

## LEAD ROLE IN A CAGE

### THE SHADOW, THE ANIMA, THE PUERAETERNUS ARCHETYPE, AND THE MYTH OF SYD BARRETT ON THE DARK SIDE OF THE MOON (1973)

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#### Abstract

*The Dark Side of the Moon* by Pink Floyd is one of the best-selling albums of all times. In this essay I discuss this work of art with the aid of Jungian reading. The major theme is concerned with Jung's psychological ideas regarding the collective unconscious and the archetypes. I wish to enlighten sides that were hidden in the discussion concerning Pink Floyd and their music, in the well-known research of popular music. I would like to reveal the psychological forces that manifested in the album and its transcendental qualities.

In order to address this task, I would return to the history and mythology of Pink Floyd. Pink Floyd became superstars through what I believe is a self-discovery album, one which became a quintessential record for the post sixties generation. Yet, the album also remained a classic, because of its profound psychological energy.

This energy, as I explain, was rooted in the history of the group: at a specific historical time the members of Pink Floyd have chosen to face their past, their own Dionysian psychedelic history. Their goal, as I will show, was to face their conscious, their dark side, and later on, the repressive sides of the music industry. The members of the group had to confront their personal and collective unconscious, their 'Shadow', and perhaps the shadow of youth myths juxtaposed with the threatening social norms and regulations in order to find an emotional path for a more fulfilling life. They had to confront their shadow through the tragic loss of their original founder and PuerAeternus leader, Syd Barrett. While struggling with their past, they could create their future. Their journey to superstardom was documented in an adolescence concept album, which contained a unique psychological energy with its Shadow and Anima projections.

**Key words:** Jung, Pink Floyd, Syd Barrett, Shadow, Anima, PuerAeternus

"To **confront** a **person** with **his shadow** is to **show him his own light**. (Carl Gustav Jung)<sup>1</sup>

## Introduction

In this essay I would like to discuss *The Dark Side of the Moon* by Pink Floyd through a Jungian reading. I will make use of Carl Gustav Jung's psychological ideas concerning the collective unconscious and the archetypes. I wish to enlighten sides that were hidden in the discussion concerning Pink Floyd and their music, in the well-known research of popular music, which is usually defined by the philosophy of Cultural Studies or popular musicology.<sup>2</sup> I would like to reveal the album's psychological forces of and its "Nonminose" and transcendental qualities. Before I will describe my theme, I would like to introduce the subject at hand:

*The Dark Side of the Moon* has made Pink Floyd rich. It brought them glory, career opportunities, and they were very proud of it. It doesn't really matter how many millions it sold, or how many weeks it stayed on the Billboard charts, *The Dark Side of the Moon* by Pink Floyd (1973) has become a great myth of rock music. This album symbolized the victory of art rock as a concept of goal over mass entertainment, though as any other record, it needed capitalism to become an icon. *The Dark Side of the Moon* was a product of its era: a radiation of the image of the collapse of the euphoric sixties and the rise of the "paranoid" seventies. It demanded the question of "how can we move on?", or how the post sixties generation would mature in a society that emphasizes de-personalization and technology. In many ways, *The Dark Side of the Moon* was an adolescence album concerning the members of Pink Floyd.

Rock was a music and culture that appeared during the post war era and was part of some important social transformations and revolutions, among them, the youth revolution (e.g. the rise of youth culture) and the multi-cultural revolution.<sup>3</sup> *The Dark Side of the Moon*, in this sense, reflected the political sensibility of the seventies, which the historian Tony Judt described as an era of "diminishing expectations".<sup>4</sup> According to Judt, the glorious thirty years of Europe during the post war era gave

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<sup>1</sup>Jung, Carl Gustav, 1970, *Civilization in Transition* (The Collected Works of C. G. Jung, Volume 10), Princeton University Press; 2 edition, p. 463.

<sup>2</sup>Reisch, A., George, 2007, *Pink Floyd and Philosophy: Careful with that Axiom, Eugene!* (Popular Culture and Philosophy), Open Court, London; Macan, Edward, 1993, *Rocking the Classics: English Progressive Rock and the Counter Culture*, Oxford University Press, London & New York.

<sup>3</sup>Judt, Tony, 2006, *Postwar: A History of Europe Since 1945*, Penguin Books, London.

Hobsbawm, Eric, 1996, *The Age of Extremes: A History of the World, 1914-1991*, Vintage., London.

Katorza, Ari, 2012, *Tomorrow Never Knows: Rock in the Twentieth Century*, Rimon, Israel.

<sup>4</sup>Judt, Tony, 2006, *Postwar: A History of Europe Since 1945*, pp. 576-542

way to new conditions: inflation, post Fordism, unemployment and social unrest. *The Dark Side of the Moon* also ended the "Middle Ages" period of Pink Floyd. A phase of five years in which the band was forced to reinvent itself after the dismissal of its leader: Syd Barrett. This tragic young artist was one of the first victims of the culture he represented: The British Psychedelic. In 1968 the members of Pink Floyd realized that Barrett could no longer function properly as a member in the band because of his psychological disorder and mental illness. After a short experience as a five members group with the assistance of Barrett's childhood friend, David Gilmour, the band decided to abandon Barrett.<sup>5</sup>

It wasn't simple, because Barrett was the main creative force; he turned Pink Floyd into one of the most celebrated psychedelic groups of its era. Even their manager, Peter Jenner, left the group and followed the tragic leader. The detachment from Barrett not only affected the group's conscious, but emphasized their temporary decline in the music industry. While Barrett's songs with Pink Floyd helped them reach the top ten in the UK (The single "See Emily Play" and their debut album *The Piper at the Gates of Dawn*), the post Barrett era was characterized by shortage of hits, and the decline of their status in the ranks of their record company -EMI. While Barrett failed to save his own career, Pink Floyd experienced with ProgRock and movies scores to create their own sound: Space Rock. The return of Pink Floyd to the front of the popular music scene and superstardom was in many ways a result of their embracement of Barrett's myth. They fired him, but at the same time declared his unique talent and genius. They wrote their successful albums with his myth as their greatest inspiration: *The Dark Side of the Moon* was their first manifest to deal with the "Barrett Generation", and *Wish You Were Here* (1975) focused on the legend: Barrett's unique talent, the dark side of stardom and the music industry. Barrett might have been forced to leave the group, but his aura and myth were very much a part of the band's story. Roger Waters described him in a romantic way on "Shine on You Crazy Diamond" (1975) as a myth creator and seer of visions, and as a tragic encounter of a rock star with a soul of a child. Even tough, there was nothing romantic in Barrett's story.<sup>6</sup>

To better understand this music and art, I would like to add a psychological spectrum to the historical discourse. I would like to use Carl Gustav Jung's ideas concerning the collective unconscious and the archetypes, mainly the Shadow, the Anima, and the PuerAeternus, in order to enlighten sides that were hidden in the discussion concerning Pink Floyd and their masterpiece. I would describe the ways in which the group had to face the Barrett myths as their source and energy to psychological maturity and growth. While struggling with their past, they could create their future. Their journey to superstardom was documented through a concept album, *The Dark Side of the Moon*, which contained a great psychological energy. But before we'll enter the psychic world of Jung, I would like to describe the essence of Pink Floyd and the British underground culture of the Sixties.

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Hiatt, Brian, October, 2011, "Pink Floyd: Journey to the Dark Side", in: *Rolling Stone*<sup>5</sup>

<sup>6</sup>Kent, Nick, 13 April 1974, "The Cracked Ballad of Syd Barrett", *NME*.

## Pink Floyd and the Underground Culture during the Sixties in the UK

Pink Floyd came from a middle class background. Barrett and Roger Waters grew up in the university city of Cambridge. Barrett, like many rock artists of his generation, studied art (at Camberwell School of Art). Waters studied architecture in London, where he met Rick Wright (Keyboards) and Nick Mason (Drums).<sup>7</sup> Chaos, semi-anarchism, alongside clear structures would define early Pink Floyd music. Like many of his contemporaries (John Lennon, Pete Townshend, and later David Bowie) Barrett was influenced by British and American culture: On the one side, British high art and nursery songs (the poet Hilaire Belloc), and on the other, the American psychedelic culture.<sup>8</sup> Though, Barrett was not into the radical political side of the counter culture as Euro-Maoism and the existential New Left (Waters was more political under the influence of familial Marxism), yet he concentrated on surrealism and dreams and on a new interpretation of everyday English life from a Child-Eye-View as Ian Macdonald defined it.<sup>9</sup> Consciously or not, he dealt with the Rebirth agenda of the psychedelic culture, the loss of ego and the return to childhood, through an original interpretation of British characters, most of them outsiders or on the fringe.<sup>10</sup> The British underground culture which appeared since early 1966 adopted Timothy Leary visions of psychedelic, though more as a fashion and not as a new religion. While the American hippies sub-culture emphasized ideas of community, pre-modern tribalism, and hostility to the parental culture, in the UK style and fashion, pantheism, Arcadia, was the source of energy of the counter culture, as Michael Bracewell described it. Tolkien's books, Aldous Huxley's manifests of rebellions, T.S. Elliot and other writers, were the sources of inspirations to deny the menace of the technological modern regime.<sup>11</sup>

In spite of their British background, the members of Pink Floyd were looking for American influences as well. The American affluence during the post war era and the charisma of African American culture were highly influential. Also, the effect of post-colonial immigration to the UK, as Dick Hebdige described, contributed to British artists' complex with pastiche for Afro-American artistic identity.<sup>12</sup> Barrett was not exceptional in this case. His band name was borrowed from two Afro-American blues singers: Pinkney "Pink" Anderson and Floyd Council, and the band began its early days as a cover band of Rhythm and Blues music.<sup>13</sup> Pink Floyd established its status as part of the British Underground culture. From the early underground days at the Marquee during 1966 to the UFO: miniskirts, bohemian look, political activists, owners of galleries, all mixed in the same scenes. Pink Floyd

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<sup>7</sup>Frith, Simon, Horne, Howard, 1987, *Art into Pop*, Methuen, London.

Leary, Timothy, 1964, *The Psychedelic Experience: A Manual Based on the Tibetan Book of the Dead*, Citadel, Boston.

<sup>9</sup>Macdonald, Ian, 1995, *Revolution in the Head: The Beatles Records and the Sixties*, Vintage Berkshire.

<sup>10</sup> Willis, Tim, 6 October, 2002, "You Shone Like the Sun", in: *The Observer*, London.

<sup>11</sup>Bracewell, Michael.,1997, *England is Mine: Pop Life in Albion from Wilde to Goldie*, Flamingo, London.

<sup>12</sup>Hebdige, Dick, 1979, *Sub-Cultures and the Meaning Of Style*, Routledge, London.

<sup>13</sup>Pink Floyd original name was The Pink Floyd Sound .

fused Rhythm and Blues structures with feedbacks, oscillators, hallucinated lights and tales of echoes from the San Francisco music. Barrett's music reminded some aspects of John Lennon's psychedelic songs and Burt Bacharach with addition of more extreme avant-garde approach. He detested discipline and regulations while his band members were attracted to structures. Their manager, Jenner, a professor at L.S.E, connected them to various locations of the British counter culture, mainly at the crossroads of the UFO and the *International Times*, a radical counter culture magazine. Waters was once documented as saying that he would be amazed if someone from the underground scene could have remembered something from those days.<sup>14</sup>

From the Psychedelic era many British musicians continued to the progressive rock scene. The Beatles' *Sgt. Pepper's Lonely Hearts Club Band* (1967) created a new vision of creativity with the influences of classical music, and eclectic ingredients of Jazz, folk, and Indian music, as Macan described it.<sup>15</sup> The influence of psychedelic drugs was crucial: colorful clothes, surrealist lyrics, and a new Caucasian vision of rock music, backed up by underground, and later on, rock magazines, which dedicated rock to the concept of modern art.<sup>16</sup>

In the meantime, as the myth of Barrett was being established, Pink Floyd had difficulties continuing their momentum. Their second LP, *A Saucerful Of Secrets* (1968) reached the top ten in the UK but failed in America. The Rolling Stone magazine described it as mediocre.<sup>17</sup> The mass audience was lost for the underground niche. The albums *Ummagumma* (1969) and *Atom Heart Mother* (1970) received mixed reviews. It was *Meddle* (1971) that signaled the change. It came with new historical sensibilities: The Seventies.<sup>18</sup>

### **Pink Floyd and the post Woodstock "Paranoia"**

Pink Floyd rebirth came in great timing for them. While they started working on *The Dark Side of the Moon* during 1972, British unemployment reached 900 thousand people. The radicals of the previous decade abandoned the "Revolution dream" and concentrated on their conditions as individuals. The economic discourse, explained Tony Judt, was about anxieties concerning the economic system. The British economy was in trouble with stagflation (including inflation of 9% during 1973), and a painful post Fordism process. The economic boom of the post war era with its Keynesian model lost its drive. Governments from the two sides of the political spectrum (Edward Heath from the Conservatives, and Harold Wilson and James Callaghan from the Labor) failed to save the post-war economy boom.<sup>19</sup>

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<sup>14</sup> Miles, 15 May 1976, "Pink Floyd: Games for May", NME.

<sup>15</sup> Macan, Edward, *Rocking the Classics*.

<sup>16</sup> Concerning the relationship between criticism and Prog Rock, see:

Kevin Holm-Hudson, 2002, *Progressive Rock Reconsidered*, New York: Routledge.

<sup>17</sup> Miller, Jim, OCTOBER 26, 1968, "A Saucerful Of Secrets", in: *Rolling Stone*.

<sup>18</sup> *Relics* was a compilation album that concluded B-Sides, which helped Pink Floyd to maintain its audience in America during their "Middle Ages" period.

<sup>19</sup> America suffered from similar economics difficulties but in different connotations: the Vietnam War and its aftermath, the effect of Watergate on the faith in the establishment, the decline of the dollar, the

In comparison to the classless image of the Swinging London scene during the sixties, the seventies were more about the individual. The European spirit, explain Judt, believed that the "good times" were lost.<sup>20</sup> The seventies were more gloomy, characterized by concrete racial tensions, class polarization, and images of raging sub-cultures (from Skin Heads to Punk) and with a sense of a "lost generations" identity. The arts, and in this matter rock music, combined terror, violent, nightmares, alongside a new sense of nostalgia (Glam Rock), escape through arcadia and fantasy (Prog Rock) and fantasy, declining urbanization and mythology (Metal). The arts also fused a strange kind of glamorous nihilism and anxieties to an image of a society in trouble (as was radiated in *A Clockwork Orange*, Stanley Kubrick's film). The radicalization of the mainstream culture created a more sophisticated vision utopian fantasy that knows its disappointments from the euphoric sixties. The previous decade gave way to a sense of a more paranoid one.<sup>21</sup>

Yet, there was something else that filled this kind of cultural atmosphere: the European intelligentsia (mainly from the French continental ranks), disappointed from the fall of the May 1968 riots, it called for a new ethic that united a call for a liberation of the individual not from society, but from the illusions of freedom he once believed ever existed. The social surveillance, according to Althusser or Foucault, wasn't about surveillance of nature and human resources, but on the knowledge of nature, the social space, on the psyche and the self. Since the end of the sixties, they began to interpret surveillance as various kinds of production and repression of subversive knowledge.<sup>22</sup> This was source of doubt in modernity's truths and values that paved way to the postmodern theory and to the crisis in the faith in meta-narratives.

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oil and energy crisis, stagflation, high taxes and a withdrawing from geo-strategy's loud declarations to the individual world.

Schulman, H., B., 2001 *The Seventies: The Great Shift in American Culture, Society and Politics*, Da Capo Press, New York.

<sup>20</sup>Judt, Tony, 2006, *Postwar: A History of Europe since 1945*.

<sup>21</sup>Andrew, Mar, 2007, *A History of Modern Britain*, Pan, London.

Katorza, Ari, 2012, *Tomorrow Never Knows*.

<sup>22</sup>Althusser, Louis, (1971), 2011, *Lenin and Philosophy and Other Essays*, Monthly Review Press, London.

Foucault, Michel, 1982. *The Archaeology of Knowledge: And the Discourse on Language*, London Vintage; Wolin, Richard, 2012, *The Wind from the East: French Intellectuals, the Cultural Revolution, and the Legacy of the 1960s*, Princeton University Press, New York.



The British bands reacted to this new kind of social and cultural atmosphere, with a combination of modern art sometimes mixed with unintentional post-modern sensibilities: albums about paranoia, terror, which, like came out of crumbly factories (Black Sabbath); power, medieval mythology and the occult (Led Zeppelin); criticism concerning British surrender to the American capitalism with a nostalgic longing for the rural traditions and arcadia (Genesis), and songs about planet earth in a danger state and science fictional paranoid worlds, where aliens try to save the youth (David Bowie).

Pink Floyd released *The Dark Side of the Moon* and *Wish You Were Here*, in which they wrote about the post Woodstock generation. They wrote about taking responsibility over one's own emotional opportunities. Their goal, directed by Roger Waters, was to face their past, their conscious, their dark side, and later on, the glory, superstardom, and the repressive sides of the music industry. In other words, I believe that the members of the group were confronting their personal and collective unconscious, their 'Shadow', and perhaps the shadow of a generation; the shadow of the internal youth myths juxtaposed with the threatening social norms and regulations that are part of the hegemony, in order to find an emotional path for a more fulfilling life. To understand this goal, let's return to Jung's theory.

### **Jung, the Collective Unconscious and the Shadow Archetype**

A few years ago, one of my ensemble classes in a music college where I lecture and teach, performed the entire *The Dark Side of the Moon* album. Even though I was very familiar with the songs, since my youth, I was thrilled by the music, perhaps a kind of a repetitive transcendence experience, especially while we were getting to the last track: "Eclipse". It was a personal and psychological experience that repeated itself from one rehearsal to the next. It was as if strange forces were unleashed from the unconscious, and in this essay I would like shed a light on the link between the unconscious, music and mythology.

Jungian theory is related to this link because Jung emphasized the science of religions, symbols and religious myths as way to gain psychological balance and treatment, but most of all I would like to use his notions of the collective unconscious and the archetypes.<sup>23</sup> Jung's wide experience with patients of paranoia helped him establish the notion of the collective unconscious -an unconscious, that all humans in all times and all places share, and one which holds in it 'collective matter' such as myths, symbols and archetypes.

He wrote:

"In addition to the purely personal unconscious hypothesized by Freud, a deeper unconscious level is felt to exist. This deeper level manifests itself in universal archaic images expressed in dreams, religious beliefs, myths, and fairytales. The archetypes, as unfiltered psychic experience, appear sometimes in their most primitive and naive forms (*in dreams*), *sometimes in a considerably more complex form due to the operation of conscious elaboration* (in myths). Archetypal images expressed in religious dogma in particular are

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<sup>23</sup>Jung, Carl Gustav, (1938) 1960, *Psychology and Religion*, Yale University Press.

thoroughly elaborated into formalized structures which, while by expressing the unconscious in a circuitous manner, prevent direct confrontation with it."<sup>24</sup>

Jung believed that the archetypes shape our destiny, our everyday behavior, and our sense of the world. Jung also concentrated on the process of **individuation** to fulfill a better and more complete psychological balance and state of mind. He uncovered a few archetypes in the collected unconscious: Anima/Animus, the Self, the Hero, the Wise Old Man, The Child, the Great Mother, the Kore, the Trickster, and most important: the Shadow.

The Shadow archetype was developed by Jung during many Years. The shadow presents what the subject refuses to acknowledge, but still forces itself on the subject directly or indirectly, Jeff Dehing, a Jungian scholar, explains. The Shadow presents feeling of inferiority and similar tendencies.<sup>25</sup>The human Shadow might be perceived as the source for evil and hidden moralistic tendencies, but also for positive qualities.<sup>26</sup>The Shadow, according to Jung, is the primitive side of the psyche; Adam from the biblical Genesis story, the Shadow of the unconscious, the inferior motives, fantasy of infantilism and animosity and perhaps everything a subject hides within itself.

The Jungian scholar Avi Bauman describes the shadow as "what breathes down our neck". The shadow, he continues, is connected to our sexuality, our aggressions, and urges of greed, jealousy, narcissism, arrogance, self-righteousness and racism. Yet, it also characterizes things that are not socially acceptable or common in certain societies, even traits such as delicacy and gentleness can be uncommon in certain societies – these were named by Jung as a white Shadow.<sup>27</sup>

Robin Robertson explains that the subject needs the Shadow in order to be a three-dimensional person, because without a Shadow, we might be more or less just 'an educated ghost'.<sup>28</sup> While monotheistic religions aimed to fight the dark side in the image of the devil, Jung believed that the shadow is important to the development of a subject and its individuation process.<sup>29</sup>The acknowledgment of the personal or collective shadow is the first step in building the subject's own uniqueness, the self, where our all life will be concentrated in order to help us to fulfill our destiny.<sup>30</sup>

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<sup>24</sup>Jung, Carl Gustav, 1968, *The Archetypes and The Collective Unconscious* (Collected Works of C.G. Jung Vol. 9 Part 1), 2nd ed., Princeton University Press. 451 p. 3.

<sup>25</sup>Dehing, Jef, "Jung's Shadow", 2002, retrieved from C.G. Jung (1939b). 'Conscious, Unconscious and Individuation'. in: C.W.9/1, p. 513

<sup>26</sup>Dehing, Jef, "Jung's Shadow", retrieved from C.G. Jung (1951a). 'Aion: Researches in Letter to the Phenomenology of the Self'. in: C.W. 9/II, pp. 422-423

<sup>27</sup>Bauman, Avi, 2012, "The Shadow, the Evil and their Importance to Consciousness and Mental Development", [<http://www.jung-israel.org/apage/113030.php>].

<sup>28</sup>Robertson, Robin, 1992, *The Beginner's Guide to Jungian Psychology*, Nicolas-Hays, Inc New York.

<sup>29</sup>Bauman, Avi, "The Shadow, the Evil and their Importance to Consciousness and Mental Development".

<sup>30</sup>Robertson, Robin, 1992, *The Beginner's Guide to Jungian Psychology*.



## The Shadow, the PuerAeternus and the Senex in a Post Psychedelic World

*The Dark Side of the Moon* not only made Pink Floyd superstars, but remains an achievement that sums up the group's musical history: film scores, Musique concrète, a post psychedelic world, new musical landscapes and music production, that documented a post sixties anxiety.

Since the dismissal of Barrett, Pink Floyd experimented with film scores (their last score was *Obscured by Clouds*, 1972), and the band was ready for "Eclipse", that will be finally known as the *The Dark Side of the Moon*.

They started working on the songs in Jam sessions and re-arranged ideas from their previous works.<sup>31</sup> Yet, the transformation occurred as a result of a conceptual idea: instead of eclectic experimentations, they fused it all to a major concept work.<sup>32</sup> In many ways, it was an album concerning a generation that grew up during the euphoric psychedelic sixties and had to face the seventies while trying to grasp their own life and destination. During the release of the album, the British critic Ian Macdonald believed that this work answers basic questions that are related to the youth culture of its era. Macdonald wrote:

"The clue lies in those letters that turn up in *Gasbag* every three months or so with the hurt frowns of their authors almost visible between the lines: "Whatever happened to the Spirit of Woodstock? What happened to war-its-over-if-you-want-it? What happened to idealism, anti-materialism, and the brotherhood of man?" *The Dark Side Of The Moon* is Roger Waters' stab at answering such questions [...]"<sup>33</sup>

Macdonald had his doubts concerning the quality of the ways Waters answered those questions, even though at its best, he believed, the album had moments of clarity. Waters' troubled conscious has "successfully transformed the troubled conscious of us all".<sup>34</sup>

There is no evidence that Jung's ideas were in the mind of Waters during the writing of the album. In fact, Waters was influenced by the psychiatry of R.D. Laing, but the themes of the album, even those which are based on Laing - melted into an adolescence album dedicated to the process of finding our own path and destiny

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<sup>31</sup>The track "Breathe" was originally part of a score of the film *The Body* (1970). The chords structures of "Us and Them" were part of the "Violence" scene in *Zabriskie Point* (1970) by Michelangelo Antonioni. In fact, a live version of the album *The Dark Side of the Moon* was performed during February 1972 before the release of *Obscured by Clouds*.

<sup>32</sup> Pink Floyd used conceptual Prog Rock motives on *Atom Heart Mother* (1970) and *Meddle* (1971), yet *Dark Side of the Moon* contained the conceptual frame through the entire album.

<sup>33</sup>MacDonald, Ian, 23 February 1974, "Pink Floyd: Dark Side of the Moon", *NME*.

<sup>34</sup>Ibid

which have been characterized by Jung (even though Jung's concept of individuation dealt more with the second half of life).

*The Dark Side of the Moon* is in many ways a travel to self-discovery while confronting the Shadow – a technological, social and cultural Shadow of Pink Floyd's generation and perhaps late capitalist society. It is an album of a post psychedelic generation and about the way its path is presumed from childhood. In this case, the album was about being a rock star as a metaphor to a location saturated with conflicts of modern society: the juxtaposition of the sixties ideology with capitalism. It's about a generation that has become too impotent to change reality. Waters remembers:

"I'm not sure when it came to me that one could make an entire album about things that could impinge upon one's life in an emotional or physical way. We had a meeting in Nick Mason's flat somewhere in CamdenTown [St Augustine's Road]. I remember sitting in his kitchen looking out at the garden and saying, 'Hey, boys, I think I've got the answer,' and describing what it could be about [...] it was about all the pressures and difficulties and questions that crop up in one's life and create anxiety, and the potential you have to solve them or to choose the path that you're going to walk [...] You make choices during your life, and those choices are influenced by political considerations and by money and by the dark side of all our natures. You get the chance to make the world a lighter or a darker place in some small way. We all get the opportunity to transcend our tendencies to be self-involved and mean and greedy. We all make a small mark on the great painting of life."<sup>35</sup>

Waters did not navigate his themes through a general story, but empowered the generation's journey via different aspects of Barrett's tragedy. The Album dealt with sadness, repression, aging, life and death and insanity which were related the original Pink Floyd leader. "There are specific references to 'Syd moments' in some of the lyrics of *Dark Side*", Gilmour remembers, "Syd was a constant presence in our minds and consciences, I imagine."<sup>36</sup>

It is not just scruples for their urge for success that was the motivation to leave Barrett behind, but something else: his creative qualities, his unique intuitions, his abilities as a tunesmith of the highest quality in the British rock music, that were a model for admiration and perhaps jealousy at the same time. Barrett has become the symbol of the very best and very worst in the British underground myth. On the one hand, a brilliant surrealist that was able to express British cultural boom at its best; and on the other hand, an irresponsible human being who was having troubles leading a life as an adult and a balanced man, a person who became a symbol of a Dionysian and immature generation. Barrett was indeed in a lead role in a cage, as Pink Floyd

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<sup>35</sup>Clerk, Carol, June 2003, "The Making of *Dark Side Of The Moon*", *Uncut*.

<sup>36</sup>Ibid.

described him on "Wish You Were Here") (1975, in his personal life as a rock star and as an artist with creative and inspiring forces. Acknowledgment in a personal or collective immaturity was the first step to individuation. This path, according to Jung, requires facing the Shadow.

Unconsciously, Waters and the band balanced between two Jungian archetypes: The first is The PuerAeternus (The eternal youngster); the second is The Senex (The Elder). The prototype of the Puer detests grounding, tenure, rooting, which threatens to suffocate him. He lives as an eternal youngster, usually highly creative and in search for temporal spirituality. In comparison, the Senex would search for laws, order, continuity, sobriety and a security zone.<sup>37</sup> The Senex is the Shadow of the Puer, and the Puer is the Shadow of the Senex. These two psychological archetypes should work in harmony and in balance. Barrett was a true Puer: Dionysian, chaotic, limitless, full of imagination and creativity and irresponsible for his mental health. Like a true Puer, he wasn't a classic narcissist. He might have been a-political, but his local society and Englishness attracted him.

Pink Floyd – while bruised from Barret's tragedy – understood the need to mature. Tough, they aimed at doing so without losing the psychological basic of the Puer – youth and eternal freshness. Pink Floyd began their process of individuation while using Barrett as an inspiration: the genius Puer that wasn't able to reach the fountain of life, because he was detached from the Senex archetype. They really identified with the tragedy, and through him experienced the danger and pitfalls one can fall in to. He is a hero, a model for creativity; through him you might break on through to the dark side, but still create a life out of it.

Unconsciously or consciously, they balanced the Puer with the Senex. To create an Apollonian order, in music and in life, a long side tales of Dionysian freshness – artistically and musically. It would be a fusion between structures and fragile order of the classic sonnet, with the more chaotic frame of the blues and Jam sessions from the psychedelic era. While Prog Rock bands turned to fantasy, mythology and science fiction in their criticism over the western world's spiritual decline in the age of late capitalism, Roger Waters wrote realistic and existential lyrics, alongside an altruistic philosophy in order to "save" an entire generation. Waters might have claimed that he juxtaposed the good side with the bad side, but these two sides stand side by side and complement each other.

Gilmour sings "Don't be afraid to care" on "Breathe" concerning the choices a person has to make in life, while an hypnotic lap-steel guitar on the background penetrates through a modal chords change, which is monotonous and liberating at the same time.<sup>38</sup> These choices are usually influenced by political conditions, money, and the dark side of human beings. Waters deals with our need for an enlightened side and

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<sup>37</sup>Bauman, Avi, "The PuerAeternus Archetype and the Complex in Life, Society and in the Clinique", in The Center of Jungian website, March, 2009.

<sup>38</sup>Musically, "Breathe" verse is based on the E Dorian mode and Gilmour use frequently the Asus4 chord (IVsus4) that brings a feel of hovering and of course suspense. The modal mood resolved to a gentle chorus on G major with the mixture of bVII degree (the F Chord).

personal responsibility in order to overcome personal greed. He invites us to join the positive force. He remembers:

"If *Dark Side Of The Moon* is anything, it's an exhortation to join the flow of the river of natural history in a way that's positive, and to embrace the positive and reject the negative, given that one might be able to identify with the things which seem to be a matter of great confusion to a lot of people."<sup>39</sup>

But in fact, he acknowledged a technological and social Shadow, and offers a contradiction – psychological freedom – which might exist beside the Shadow.

On the forth track, "Breathe (Reprise)" a Hammond"church" organ replaces the lap-steel guitar and highlights its substance concerning confusion from religion and politics, and how these might distant a person from his natural and intuitional choices. "So I think it's important to encourage people to be aware of what's going on [...]", said Waters, "I feel we're increasingly in danger of finding ourselves in Huxley's Brave New World."<sup>40</sup>

"Time", one of the album's popular tracks, also concentrated on young people and the way to fulfill their goals. Many listeners thought it was about career aspirations, but, in fact, it deals with self-actualization, both emotional and mental, in a world that is controlled by technology, media and mass culture. It encourages people to be soldiers in their own game. Waters confesses:

"Suddenly, realized at 29, that I had been fulfilling someone else's prophecy. I was programmed by my childhood and education into believing that I was preparing for a life that was going to start later. It was never explained to me, as a child, that I was actually, moment by moment, *in it*."<sup>41</sup>

The Shadow according to Jung usually appears in dreams. The dreams pose Shadow characters, and there, in dreams, we might safely face them. In the unconscious we might argue with them and fight our wars, explains Robertson, and slowly, value their points of view, and learn more about our freedom. Though, if we remain in our consciousness, too tough and stubborn to change our perceptions concerning our value systems, the Shadow characters will become more threatening and daring, and we might then project them out, on other people in the world.<sup>42</sup>

The track "Us and Them", with its clear dynamic changes between nightmares and sobriety, probably confronted Waters' personal shadow through dreams. Waters wrote a song which is based on his personal life with weaved nightmares, generation gaps, terror and war images, in order to make us more altruistic and political at the same time. Politics begins, according to Waters, in our own behaviors.<sup>43</sup>

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<sup>39</sup>Clerk, Carol, 2003, "The Making of Dark Side Of The Moon"

<sup>40</sup>Ibid.

<sup>41</sup>Ibid.

<sup>42</sup>Robertson, Robin, 1992, *The Beginner's Guide to Jungian Psychology*, pp. 134-135.

<sup>43</sup>Clerk, Carol, 2003, "The Making of Dark Side Of The Moon".

Waters combines his own longing for his father, who died in Italy during WW2, and whom he never knew, to the political thoughts of R.D. Laing, a psychiatrist who wrote *The Politics of Experience* (1967). Laing, who almost treated Barrett, during the sixties, dealt with insanity and madness as a "normal" state. One of the chapters in the book is called *Us and Them*, and it inspired Pink Floyd's song: in the name of brotherhood we are willing to experience wars, wrote Laing. In Jungian theory, facing our own nightmares can become a source for our own personal change and maturity.

The gap between the psychedelic and irresponsible freedom versus the greed for success was another Shadow projection that the band had to face. The single "Money", which opened the B side of the album, was full of internal contradictions. It criticized greed and money while making millions on its own. Gilmour, disguised as a "capitalist's pig", sings in cynicism and hedonism on the background of a 7/4 time signature (in most of the song) on top of a funky minor blues. In the background the "register cash machine" loop appears constantly. Perhaps money is not the source of all evil as the song declares, but Waters was able to portray the dichotomy of "Us" against "Them". A demanding career path of life against psychedelic freedom, while building his own political identity between the rock and hard place: on the one side, his socialist mother and wife, and on the other, becoming a rich rock star.

Barrett's persona as an inspiration to the album led to an obsession with the notion of insanity. One of the album's original names was: "Music for Assorted Lunatics". The track "*Brain Damage*" inaugurated Pink Floyd treatment of madness and insanity. Barrett's history in the band was also the motivator for their following successful albums, such as *Wish You Were Here* and *The Wall* (1979). "Absolutely! It was a huge shock for me to see the ravages of schizophrenia at those close quarters", remembers Waters concerning "*Brain Damage*".<sup>44</sup>

R.D. Laing's *The Politics of Experience* had its impact concerning this matter. Laing believed that civilization turned the concept of love to violence, and that these forces are interested in the distraction of the Homo sapiens. It was an enterprise that has generally been very successful.<sup>45</sup> The arpeggio guitar finger picking is accompanied by Waters' cold vocal concerning the lunatic on the grass that remembers life's little everyday pleasures.

Waters remembers:

"I suppose, if you feel that you're the only one... that you seem crazy cos you think everything is crazy – you're not alone. It's all *Star Wars* – the light side and the dark side in us all. That's the good thing about Lucas' work, that these ideas get to be expressed – which was a big part of science-fiction writing in the Sixties and Seventies."<sup>46</sup>

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<sup>44</sup>Clerk, Carol, 2003, "The Making of Dark Side Of The Moon".

<sup>45</sup>Harris John, 2006, *The Dark Side Of the Moon: The Making of the Pink Floyd Masterpiece*, Da Capo Press, New York, p. 87

<sup>46</sup>Clerk, Carol, 2003, "The Making of Dark Side Of The Moon"

The grass, Waters recalls, was a particular place in Cambridge and the lyrics (*And if the band you're in starts playing different tunes/I'll see you on the dark side of the moon*) referred to Barrett, who used to play different songs on stage, than those the band rehearsed.

The album ends with "*Eclipse*" that sums up one's own control over his life. Waters says:

"It isn't very positive, but it's very true. "*And everything under the sun is in tune, but the sun is eclipsed by the moon*" – saying that there's the potential to express the positive side of everything, but that all the stuff that we have talked about on the rest of the record has the potential to get in the way, and it's up to us to make a change. We all get to choose to some extent... ".<sup>47</sup>

Yet, I believe that it's not that "we are all crazy and that's all right", but that the madness that is in every one of us, can be balanced, in a logical order of life, into a possible adolescence. Pink Floyd explains that everything we experience is the world itself, and that enables their listener a broader consciousness. They struggle with the burden of their past breathing down their neck yet, a nightmare is a source for liberation and moral dilemmas demand greater responsibly.

"Is it liberating to discover how bad we are? How aggressive, egocentric, perverted and righteous in our underdeveloped characters?" writes the Jungian scholar Avi Bauman, "for certain people, to face the Shadow is to face their internal lunatic. But here is the place to choose responsibility and to gain greater freedom."<sup>48</sup>

### **"Really quite sweet behind the violence"**

Barrett was one of the best British songwriters of his era and continued musical and artistic trends that started with The Beatles. Like Lennon, in his psychedelic era, Barrett wrote in the Child-Eye-View. Like The Beatles, and in synchronization with the Dionysian atmosphere of the underground culture, he liked to move through tonal centers and modes, and used modal interchange in many of his songs. In comparison to the apollonian order and hierarchies of the Major/Minor dichotomy in western classical music, modal chords changes offered less assertive musical hierarchy and more Dionysian sensibilities.

After Barrett's dismissal, Pink Floyd had difficulties to continue his achievements, but gradually found their own voice. "*Echoes*"(1971) with its lyrics concerning human alienation and specific sound picture was the bedrock for *The Dark Side of the Moon*. They softened the chaotic and Dionysian approach from Barrett's days. Some of the songs began in jam sessions and improvisation, but they gave them deeper meaning

<sup>47</sup> Ibid.

<sup>48</sup> Bauman, Avi, 2012, "Individuation: The Personal Path and the general Journey", [<http://www.jung-israel.org/apage/114714.php>]



by locating them in a clear and strict structure. Rick Wright encouraged them to use what might be perceived as "Jazzy chords" like Sus4, nine and eleven chords, Major-Seven, augmented, but Glimour balanced it with a bluesy feel. The jam sessions versus structured contradiction were the musical embodiment of the Puer Versus the Senex archetypes. This musical journey ended with the acknowledgment in the possibility for individuation on the last track: "Eclipse".

The balance between the Puer and the Senex is being expressed through spontaneity, alongside hierarchy, order, pressure and freedom, hovering and control. The second track "*Breathe*" stretches from the "free" and "open" E Dorian mode to the safety and relaxation in the G major scale with a jazzy cadence a- la Miles Davis in *Kind of Blue*. "*Time*" juxtaposes an aggressive minor pentatonic melody in the verse, and lazy melancholic major-seven jazzy chords on the B part.<sup>49</sup> "*Us and Them*" is based on some guitar variations of eleven chords, a static bass on D as a pedal point that breaks with an augmented chord, which leads to an impressive middle eight. Rick Wright remembers:

"So when we came to write 'Us And Them', I still had this piece in my head. Then we needed a middle eight. I came up with the chords for that. It's very flowing and sweet if you look at the verse, then there's the contrast, this big, harder chorus. With the lyrics about the war and the general sitting back – it worked so well."<sup>50</sup>

The rest of the songs are characterized by similar approaches of spontaneity and order: "*Money*" moved from 7/4 key signature to 4/4 which was, according to Nick Mason's memories, a result of improvisation. The change is articulated with the song's criticism concerning capitalist hedonism. "*The Great Gig in the Sky*", with its ambiguous tonal center and fresh chords structure, was another good example for a balance between spontaneity and improvisation along order and structures.<sup>51</sup>

The Shadow and the balance between the Puer and the Senex is even clearer when it comes to the musical production. Pink Floyd was exceptional in the world of Prog Rock with their appetite for *Musiqueconcrète*.<sup>52</sup> The fear of technological terror was

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<sup>49</sup>For "*Breathe*" cadence, Wright added the chords D7(+9) and D7(-9) which he resolved to Emadd9, under the influence of Miles Davis' album *Kind of Blue* (1959).

<sup>50</sup>Clerk, Carol, 2003, "The Making of *Dark Side Of The Moon*"

<sup>51</sup>The tonality of "*The Great Gig in the Sky*" switches from F major to G Dorian, and we might consider Bb as a key of the moment during the chords progression. The switch from Bm chord to F became one the album musical characteristic and circularity and appears on different parts of "*Breathe*" during the album.

<sup>52</sup>Harris John, 2006, *The Dark Side Of the Moon*, p. 109.

The Album *The Dark Side of the Moon* was considered during its release as having an unprecedented stereo quality. The album was recorded with the intentions to release it in quadraphonic stereo, but technical problems with the vinyl capacity prevented it, explained the engineer Alan Parsons.

documented by technology as a Shadow to subject uniqueness. Technological control by the Senex is balanced with the Puer's youth freshness.

The opening track "*Speak To Me*" informed about the nature of the album. Heart beats appear with increased intensity, followed by themes of sounds from the entire album: The "register cash machine" loop of "Money", a mad laugh from "Brain Damage", a woman's howl from "The Great Gig in the Sky" and helicopter sounds from "On the Run" etc.<sup>53</sup>

The third track, "On the Run" (originally "*The Travel Section*") located technological paranoia with multi layers of Ems-VCS3 sensitizer and sound effects, such as people steps and airport noises as background which emphasized everyday panic and chaos with unprecedented stereo panning quality.<sup>54</sup> Technological terror and repressive day order were evident in the intro of "*Time*" with its massive usage of clock bells that were recorded by sound engineer Alan Parsons. The "cash register machine" loop emphasized the whole album's theme concerning greed, the loss of soul, and the Shadow.<sup>55</sup>

In Jungian theory, the opposites that we might find in Pink Floyd's world, the metaphysical and the external, reminds us that we, human beings, are in a state of separation and conflict: the cultural man stands in opposition to his natural instinct, the consciousness versus the unconscious, thought against nature, knowledge versus belief, the split becomes pathological since the consciousness is not able to neglect or repress the instinct and creates "feeling" against intellect.

The album is defined by well-organized recording and it is "full of air" in comparison to current rock albums. The sound engineer Parsons and post-production producer Chris Thomas – while mediating between Waters' "dry and naked" approach to Gilmour's more wet and high tech sensibilities – presented an open sound, not too compressed, that was in contradiction to the technological paranoia which the album expressed.<sup>56</sup>

### ***The Anima/Animus Archetype and the Moon Consciousness***

Let's go back, briefly, to my class ensemble that rehearsed *The Dark Side of the Moon*. One of the Album's back bones was "The Great Gig in the Sky", which included mumbles concerning death and life, electrifying lap-steel guitar and unprecedented woman howls in popular music. The howls came out through improvisation by the singer Clare Torry, who was invited to the studio to do "something interesting" with

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<sup>53</sup>The opening track was edited after the recordings were almost completed with the assistance production of Chris Thomas.

<sup>54</sup>Clerk, Carol, 2003, "The Making of Dark Side Of The Moon"

<sup>55</sup> Ibid.

According to Waters, he created the "cash register machine" at his home with "Revox A77". Gilmour remembers that he was the one who completed the loop with materials and ideas that Waters had brought him.

<sup>56</sup> Harris John, 2006, *The Dark Side Of the Moon*, p. 139.

an instrumental track. This issue leads to the next step concerning comprehending the album's psychological power: The male-feminine completeness, which Jung described as the Anima/Animus archetypes.

Jung believed that under the Shadow lies another archetype - the Anima/Animus. He writes:

"Since the Protestant Reformation rejected nearly all of the carefully constructed symbol structures, man has felt increasingly isolated and alone without his gods; at a loss to replenish his externalized symbols, he must turn to their source in the unconscious. The search into the unconscious involves confronting the shadow, man's hidden nature; the anima/animus, a hidden opposite gender in each individual; and beyond, the archetype of meaning. These are archetypes susceptible to personification; the archetypes of transformation, which express the process of individuation itself, are manifested in situations."<sup>57</sup>

The Anima's origins are in the feminine genes the male has (and male genes women have in the case of the Animus). The Anima projections on the external world are being revealed through myths and religious doctrines. This duality is being revealed through parental images, like a projection of super natural qualities on the psych. The Anima/Animus is an archetype of a bond, an action, through it, a man connects to his unconscious. Jung writes:

"The anima is the feminine aspect of the archetypal male/female duality whose projections in the external world can be traced through myth, philosophy and religious doctrine. This duality is often represented in mythical symbols, which are expressions of parental images; the singular power of this particular archetype is considered due to an unusually intense repression of unconscious material concerning the parental images. Archetypal images are described as preexistent, available and active from the moment of birth as possibilities of ideas which are subsequently elaborated by the individual. The anima image in particular is seen to be active in childhood, projecting superhuman qualities on the mother before sinking back into the unconscious under the influence of external reality."<sup>58</sup>

Jung believed that with the anima we might enter Gods' kingdom or the kingdom of metaphysics. The Anima, according to Jung is dangerous, since everything it touches becomes spiritually divine –unconditionally magical and threatening. The anima might be the serpent in heaven and might liberate forces that would be better left in

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<sup>57</sup> Jung, Carl, G., 1968, *The Archetypes and The Collective Unconscious (Collected Works of C.G. Jung)* Vol. 9, Part 1. p. 54.

<sup>58</sup> Ibid.

tranquility and undisturbed. The Anima, explained Jung, wants good and bad.<sup>59</sup> Yet, it is a powerful force that connects us to our unconscious.<sup>60</sup>

The Anima might be the source of chaos in our psychological world, but it holds a secret knowledge that stands against its unreasonable nature. Robertson explains that when we reach the Anima/Animus we encounter something that is opposite to what we are, but as we continue to dig deeper we see the opposite side to what we are, and this side completes us on our individuation process.<sup>61</sup>

Jung used **I Ching** to describe completeness of contradictions, and he perceived masculine and feminine as inseparable. *The Dark Side of the Moon* is strictly about the contradictions between stability and chaos, technology and spirituality and a masculine-feminine self-completeness that is supposed to lead to a more complete psychological picture.

The title of the album hints that it is also about the dark or unlighted sides of the consciousness, and according to Jungian theory, its feminine side. It refers to the Shadow obviously, but also to the Anima. The moon consciousness, according to Jung, is the feminine one and it is crucial since it contains combination of body and emotions and consciousness to our instincts, feelings and the darkness inside us, and a consciousness to a development toward individuation. Barrett, in many ways, symbolized the immature Puer who could not meet the Shadow and the Anima. He is also related to the band's history. The individuation process is as the individuation of any artist: the feminine consciousness is central, since it contains instincts, body and emotions and has to face the Shadow and the Anima to unite the Puer and the Senex contradictions.

*The Dark Side of the Moon* is characterized by Gilmour's laid-back vocals and tight harmony with Wright, but the Anima/Animus contradiction appears in a powerful way on the females' vocals. A musical "weapon" Waters (with Ron Geesin) used for the first time during the film *The Body*. The females' vocals move from the image of cunning and attractive mermaids to the parental Great Mother archetype on the gospel vocals. Gilmour, who arranged the vocalizations, remembers:

"All our vocals are perfectly balanced, for instance on 'Us And Them', I don't know how many harmony vocals, then the girls on top. It's really great, really uplifting. You can move one element a fraction and the whole thing falls to pieces."<sup>62</sup>

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<sup>59</sup>Ibid., p. 28.

<sup>60</sup>Jung, Carl Gustav, 1989, *Memories, Dreams, Reflections*, Vintage, London, p. 180

<sup>61</sup>Robertson, Robin, 1992, *The Beginner's Guide to Jungian Psychology*, pp. 176-177

<sup>62</sup>Clerk, Carol, 2003, "The Making of Dark Side Of The Moon

Four top female vocalists from the London scene participated during the vocals harmonies recording and they remember kind of a gloomy atmosphere. On "Time" Alan Parsons filtered the vocals with a frequencies translator that empower the complex emotional story. On "Us and Them" the four singers multi doubled recording melted to a kind of Phil Spector's Wall of sound that emphasizes the dream/nightmare contradiction to an emotional peak. For me, it's like the Shadow and the Anima are being repeatedly called back on from the unconscious. The female's harmonies came together in a simple and effective way on "Eclipse" which brings the album to a feeling of completeness.

And obviously, "The Great Gig in the Sky". This track was supposed to be the church funeral theme of the album. With its ambiguous tonal center and effective instrumentation, Parsons suggested they would hire Clare Torry. Wright didn't write a melody to this track so Torry had to improvise this vocalization that united associations of terror, death and insanity. Wright remembers:

"My memory was, 'We want an instrumental.' I went away and came up with this piece, and everyone liked the chord sequence. It was a question of 'What do we do with it?' and we decided to get someone to sing. Clare Torry came in and she thought we were going to give her the top line and lyrics. We said, 'Just busk it.' She was terrified – 'I don't know what to do.' Just go in and improvise.' Which she did, and out came this extraordinary, wonderful vocal."<sup>63</sup>

For every chaos, Jung explained, there is a cosmos, in every disorder there is a secret order, in every impulse there is an ordered law.<sup>64</sup> Indeed, music is based on a completeness of contradictions, even the contradictions of frequencies of instruments. There are instruments which might be perceived as feminine (a violin, oboe, a gentle high guitar sound, high vocals harmonies etc) while low and mid-range sounds of distortions and Hammond and synthesizers might be perceived as masculine sounds. Edward Macan described this issue concerning his discourse about Prog Rock, but we may use it to define any kind of music. What makes the instruments a catalyst that wakes up the Anima/Animus from the unconscious is a wider bond: the aesthetic, the depth of the music and its emotional complexity. It might be perceived as "Nominose" (the divine).<sup>65</sup>

## Conclusions

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<sup>63</sup> Ibid.

Torry claims that it was Gilmour who produced and directed her singing while emphasizing that she should sing and act as a musical instrument. In 2005 she received royalties as a co-composer of the track.

<sup>64</sup> Jung, Carl, G., 1968, *The Archetypes and The Collective Unconscious*, p. 32.

<sup>65</sup> Macan, Edward, 1993, *Rocking the Classics*, p. 27.

*The Dark Side of the Moon* turned Pink Floyd in to superstars and it became one of the greatest selling albums of all times. While facing the myth of Barrett and the archetypes that suits their world, Pink Floyd became a phenomenon in the field of popular music of their time. Barrett remained the intuitive eternal youth who is drowned in the unconscious; the genius who lives in hubris of unconsciousness and falls in the net of the Anima and the dark Shadow. While facing his myth, Pink Floyd could create autonomous art without falling in its own trap (even though by the end of the seventies Waters might have really fallen in to the trap of the egomania).

Their success with this album connected them to a new powerful archetype: the Rebirth.<sup>66</sup> In their next albums Barret will reappear as the center (*Wish You Were Here*) or the major influence (*The Wall*), and his myth would play the role of the suffering Puer who carries with him the dark side of the existence, to become the "Rock Jesus" of millions of listeners.

The album became a myth because it enabled the listeners to encounter the deepest layers of the unconscious and consciousness through the apparatuses of rock culture as a new mass consumption religion.

*The Dark Side of the Moon's* mythology still liberates unintentional dynamic forces, which gratify the listeners who become its victims. In Jung's terms it is the Nominose, since the listener might be influenced by transcendental forces. This album enables observation of such "forces" (enlightenment, darkness, ideas and powerful ideals that rock apparatuses represents) that the listeners might worships, according to Jung, in devoutness and love it.<sup>67</sup>

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### About the Author

Dr. Ari Katorza is a musician, historian and cultural studies scholar in various colleges in Israel, including the IDC, Sapir Academic College, Rimon College of Music and more. This is an essay from a book he has just completed about rock music and Jungian theory. It is called: *Listen to the Colors of Your Dreams: Rock 'n' Roll and the Collective Unconscious*. The book contains academic essays about Pink Floyd, David Bowie, Elvis Presley and Oasis. Each essay deals with different aspects of Jungian theory. His consultant of Jungian theory through the writing was Dr. Avi Bauman, former head of the Jungian center in Israel and an active Jungian scholar and therapist.

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<sup>66</sup>Concerning the psychology of the Rebirth archetype, see:

Jung, Carl, G., *The Archetypes and The Collective Unconscious*, pp. 113-147

<sup>67</sup>Jung, Carl Gustav, *Psychology and Religion*, p. 36..