 page 144

The transaction is effected as Judas reveals where Jesus will be for the soldiers to find him, in a melodic line with a Middle Eastern intervallic quality sung over a pedal point created by string tremolos which creates a feeling of anticipation by its avoidance of resolution. Ex.11(iii).11 page 148

This eerie bargain is concluded with irony in repeated major chords by the chorus, as if an “angel” choir has witnessed Judas’ actions. Ex.11(iii).12 page 149. These sound as eerie as the bargain since they are so fair in a foul context, underlining the symbolic contradictions which the hero must resolve.



JESUS CHRIST SUPERSTAR

CHAPTER 11(iv) MUSICAL EXAMPLES

Example number		Score page	Text page
11(iv).1	see scan 88	153	113
11(iv).2		172- 3	115
11(iv).3		175	116
11(iv).4		178	
11(iv).5		180- 1	
11(iv).6		181-2	
11(iv).7		188	
11(iv).8		192-3	
11(iv).9		194	
11(iv).10		198	
11(iv).11		200	
11(iv).12		201	117
11(iv).13		203	
11(iv).14		187	
11(iv).15		207	
11(iv).16		232	
11(iv).17		238	
11(iv).18		241	
11(iv).19		243	
11(iv).20		246	

CHAPTER 11

Symbolism depicted in musical discourse in *JC Superstar*

(iv) The Last Supper

After casting the traders from the Temple, Jesus has a last supper with his disciples in which he breaks bread and shares wine with them in a ritual centuries old. He lets Judas know he is aware of the coming betrayal. He refers to the bread as the breaking of his body and the wine as the shedding of his blood in a ritual still commemorated by Christians in the mass to this day. For the church, this rite became the replacement for the Passover meal and was thought to have occurred "on the night that Jesus was betrayed". Ex.11(iv).1 page 153 of 153-4

Passover, by its dating, was and is both a lunar festival and a solar festival. In Old Testament history it commemorates the Exodus, but its date is that of the full moon of the Spring equinox in the Northern hemisphere. This date is also that of two ancient festivals, an agricultural and a shepherding festival during which the firstlings of the lambs were to be sacrificed and an offering of the first of the barley harvest was offered.

Agriculture (i.e. reflection on it) taught man the fundamental oneness of organic life; and from that revelation sprang the simpler analogies between woman and field, between the sexual act and sowing, as well as the most advanced intellectual syntheses: life as rhythmic, death as a return, and so on (Eliade 1974:360-61)

The lunar dating of the Passover festival indicates the realm of the Mother Goddess and mythologies. In that realm, creation and its renewal "cannot take place except from a *living being who is immolated* – a primordial androgynous giant, or a cosmic Male, or a mother Goddess or a mythic Young Woman" (Slüsser 1986:109).

Although Jesus is the "Lamb of God," hence identified with the shepherding tradition, the symbols of this supper with his disciples – wheat (bread) and the grape (wine)... connect the rite with vegetation mythology... A redemptive

element in the mystique of agriculture is also present in the rite of Jesus' meal with his disciples. Plant life, which is reborn by means of apparent disappearance (the burying of the seed in the earth), offers at once an example and a hope; the same thing may happen to the souls of the dead... The ear or sheaf of grain is an emblem of fertility and an attribute of the sun. It also symbolizes the idea of germination and growth, the developments of any feasible potentiality. Loaves (of bread) are symbols of fecundity and perpetuation, which is why they sometimes take on the forms that are sexual in implication" (Slüsser 1986:109-111).

Although the symbols of bread and wine are agricultural, the wine, especially red wine, is symbolic of sacrifice and of blood. Wine, like the god most connected with it – Dionysus, or Bacchus – is an ambivalent symbol, meaning both blood and sacrifice but also youth and eternal life, such as the divine intoxication of the soul. Dionysus was originally a god of vegetation, a son-lover god who died and was resurrected yearly in the Liturgy of the Great Mother Goddess. His cult observance was one of death and dismemberment and resurrection.

But wine also means blood, the blood of sacrifice, which connects it symbolically with the tradition of the hunting peoples and their shaman visionaries. Blood is the most precious sacrifice of all, for it means that the life principle itself is being given up to the god. Each ritual sacrifice reenacts the primordial sacrifice by which the world was created. The ancients believed that no creation could occur without sacrifice.

To sacrifice what is dear is to sacrifice oneself, and the spiritual energy thereby acquired is proportional to the importance of what has been lost. The rite of killing the firstborn of flocks and fields in the planting cultures stems from the myth of the divine being who had become flesh in the living food substance of the world, in all of us. Another part of their myth was that plants are like the moon, dying and being reborn in a regular cycle.

The rites of sacrifice teach the immortality of being, and the individual is, through the rite, united with that being, thus transcending death and becoming reconciled to a world in which life feeds upon death. The rite is a fresh reenactment of the god's own sacrifice in the beginning... Behind the seeming monstrosity of the universe in which life feeds upon death, a greater truth lies in wait, the truth of the

self-giving deity who is "in, with and under" the whole mysterious play of things and beings" (Slüsser 1986:110-111).

Rituals in which a god is transformed into food and eaten existed long before the time of Christ. The drama of the Christian mass arose from the same underlying psychic processes underlying other ancient pagan rituals. In Christian theology the individuation process (called salvation through Christ) is ritually dramatised by the mass (called communion) in which the bread and wine symbolise Christ. The eating of Christ's "body and blood" in the mass not only commemorates his sacrifice and death, but symbolises his resurrection and transmutation into the immortal body of his Church. Communicants are changed in substance, or transubstantiated, transformed, exalted.

Symbolically Christ was to unite the feminine (planters) and masculine (hunters) aspects of psyche. Christ, from the Greek *Khristos*, meaning anointed King or Messiah, is an archetype of the Self, defined by Jung as the "whole person". From a psychological point of view, Christ represents wholeness of personality which surpasses and includes the ordinary man. In the archetypal symbolism of the Mass, Christ represents the Self, and the mass dramatises the individuation process. The mystery of the Eucharist transforms the soul of the empirical man, who is only a part of himself, into his totality, symbolically expressed by Christ (Hyde, McGuinness 1992:113-7).

In the middle of the rather tiredly cynical piece of frippery which serves to describe the thoughts of the apostles at the Last Supper, ("Always hoped I'd be an apostle/Knew that I could make it if I tried/Then when we retire we can write the gospels/So they'll still talk about us when we've died"), Jesus outlines the main ritual of the Christian church, the Holy Communion. We encounter here the juxtapositioning of the profound and the banal, revealing an inner tension of the opposites due to the divergence between the meaning of what is expressed and the way in which it is expressed.

The drama of the hero's battle is trapped in abounding repetitions, ostinato figures and pedal points. After "The Last Supper", Judas leaves and Jesus sings the haunting "Gethsemane", written in the minor and with a falling repeated bassline typical of a Chaconne, which is constructed harmonically over this repeated line. Ex.11(iv).2 page 172 and 173 letter A onwards

At letter B, an ostinato figure on B flat, A flat, G flat and F and returning to B flat in falling consecutive octaves outlines Jesus' struggle to accept this death.

Ex.11(iv).3 page 175.

This is followed immediately by another repeated rhythmic figure building to a frenzy before the reiteration of the four-note octave descent returns.

Ex.11(iv).4 page 175, the last two bars, (see(iv).3) and page 178.

The falling lines allegorically suggest Jesus' misery. In musical rhetoric falling lines or descending scales (Katabasis) could convey humiliation or depression. (Kloppers 2001:26).

Allegory, comprising an association of extra-musical contents with musical signs, can be understood by the hearer mainly from the 'sensuous' effect: 'fall', 'plunge', but also 'abyss', 'sin', 'damnation' by descending voices, stepwise or by leaps (Blume 1967:112-116).

These two ideas alternate until the four-note figure (now transposed to C, B flat, A flat G) is repeated four times in conclusion of this outburst. Ex.11(iv).5 pages 180-1

The instrumental section which leads us back to the chaconne-like lyrical opening of "Gethsemane", is also a motivic repetition in 5/8 over the 4-note octave descent.

Ex.11(iv).6 pages 181-2

In The Arrest, Peter and the Apostles are shaken awake in the repetitive return to the frivolous "What's the buzz, tell me what's happening", trapped between the harmonically skeletal duality of G7 and C7. Ex.11(iv).7 page 188

Jesus is interviewed by the media whose questions, couched in repetitive rhythmic phrases, are supported by pedal chords (now more ominously in Cm and Gm):

Ex.11(iv).8 pages 192-3

At letter C we are back in the Temple with the rising arpeggio figure of the traders and later, the sick who come to be healed. Ex.11(iv).9 page 194

This interview, with its insistent motivic repetitions, develops a strong flavour of interrogation thanks to the doggerel of the lyrics, building to a nasty climax in another section of the repeated figure at letter D, Ex.11(iv).10 page 198 of 198-9.

Jesus echoes this when he answers Caiaphas' charge. Ex.11(iv).11 page 200

This is followed by the chorus in the same rhythmic figure. Ex.11(iv).12 page 201
It builds to a similar climax as at page 199, with the last notes in the phrase rising instead of falling. Ex.11(iv).13 page 203

The musical figure outlining Jesus' paradoxical question to Judas: "Judas, must you betray me with a kiss" (one expects a kiss to reveal affection, not betrayal) Ex.11(iv).14 page 187...reappears 3 times depicting the betrayal of Jesus by Peter, in Mary's commentary and Peter's reply: (biblically Peter denied Christ three times, which he had predicted). Ex.11(iv).15 page 207

The accompaniment to Judas' death opens with a repeated two bar phrase which is used 8 times in 22 bars. Of the intervening 6 bars, another pair is also repeated once. Ex.11(iv).16 page 232

The priests justify Judas' actions in their inappropriately jolly jazzy rhythm of before. Judas' final frantic outburst features a development on their theme.

Ex.11(iv).17 page 238.

This is followed by a fragment of Mary Magdalene's solo "I don't know how to love him" which ends in an improvised wail of self-pity and several "sob" indications in the score. Mary was the outcast who did not belong, according to Judas; now it is Judas' turn.

Ex.11(iv).18 page 241. A pedal point on G minor and a decorated version of this chord play out his suicide, modified to G7 overlaid with G min overlaid. Ex. 11(iv).19 page 243

The chorus enters at F to say farewell in 2 bar phrases of G flat major chords juxtaposed with the G7/Gm bars of Judas until he dies, whereafter the G flat phrases are sung for 32 bars, fading out. Fading out was a much used "record" technique at one stage in the 70s and 80s. One remembers that this stage musical was one of few in history which made its debut as a recording before it was mounted theatrically.

Ex.11(iv).20 :page 246 of 246-252.



JESUS CHRIST SUPERSTAR

CHAPTER 11(v) MUSICAL EXAMPLES

Example number	Score page	Text page
11(v).1	254, 256, 263- 4, 275	119
11(v).2	271	
11(v).3	273	
11(v).4	282	
11(v).5	284	
11(v).6	286	
11(v).7	289	
11(v).8	290	
11(v).9.1	292	
11(v).9.2	298	
11(v).10	300	
11(v).11	306	120
11(v).12	314	
11(v).13	320	121

CHAPTER 11

Symbolism depicted in musical discourse in *JC Superstar*

(v) Crucifixion, Cross and Tree

When Jesus was taken to be crucified, it was on a cross of wood, between two thieves who reacted to him with opposing views. Tradition quickly recognized the cross as the 'tree'. "We know from many examples that an ancient tree or plant represents symbolically the growth and development of psychic life (as distinct from instinctual life, commonly symbolized by animals)" (Jung *et al* 1978:152).

The place of crucifixion was Golgotha, meaning "skull", translated into Latin as *Calvaria* and into English as *Calvary*. The common understanding is that the place was so named because it was a promontory shaped like a skull. In mythological symbolism then, the crucifixion was quickly placed on a rude *tree* on the *mountain* called *Calvary*. The "tree" of crucifixion has been transformed in Christian legend into the tree of life. As the seat and source of transformation and renewal, the tree has a feminine and maternal significance. Jung observes that the logos nature of Christ is often represented by the chthonic serpent and is the maternal wisdom of the divine mother, prefigured by Sapiientia (Wisdom) in the Old Testament. The snake symbol characterises Christ as a personification of the unconscious in all its aspects, and as such he is hung on the tree in sacrifice, much like the god Odin in Norse literature (Slüsser 1986:116).

Jesus had spoken of himself as the vine and his disciples as the branches. Vine, grape and wine are closely associated with the Great Mother Goddess. She is also found at the "centre" of the world, beside the *omphalos* (navel), the tree of life and the four springs. Among the planting cultures, the vine was the symbol of immortality, just as the wine was the symbol of youth and everlasting life in primitive traditions. Grapes and wine symbolised wisdom until quite late in the Old Testament tradition. All these associations of myth have a clear and powerful meaning; here, on this mount, with this tree, we have a "centre of the world", *axis mundi*, a source of life, youth and immortality. The tree symbolises the universe in endless regeneration, and at the heart of the universe is always a tree, the tree of eternal life or knowledge. In Christian legend and symbolism

the cross is often depicted as the tree of life, able to bring the dead to life, and is made from the wood of the tree of life in the Garden of Eden (Slüsser 1986:115).

Events leading up to the crucifixion include the trial by Pilate, which opens over the D diminished pedal point used in the overture and item "This Jesus must die." Here Pilate's questions, Jesus' replies and commentary by the mob are built on semitones and semitone alternation (an oscillating ostinato figure) in the underscoring.

Ex.11(v).1 page 254 of 254-255, 256, 263 and 264 and 275.

Repetitions and pedal points continue to abound in the score without respite, as do the cruelties against Christ. At letter J the mob reiterates "Crucify him" and "Crucify" for 18 bars. Ex.11(v).2 page 271,

until the 40 lashes, where the guitar motive from page 2 of the overture underscores the action for 40 bars. Ex.11(v).3 page 273.

The semitone alternation pattern returns, incorporating dyads.

Ex.11(v).4 page 282 of 280-283

Pilate washes his hands of the whole affair in a 2 bar atonal phrase repeated 4 times

Ex.11(v).5 page 284.

"Superstar" opens over an E pedal (the tonic) for 8 bars. Ex. 11(v).6 page 286

The pitch E predominates throughout Judas' solo. Ex.11(v).7 page 289, and
and the chorus replies: Ex.11(v).8 page 290.

The girls "soul" chorus returns to the tonic at every melodic opportunity.

Ex.11(v).9.1 page 292

This 4 bar phrase becomes an internal ostinato phrase throughout the final section of this item. Ex.11(v).9.2 page 298

The coda ends over the tonic pedal. Ex.11(v).10 page 300.

No torture, however, not even that represented in relentless repetition, is enough to make Christ confess to any misdeed to escape his fate.

The Crucifixion

Sacrificial dismemberment, death and rebirth are ritual steps of a transmutation process undergone by tribal shamans from archaic times even to this day. What we call "religion" evolved through a series of stages :

- 1) archaic stage – shamans, medicine men and sages
- 2) Ancient civilisations – prophets, physicians and priests
- 3) The Christian heritage – mystics, theologians and philosophers

All these religious figures, at every stage in history, share one thing in common – the inner experience of divinity. Jung calls this experience "numinous" (from the Latin, numen or numina, "the presiding god" (Hyde, McGuinness 1992:111).

When the shaman hears "the voice of the great spirit", or the Christian mystic experiences "the Christ within", both are referring to an archetype of wholeness, represented as an image of God. All religions confirm the existence of "something whole", independent of the individual ego and whose nature transcends consciousness. A numinous experience of "something whole" is not only the privilege of shamans and priests; it is the aim of anyone seeking wholeness of self. The numinous experience of inner divinity points to the process of individuation. Spiritual experiences of death and rebirth communicate a process of becoming whole through sacrifice.

The shaman's spirit 'leaves his body' and goes on a visionary pilgrimage, during which he experiences sickness, torture, death and rebirth. This is similar to the passion of Christ, but also parallels the soul's after-life voyage towards rebirth in Tibetan Buddhism, the Egyptian Book of the Dead and other religions (Hyde, McGuinness 1992:114).

"The Crucifixion" in *JC Superstar* is an electronic fantasy built over various string pedal notes and improvised minor modes/whole tone scales in a freeform solo

Ex.11(v).11 page 306

...which includes rising chromatic scale segments: Ex.11(v).12 page 314

"John 19.41" is an instrumental item with the repetitive "chaconne"- like harmonic structure. Ex.11(v).13 page 320.

Conspicuous by its absence from *JC Superstar* is the part of Jesus' shamanic initiation manifesting the sign of Jonah (who was 'swallowed' by the whale), which is "to die and descend to the underworld, there to remain until the third day, when he will rise again".

The shaman discovered a technique that made access to the mythological world possible, via the unconscious. This was an ecstatic or mystical personal experience with a mystical itinerary. He would most obviously connect with the maternal unconscious (the Mother). During the crucifixion scene in *JC Superstar* when Christ calls out "where is my mother? Who is my mother?" which is not a scriptural text, his link to the unconscious has been lost, and with it the loss of the motif of resurrection. This omission reflects the literalisation of the Jesus-hero myth within a rationalistic society which could not make sense of literal resurrection, and no longer comprehended or regarded as valuable the significance of symbolic resurrection.

If one or other of the basic elements of the archetypal pattern is omitted from a given fairy tale, legend or myth... the omission ...can speak volumes for the history and pathology of the example (Campbell1993:38).

It is with the awareness of hindsight that we observe how the dilemmas of the 1970s were beyond the resources of society to resolve them. The historical context of the era shifts the emphasis of the drama's structure. The prevailing Western approach of rationalistic materialism revealed its own emphasis in *JC Superstar* by making the Judas character and his insights rather than the ancient symbolic structures central to the piece. This idea will be elaborated upon in the chapter focusing on Judas.

JESUS CHRIST SUPERSTAR

CHAPTER 11(vi) MUSICAL EXAMPLES

Example number	Score page	Text page
11(vi).1	13	122
11(vi).2	48	123
11(vi).3	72	
11(vi).4	222	
11(vi).5	302	124
11(vi).6	60	
11(vi).7	65- 66, 71	

CHAPTER 11

Symbolism depicted in musical discourse In *JC Superstar*

(vi) Tension of the Opposites

In the psychiatry of Jung and his followers, the separation of the unconscious and the conscious results in the dissociation of the personality, the root of all neuroses. Although there are many interim solutions, there is, says Jung, at the bottom of every neurosis a moral problem of opposites that cannot be solved rationally, and can only be answered by a supraordinate third, by a symbol which expresses both sides.

"The realization of the Self leads to a fundamental conflict, to a real suspension between opposites (reminiscent of the crucified Christ hanging between two thieves)" (Jung 1969:68)

Psychology can discern (in legends, myths and stories) uniting symbols representing the conjunction of a single or double pair of opposites, the result being either a dyad or a quaterniam such as the cross. The uniting symbols are symbols of wholeness meaning the unified wholeness of man. In a musical featuring a symbol of conjunction one expects to find an attempt in the musical discourse to resolve the tensions between opposites, as if there is an attempt by the characters or the community to resolve these opposites, which are really inner psychic struggles for wholeness.

"Everything's alright" is written in 5/8 (3+2 or 2+3). In a symmetrically perfect world where "everything's alright", one might expect a 6/8 rather than the "lopsided" but nevertheless hypnotically soothing 5/8 of this ominous lullaby.

The Judas character also uses an irregular rhythmic pattern when complaining to Jesus (compressed from 4/4 into 7/8), creating a feeling of breathless urgency because there is virtually nowhere for the singer to breathe. Ex.11(vi).1 page 13 letter E

While Mary's "folk" lullaby certainly has soothing qualities, particularly in the lyrics, when the orchestration builds and the repetitions become insistent, the construction becomes

hypnotic but hardly relaxing. The effect is rather one of controlled frenzy, at “everything’s alright yes” overlaid with “close your eyes close your eyes”. Ex.11(vi).2 page 48

True lullabies are unlikely to become climactic or denser texturally because this is unlikely to induce sleep. This is like shouting at the baby to *make* it keep quiet and relax. Instead, we may experience the insistence as a “controlling” attempt to “make” everything all right when it is clearly not. While the song is not harmonically dissonant, the inner tensions of rhythm added to repetitive insistence make for subtle internal dissonance of interacting forces. This is due to the discrepancy between what the elements claim to convey and what they convey in effect.

The “good vs. evil” dichotomy and the struggle between these two polarities prevalent in the Western philosophical tradition is well represented in *JC Superstar*, illustrated in the juxtaposition of major (“good, positive”) and minor (“bad, negative”) chords. This is evident in the Hosanna, which contains a mixture of major and minor chords and rising and falling minor harmonised arpeggios, resolving on a major triad. Ex.11(vi).3 page 72

When the crowd sings “won’t you die for me” in place of the previous request “won’t you smile at me?” we face the full irony of this major-minor ambiguity. Stridently disturbing descending trumpet figures within the Hosanna texture further underline the sense of underlying dissonance within outwardly “heroic” and easily accessible harmonic structures. The rather insignificant, even banal, anticlimactic ending to this dramatic conflict of priests and populace serves to emphasise the inane contrast of menacing text and jolly rhythm which has gone before. The “good vs evil” discourse has been musically approached and engaged, but not resolved.

Herod’s song is a striking example of tension of the opposites. His stinging sarcasm is sung to ragtime with *honky tonk* solos indicated in the score – the party music of the 1920’s, and used in circuses ever since. “Turn my water into wine” and “walk across my swimming pool” invite Jesus to do circus tricks, like a magician. Ex. 11(vi). 4 page 222

The words may strike us as amusing (self-obsessed ego-Herod evidently finds himself extraordinarily witty) although they are clearly laced with cyanide. This is no party, but a death knell, and another example of diverging text and music illustrating tension of the opposites, as in the “Everything’s alright” ‘lullaby’. Herod’s song also contains dramatic

irony, since the audience familiar with the gospels is probably aware that Satan (the Shadow archetype) tempted Christ in a similar way. Herod now personifies evil by substitution, making the circusy music a caricature of the devil, which achieves trivialisation of the relevance of the Shadow and evil in society.

Most chilling of all in the musical is the representation of the Crucifixion *sans* Resurrection-Ascension, over extended pedal points and laughter from disembodied voices depicting the nightmare of physical crucifixion and the painful suffering of the person crucified. Ex.11(vi).5 page 302.

The pedal points tell us that we are still in the suspended animation of the previous outmoded system of understanding. We have not progressed through the tension of the opposites to a resolution, a point of higher understanding.

Tension of the opposites and rigidity of ostinati/pedal points combined

A jolly, jazzy rhythm in a minor key provides the vehicle for the priests' summing up of options in handling the challenge which Jesus presents to their society, which culminates in their decision (introduced by Caiaphas), that "this Jesus must die".

Ex. 11(vi).6 page 60, letter F.

This phrase, representing an inexorable point of view, is insistently repetitive.

Repetitions occur at page 64-66 (because of one man) and 70 -71 (Jesus must die).

This Jesus must (die) (This) Jesus must (die) (This) Jesus must die.

Ex.11(vi).7 pages 65-6 and 71

The compression of the lyrics at these two points has an effect of a "stuck record", and adds to the sense of urgency. The idea of a stuck record (LP) is lost to an entire generation who have grown up with CD's, but was particularly relevant to a generation of teenagers (first designated as such in the 1950s) who had only known LP's since 1948, when they were introduced into the record market. The jolly, jazzy rhythm is at variance with the lyrics: ("blood and destruction because of one man", "crush him completely" and "for the sake of the nation this Jesus must die).

Once again the internal rhythmic/harmonic materials create unease due to this divergent combination of meanings.



JESUS CHRIST SUPERSTAR

CHAPTER 11(vii.i) MUSICAL EXAMPLES

Example number	Score page	Text page
11(vii.i).1	8	127
11(vii.i).2	See Ex.(vi).1 pg 13	122
11(vii.i).3	138	127
11(vii.i).4	167	
11(vii.i).5	246	128

CHAPTER 11

Symbolism expressed in musical discourse in *JC Superstar*

(vii.i) Judas and Rationalistic Materialism

In the 1960s the hippie movement was a rebellion against the old order of the era. *JC Superstar* is set in the hippie/folk/rock anti-establishment idiom. Judas as a character is a political rebel against the Roman regime (a zealot), Jesus a spiritual rebel against the institutionalised patriarchy of Israel. *JC Superstar* focuses musically on presenting Judas as a more powerful character than Jesus. He is brought to the forefront of the story in broad, sweeping songs questioning and ultimately betraying the ethereal and unworldly intent of his closest friend.

Seen in psychological terms, Judas is consciousness who betrays itself/himself. He claims to have been murdered, however, and in a sense this is true: as an unwanted part of the psyche he is jettisoned in favour of the new order, raised to super-consciousness brought about by Christ's sacrifice.

In *JC Superstar* Christ is interpreted by Judas as a political leader and he is instrumental in the betrayal of Christ to the Jewish Pharisee priests. There is an immediate clash of interests because Christ has no political aspirations and represents a mystical paradigm, also not understood by the religious leaders of the day (Pharisees) who see him as a political threat. Judas aligns himself with the patriarchy in betraying Christ. From there onwards the inexorable machinery of the less healthy impacts on the minority, who proclaim the highest possible level of mental health. This is beyond the former's ability to accommodate.

In the script of *JC Superstar* Judas is revealed as "rational man", at odds with the irrational. Here we are watching events unfold in a symbolic universe, where modernity generates the invention of the secular by rejecting the participation between the immanent and the transcendent (the natural and supernatural worlds) which had preceded it (Smith 2004:88-89). We are watching the implied (predicted) results of the predominance of the masculine Logos over the wholeness of the natural world.

Choosing the rational over the irrational, Judas meets with Priests of Judea and agrees to betray Jesus for thirty pieces of silver. In his own words, he is damned for all time, although he objects to this.

By removing the transcendent from existence, we are left with only the immanent, and ultimately, nihilism. In place of a participatory framework (natural) suspended from the transcendent (supernatural); modernity assumes an ontology (way of being) that both flattens the world and unhooks it from the transcendent, thus creating a new space untouched by the divine and an autonomous reserve of reality outside the religious (Smith 2004:88-89).

In short, the secular emerges and along with it the notion of an autonomous reason that is supposedly neutral and objective, offering an account of the world "uncontaminated" by theology. But living in a flattened world that engenders a neutral rationality which is supposedly universal, means that the human self is reduced to an isolated subject, a thinking thing (Descartes), later subdued with autonomy and inalienable rights. The modern individual becomes a parody of God, the modern state a parody of the church. Modern social theory becomes a parody of theology (Smith 2004:136). When the transcendent and immanent aspects of life no longer participate in one another, there is no meaning in life and nihilism is the result (Smith 2004:102).

Judas encounters the horror of this nihilistic paradigm and hangs himself when he realises what he has done by betraying Christ, insisting on the rational immanent world as the only way forward and thereby denying the sacramental essence of life inherent in the participation between the natural and supernatural.

The powerful figure of Judas wrestling with his own understanding of Jesus' function and with himself, is conveyed in several songs representing his role in this 20th century version of the Christian (Western) hero "myth" as a figure equal to or more prominent than Christ. Instances of musical repetition do still occur in his songs, such as in the item "Damned for all time", also called "Blood money", a double reference to Christ's sacrifice and to his own betrayal of Christ. However, Judas' mostly more lyrical song styles contrast strongly with the predominantly repetitive style of the musical, providing relief from the ostinato persistence and pedal point stasis describing society's rigidity and the

hero's struggle against it. Not merely the betrayer who commits suicide as outlined in the original Gospel texts, here he is a man of rational power and apparent strength of insight who realises his own pitiful limitations as the drama plays itself out.

In "Heaven on their minds" Judas sings prophetically, with rational acuity: "My mind is clearer now... if you strip away the myth from the man... you will see where we all soon will be". Ex.11(vii.i).1 page 8. He complains that the crowd have "too much heaven on their minds", revealing his own contempt for a less dominantly rational approach than his own, and expresses the opinion that Jesus should have remained in the immanent world of wood and stone. Ex.11(vii.i).2 page 13.

In "Strange thing mystifying" Judas the rational man (influenced by the legalistic approach of his own religious community and times) does not comprehend Jesus' *modus operandi*. In a symbolic universe Judas could represent a previous outmoded aspect or phase of human development which is psychically "less" than the "whole man" image (*Kristos*) represented by Jesus Christ. Rational thinking cannot encompass the irrational, intuitive dimensions of human existence, which are at the opposite end of the *Logos-Mythos* continuum.

Rationality also cannot make sense of Jesus' acceptance of the street woman Mary Magdalene into the "inner circle". By apparent coincidence her own musical item "I don't know how to love him" does not fit into the repetitive, dissonant harshness of the majority of the musical material either, since she sings a ballad which was previously a country and western song, inserted by the writers to serve the needs of the stage drama. Rationality in the 20th century limits the mythic.

"Damned for all time" demonstrates Judas' firsthand encounter with nihilism in a rigidly repeated two bar accompanimental phrase. Ex.11(vii.1).3 page 138

In "The Last Supper" Judas features in a tussle of wills with Jesus. Again he cannot see past his own rational approach : "every time I look at you I don't understand...you'd have managed better if you'd had it all planned". Ex.11(vii.i).4 page 167

Literal representation of Judas's betrayal does little justice to the symbolic potential of this character as an element in the psychic development of mankind. For the new age to

be born, this man of limited insight (rational materialism) has to be sacrificed. He is the betrayer of the spiritual, the mythic, the whole. By aligning himself with the dominant obsession of the age (in the story, the rigid legalism of the priests, and in the musical, set anachronistically within the 1970s polemic, with the establishment), Judas is an outworn attitude, restricting the development of culture, who has to be superseded by a healthier attitude for culture to develop. "You have murdered me", he shrieks in a frenzy. Ex.11(vii.i).5 page 246.

If we look at the story literally, Jesus seems to be urging Judas to betray him, to get it over with because he knows it is inevitable, although it is rather odd to want to speed up one's own death. If we look at this as a symbolic exercise, however, it becomes clear that this apparent inevitability is a not about a human being committing an act of betrayal against his best friend. Rather it is limited, outmoded thinking of any kind which cannot comprehend or accommodate wholeness, and which betrays wholeness.

the ego that proclaims itself master of its own soul or the ego who is enslaved to an authoritative tradition... has taken control of the psyche and is no longer in communication with the deeper forces, the creative part of the psyche; it is cut off from the unconscious and hence from the Divine Centre.(Slüsser 1986:108).

In the final analysis, this approach arrives at nihilism: a sense of meaninglessness. Judas commits suicide. The choir sings him an elegy in static harmonies over his shriek. "So long Judas, Poor Judas". He was somehow the "victim" of his own process, perhaps in failing to take responsibility for his own weaknesses, in failing to recognise the value of the unconscious, or perhaps being intrinsically incapable of this recognition.

(vii.ii) Diabolus in Musica

The Latin term *Diabolus in Musica* (the Devil in Music) is a late medieval nickname for the most dissonant interval, i.e. the tritone, which in music theory was regarded as the "most dangerous" interval, to be avoided or treated with great caution. As a melodic musical progression it was rarely used before 1900, except in combinations such as c-f#-g, where f# is the leading note before g, or in combinations with other intervals, mainly in the seventh chord (c-e-g-b flat) and its inversions.

One name for the Devil is *Diabolos*, the Divider, the splitter into fragments. Hence the possible origin of the term in musical usage. The tritone splits the octave exactly in half. Without proper handling it was anticipated that this interval would cause compositional problems. Composers of the time evidently considered the sound of the tritone uncomfortable, hence their designation of it as the most extreme dissonance. Even today it is still used in sirens for emergency vehicles such as ambulances, and in train hooters to alert pedestrians or other vehicles when trains are approaching level crossings, for example.

The *JC Superstar* score contains frequent bare tritones, set vertically and horizontally, so frequent as to dominate the melodic and accompanimental figures, and pedal points throughout the score. From the opening bars onwards the tritone pedal points set the scene in a dissonant and threatening mode. It never allows us to forget the knife edge we walk to balance or resolve extremes, and the possible trouble to come in the plot.

Health is a balance between extremes. Mental health, like physical health, is a matter of balance, of all the parts of us operating harmoniously together. Disease and disorder mean that the balance is upset and some parts of us have too big an influence, others too little. If one part of us gets split off, denied or lost to us, our health is gone. The reason why integration seems to be the ultimate value, the greatest expression of mental health, is because it is the opposite of disintegration, which is the expression of mental ill-health. Integration brings illumination and understanding. Disintegration brings darkness and meaninglessness. Skynner says that disintegration itself does not bring about evil, but the denial and avoidance of the fact of disintegration – a deliberate, purposeful further fragmentation, creates evil, while recognition of fragmentation is the first step towards healing the disintegration (Skynner, Cleese 1993: 308).

The proliferation of tritone useage in *JC Superstar* indicates more than discord in the affairs of ancient Israel. Symbolically it refers to the "dis-ease" in its own society which avoided or denied integrated, inclusive behaviour and therefore remained trapped in an outworn paradigm. Little more than a generation later, mankind seems little closer than its '70s counterparts to resolving contradictions which cause humanity untold suffering.

(vii.iii) *JC Superstar* : conclusion.

Up to the point of the Crucifixion music in *JC Superstar* it is possible to ask: if tragedy is then the "shattering of the forms and of our attachment to the forms", (Campbell 1993:29), what more apt representation could there be of Christ's turmoil, suffering and passion in the language of the rock music of the late 1960s and early 70s? What more appropriate musical language indeed than this apparently iconoclastic, non-conformist, establishment-shattering one?

As Jesus challenged the status quo of the mental health of his era, the rock music of the '60s and '70s was a deliberate challenge to the political *status quo*. The youth embarked on consciousness raising exercises and attempts to capture or facilitate higher consciousness through meditation and drugs. The *flower power* generation hoped for a more enlightened solution to the international political problems of the day. They demonstrated their challenge to the establishment in folk and rock musics.

Of course, rock is not the only musical language present in *JC Superstar*. In contrast we find lyrical "folksy" ballads and tonal choral outbursts as well. The tension of opposites or at least of diverging styles such as dissonant rock and tonal ballads is not resolved musically either, unless one can regard the relative severity of the minor key as a kind of feeble truce between the major dominance of ballads and choral sections, and the more extreme dissonance used in the rock sections.

JC Superstar is a truncated myth, in that the resurrection of the crucified one does not take place, as it does in the music of the oratorios/passions of previous centuries. Here the myth as a whole is represented fully from beginning to end in the harmonic and melodic and rhythmic preferred "language" of these earlier eras. However, not conveyed in this musical is the previous stance of acceptance that for new things to supersede old things, a rebirth of consciousness must take place. Resurrection in *JC Superstar* may be hinted at by directors who remove Christ from the cross at the end of the musical and leave the crown of thorns on the cross, for example, perhaps to symbolise the transcendence of Christ over the material world, but it is not represented musically.

The musical ends after the funereal musical item in a minor key, based on text taken from St John's Gospel. So we have a sense of something ending, but no new beginning, which has been part of the cyclic expression of the mythological hero's journey towards individuation since time immemorial. It is perhaps a rather hollow moment. The search for the Holy Grail would seem not to have succeeded. The sword has not been drawn from the stone in this musical representation of the hero's life journey. There is a silence, a moment when the audience is left to ponder the symbols; telling metaphors of the destiny of man, man's faith, and man's dark mystery.



MAN OF LA MANCHA

CHAPTER 12 MUSICAL EXAMPLES

Example number	Score page	Text page
12.1	6	133
12.2	8	
12.3	11	
12.4	12	
12.5	15	134
12.6	18	
12.7	22	135
12.8	25	
12.9	28	
12.10	31	136
12.11	36	
12.12	42	
12.13	46	
12.14	45	
12.15	53	137
12.16	55	
12.17	69	138
12.18	83	140
12.19	93	141

CHAPTER 12

***Man of La Mancha* and his *anima* represented in rhythm**

"Only he who attempts the absurd is capable of achieving the impossible". That quotation from the 20th century philosopher Miguel de Unamuno was the guiding precept behind the creation of *Man of La Mancha*, according to Dale Wasserman, who wrote the book for the prize-winning, much beloved 1965 musical. Certainly it must have seemed absurd to many theatre people for anyone make a musical out of a 16th-century classic of Spanish literature about an old man who goes crazy, imagines he is a knight and runs around tilting at windmills and trying to turn peasant whores into fair ladies. It must also have seemed an impossible dream come true when the show opened on November 22, 1965, at the ANTA Washington Square Theatre in New York City and, after some initial difficulties, went on to become a world-class hit. One song from the musical, "An Impossible Dream" became an almost instant standard. The show won five Tony Awards; it ran on Broadway for almost six years with a total of 2,328 performances; and it was produced in over 50 countries in more than 30 languages.

From the very beginning of their work on *La Mancha*, the creative team knew that this was not to be a typical Broadway musical. *Man of La Mancha* would be a play within a musical. One actor would portray both the literary classic's author Miguel de Cervantes, and the legendary character he created, Don Quixote de La Mancha, applying his make-up onstage, putting on moustache, pointed beard and thick eyebrows and switching instantly from one character to another. Cervantes would be a prisoner of the Spanish Inquisition and would tell his story to his fellow inmates, who would act all the other roles.

Man of La Mancha won both the New York Drama Critics Circle award and the Tony award as the best musical of the 1965-66 season. Richard Kiley won the Tony as best actor in a musical. Albert Marre won for best director of a musical; Howard Bay for best scenic design. Mitch Leigh and Joe Darion won the Tony for best score, which captured both the emotional essence of the story and synthesised its Spanish roots. The story itself, a tale of human faith and survival, of innocence, honesty and courage, had great appeal. *Man of La Mancha* was also a tribute to the imagination of Miguel de Cervantes, the contemporary of Shakespeare who wrote this

monumental testament to the resilience and folly of the human spirit, and lived, like Quixote, with his heart striving “to reach the unreachable star”.

Rhythm, and in particular, rhythm indigenous to Spain stands out as the feature representing the tensions and conflict in the plot as well as the local flavour of the story and setting. It renders the seriousness of the subject light and jaunty, even humorous. This in itself addresses the tension of opposites. The subject matter concerning the Inquisition, not in itself a humorous or lighthearted process, is conveyed lightheartedly in the lyrics. The trumpets and side drum set the scene, with trombones and bright woodwind joining in typical heraldic-military style, before settling into a brisk Spanish dance rhythm outlined by guitar in first the minor and then the major. Ex.12.1 page 6

A brief tranquil transition (2 bars featuring parallel 8ves, 4ths and 5ths) leads to another Spanish dance, this time in a gentle 3/4 alternating with 6/8, with an internal accompanimental figure suggesting horses’ hoofs. More 8ves and 5ths shift into yet another Spanish rhythm, this time notated as being in “Flamenco” style, the gypsy speciality of the Andalusian region of Spain, where Seville is situated. Castanets are featured here, adding to the local flavour. Ex. 12.2 page 8

The final Spanish rhythm of the overture is a bolero Ex. 12.3 page 11, carrying the broad sweeping melodic line of the musical’s “hit” tune, “The Impossible Dream”. This builds to a climax Ex.12. 4 page 12 with brass predominating. The “pull-up” in the broader bar (like a horse coming to a halt) at letter H renders the emphatic ending the more dramatic.

The scene is Seville, Spain, at the end of the 16th century. Miguel de Cervantes, prisoner of the Inquisition, descends a staircase to the common room of a prison. Thin and tall, in his late 40s, he is accompanied by a captain of the Inquisition, a group of soldiers and his chubby manservant, who is carrying a trunk. Around the room, the other inmates sit or wander. A male singer (cantaor) wails melismatically over strummed guitar chords *a la rasgueado*, a typical Flamenco guitar indication for rough downward nail strokes from all the fingers in turn, starting with the shortest finger. The soldiers leave, and the other prisoners attack Cervantes and his servants, stealing their goods. One inmate, the Governor, asks why Cervantes has been imprisoned. “I am a poet”, he answers. A poet, a playwright and an actor. He is in jail because he must appear before the Inquisition. He was a tax collector, and foreclosed on a church because the law said to treat everyone equally. But before there is to be an Inquisition, there will be a different kind of trial, the Governor says:

"No-one enters or leaves this prison without first being tried by his fellow prisoners". The verdict will be guilty, and the fine is all the new man's possessions. Cervantes offers them the contents of his trunk, which is full of theatrical costumes and properties, and asks only that he be allowed to keep one large package. The Governor at first thinks the package is valuable, but then sees it is merely paper. It is the manuscript of a book Cervantes is writing. The Governor goes to throw it in the fire, but Cervantes stops him and demands the trial. He will plead guilty, but will offer a defence because the jury may choose to be lenient.

"I shall impersonate a man," he says, beginning to put on the appropriate makeup. "Enter into my imagination and see him. His name is Alonso Quijana...a country squire... no longer young. Bony and hollow-faced...eyes that burn with the fire of inner vision. Quijana - and Cervantes - shall become a knight-errant and go forth into the world to right all wrongs." Cervantes impersonates the knight Don Quixote, living out his notions of chivalry and avoiding his greedily expectant family who are anxious to have him declared insane. The Don and his servant Sancho Panza set out along a road, which to Sancho looks like the way to El Toboso, where you can buy chicken soup. But the Don informs him that "beauty, my friend, 'tis all in the eye of the beholder". He warns Sancho of his enemy, the Great Enchanter, whose "thoughts are cold and his spirit shrivelled". One day they shall meet in battle.

Don Quixote hurls down his knightly gauntlet to the base and debauched world in a *paso doble* "I, Don Quixote". The human spirit challenges the unbearable, the cruelties of human existence and the inevitable end to all, death. "My destiny calls and I go" he sings Ex.12.5 page 15, in the manner of all heroes. Sancho continues: "I'll follow my master till the end...I'm his friend!" Loyalty, love and friendship and the human condition itself, are as fragile as the musical texture. Ex.12.6 page 18 "Virtue shall triumph at last!" announces Don Quixote, as the *paso doble* develops into a lively gallop. Master and friend-servant sing a duet confirming their partnership, using the two melodic lines of their previous solos overlaid. They encounter a windmill, which Quixote thinks is a monstrous giant. He attacks, only to find that his sword has become a corkscrew. Knights traditionally fight dragons/giants to overcome the connection to the instinctive unconscious. Quixote fights a windmill, which he thinks is a giant - the giant is a figment of his imagination.

The ego's rise to effective conscious action becomes plain in the true culture hero. As part of this rise to consciousness the hero vs. dragon/giant battle may have to be

fought and refought to liberate energy for the multitude of human tasks that can form a culture pattern out of chaos. When this is successful, we see the full hero image emerging as a kind of ego strength (or, speaking in collective terms, tribal identity) that has no further need to overcome monsters and giants. Jung says that initiatory events are not confined to the psychology of youth.

Every new phase throughout an individual's life is accompanied by a repetition of the original conflict between the claims of the Self and the claims of the ego. In fact, this conflict may be expressed more powerfully at the period of transition from early maturity to middle age than at any other time in life. And the transition from middle age to old age creates again the need for affirmation of the difference between the ego and the total psyche; the hero receives his last call to action in defence of ego-consciousness against the approaching dissolution of life in death (Jung *et al* 1978:123).

The fight of Quixote and the windmills is programmatically represented in fast woodwind chromatic scales depicting the sound of rushing wind. Ex.12.7 page 22

Undaunted, he and Sancho head to an inn, which to Quixote is a great castle. The inn is full of rough men – muleteers – and rough women. One woman, Aldonza, is a cook who specialises in all the pleasures of the senses. She and the men sing of their lives and relationships. The continual change wrought by an alternation of 3/4 and 6/8 gives an interesting twist to the song title "It's all the same", (when in fact the rhythm changes each bar), involving the muleteers and the whore Aldonza. This rhythmic pull enhanced by *palmas* (clapping) creates great vitality, again drawing attention to the living paradoxes life presents. Ex.12. 8 page 25. The song describes the externals of physical "love" but is not about real love at all. The 3/4 and 6/8 tension express this ongoing ambivalence. Aldonza's cynicism is revealed in the harsh lyrics: "You will get what money buys!" and "I have loved too many men with hatred in my breast," she reveals in a statement of total opposites. Ex.12. 9 page 28

Enter Don Quixote, seeking the lord of the castle. He spies Aldonza, to him, "a sweet lady... fair virgin... whose glory the whole world shall know under her "real" name, "Dulcinea". Knight-heros traditionally rescue damsels in distress. Don Q calls Aldonza "Dulcinea". *Dolce* (It.) means "sweet." Aldonza is anything but sweet. He sings a serenade - to his own *anima*: "sweet sovereign of my captive heart", what he later calls "the secret that each man holds within him", personified here as Aldonza/

Dulcinea - with tenderness. The alternation of 3/4 and 6/8 continues, more gently than before. Ex.12.10 page 31 "Half a prayer, half a song, Thou hast always been with me, though we have always been apart" ... and "thy name is like a prayer an angel whispers.", he continues.

The *anima* is the mediator between the ego and the Self, to which the psychic reality of each individual is ultimately oriented. The *anima* is connected to the number four, because there are four stages in its development. The first is best symbolised by the figure of Eve, the second can be seen in Faust's Helen (referred to by Matt in *The Fantasticks* in connection with Luisa), and Guenevere (in *Camelot*). The third stage is represented by the Virgin Mary, a figure who raises love (*eros*) to the heights of spiritual devotion.

It would appear that the Don is equating Dulcinea with this third version of the *anima*, a dramatic contrast when the unlikely persona of Aldonza is considered. "Dulcinea" is taken up by the coarse muleteers in *falsetto* and then raucously, as they mock Aldonza and the words of the song, which they interpret literally. This highlights the contrasting imagery of holy (Virgin *anima*) and whore. (Aldonza). Ex.12.11 page 36

The scene reverts to the prison, as Cervantes now tells of Alonso Quijana's family and friends: the Don's niece, Antonia, his housekeeper and the local Padre, who are worried about Quijana and the effect his madness will have on their futures and their fortunes. The relatives of Don Quixote arrive. Cervantes explains that the Don's niece Antonia "is only thinking of him", when it is clear she is only thinking of herself: "in the very heart of me, there is Christian charity". Antonia's fiance, Doctor Carrasco, "a man of breeding... intelligence... logic," arrives and declares that "your uncle is the laughingstock of the entire neighbourhood." And "there is a certain embarrassment at having a madman in the family". They vow to wean the old man from his madness. Ex.12.12 page 42. The Padre (minister) naively supports the hypocrisy: "what a comfort to be sure, that their motives are so pure". Ex.12.13 page 46.

We encounter these expressed notions and their ambivalent subtexts in a trio between Antonia, the housekeeper (melodramatically sliding down the octave to bewail Don Quixote's madness on "Woe"), and the *padre*. More comic relief is achieved through these ironic juxtapositions. The truth is revealed in contradiction. Ex. 12.14 page 45

Back at the inn, Don Quixote has sent Sancho with a missive for Aldonza. It is imperative that each knight shall have a lady, for "a knight without a lady is like a body without a soul". In the letter, Quixote asks for a "token of thy fair esteem that I may carry as my standard into battle." This is presented by Sancho in free recitative style, a reference to a bygone age. Instead of the customary scarf, Aldonza provides her filthy, torn dishcloth and asks Sancho why he follows this madman. Sancho's reply is simple: "I really like him". This song is striking for the simplicity of its musical material and the simplicity of its text, which are aligned with themselves and also suit the character who sings the song. In the accompaniment we encounter an ostinato figure which serves to support the directness and determination of the text.

Contrasts emerge before long, however, for example between "I really like him" and "tear out my fingernails one by one", a humorous reference to the Inquisition, when people were tortured for not agreeing with their Inquisitors. It should not be forgotten that the age of burning witches followed the age of chivalry towards women. This is all accommodated within the "same breath" i.e. the same musical style. Opposing sentiments juxtaposed return us to humour, which is one way of managing uncomfortable circumstances. "You can barbecue my nose, make a gilet of my toes, make me freeze, make me fry, make me sigh make me cry, still I'll yell to the sky, though I can't tell you why, I like him". The opposites of Sancho's regard for the Don and the torture of the Inquisition expressed in the same bouncy tune are an attempt to resolve the agonies and ecstasies of existence. The orchestration is cheekily supportive. Ex.12.15 page 53.

Aldonza leaves and takes a bucket to the well, wondering, "What does he want of me?" This equally sincere song is more serious than Sancho's, in its mood if not its sentiments. While the internal ostinato rhythmic pattern of each accompaniment bar contains the invigorating if slightly unsettling 123-12-12 of 7/8, we are no longer battling with the tensions of alternating 3/4 and 6/8. "Doesn't he know, he'll be laughed at wherever he'll go? Ex.12.16 page 55. "Why I'm not laughing myself I don't know", she adds: although the Don's behaviours are perplexing and bizarre, they do not present us with the tension between opposites. His intentions are as earnest as the challenges he faces are serious.

"I don't know how to love him", Mary Magdalene's expression of bewildered regard from *JC Superstar*, is vastly different in musical content but no less sincere and unambiguous than Aldonza's mystified response to the Don. There are parallels

between Christ (taking on the sin of the world) and the Knight (fighting all wrongs), as there are between Mary and Aldonza, the respective *animas* of their male counterparts. "Why does he give when it's natural to take " and "Where does he see all the good he can see?" could have been sung by either woman, about either man. The Muleteers eye Aldonza lasciviously, singing a song to her pleasures. ("Little bird, Little bird"). The Padre and Dr Carrasco arrive, hoping to cure Quixote. There are no giants, they tell him, no kings under enchantment, no knights. "These are the facts," the doctor says. But Quixote will have none of it. "Facts are the enemy of truth", he replies, underlining myth's paradox of the double focus. Sancho returns and offers Quixote the dishcloth; he accepts it with reverence.

A Barber enters, singing of his profession, and encounters the knight. The Barber shaves and could injure his client, and is also the doctor. "If I slip when I am shaving you And cut you to the quick You can use me as a doctor, 'cause I also heal the sick", he sings in comic folksong ditty in unambiguous 6/8, resolving the opposite extremes of his profession. Quixote demands the Barber's brass shaving basin, which the knight sees as "The Golden Helmet of Mambrino", which is another fantasy from the fevered imagination of Don Quixote.

This is an absurd (in the style of the play) reference to the crown of the Grail King, or to the Grail vessel itself (symbolic of the womb of the mother, the archetypal vessel), because he sings "Thy deeds the world will not forget! There can be no hat like thee". "When worn by one of noble heart," Quixote says, the helmet makes him "invulnerable to all wounds." The elongated bar, now in 10/8, suits the story-telling element of this short episode, which builds up into pomp and circumstance for the glorification of the object. "(The) Golden Helmet of Mambrino will make Golden History" nevertheless resolves in a *pianissimo* trio. Ex.12.17 page 69.

The Padre crowns Quixote with the helmet, to which has been attached his longed-for dishcloth. Quixote asks the Innkeeper to dub him a Knight; the Innkeeper agrees to do so at sunrise. "There is either the wisest madman or the maddest wise man in the world," the Padre says, trying to comprehend the Don's paradoxical condition.

As Quixote, lance in hand, contemplates "this historic night," Aldonza returns and asks him why he calls her Dulcinea. That is not her name; she is Aldonza, "and I think you know me not." Quixote demurs : "All my years I have known thee," he says. "Thy virtue. Thy nobility of spirit". He asks to serve her, to hold her in his heart, "that I may dedicate each victory and call upon you in defeat". Unnerved, she asks why he

does "these ridiculous... the things you do." He answers that it is "only that I follow my quest". "Would you look at me as I really am?" she asks again. "I see beauty," he replies. "Purity. I see the woman each man holds secret within him. Dulcinea", referring again to the *anima* within each man in the item "To each his Dulcinea".

An ostinato rhythm accompanies the *idée fixe*. : "To each a secret hiding place where he can find the haunting face to light his secret flame", and: "there is no Dulcinea/ She's made of flame and air/And yet how lovely life would seem/If every man could weave a dream/To keep him from despair." *Anima* means breath or soul. A short breezy tune in 3/4 in naïve style with very light texture describes this creature of air and flame. Dr Carrasco tells the Padre that now they know Don Quixote's illness, they should be able to find the cure to his apparent madness. The Padre asks if the cure may not be worse than the disease. Immediately after this reference to the *anima* we encounter The Impossible Dream, (The Quest) in a bolero rhythm (9/8), compound triple.

Western man's struggle with the darker side of human nature is rooted in a theological problem:

How can an omnipotent, all-good God allow the existence of evil? If God did not create the Devil, then the latter must be self-creating, implying that God is not omnipotent. Evil must therefore be created by man's choice, by his Original Sin which Christ's sacrifice was meant to redeem (Hyde, McGuinness 1992:119).

This irreducible divide between good and evil makes it impossible for Christianity to unite the opposites found in nature. Whereas most religions address the problem of opposites (male and female, yin and yang), Christianity equates the feminine either with the immaculate Virgin Mary or the wicked temptress Eve. Dulcinea and Aldonza in one person represent these two seemingly irreconcilable extremes.

The number three in Christian symbology is very important, because it refers to the Trinity and in Christian terms, perfection. Jung would not agree that this approach yields wholeness, because what he calls "the fourth term" is missing. Jung explains that the sexual nature of the feminine "is darkened and repressed, leaving a Christ-figure so over-identified with light that it inevitably casts a Shadow". An early sect of heretic Christian mystics, the Gnostics, had tried to complete the Trinity of Father,

Son and Holy Ghost “with a **fourth term** – the darker, mysterious, feminine dimension of nature” (Hyde,McGuinness 1992:119). In 1950, when the Pope declared the doctrine of the Blessed Virgin’s Assumption, Jung saw this as the Church’s unconscious recognition of the “fourth term” and called it “the most important religious event since the Reformation” (Hyde, McGuinness 1992:119). (see Chapter 6 page 46).

It would seem that the Don’s Quest is probably a search for wholeness – the peace that passes all understanding, which the hero achieves by resolving the opposites: “And I know, if I’ll only be true to this glorious quest, That my heart will lie peacefully calm when I’m laid to my rest”, sings Don Quixote. The triple measure “dance of the universe/dance of life” feel keeps the weighty subject matter frothy and manageable. Parallels to the Christ–hero are evident in the lyrics: “And the world will be better for this/That one man scomed and covered with scars/Still strove with his last ounce of courage/To reach the unreachable stars”.

Pedro, one of the muleteers, returns. He is angry because Aldonza has not gone to his bed, and he slaps her. Quixote, furious, attacks him. The other Muleteers arrive to join the fray. Aldonza grabs Quixote’s sword and knocks Pedro down. The brawl continues, and the Muleteers are routed. “Victory!” Quixote shouts. The Innkeeper comes on the scene and sees that Quixote is hurt. He berates the Don for disturbing the peace of his inn and demands that he leave. Quixote says he will depart at daylight but reminds the innkeeper of his promise: to dub him a knight. “It is customary to grant the new knight an added name,” Quixote says; the Innkeeper glances at the old man’s face and instantly knows what this title must be. Before the Don is dubbed Knight of the Woeful Countenance, which parallels the Christ-hero imagery (the Don has to “bear the unbearable sorrow” and Christ was called “A man of sorrows and acquainted with grief” in the Old Testament book of the prophet Isaiah), the struggles of the hero are expressed in the warring metric battle between 6/8 and 7/8, with accents emphasising the conflict. Ex.12.18 page 83.

The Dubbing takes place over a pedal point, which enhances the tension of this moment, and is set in humorous vein “ Farewell and good cheer, oh my brave cavalier, Ride onwards to glorious strife” – a contradiction in terms.

Quixote leaves, and Aldonza goes to minister to the wounds of the muleteers. But furious at losing the battle, they rape her. Violation and violence against the feminine

(Dulcinea – the *anima*) personified here as Aldonza are expressed in jagged rhythms, silences, accented chords, dissonance and abrupt changes. Ex.12.19 page 93 of 90-93. In musical rhetoric dissonances used for such a purpose would have been known by the term "Parrhesia", the harsh expression of rage, conflict, anguish, pain by means of dissonance and dissonant chord-progressions. The Abduction is a theme common to *The Fantasticks*, where it also violates the privacy of the main character Luisa, with the purpose of forcing her into a specific relationship.

Far away, Quixote is rhapsodically praising his noble Dulcinea. "Let this be proof to thee, Sancho," he says, "Nobility triumphs. Virtue always prevails." This is far from reality as we know it. Suddenly he falters. The scene shifts to the prison. Quixote reverts to the persona of Cervantes. He has heard the sound of the Inquisition; are they coming for him? But no, this time it is for someone else. The Governor urges him to go on with his defence. One prisoner wonders why poets are so fascinated with madmen. "I suppose," Cervantes replies, "we have much in common." In his years on Earth, the author says, he has seen life as it is: "Pain, misery, hunger ... cruelty beyond belief." He expresses his paradoxical opinions on "madness" : "When life itself seems lunatic, " he adds, who knows where madness lies?... perhaps to be too practical is madness....Too much sanity may be madness...and maddest of all, to see life as it is and not as it should be."

Don Quixote next encounters a Moorish Girl. She entices him, but he sees only innocence as her companions steal all of his possessions. He and Sancho are forced to return to the inn. The Moors are Muslims, who pray to Allah. Christian theology regarded them as unbelievers and hence undesirable, "other". They were despised by the Crusaders. Here they appear accepted but still "other".

Following on the heels of this item is the desperate story of Aldonza, the whore. Aldonza, bruised and in tatters, bitterly talks of Quixote's "madness and lies". He vows to punish all those who committed the crime. "You know the worst crime of all?" Aldonza retorts: "being born. For that you get punished your whole life." She tells of her difficult existence. The parallels between her and Mary Magdalene are strongly evident. All the associations of the feminine with the fourth term are present here. "I became, as befitted my delicate birth [irony], the most casual bride of the murdering scum of the earth", sings Aldonza. She is the whore, symbolically the cast-off one, the abandoned, betrayed, pushed aside fourth term outside the masculine [perfect] trinity. Don Quixote answers her: "And still thou art my lady". This attitude looks crazy

when we analyse Don Quixote rationally, but we are reminded that Christ saw good in the street woman, Mary Magdalene, and protected her. Aldonza's song wrestles 3/4 with 6/8 as she wrestles with her difficulties: "Blows and abuse I can give back again/Tenderness I cannot bear". This goes against her understanding because she has lost trust in humanity, so she is torn in two directions. Don Quixote's compassion offers a solution to the conflict of the less-than-perfect, providing the inclusivity that brings healing and wholeness, as Christ's compassion brought healing to the broken.

Suddenly there is the sound of trumpets. A knight arrives, wearing a chainmail tunic on which are mounted tiny mirrors that glitter and dazzle the eye. It is the Knight of Mirrors, who calls for Quixote. "Thou art no knight, but a foolish pretender," the mirrored vision says accusingly. Quixote is furious. It is the Enchanter, he says, his sworn enemy, and he prepares to do battle. But the knight's shield is polished steel, a mirror that blinds and confuses Quixote. The metal shines because it has been polished: this is a symbolic allusion to the belief that by accepting the frictions of life through earthly contact and suffering, one's inner being is shaped and polished, and one's soul can be transformed into a mirror in which the divine powers can be revealed. Here the truth of Quixote's masquerade is revealed to himself. "Look in the mirror of reality and behold things as they truly are," the knight says. The Knight of the Mirrors shows the Don himself, and the Don is cured of his "madness" The sword is the symbol which cuts both ways, cuts to the truth, to encourage rational discernment. Don Quixote sees himself as an ageing fool, a clown. Atmospheric music and sound effects follow. "Go deep, deep... the masquerade is ended!" Quixote sinks to the floor, weeping. When our masks are removed, when the personas which we present to the outside are removed, we can see ourselves as we are, our own reality. We do not see things the way *they* are, we see things the way we are. This confrontational rationality defeats Quixote, and his freedom is forfeit. The Knight of Mirrors is not the Enchanter, he is Doctor Carrasco, who has perpetrated his "cure".

Back in prison, the captain of the Inquisition enters and warns Cervantes that he will soon be summoned by the judges. The Governor urges Cervantes to finish the story. It is done, Cervantes says. But the Governor and the inmates announce that they do not like the ending and begin to pronounce their own sentence. "Wait", says Cervantes, "let me improvise". And he continues. Don Quixote, Alonso Quijana, is in bed, dying, his mind "retreated to some secret place". It is hopeless. Sancho wishes to speak to him, "a few words...to lighten his heart." Light relief in the form of comedy

follows the "cure", and Sancho the childlike spirit returns to amuse his master with the playful "A Little Gossip". "Why, when I'm asleep a dragon with his fiery tongue a waggin'/Whispers'Sancho, won't you please come out and play?" We remember that heroes fight dragons. Sancho's dream reveals a playful dragon. Children play. Sancho remains childlike and playful in the face of life's challenges, even the supreme challenge of the Great Enchanter.

Don Quixote speaks. He is Alonso Quijana, and would like to make a will. Aldonza forces her way into the room, demanding to see Quixote. He does not recognise her or remember her name. "Please," she says, "try to remember". His mind stirs. "Then perhaps," he says, "it was not a dream". And they recall his quest.

He tries to stand and calls for his armour and his sword, but falls to the ground, dead. The Padre prays for him. Aldonza urges Sancho to believe in the dream. She says Quixote is not dead because his spirit lives on, and now calls herself Dulcinea. Hearing the drums of the Inquisition, Don Miguel de Cervantes is summoned to "submit his person for purification". The Governor hands him the packages, the history of his mad knight. "I think Don Quixote is brother to Don Miguel," the Governor says. "God help us," Cervantes replies, smiling. "We are both men of La Mancha".

The Finale reminds us of Don Quixote's Quest: "Though you know it's impossibly high/To live with your heart striving upward/To a far unattainable sky". We are rhythmically no more in conflict in this broad, sweeping, cushioned, powerful song. There are no clashes of meter, impulse or accentuation : the conflicts and paradoxes of the drama are resolved.