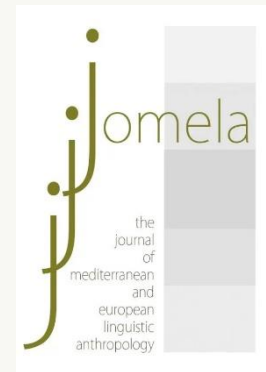


# An Allegorical Anthropology of Trickster, Cain, and Music

Pavlos Kavouras

National and Kapodistrian University of Athens, Greece.

Mediterranean and European  
Linguistic Anthropology  
2021, Vol. 3(2): 60-101  
(c) JOMELA 2021  
Article reuse guidelines  
[jomela.pub/permissions](http://jomela.pub/permissions)  
DOI: [10.47298/jomela/v3-i2-a4](https://doi.org/10.47298/jomela/v3-i2-a4)  
[jomela.pub](http://jomela.pub)



## Abstract

The trickster is a powerful symbol of humanity, found in the oral literature of tribal peoples worldwide, in the context of which, his thinking and acting is amply demonstrated. Trickstering is a uniquely human quality that involves a one-way logic of being in the world. The consciousness of the trickster moves from a center or starting point outward, without a destination, and is defined by the lack of any subject/object differentiation.

The trickster owes its discovery and popularization in the Western world to the anthropologist Paul Radin and the psychologist Carl Jung. Considering Charles Sanders Peirce's terminology for the logical modes of human intelligence, the trickster represents abductive logic and is distinguished from the other two modes, i.e. inductive and deductive logic, which I take together to represent Cain's logic. In Cain's case, human intelligence is characterized by the subject / object split, which introduces an epistemological and, ultimately, a reflexive dualism, with significant, ethical, and political implications. Cain's consciousness moves from the particular to the whole and vice versa, inductively or deductively, as it is defined and determined by the logic of duality in the thinker's or actor's reflexive relationship with the world – its physical, social, and spiritual world.

In this paper, I juxtapose the mythological figure of the trickster with the biblical figure of Cain, in order to shed light on the dynamics of human ideology. After grounding a critical encounter between the primitive trickster and the biblical Cain, I interpret their discordant expressions in relation to their non-reflexive and reflexive ways of being in the world, respectively. I then ethnographically turn to music and to further discussions of allegory, in an attempt to connect these two fundamental aspects of humanity namely, art, and language, to the archetypal characters of the trickster and Cain. In the context of such a dialogue, the trickster's encounter with Cain acquires its musical and allegorical momentum as intelligent 'othering,' and gains importance as a conceptual framework in the study of the relationship between interpretation and human consciousness.

## Introduction

In mythology, in folklore, and in many spiritual traditions, the archetypal notion of the trickster represents a character that can and frequently does embody knowledge hidden from others. Through this knowledge, the character tricks or subverts society, and defies socio-normative ideologies and mandates. Hyde describes the trickster as a transgressive character, that openly questions, disrupts or mocks authority, to violate principles of social and natural order, thus playfully disrupting and re-establishing normal life. Often, this bending or breaking of rules takes the form of tricks or thievery, where the trickster can be cunning or foolish or both.

Many cultures have tales of the trickster, a crafty being who uses tricks to get food, to steal, or simply to cause mischief. In some Greek myths, Hermes, the patron of thieves and the inventor of lying, plays the trickster, a gift he passes on to Autolycus, who in turn passes this on to Odysseus. In Slavic folktales, the trickster and the hero are often conflated.

The trickster figure frequently changes gender and form. In Norse mythology the mischief-maker cum shapeshifter is Loki, who changes sex, and in one case, becomes pregnant. In a variety of African communities, the rabbit or hare is the trickster (see Brer Rabbit). In West Africa (and thence the Caribbean), the spider (see Anansi) is often the trickster. In literatures of tribal peoples worldwide, the mode of thinking and acting of the trickster, as a potent symbol of humanity, is amply demonstrated.

The trickster became popular in the West as a unique expression of humanity, mainly through the anthropologist Paul Radin and the psychologist Carl Jung. These scholars noted that trickstering embodies a unique human quality of stringent and unchangeable logic of being. The notion of trickster stands ideally for abductive logic (see Charles Saunders Peirce), which differs to Peirce's notions of, induction and deduction, which I take to together represent the logic of Cain. In the case of Cain, human thinking is characterized by the subject/object divide, which introduces an epistemological and, eventually, a reflexive

dualism with moral and ethical implications. Cain's logic flows from the particular to the whole and vice versa, as it is defined and determined by the binary in the person's reflexive relationship with the world.

In this paper, I will critically juxtapose the trickster mythological figure with the biblical figure of Cain. I then interpret their exchanges and the expressions of their non-reflexive and reflexive ways of being in the world, respectively. Finally, I turn to music and allegory, to blend these two components of humanity with the archetypal characters of the trickster and Cain. It is in the context of such a dialogue that the trickster's encounter with Cain acquires its musical and allegorical momentum and sheds light through its abductive othering on questions of interpretation and realization.

## The Trickster

Many proponents of the social sciences and humanities have analyzed the trickster symbol,<sup>1</sup> generally seeing the trickster as a fundamental expression of human intelligence that occurs in all cultures.<sup>2</sup> Despite their cultural differences, tricksters ubiquitously represent abduction, as an outward movement that emanates from a specific point and has no volitional destination. Tricksters always engage in spontaneous ideational movement, and symbolize phenomenological rationality, while defying the other two human rationalities; intellectual and spiritual consciousness. As a logical process, abduction is an activity of the mind and is considered to precede both induction and deduction, as mental activities moving from part to whole and from whole to part, respectively.<sup>3</sup> The abductive function renders the trickster a dissolver of order, as their encounters with the world result in a physical, social, or spiritual death. This is a logical result, as the trickster symbolizes abduction, an outward destinationless movement.

To discuss the symbolism of the trickster, I begin with its mythology. As mythological figures, tricksters appear as animals or supernatural beings, and are only rarely presented as people. They sometimes take human form and modify these forms to suit their purposes. A genius of transformation, the rogue never hesitates to assume the correct form, to experience the instant gratification of satisfying an insatiable appetite. Anthropologist Paul Radin presents the trickster figure as it appears in the corresponding myth of the Siouan-speaking Winnebago of Central Wisconsin and eastern Nebraska:

Trickster is at one and the same time creator and destroyer, giver and negator, he who dupes others and who is always duped himself. He will do nothing consciously. At all times he is constrained to behave as he does from impulses over which he has no control. He knows neither good nor evil yet he is responsible for both. He possesses no values, moral or social, is at the mercy of his passions and appetites, yet through his actions, all values come onto being. But not only he, so our myth tells us, possesses these traits. So, likewise, do the other figures of the plot connected with him: the animals, the various supernatural beings and monsters, and man.

(1972: xxiii)

Radin's trickster stands out as a vivid personification of unconscious human intelligence, suggesting a paradoxical figure that cannot easily be framed for its actions:

Laughter, humour, and irony permeate everything Trickster does. The reaction of the audience in aboriginal societies to both him and his exploits is prevalently one of laughter tempered by awe. There is no reason for believing this is a secondary of later development. Yet it is difficult to say whether the audience is laughing at him, at the tricks he plays on others, or at the implications his behaviour and activities have for them.

(ibid: xxiv).

Tricksters have an extreme way of being and acting, characterizing them as supernatural entities. They suggest a threat to institutional or customary structures and practices, becoming somewhat incompatible with the abstract egocentric reflexivity of any subject constituted in a dualistic reflexive manner. Here, the tricksters defy the transformation of the physical into the metaphysical,<sup>4</sup> but rather, become a supernatural transmutation as their action remains natural even in the course of the manifestation of their being.

Tricksters appear as the personification of ambivalence, and as an analytical reaction to any systematic usurpation of human creativity in critical anthropological and literary theory, mainly by the hegemonic cultural phenomena.<sup>5</sup> There is a long academic and artistic tradition of use of the trickster, trickstering, and abduction, as vehicles of ambivalence to interpret culture in general and Western culture in hybrid forms of critique. These forms combine hegemonic, counter-hegemonic, and non-hegemonic perspectives and practices.<sup>6</sup>

## Methodical Framework

I present the methodical framework early in the paper, as, owing to the nature of the work, the majority of this paper constitutes an analysis, be it a rhetorical examination of the notions of the trickster and Cain, which are at times inseparable.

I divide the analysis into three sections, to expose the structuralist, hermeneutical, and phenomenological dimensions of the trickster. I first describe the trickster and its socially subversive potential, yet I offer a diachronic description. I then discuss the notion of Cain, and some ways in which Cain is necessary in order to understand how a subversive trickster can exist in society, more so owing to the pervasiveness of the Bible as a literary piece that has, from its onset, brought forth binaries which are crucial to its understanding. However, I do not identify Cain and its duality (in relation to Abel) as a theological or moral interpretation of biblical humanity, but rather, consider Cain as a broader symbol of duality that governs human intelligence and therefore, that characterizes the hegemonic rationality of western culture. I then seek to position the notion of the trickster in music, a medium which offers semiotic ambiguity in its performance to the extent where we can consider that a musical piece within its respective musical genre (classical, rap, rock, and so forth) can appear as a trickster text. The choice of music as a significant other in dealing with the trickster and Cain is dictated primarily by the lowered or somewhat ambiguous referentiality of the musical act. For the trickster, this loosened referentiality of music is directly linked to the instinctual imagination of the trickster. As for Cain's ever-calculating mind, this loosened referentiality emerges as a prospect of liberation from the compulsive repetition of his conceptual duality. Though I discuss the Greek context at lengths, I also discuss other contexts, such as the African American, and the European.

Throughout, then, I draw on theories of semiotics, hermeneutics, phenomenology, structuralist binaries, and transgression. Here, these five dimensions of theory overlap significantly, more so as reflexive anthropology considers interpretation and experience as one (part of) reality, where each of these constructs informs the other.

The trickster's relationship with Cain is hermeneutically defined as a phenomenological emergence into consciousness in the context of the development and flow of human intelligence. As such, the relationship does not appear as an evolutionary perspective nor as a romantic (essentialist) reality. The two modalities of human intelligence – the trickster and the Cain – cannot be rendered linguistically through tropes of speech, since neither metaphor nor metonymy can reveal the inherent qualities of these two human modalities. Therefore, the linguistic choice of expressing the trickster's relationship with Cain, as well as with music, through allegory is intended to highlight the multifaceted literal reference to these two fundamental qualities of human intelligence rather than as variations of the conceptual or emotional aspects of human intelligence. Through this reasoning, I have opted to label this

approach, as far as method is concerned, a methodical, and not a methodological one. This choice is also corroborated by the fact that the transcendental propensity of both characters, although linked to violation, is not limited to undermining divine nor political authority. Their transcendental spirit alludes allegorically to the liberation of self-consciousness from ego-consciousness to which instinctive and rational human intelligence leads.

## Discussion

### *The Greek Tricksters: Hermes, Hodja and Karagöz*

A significant connection between the trickster and the Olympus Pantheon is with the playfully mischievous Hermes. Messenger, psychic transmitter, and according to Plato, creator of language, Hermes is the god of roads and doors. Patron of the physical, mental, and spiritual journey, he is not exclusively attached to the worlds of the wanderings he symbolizes by his presence and through the human quality of deception. The trickster god's cunning pervades simple deception, as deception has a deeper meaning for him. This possibility appears in his wand, which has no magical properties, but simply embodies the transcendent nature of deception. Like other tricksters, Hermes operates outside the fixed boundaries of custom and law, as an enemy of boundaries. But while the primitive trickster without program and logic abolishes the limits of its world, Hermes as a god and as a symbol of cosmic order, transcends limits while exposing another reality, one that appears through his transgression of previous limits. Transcending the narrow confines of the worlds he visits, Hermes bridges these worlds by establishing a new order: unity through multiplicity.

Despite the many structural similarities that Hermes seems to have with the trickster, the Greek god does not, as Karl Kerényi argues, identify with the primitive mythic hero, mainly influenced by his established status as a divine character. Of particular interest, however, is the comparison of the primitive trickster with Hermes' Roman counterpart Mercury. In the alchemical tradition of the Western Middle Ages, Mercury is of paramount importance.

In conjunction with the principle of duality, Mercurius Duplex corrodes and destroys life, regenerates, and recreates his world. Alchemists believe that the principle of duality governs every manifestation of nature and human intelligence. Thus Mercury, like the trickster in the primitive world, emerges as a primary symbol expressing the union of opposites. As Jung (1968, p. 295) notes of Mercury, "the essence of the nature of transformation is, on the one hand, to be absolutely common even to the point of vulgarity ... and on the other hand to mean something very important, even sacred."<sup>7</sup> In addition to Hermes and Mercury, the primordial trickster has a special mythological affinity with the twin Titans, Prometheus (the one who thinks before he acts) and Epimetheus (the one who thinks after he acts) as paradigmatic shades of human intelligence. In Prometheus and his identical opposite, Epimetheus, Kerényi

sees the cultural hero who is both cunning and foolish, who as Prometheus deceives Zeus and steals fire to give to humankind and, as Epimetheus, is deceived by Zeus, with Pandora's box, an artefact that brings about the destruction of the world.

Similarly, the pair Karagöz and Hacivat highlight two interrelated aspects of a reality that evidence the totality of human intelligence in its binary dimension as ambivalence and contradiction. These mythological characters identify with the primitive trickster who is the personification of ambivalence. Writing in the critical tradition of Rousseau and Montaigne, Diamond (1981) argued that the primitive trickster constitutes a powerful cultural idea for the revision of Western civilization, which he characterizes as a culture of alienation of the human condition.

Tricksters have as many faces as they do appearances and transformations across cultural and historical contexts. Among the different incarnations of this mythological hero were jesters, magicians, witches, poets, lyricists, singers, musicians, dwarfs, deformed people, and fools.<sup>8</sup> Yet, the trickster is a product of modernist research, and hence, relevant literature on the trickster has been criticized for its portrayal and interpretation of the primitive character. However, the modernist Trickster is characterized as the mythological embodiment of this criticism. As laughter, puns, and irony accompany the subversive action of the primitive hero, the trickster became associated in modernist literature with the jester of the Middle Ages. A jester is a professional who provokes laughter by witticisms, nonsense, grimaces, and other body movements, often a household entertainer in the court of some powerful ruler.<sup>9</sup> The jester can make fun of authority, or express opinions and speak the truth where others fail, as the jester usually does in William Shakespeare's *King Lear*.<sup>10</sup> Other jesters are clowns, which include comedians, jugglers, magicians, poets, lyricists, singers, musical dwarfs, monsters, and madmen, who by their presence and action entertain.

Throughout the Balkans and in modern Greek culture, two expressions of the figure of the trickster stand out: the storyteller Nasreddin Hodja, a Seljuk satirical Sufi believed to have lived in the 13<sup>th</sup> century C.E., and Karagöz, the main character of the eponymous shadow theater. Both were popularized throughout the nation-states that constituted the Ottoman Empire, most notably Turkey, and Greece. Hodja is considered a populist philosopher and wise man and is remembered for his funny stories and anecdotes, and appears in many stories.

Karagöz, or in Greek Karagiozis, is always accompanied by another character, Hacivat. The central theme of Karagöz is the contrasting interaction between the two main complementary characters. In the Turkish version, Karagöz represents the illiterate but straightforward public, while Hacivat belongs to the educated class, speaking poetic and literary Ottoman Turkish, with a level head. Karagöz surpasses Hacivat's education with his 'native intelligence,' yet his impulsive barrage of get-rich-quick schemes fails. In the Greek Karagiozis,

Hatziavatis is an educated Greek working for the Ottoman state, and represents the Pasha, or simply law and order, while Karagiozis is the poor peasant Greek, with qualities of the *raya*, the subordinate class.

The laughter caused by the trickster, jester, or clown is a spontaneous reaction to subversive exaggeration, where satirical discourse relies on a bittersweet parody, irony, and allegory. The destruction of the world is achieved by satirizing it. Trickster laughter differs to everyday life laughter. The audience's relationship with the trickster hero is awkward and strangely different. Listeners feel both attraction and repulsion for him, mixed feelings of joy and fear, interwoven with mixed feelings of familiarity and strangeness. Common is the human need for funny laughter that is intertwined with the upheaval and transformation of the world. Yet, the vulgarity of the trickster frees humanity from the civilized conventions of everyday reality, from the absolute world of order and power. Parodying the world, tricksters subvert their fragile certainty, and their rickety and frail reality, reminding audiences of the ambivalent nature of humanity.

### *The Trickster and Music*

The abductive function of the trickster is analogous to the signifying dynamics of music-making. The sounds and rests, the consonances or dissonances, the musical discourse, and its silences do not correspond to any abstract reality that exists outside signification. These musical elements naturally signify nothing but a particular music. Tricksters act in similar ways to music-making. Their actions create and, eventually, signify their existence in the world.

The trickster's relationship with music is well documented in the existing literature, such as in mythological studies, psychology, literary theory, art history, and especially cultural anthropology. The Winnebago, notes Radin (*ibid*), believe that songs manifest themselves to people in the form of dreams. The trickster is often seen 'singing' his thoughts, as a symbolic, mythical, and ritualistic expression of his playful and primordial presence, signifying a primary truth.

The trickster's primary relationship with music appears in Greek mythology. The mythological relationship of Hermes with the lyre and music, assists in understanding the connection of the god with the trickster. In the Homeric Hymn to Hermes, Hermes the god trickster resolves the moral and economic differences with his older and stronger brother over the cattle-stealing dispute, by playing exquisite extempore music on his self-made lyre.<sup>11</sup> It is noteworthy that in ancient Greek mythology, Apollo is the god of music and logic, rational art, and metaphysics, and not Hermes, who is the inventor of music and master of interpretation.<sup>12</sup> Here, the god of reason also becomes the god of music. Hermes with his lyre and his song have a musical presence but, unlike Apollo, he is not –by nature at any rate – the



exponent of an absolute and abstract musically organized world. Like any other trickster, Hermes by his musical action is active in the possibility of musical expression and creates the conditions for the establishment of a musical order in the world, which he neither appropriates nor legitimizes. Devoid of ego-consciousness, Hermes' musical relationship with the world has no logical continuity. The musical improvisation underscores the abductive logic of Hermes' trickstering modality of action. It expresses movement from a state of rest; specifically, musical movement from a state of musical stillness.

The trickster's relationship to music has been explored in depth in many musical ethnographies. An example of such scholarship concerns the study of early African Americans blues.<sup>13</sup> By associating the blues musician and singer with the Western African trickster Esu and the trickster character of the same tradition - the Signifying Monkey - the authors of these works demonstrated the special role played by black tricksters helping to form and maintain a moderate and introverted climate of reaction of black slaves against the hegemonic establishment of the White master.<sup>14</sup>

Many other ethnographic accounts and analyses of the trickster's relationship with music shed light on cultural and historical puzzles in various societies. The classification of the different types of the pre-modern trickster into a single general form explains the theoretical transformation of the concept of the trickster into a postmodern scheme of critical thought and practice, in which the duality of the premodern trickster is undermined by the hegemonic order, both in terms of the culture of politics, as well as the politics of culture. A typical expression of this transformation is the 'trickster turn' of contemporary Native American artists.

A corresponding shift is found in postmodern theory with the object of criticism of epistemology in the Humanities and Social Sciences. Kamberelis (2003, p. 674-677) examines the trickster's turn to epistemology, and in particular to 'qualitative' research methodology, arguing that the pre-modern trickster of Native American mythology best expresses the orientations of postmodern theory. Radin's version of the Winnebago trickster heralds and culturally establishes Denzin and Lincoln's (2000) postmodern critique of Enlightenment epistemologies. The threefold epistemological crisis of which Denzin and Lincoln speak concerns the representation, the evaluation, and finally the idealistic practice of scientism. Their postmodern position is that modern qualitative scientific research must have a practical social character to avoid the impasses of the triple crisis experienced by Enlightenment epistemologies. With the Trickster as the typical embodiment of 'practice,' the concept on which Denzin and Lincoln base their proposal for a new type of scientific inquiry, Kamberelis connects the action of the mythic hero with the reflexive and dialogic orientation of New Critical theory.

The trickster's duality is not morphological, but ambivalent. By reducing ambivalence to inductive or deductive logic and action, the trickster's abductive potential acquires morphological texture and manifests itself doubly: sometimes as inductive and sometimes as deductive transcendence. At the level of social reality, the Trickster mainly expresses the reduced abductive duality in the juxtaposition of two basic activities of humanity: religion and politics. In traditional society, in cases where there is no ideological and institutional distinction between religious and political reality, analogous to those in the post-Renaissance Western European world, religious and political elements shape and express each other. The religious and political duality of traditional society is of particular interest in understanding the trickster in general and in particular in terms of his relationship with music. Music, like all other arts, is historically and anthropologically intertwined with religious and political experience and practice. The postmodern trickster as a political figure satirizes the homogenization of cultural differences and reminds as he acts with humor and irony the universality of ambivalence. Satire destroys the absolute order of the world, and the liberation of humanity from the establishment leads it to a kind of religious experience of the collective, to communal involvement, where 'I' becomes 'We.' The experience of community engagement is enhanced when a public political reaction is difficult or impossible. A typical cultural expression of such a dual situation, in which the modern trickster combines religious faith with reaction to the political establishment by making music, song, and dance, is the case of the African slaves of North America.

Much of the early blues was sung by slaves, who drew inspiration from African trickster stories, especially from their origin, West Africa.<sup>15</sup> These are melancholic songs that convey feelings of interstitial sadness, that allegorically suggest the grim reality of slavery; the exploitation of labor and the humiliation of the person. This connection of early blues with the narrative tradition of the ancestral trickster resulted in a performance with and through music. Song, dance, music, and narrative familiarity with the trickster's cultural roots influenced a new sense of community among the slaves. African American society exhibited its own specific dual characteristics, that reminds one of the trickster. These characteristics were both social protest and ideological emancipation. Many of the song narratives referenced real people, usually members of their masters' families. Yet, nomenclature was often an animal, where in the story plot, the narrator ultimately triumphed at the expense of the animal.<sup>16</sup>

Roberts (1989) examines African animal trickster stories in relation to the social conditions of the telling. An important role which community equity through singing and dancing plays, is the musicians' ability to improvise by analogy with narrative skill and the rhetorical strategy of traditional storytellers of the trickster. Smith (1997) also highlights the identification of the Afro-American slave with the duality of the trickster,<sup>17</sup> analyzing speech in song lyrics, references, and meaning conveyed by 'crossroads' and 'railway tracks' as

figures of speech. Smith concludes that these figures refer to the symbolic action of Esu-Elegbara, the African ancestor of the Signifying Monkey, who, as a symbol of liminality, embodies the principle of duality as unity and metaphorically expresses the reflexive potential of humanity. Esu-Elegbara, the Signifying Monkey, and the early blues singer, produce signs and are each a sign. hence, with this duality and reflexivity, these characters symbolically bridge discourse and its interpretation, through meta-signification of speech.<sup>18</sup>

References to frontiers and crossroads in African American literature reflect diverse historical experiences and multiple cultural interpretations.<sup>19</sup> In the early blues, the word 'crossroads' does not simply signify a crossroads, but a meeting of a multiplicity of meanings into an interpretive unity. 'Crossroads,' a figure of speech that, like the speech of the Signifying Monkey, constitutes both literal and figurative meaning; a symbolic bridge that connects different realities. The hermeneutic uncertainty of the 'crossroads' figure in the blues exposes the ambivalence of both singer and audience. This, however, is the hallmark of a trickster. Here, the trickster exists as a modified character possessing ego. As transgressive and subversive, the blues trickster is often equated with the devil.<sup>20</sup> In blues mythology, musicians learn to play instruments from the devil at the crossroads, expressing through lyric the symbolic meeting of two arts: music and signification. The devil-trickster meets the blues singer and becomes their 'shadow,' or second nature.

The trickster's dynamic transfer of African to African American blues mythology exposes a comparative practice at the level of language, music, and culture. This practice is economic, political, ideological, and aesthetic, and concerns the evolution of the blues from a corrupt form of expression and communication, born and developed in the context of slavery, to a Creole language, music, and culture with complex hybrid characteristics.<sup>21</sup> The great African tradition of oral literature, and in particular the art of storytelling, has influenced the narrative structure and dynamics of contemporary rap. Much rap contains expressions of the traditional spoken art, 'toast.' 'Toast' is a eulogistic and salutary poetic discourse emanating from the narrative tradition of West African tricksters. In the toast, the poet-singer honors the presence of specific persons.

The trickster's presence in rap is influenced by his association with the early blues and the post-Civil War Black movement. Rap, as an expression of the contestation of white supremacy, follows a similar logic. Some rap artists choose conversation and education as the political priorities of their musical response, while others, such as Public Enemy, include an intensified stance. The timeless musical duality of blues and rap contributes to the many transformations of the trickster's duality. African slaves identified with the trickster, who threatens world order through an overthrow, affording the trickster a symbol of black cultural survival in the newfoundland, and a symbol of their hidden resistance against their white masters. Black resistance to the white establishment was twofold, sometimes modeled on the soft practices of Martin Luther King and sometimes on the hard practices of Malcolm X.

The rap performer is thus a modern bricoleur, a postmodern trickster. The musical heterogeneity of rap's hybrid composition has a double effect: It converses with the traditional element, as it draws material and inspiration from it, and expresses itself through modern means such as technology. The act of the rap musician directly references that of the trickster. If the associative logic of the trickster rapper does not exhaust itself in a formalistic subversion of the familiar, his hybrid intervention maintains the abductive character of the mythical hero and leads to a new perspective on the musical expression of the human condition.<sup>22</sup>

Music creation is usually reduced to the musical production with which it is identified. In a broad given system of jazz, rock, pop, classical, raqs sharqi, jugan, gnawa (and so forth) musical forms, the shaping of music into specific, familiar, and universally accepted schemas has overridden the primal approach to the music of creation itself; what a musical act expresses and how it expresses it. Many musicians conform to formalist conceptions of music and operate within the framework of musical normalization. But from time to time, the trickster reminds us of the fluidity of forms. As an embodiment of transformation and subversion, the trickster satirizes the seriousness and formalism of the musical canon, mocking and parodying the theoretical schemes and commercial artifices of the hegemonic culture. The noise that the trickster makes when inside the music classroom is the sound of the reaction to the establishment, and at the same time the sound that calls on the consciousness to seek a new way of perceiving musical expression. The trickster's sonic presence is intertwined with innovation. The construction of identities, as well as the reproduction of the products of construction, are key goals for a contemporary logic of hegemonic production. The rhetoric underlying this logic of production expresses and legitimizes the acceptance of a hegemonic interpretation without question. When an individual or a group of people moves differently from the homogenizing pattern of society with which the forces of power and production are interconnected, this movement is seen as betraying the commons and threatening the smooth functioning of society, while in fact they have directly affected the established forces of hegemonic power and dominant production.

The sound of songs sung, played, or improvised in extra-institutional conditions of creation resonates with those who are ready to renounce the security of normality and institutional certainty, and who seek the idea of community as a new perspective of life outside the 'constructed' identity of everyday life. Shelters and warehouses, pubs and taverns, decadent bars, and second- or third-rate clubs - are all 'different' spaces in which musical concepts and practices that diverge from dominant musical mentality were and are still cultivated and expressed - and differentiated aesthetically, ideologically or even commercially. In these and other modern spaces similar to those of the past, the trickster appears at times when some seek escape routes from the system and themselves, the exit from the confusion between self and Ego.

A need to depart from an order of things signals the need for abductive action. This action is embodied by the trickster. The trickster musician expresses the primal potential of the human mind. With an improvisational action, which is a 'movement from,' an indeterminate reality, but not a 'movement towards,' a determinate reality, the trickster removes the logic of the movement of creation from that of the grounding of creation. As a nomad, and enemy of the established or 'sedentary' condition of life, the trickster leads the new musician to a nomadic (free condition of) life, overturning the 'tidy' and consolidating reality of the musical establishment. This reversal pervades the relation of the self to the musical Ego, and concerns the totality of the relation of the self to the Ego. The new, conscious trickster, with its double action, inductive and deductive, subverts with a latent primal potential, abduction, the tendencies to ground the reality of both part and whole, and the relations which govern their connection. With humor and irony, the trickster satirizes the consciousness of the world, and the productivity of consciousness; small and large Egos substitute the perception of the inner Self as identifications of consciousness with the subjects of reflection.

The meeting of modern musicians with the trickster catalyzed music creation. Many musicians have explored ancient arts and ceremonies for inspiration and to expand their means of expression. The alchemist trickster, whether in the form of Mercurius Duplex or the multiple, anonymous expression of alchemical conception and practice, has informed the modern musician. A basic principle of alchemy is 'dissolve form, condense spirit,' to 'obscure the obvious, reveal the invisible.' The Alchemists' emphasis on the priority of spirit over matter, the invisible over the visible, was interpreted by ecclesiastical authority as a threat to the monopoly of spirituality. Forms are, at the same time, forms of power. Subversion of form, even the very idea of subversion, threatens the establishment however defined or expressed. Music is not naturally referential and therefore not representational art. Musical emotion evokes identifications that extra-musical means cannot always control. The alchemical admonition 'dissolve form, condense spirit' is a creative basis for all art and, of course, music as well. In music, the alchemical tradition is still alive. Young musicians dissolve the boundaries of musical form and reveal new, subtle expressions of the spirit in a musical way.

Improvisation in electro-acoustic music becomes a characteristic expression of the meeting between modern music, the trickster, and alchemy. At the musical crossroads of this primal encounter, individual sound sources are transformed into fragments of a kaleidoscopic sound ensemble. In *Phoenix and the Harlequin*, Allen Strange (1999) uses sound algorithms and composer Harry Partch's theoretical 43-note octave management system to musically frame a dramatic composition that involves mime, dialogue, and dance. Phoenix embodies the delicacy of manners and the power of rebirth, while Harlequin expresses the eternal trickster, mime, and clown. The dramatic confrontation between the two characters becomes a dramatic duel between subtlety and intelligence. In the play's nine short episodes, Phoenix and Harlequin compete for the world's attention and to appear in the biggest musical theater.

The imagination's musical play with form and identity is an emancipation from formalistic reality. The contemporary musician's encounter with the trickster expresses the musician's relationship with the satirical subversiveness of the mythical hero. In the context of subversion, the trickster's abductive function allows the innovative musician to explore ways of manifesting the spirit, as the Alchemists intended, with the aid of sound. Songs of upheaval express the best sides of humanity –, e.g., the psychological dimension – and concerns the nature and functioning of the human mind.

Radin (1972) characterized the trickster as a *speculum mentis*, a mirror of the mind in which is depicted humanity's struggle with itself and with a world in which it finds itself against its will. The paradox of the mind is such that although it blurs the perception of reality with its operation, it is the only possibility that humanity has to become aware of itself and the world. The mind, like the trickster, deceives the consciousness with its perpetual transformations. Without trickstering consciousness is arduous, while with it it is largely deceptive. Art, especially music, powerfully and uniquely facilitates the duality of the mind. The musician is potentially a trickster who moves his audience with the interpretive transformations of his musical presence, seducing the minds of his listeners. This fear of misleading largely concerns the world of power.

The economic and political establishments are threatened by the trickster, and can demonize the musician at times when the musician does not convert musical 'deception' into official symbols of power and does not praise the established order. The trickster's ambivalence and ambiguity have no place in a 'privileged' society with a legitimate economic, political, and ideological hierarchy. Plato was aware of this and did not permit trickster musicians in his Republic. Only those who expressed the right musical morals as suitable for his abstract and absolute conception of the ideal social formation. Like the trickster, the musician embodies a dual presence in the world. The musician is, as Attali notes (1984, pp. 13-18), a prophet and rebel at the same time. Through the absolute non-referentiality of music, the trickster expresses their abductive logic. The musician innovates in every performance, as does the trickster. By playing, the musician creates ephemeral and hence subversive sound worlds, offering the opportunity to encounter a transient reality with which to identify and to experience. In the performative movement of music, the hermeneutics of sound are expressed through trickstering the abductive modality of human intelligence.

## *Cain*

I now discuss the biblical mythological figure Cain. A comparison of Cain with the trickster may at first seem an arbitrary task. However, the comparison is valid, as I will show. Cain is an important symbol in overturning the order of the world, and divine order. Cain's subversiveness alludes to the subversiveness of the trickster, yet the two mythical characters

correspond to two radically different ideological conditions of human intelligence. Before dealing with their relationship, I examine the mythological background of Cain as presented in Genesis 4. The myth of Cain and Abel has been the subject of various interpretations,<sup>23</sup> which bridge a vast period of time during which, spontaneous and systematic reflection on the human condition was largely intense and unbroken. From various cultural conditions of life arose the attempts to interpret the myth. Jews, Christians, and Muslims—the peoples of the Book, as they were called by later historians— at times converged and at other times diverged in their readings of the story of Cain and Abel. However, not all Jews, Christians, or Muslims shared views on this myth. Each made particular interpretations, which in turn had their own internal, i.e. cultural-historical, differences and similarities.

What is true of myths that concern the human condition is also largely true of myths that focus on God. There is a text, the text of the myth, for which discussions and criticisms are an interpretation. Some interpretations explain the mythical text in an absolute way, while most introduce interpretative principles and criteria from other knowledge or cultural conditions. The interpretation of the biblical myth reflects a multiple reality, as a dynamic expression of the human condition. But while the dogmatic theological interpretation of Cain associates him with evil and sin, the historical interpretation highlights the social side of the biblical hero as the progenitor of the human race and founder of civilization. Dogmatic or sociohistorical, the hermeneutic consideration of Cain and Abel emerges in all fields of expression of human thought: philosophy, psychology, anthropology, arts, and letters. The myth of Cain and Abel has a prominent moral side; it expresses a doctrinal conception of morality that links to the presence of God, and a hermeneutical conception that links to humanity, to its potential. Investigating issues such as ‘what a human being should do as God’s creation’ and ‘what it can do as a human being’ becomes a problem of potentiality but also a question of freedom for humanity.

For Christians, Cain is the primordial challenger. He is the first human born following the Fall, who disputed God’s judgment, and who consequently killed his brother. In the Old Testament (Gen. 4), Cain is the founder of the first city (and of civilization) and indirectly, through his descendant, he is also the founder of music. The myth of Cain bears, as do all the great myths of Creation, many connotations. Therefore, it cannot be read piecemeal. Neither independently of the whole (the Old Testament) nor independently of its multiple interpretations, which have formed an extremely multifaceted and therefore overly complex set of texts around this biblical myth.<sup>24</sup> Even if we consider each reading of the myth as a new interpretation connected to other past or future interpretations we require a new reading of the myth in order to start a new discussion.

Benjamin's (2006) interpretation of the story of Cain elevates the biblical hero into a mythic entity that expresses humanity's creative potential. The price for freeing Cain's creativity from the will and opinion of God is a literal and figurative death. Cain's killing of

Abel and Cain's exile to the God-ordained desert land of Nod are, as acts, both aspects of death, literal and figurative, which the pioneer Cain causes. Death is the necessary price for his initiative; to free human creativity from divine creation and establish it as a new reality of humanity.

The view of Cain as a cultural hero, and the biblical myth of Cain and Abel as a creation myth, lead biblical hermeneutics to social anthropology. Edmund Leach (1983a, 1983b) examines anthropological approaches to the Bible through scholarly demarcation.<sup>25</sup> Leach argues that, despite the variety of interpretations, two understandings dominate: the theological and the anthropological. Both approaches treat Cain as an allegory for a man's relationship with God, with his fellow man, and with himself. For the theological approach, Cain constitutes a moral allegory, while for the anthropological, a cultural allegory. The hermeneutic, however, of both, Leach argues, is predicated on the referentiality of the biblical text, its literal meaning, from which it offers wider theological or anthropological meanings.

There is, however, another category of reading of the Bible that runs parallel to the history of Western civilization's intertwining with the Judeo-Christian tradition (Patte 1990; Malina 1989; McKnight 1988). This reading is attributed to Cainism, an offshoot of Gnosticism,<sup>26</sup> labeled heterodox from the start, and was silenced or persecuted as heretical by theological establishments. Cainism concerns both the great tradition of biblical interpretation and the hermeneutic view of Western civilization regarding its fundamental encounter with the Judeo-Christian tradition. Prior to considering Cainism's interpretation of the Old Testament, I discuss the meaning of Cainism and Gnosticism, and their chief exponents.

Gnosticism, of which Cainism is part, is a multifaceted and varied philosophical-religious system that seeks the renouncement of material miseries, through spiritual knowledge. Truth in Gnosticism is considered occult knowledge and is kept secret by Gnostics who believe that this truth has redemptive significance for humanity, a view that appears in many ancient cultures. Gnosticism is a hybrid form of the Alexandrian worldview and combines elements from four old cultures, Greek, Jewish, Egyptian, and Babylonian-Persian. The Gnostics or Gnosticism have no specific canon or specific spiritual texts. The Gnostics distinguish two realities; a bright, distant reality (in another world) associated with a supreme, unknown God, and that expresses itself through spirit and bliss, and a dark reality that is here (in this world, of matter) that is intertwined with the body and unhappiness, and which is with the creator of the material world whom the Gnostics called 'demiurge' (*demiurgos*, in Greek), an craftsman-like figure responsible for shaping and maintaining the physical universe.<sup>27</sup> The demiurge god of the Cainites is an enemy of the real God, called Wisdom. The result of this view is the hermeneutic reversal of the moral, rhetorical, and political evaluation of the characters of the Bible. The persecuted, the afflicted, and the morally weakened characters in the stories that constitute the Old Testament are restored as good and virtuous in contrast to their persecutors and critics who are characterized as evil and wicked. Genealogy is with Cain, who is



considered the work of Wisdom, the real God, while Abel is the work of the demiurge god of the Old Testament.

Robert Graves and Raphael Patai emphasize the Cainite interpretation of the Old Testament in relation to Jewish mythology.<sup>28</sup> In Hebrew myths, Cain is associated with evil, but his heterodox association with evil does not have the absolute and negative meaning that orthodox interpreters assign him, and is a necessary element of the human condition, as he 'humanizes' humanity and frees it from the spiritual tyranny of an insurmountable metaphysical dualism. Graves and Patai argue that the myth of Cain addresses the origin of evil humankind. Cain reveals the human condition as a tragic reality, in which consciousness knows creation as an act of death. The human Ego, far from being identified with God, creates worlds of interpretation and culture in a perpetual effort to overcome the physical and spiritual chaos that death heralds. Cain's revelatory act becomes an act of overturning the divine order, in which humankind's identification with God is intertwined with humanity's absolute dependence on its demiurge.

Cain is inconceivable without Abel. Cain is like the trickster in that he is subversive against the order of his world. But while the trickster's other is usually a worldly being, Cain's other is the creator, the demiurge himself, his authoritative presence. In the first case, self-awareness is not required in order to be and act in the world, while in the other case, it is necessary since there can be no questioning of any judgment without subjectivity and objectivity, that is, the absence of a reflexive modality. Furthermore, the two figures differ radically in their symbolic thrust. The primitive trickster's action is always abductive in motion orientation, while that of the 'civilized' Cain is either inductive or deductive and never abductive. Cain moves from the part to the whole or from the whole to the part, incorporating and differentiating action to conform to his interests according to his adversarial reflexivity. This is not just a mythological difference, but a fundamental cultural distinction that can constitute a critical perspective when dealing with the transition from perception to conception and the consequent dynamic of ideologizing lived experiences, i.e. two characteristic modifications of Western rationalism and, ultimately, of western culture.

I now discuss Cain as an expression of the principle of duality from the perspective of evil, adopting the heterodox interpretation of the hero as an element of freedom and subversion of any absolute interpretation of the world as a monological explanation and monological submission to an absolute and decisive for the humanity reality. To explore the dialogic dynamics of his relationship with the trickster, I focus on the Cain that Romanticism discovered and centralized in its ideas and ideals.<sup>29</sup> Romantic Cain conveys views of Cainite Gnosticism. Archangel Satan is portrayed by Romanticism as the ultimate exponent of human destiny and the solidarity of powerless human existence. The tragedy of Cain and Cain's generation was uniquely conveyed by Byron in his dramatic poem *Cain, A Mystery*.<sup>30</sup> Byron himself, writes Frye (1982, p. 182), uses the Cainite element to dramatize his nostalgia for the

aristocracy and to underline the cultural conflict between the aristocracy and the bourgeoisie as a primal conflict of kindred forms. In his poem *The Vision of Judgment*, Lucifer is an aristocrat, a nobleman of civilized ways, while the younger son, Christ, who does not appear, is associated with the established bourgeois environment.

An approach to Cain that is compatible with the trickster view is that of psychologist Carl Jung, who draws inspiration and ideas from Gnosticism. In his theory of archetypes, Jung connects the personal with the collective element in psychic functioning.<sup>31</sup> Jungian archetypes are primary expressions of the unconscious side of the human, and dominate the mythologies of various peoples. The theory of archetypes assigns primary psychological significance to the collective expressions of the unconscious or 'dark' part of humanity. Jung regards the trickster as humanity's basic archetype, and uses the ambivalent formulation of the trickster in his interpretation of God and the Old Testament world, resulting in an ambivalent conception of the divine as a dual reality. To the one-sided and monologic God who expresses only 'good' as a dominant conception of modern Western culture, Jung opposes the pair 'God and Satan,' an ambivalent reality that symbolizes the dialogic relationship between good and evil.<sup>32</sup>

Jung's Cain, as an archetypal element of the human psyche, prompts consciousness to differentiate itself from absolute identification and submission to the monological reality of God, as the only responsible and sole administrator of human freedom. As an archetypal element, it opens by its action and presence the way to individuation, which is achieved by the transition from differentiation to a new totality of life where differentiated reality constitutes a self-conscious unity. In an article on the image of the devil in Jungian psychology, Avens (1977, p. 196) emphasizes the dark side of Cain's humanity, where the cult of a rational and conscious Ego that believes that it can do, know and organize everything is a characteristic feature of Western civilization, from the Renaissance to modern times. The omnipotence of the modern Western Ego is intertwined, as Jung points out, with the absolute view of good and evil, which the modern Western Ego perceives good and evil as two diametrically opposed forces. Within this given and insurmountable view, the modern Western Ego repels and exorcises evil, thereby becoming fascinated by it. The seduction of evil is, according to Jung, another characteristic of modern Western culture. However, the concepts of good and evil are, as he points out, relative: "The recognition of the reality of evil necessarily relativizes good and evil alike, turning both into halves of a paradoxical whole" (1961, p. 329). Jung is an advocate of the unity between good and evil, and considers that the dynamic of this paradoxical unity is expressed by the principle of *enantiodromia* formulated by Heraclitus, which means "regulating the function of opposites." According to *enantiodromia*, the operation of one element of a pair of opposites necessarily activates the operation of the other element so that there is a dynamic balance between the two opposites. The union of opposites, Jung argues, is a key principle for understanding and interpreting human intelligence.

The spiritual kinship of Gnosticism with the cultural heroes, i.e., the pioneers of each era, is close and indisputable. The Gnostic innovator has been positioned throughout time by the hegemonic establishment as heterodox and then a heretic, and persecuted for ideas contrary to the prevailing condition of life. A disparaging description of the heterodox, when not recognized as heretical, is absurd, crazy, and strange. For the dualistic rationality of power, madness is its otherness, which must be subordinated to reason, like evil to good, darkness to light. The 'madness' of the great Western civilizations is the madness of the different. It is the free perception of the world that drives spirits like Walt Whitman, Jean Jacques Rousseau, Friedrich Nietzsche, Søren Kierkegaard, Charles Baudelaire, or Blaise Pascal. Heterodoxy is a product of the hegemony of rationalism, as a forced conversion of the free spirit of human intelligence into reactionary politics when monological hegemony leads humanity to forget the identification of its true Self with the very power, physical or metaphysical, which lies beyond inquiry and also demands submission to it and faith.

Jung identifies a problematic situation in modern Western civilization in which humanity experiences alienation from itself, as the consciousness of the Ego overrides the consciousness of the Self. At the same time, the devil is the medium and guide of the soul, leading to the Underworld, the world of the unconscious. The devil breaking away from God can lead humanity to subversion and destruction, just as God breaking away from the devil leads humanity -his creation- into monological submission and authority.

In a critical approach to Western civilization and Western narcissism in particular, Paul Zweig (1980) develops a subversive theory centered on the abstract, socially isolated individual of the modern Western world, demanding Gnostic redemption from the established dependence of the Self on power. Zweig finds in Gnosticism the historical and theoretical foundation of a modern individualistic reaction to the annihilating leveling of humanity.<sup>33</sup> The demand for redemption from the prison of the world, from impoverishment, and ultimately the alienation into which worldly power leads humanity was formulated by the Gnostics. Gnostics see the world as a prison, and call upon the imprisoned humanity to escape. The power that deprives humanity of its freedom is, for the Gnostics, the power of the demiurge, the lesser god who created the world. The submission of the human being as a creature to the authority of the creator evidences the submission of the Ego of the believer to the self of the demiurge god. Cain overturns God's authority and frees humanity from its bonds. According to the Gnostics, humanity's relationship with the demiurge is unequal, as the relation of the powerless creation to its mighty creator. Cain's revolution marks a decisive transition for humanity from dependence to freedom. Humanity's hetero-referential relationship with the supreme being is replaced by its self-referential relationship with itself. The distinction between the inner, true Self and the transgressive, illusory Self or Ego is the essence of Gnosticism and expresses the question of humanity's spiritual potential as a free existence.

### *Cain in the Fine Arts, Literature, and Music*

The symbol of Cain permeates the arts and especially music. Cain's dual-modality and polar dynamic of choice have been linked to the questioning of the establishment, a kind of social and artistic critique of the dominant or hegemonic reality. This notion is prevalent in Western culture in which the artist, especially the performing artist and the musician, in some cases, were one associated with demonic inspiration and guidance believed to be expressions of the archetypal Cain rivalry. As such, artists were seen as an intelligent threat to the social, political, and cultural establishment. Plato did not want poets and musicians to express themselves freely in his *Republic*, as he believed that they would negatively impact on society and the state, emotionally involving their audience in an individualistic, socially, and politically segregated way of being in the world.

Christian iconography drew from the story of Cain and Abel, with the dominant theme being fratricide. These representations have a strong moral coloring: Cain is depicted as a great sinner, a demon in human form. The negative artistic depiction of Cain reaches its peak in the Middle Ages. The Middle Ages depict him as the trauma and shame of humanity, as guilt and terror in the face of the loneliness of murder, as the great sinner whose sin is constantly consuming the entrails of his race, a race of God-slayers.<sup>34</sup> In *Cain killing his brother Abel*, the great Flemish painter Peter Paul Rubens highlights the material side of the human body when depicting fratricide, presenting the perpetrator and the victim as two muscular men who form a physical complex that heralds murder. The physical aspect of humanity, the rawness and fleshiness of the human body dominate this work.<sup>35</sup>

But the moral Christian interpretation does not monopolize the visual depiction of Cain. The Gnostics developed an entirely different view of Cain than did Christian theologians or artists. The Gnostic Cain is not a sinner but a noble spirit, and his agony is not the agony of a sinful being who betrayed God's trust but the agony of humanity in the face of death, as death is presented as the ultimate sacrifice of humanity choosing to seek freedom through knowledge. The Cainite element, often synonymous with the demonic element, was strongly associated with any attempt at innovation and reaction to the ideological, religious, and political establishment. In early modern literature, all the natural arts, from magic to music to painting, required a creative demon to do their work. Cole (2002) argues that between the artist and the demon, there is a deep expressive affinity in knowing how to use the medium of creation, that leads to the construction of a magical or artistic reality. For the perception of painting as demonic art in Western Baroque, Cole cites the words of the sculptor, architect, and painter Giovanni Lorenzo Bernini, that "painting is a lie and sculpture a verity, inasmuch as the former is the work of the Devil, and the latter that of God" and refers to the sculptor and goldsmith Benvenuto Cellini, who identifies the demon of painting with the demon of the Bible, the Archangel Satan. As a painter, the demon creates ghosts, i.e., iconic models of things.

He is a master of illusion, and his skill comes from his unique ability effectively to manipulate air to make illusory forms. To create a magical artifact, the air must be mutated to be incorporated into the work. The art of the mutation of the medium is the art of the demon, which the painter is called upon to learn: to use the air as a connective medium to hold the illusory things he creates in an artistic unity.

The relevance of the demon of magic to the demon of music is greater. Magic was a dominant narrative of the Renaissance, and characterized the history of Western civilization in the fifteenth and sixteenth centuries. Magic is intertwined with religion, music, and medicine, which together constitute expressions of the Renaissance concept of *spiritus*, the spirit.<sup>36</sup> A prominent Renaissance figure was Marsilio Ficino, a magician who developed a theory of the musical spirit.<sup>37</sup> Walker (2000) notes that Ficino regards the song as the strongest form of imitating things and argues that the material background of the song is warm air or even breath. Despite the spiritual and subjective orientation of the magical character of songs addressing planetary demons, Ficino was accused by his opponents, who argued that, during the invocation of the demonic element, the evil demon was always prone to deceiving the singer and the listener by performing a magic trick or creating an optical illusion.<sup>38</sup>

Another historian of the Renaissance, Tomlinson (1993) explores the relevance of music to magic and philosophical thought in early modern sixteenth century Italy. Tomlinson highlights the fact that the Renaissance elevated magic to a universal philosophy, and tries to show that Renaissance music sought to reach universal knowledge through Pythagorean and Platonic harmony of the celestial spheres as well as through legendary feats of the music of Orpheus, Arion, and David. Consequently, music was deemed relevant to the occult sciences, a reality that significantly influenced the development of philosophical reflection. The author's main argument is that, during the early modern period in Italy, there was an ideological shift from magic to science that coincided with and was perhaps influenced by the change from musical imitation to musical representation. The systematic historical study of the relationship between magic and music during the fifteenth and sixteenth centuries highlights the importance of an interpretative approach to the demonic element as a creative element in all artistic activity, especially in musical expression. The subject is too significant to be confined to historical research only.

Contemporary approaches to the demonic aspect of music, which researchers frame as a timeless or archetypal dimension of humanity, vary.<sup>39</sup> The methodological and conceptual framework of such approaches usually reflects a post-Renaissance view of Western civilization through a logic of historical and philosophical continuity with ancient Greek civilization. A selective focus on certain texts of the past sometimes follows arbitrary paths, to form arguments concerning the timeless or archetypal side of the demonic element in musical hermeneutics. A typical case of such an interpretive approach is Dolar's (1996) study of the

human voice as a Lacanian love object.<sup>40</sup> Dolar distinguishes the voice as music (song) from the voice as mere speech, and chronologically traces the relevant views of thinkers and musicians from Greek antiquity to modern times; on a philosophical level, from Plato and Aristotle to Kant, on an ideological level, from the first Christian theologians to the exponents of modern cynicism, and in music from Hildegard to Wagner. By examining the question, 'Where does music come from, from God or the devil?' Dolar stands in a historical reversal of the dominant philosophical and theological model of the power of speech over voice. It is a reflection of Hildegard of Bingen that Dolar argues as follows: '(if) God is the musical principle par excellence and the sacred word succeeds in reaching its true dimension only with the singing voice, then there is a radical consequence: simple speech belongs to the devil.'

Dolar's Lacanian approach to the relationship between voice and speech typically exemplifies research in the demonic element in art. The demonic connects gods to humans, humanity to its world, and to itself. The demonic projects itself as an intuitive perception of otherness, which sometimes takes a specific form and name. This timeless understanding of the demonic, despite its various philosophical, ideological, and artistic expressions, is the basis, argues Hirsch (2002) for the reception of the demonic element in Lorca and the angelic element in Rilke.<sup>41</sup> Hirsch sees the demonic, as opposed to the angelic, as a key source of artistic inspiration and creativity. He treats the duality of demonic and angelic as a distinct duality that refers to the dark and light sides of humanity. The wide-ranging and meticulous tour of the thought and work of major writers, poets, painters, and musicians revolves primarily around one man, Federico Garcia Lorca, and Lorca's theory formulated in the 1930s about the *duende*, the demonic element as a source of artistic inspiration and creation. The *duende* or demon is associated with the perception of death, and manifests as a tragic, sensual, and preordained passion. Hirsch writes that Lorca, like Goethe, associated the demonic element with human creativity and authentic art. In the *duende*, Lorca rendered the unimaginable melodies of the gypsy folk singers and the ecstatic performances of the flamenco dancers. He treated the *duende* as a dark expression of the Socratic daemon or *daimonion*; a sacred presence to which consciousness obeys immediately, without any reaction.<sup>42</sup> Hirsch contrasts the ancient demon of Socrates with the modern demon of Charles Baudelaire to expose an important distinction in the modern conception of the demonic as a creative element. Baudelaire suggests that Socrates' demon is a guardian angel, with a good conscience, while he is a strange spirit, a demon of action, a demon of questioning and rivalry. A highly controversial presence, Baudelaire's demon is a dark figure, a satanic voice that whispers in his ear and tells him what to do.

A exemplary literary approach to the demonic in music in the context of Western culture is Thomas Mann's (1999) *Doctor Faustus*. The central hero of the novel, the musician Adrian Leverkühn, is inspired and creates through his relationship with the devil. The price for this illicit relationship is Adrian's health, life and, ultimately, humanity as a whole. Guided by the

devil, Adrian paves the way for a unique musical avant-garde. Mann connects Adrian with the composer Arnold Schönberg, the leader of the Second Viennese School. He places the hero of his novel in a privileged position of reaction against the traditional musical perception of Western culture. He uses a multiform but dualistic logic to distinguish the traditional from the modern, aiming at a perspective of radical cultural renewal and spiritual integration of modern humans through the musical avant-garde expressed by the demonic Adrian. As Rowell points out, Mann connects traditional music with the emotional element of humanity and modern music with the intellectual one. His approach is an evaluative consideration of the two musical possibilities, which right from the start renders problematic the perception of the traditional from the point of view of the modern. Adrian's new music appears to be cold, artificial, word-centric, calculating, and demonic. Picart (1999) interprets the demonic element in Mann in the context of a broader inquiry into Thomas Mann's intellectual affinity with Friedrich Nietzsche. A common theoretical basis for the two thinkers, according to Picart, is Goethe and especially with regard to the question of the demonic as a creative element, Goethe's *Faust*. Between Mann and Nietzsche the author interposes the German Renaissance painter Albrecht Dürer, connecting the mystical duality of Mann's speech with melancholy and modernity. Picart combines the dark, mournful splendor of Dürer's engraving *Melencolia I* with a deep ambivalence: the coexistence of bottomless desolation with a prospect of spiritual uplift through contemplation and magic.<sup>43</sup> The demon Adrian oscillates between accepting the reality of the world he lives in and the rebellious prospect of rejecting it. He moves, as Picart notes, between the Dionysian and Apollonian elements of the Nietzschean view: he tries to exploit the Dionysian power of music as a pure form, knowing the universal side of musical ambiguity. In this sense, the demonic element in Mann runs through the duality of the tragic and the comic, and projects through the catalytic action of parody and irony as a new perspective of self-awareness and creative expression towards modernity: a magical dialectic and, at the same time, a dialectical magic. In this symbolic place Adrian encounters and builds his relationship with the devil, a liminal site of medieval theology.

The presence of the demonic in classical European music is particularly strong, where the significance of its use spans the entire spectrum of musical culture, from the composition and performance of a demonic musical work to the listening and evaluation of the work from the perspective of a demonic musical performance. Scott (2003) explores this issue from a critical musicological perspective in an interpretive approach to the ideological and aesthetic side of music, which is based on semiotics and poststructuralism. Critical musicology, according to Scott, promotes intertextual dialogue between different scientific fields and different genres of music. However, as Gloag (2005) notes, an intertextuality of the subject is preferable to an intertextuality of science, provided it is recognized that the question of what constitutes the particular subject, and its interpretation requires a theoretical multiplicity.

In my exploration of the demonic in music, I turn to Franz Liszt.<sup>44</sup> Two important expressions of the demonic element in classical European music that preceded Liszt's respective efforts are Mozart's *Don Giovanni* (1787) and Weber's *Der Freischütz* (1821). Liszt uses two main techniques to express the demonic element in his music.<sup>45</sup> His main technique is a negation; he negates the beautiful until it becomes synonymous with the ugly, the polite until it is identified with the vulgar. A secondary technique is a parody, which usually accompanies the undoing of the demon's expression. Scott argues that the demonic in music is perceived as a point of destruction, undoing, or parody, as it attacks certain musical components such as pitch, steady rhythm, and concordant interval. A typology of the demonic in music, according to Scott, includes the musical expressions of grotesque dance, screams, sarcastic and sly laughter, blasphemies, curses, and incantations, as well as malicious parody; along with these, the *tritone*, historically identified with the devil in music, as it denies any modal or tonal stability. The symphony *Faust* (1854) takes its theme from Goethe's corresponding work. Liszt's interpretation of Faust, however, is not identical to Goethe's, and Scott resorts to Kierkegaard's theory of the demon to illuminate Liszt's understanding of the same subject. The demonic for the Danish philosopher is not the opposite of the good, but that which desperately opposes the good out of fear of that which is the source of personal salvation. Liszt converges, according to Scott, with Kierkegaard's view of the demon, avoiding musically linking Faust with Mephistopheles. Faust's victory can only be achieved through repentance, an idea with which Kierkegaard combats Hegel's dialectics. In other words, Liszt enables Faust to avoid spiritual ruin through a moral choice and ultimately moves on to a new, compromising synthesis.<sup>46</sup>

According to Scott, the operatic avant-garde in the expression of the demonic element in classical music highlights the social side of a hermeneutic of the demonic. However, the social significance of the demonic in music is not found in classical but in modern folk and popular music. The strong and widespread presence of the demonic element in popular music has been linked by some researchers to the notion that 'popular' is itself a demonic cultural formation. Turnau (2004) recognizes popular culture's connection to evil and wickedness and tries to shed some light on this relationship using Paul Ricoeur's hermeneutic phenomenology and narrative representation. Turnau adopts Ricoeur's dialectics of text and reader, linking the author's recorded rhetoric with the reader's creative hermeneutics, to explore the dynamics by which popular culture affects the perception of evil. The author concludes that the idea of evil expressed by popular culture is directly linked to an innate worldview and that in order to deal effectively with this legacy, one must, instead of isolating these phenomena, actively support them and study them carefully.

Cultural perceptions of the relevance of the demonic to popular culture and music have particular social and ideological significance, tending to divide the public into two large, competing currents; that support and the undermining camp. This contradictory and



contested logic shapes the reception of the demon in popular culture and music, as well as the public's response to its undeniable presence. Such an interpretive approach to social reception of the demonic is not exhausted in a dualistic framework based on the binary scheme of 'maintenance and subversion.' However, the duality of this theoretical framework allows one to trace the various forms and expressions of preservation and contestation in a dialectical or dialogic perspective, highlighting the hybrid compositions and contradictory combinations of social responses to the demonic, summoning attention to the issue of censorship.

Censorship accompanies the manifestation of music at every step.<sup>47</sup> In his historical research on music censorship in relation to the demonic, in classical, folk, and popular music, Blecha (2004) examines the relationship between demonic music culture and the hegemonic culture of censorship, arguing that conservative forces of society, always behind any censorship, fail to perceive the artist's playfulness with the demonic as a trickstering reality.<sup>48</sup> Many classical composers, such as Igor Stravinski and Johannes Strauss Jr., however, escaped censorship despite the obvious reference to the demon in their musical work titles. Yet the case with popular music differed. Before Satanic rock, Blecha points out, conservatives equated the demonic Cain with the devil's songs, consistently from the 1950s onward, and viewed rhythm and blues and rock 'n' roll as hostile to the divine. Historic utterances, such as John Lennon's public declaration in 1966, "We're more popular than Jesus now!," further divided the public. Following the album title in 1967, *Their Satanic Majesties Request*, by the Rolling Stones, rock band, Coven exhibited knowledge of satanic themes and witchcraft in 1969, followed by strong rhetoric about Satanism and witchcraft, by Black Sabbath and Lucifer.

Despite this expression of the demonic as a satanic element in rock, the negative reactions of conservatives did not, according to Blecha, significantly impact American society until the late 1970s, resulting in the social decline of the devil theme. However, there was already an intense debate on methods and techniques employed by the exponents of the demonic in music, with the logic of 'back-masking' prominent. Here, critics claim that records that include sounds and lyrics of satanic or magical content reveal their dark content when the record is played backward, aligning with reverse speech analysis. The following decade saw a strong reaction to the demonic. Two phenomena constitute, Blecha argues, the historical moment in which this reaction takes place: the presidency of Ronald Reagan, grounded in the political rhetoric of creating a 'homogeneous Christian nation,' and the founding of MTV (Starr and Waterman 2003). The confrontation between Christian fundamentalists and popular music artists and audiences was aggravated, with conservative censorship leading to criminal prosecution of artists. Blecha ultimately develops a systematic reference to the 1980s and 1990s as decades of musical demonology, with works that refer clearly and in varying detail to the devil and witchcraft.

The history of both black spirituals and Christian rock evidences the possibility and effectivity of the synthesis of a theological worldview with popular music. Yet, the intentions and uses of the theological element vary considerably in the hybrid compositions, as suffice to note the contrast between the Christian rock of the Evangelists and the spirituals of the black slaves (Spacek 2005, Romanowski 2004). The ideological and social positions of Christian rockers and African slaves in American society differ.

However, the question of a different type of theological perspective in popular musical expression has preoccupied researchers. This issue is not about appropriating a musical form for the purpose of saving the young, as Christian rock did, nor of the Christian dogma as a hegemonic challenge to express the particularity of the political and spiritual condition of a subjugated ethnicity, as happened with the African slaves. On the contrary, it is associated with delinquency and marginalization as a condition of freedom. In this conception, the boundaries between the demonic and the angelic are greatly expanded, aiming at the self-management and, ultimately, the self-awareness of modern humanity. Grimshaw (2002) explores the theological dimension as a personal perspective of freedom and creativity in country music, examining the case of star Gram Parsons. Grimshaw argues that the theology of country music addresses a liminal sacred discourse in which repentance is intertwined with transgression. In the theology of repentance of the white spirituals of country music, the song is a blessing that leads the singer and his audience to spiritual liberation.

The demand for transcendence as freedom appears throughout the rock tradition and its satanic offshoots. But the concept of transcendence in rock significantly differs in rap; the reaction to the white establishment mainly by whites in one case and inner-city citizens in the other. In both cases, the political element is at least in part linked to the spiritual, with the result that the demand for freedom acquires special significance as a demonic type of transcendence. The anarchist movement of the 1960s and 1970s that led to the creation of alternative forms of spirituality that defined New Age culture, with an emphasis on the occult and various hybrid expressions of vague Eastern mysticism, was rejected by rock Satanists, particularly exponents of heavy metal.<sup>49</sup> Here, the demonic transgression of heavy metal is incompatible with New Age demonology, as well as the perception of freedom in one case relative to the other. Moreman (2003) discusses the Christian Right's demonization of heavy metal icon Ozzy Osbourne in relation to occultist Aleister Crowley, and argues that none of the famous demonologists were Satanists, but that their demonization by religious conservatives coincided with a period of satanic terror in the US, peaking in the 1980s.

At the end of the next decade, a new exorcism case resulted in a serious criminal prosecution of the demon artist Marilyn Manson.<sup>50</sup> With his reactionary album *Antichrist Superstar* (1996), Manson was accused of promoting bad values, and encouraging violence and the use of drugs and suicide as a fringe expression of freedom.<sup>51</sup> Wright (2000) examines Manson's demonization from the perspective of Jacques Attali's (*ibid*) theory of the noise and

silence of politics in relation to music. Making a detailed historical review of (metal) rock, Wright shows that the question of suicide, with which the accusation against rock and Manson is connected, is not true. He shows that the theme of suicide in popular culture has urban romantic origins, from the romance novel to the tragic opera. The conclusion reached by the author is that Manson, like all modernists, does not purport to destroy but to liberate. However, the freedom preached by the demonic Manson is only, as Wright notes, a semiotic threat that springs deep within mainstream culture, unlike rap music that threatens to end established popular white culture.

The demand for freedom in rap is more complicated than in rock. The demonic element in rap is not merely confrontational, but expresses a revolutionary perspective aimed at awakening the national consciousness of inner-city residents. Rap lyrics convey a heterogeneous knowledge which some time after its invention drew on the Black Nationalist movement and the Christian Bible, which rap musicians employ as a means to develop a parallel social economy and to achieve emancipation from inner city restrictions, largely emanating from the imposition of red lining policies during the Raegan administration. Rap music and culture may be, as Cheney (1999) aptly observes, hip-hop Gnosticism: a source of power for the artist who possesses the knowledge that liberates. Of interest is the rhetoric of the demonic in rap culture, which converges with the rhetoric of slave spirituals; it represents White as the devil and Black as God. The symbolic allegory of the rhetoric of spirituals is a political allegory in rap. The first had a hidden and suggestive meaning, the second overt and declarative, sometimes confrontational towards the exponents of ignorance and power and sometimes condescending, with faith in a peaceful and extensive transformation of freedom. The inversion of Black Americans' identification with the biblical dichotomy 'God and the devil' in relation to the traditional interpretation of Whites identifying with God and Blacks with the devil, constitutes an act with Gnostic underpinnings that reinforces the position of Blacks versus white as it leverages the dominant theological expression of white hegemonic culture in a way that serves their own perspective of inner-city freedom.

The rise in popularity of rap coincides with the decline of rock as the dominant form of popular music. In the late 1990s, the decline of rock pushed the rock world into new expressive pursuits that ombine rock and rap. Middleton and Beebe (2002) note that the decline mainly affected a white segment of the middle-class population that reacted to its displacement from the hegemonic position on popular music consumption it had held for almost half a century. This reaction led to a new form of music listening based on eclecticism.<sup>52</sup> The trend toward eclecticism is based, according to Middleton and Beebe, on hybrid music listening that is the responsibility of individual people, mostly white people living in the suburbs of big cities. Hybrid eclecticism in listening includes heterogeneous and sometimes mutually hostile genres of popular music such as rock, pop, rap, and punk, as well as swing and mambo, while MP3 technology plays an important role in establishing the new

combinatorial logic. To illustrate the new strategies of whites aimed at regaining hegemony in the popular music market, Middleton and Beebe refer to the dialogic confrontation between the great white rap star Eminem and the black rap musician Dr. Dre, who plays Eminem's teacher in two of Eminem's videos, *My Name Is...* and *Guilty Conscience*. The juxtaposition of the white star with the black teacher addresses a hegemonic allegory centered on the music, which is visually supported by the presence of two cartoon figures, a little angel and a little devil, who appear over the Eminem's shoulders to symbolize the morality of the white protagonist. As the little devil gradually prevails over the little angel, rap music dominates the white demon Eminem over the black angel, his teacher Dr. Dre.

The hybrid fusion of rap with the hegemonic perception of rock leads to a new interpretation of the demonic element in popular music. In black rap, the demonic is intertwined with a knowledge that liberates from the hegemony of the white man. In contrast, in Eminem's white rap, the demonic returns to its dualistic, moralistic basis, which is an important expression of the larger, spiritual basis of modern Western culture. Manson and Eminem challenge their audience by adopting the demonic element as synonymous with the reaction to the establishment with which they identify the angelic expression. But in both cases it is a semiotic threat, emanating from the hegemonic musical culture and ending in and legitimizing it. In the music of both Manson and Eminem, the semiotic threat to the establishment is identified with the demonic element. The semiotic freedom addressed by the two musicians is, I propose, significantly unrelated to the political and intellectual freedom expressed by black rap musicians and the public.

The question of the transformation of reaction to the establishment into a legitimization of that establishment through the shift of a progressive into neoconservative momentum is a common but varied issue. This is a fundamental theme in popular music. The demonization of certain genres of popular music that used the demonic element as an agent of reaction and semiotic threat against the establishment is directly linked to their ideological manipulation for economic and political exploitation. The hybrid fusion of rap and rock by mostly white ex-rock producers radically changes the dynamic and especially the perspective of freedom that the demonic element in rap has. In the common precursor of both forms of popular music, the blues (in its non-strict sense), the demonic element occupies a strong presence and has special interpretative significance. An extreme expression of this element in rock is Satanism and the gothic culture of heavy metal.

Hinds (1999) studies the phenomenon of heavy metal transformation from the perspective of a formation of radical reaction to the establishment of a new form of cultural hegemony. Hinds's approach follows a comparative historical inquiry into a similar transformation phenomenon in Western literature, the demonic or gothic element that emerged in the late 18<sup>th</sup> century. She argues that gothic fiction in both the novel and rock seeks to subvert hegemony through its distortion and is associated with a demonic worldview. At the

beginning of their appearance, the novel and rock, had a reactionary character. After joining the system, they were again divided, according to the double logic of undermining and supporting, into two currents in their tendency, one bad and one good. The demonic element was directly associated with the evil version of the novel, with the gothic novel, where, albeit fragmentarily, certain elements of humanity associated with perversion, and other morally and socially unacceptable elements emerged as demonically repressed ideas and practices. Analogous to the novel was the course of rock which, after joining the system, differentiated into a good rock in which the element of reaction was socially acceptable and ideologically desirable, and an evil, satanic, or gothic rock, heavy metal. Writing about rock, Pattison (1987) points out that the demonic side of heavy metal was not about Satanism or the occult, but about dislodging or subverting the establishment. Hinds connects the demonic dimension of heavy metal with the presence of the devil in the blues, without, however, distinguishing the hermeneutic significance of the allegory of the demonic in the blues in relation to the Satanic symbolism in heavy metal. The gothic novel and heavy metal rock exhibit, according to Hinds, a structural kinship, as the demonic element becomes synonymous with cultural innovation, and heralds a conscious change in an age of crisis, in which political contradictions lead humanity to personal dead ends with respect to the threat of symbolic death.

### Further Discussion

The conception of the demonic as a perspective of freedom is a key element of Western civilization, as it expresses the fundamental duality of its constitution. The demonic Cain alludes to the dark side of humanity. The mythological conception of the biblical hero delimits and, at the same time, legitimizes the duality of Western rationalism. The Cainite demon is synonymous with subversiveness, humanity's ability to differentiate itself from the hegemonic reality it challenges. In other words, Cain does not exist without Abel, just as the devil does not exist without God. Cain's presence as a demonic element alludes, explicitly or implicitly, to humanity's potential for submission to authority. Cainite duality prescribes the cycle of human subjection and freedom as a centrifugal force that draws consciousness away from any external center of worldview. In physics, the distinction between centrifugal and centripetal force in circular motion is a distinction that arises from the relative position of the observer. The observer participating in the movement perceives only the centrifugal force, which he feels pulling him away from the center of rotation. Conversely, an external observer perceives the same motion by seeing that the force it exerts on the rotating observer is directed toward the center of rotation. The relativity of the interpretation of the dynamics of circular motion clearly reflects the relativity of Cain's demonic element to Abel's angelic element. The centrifugal tendency of the Cainite interpretation of the world is intertwined with the centripetal tendency of what is seen as Abel's reality. The Gnostics saw in Cainism a prospect of liberating humanity from the ignorance that leads to submission to authority in

exchange for security and happiness. Music is found in Cainism, either as a specific, if polymorphic, Gnostic sect or as a pervasive, alternative possibility for interpreting the world, a significant Other in its relation to the creation and perception of the world, an eternal ally through a selective kinship. The sound of music disconnects the human listener from the external reality with which humanity's Ego is identified and leads it to an inner connection with itself, with the true center of its existence.

Cain's ambivalence, reacting by legitimizing the authority he challenges or coming to terms with the appropriation of his reactionary by hegemonic power, expresses the contradiction and ambivalence that underlies the structure and operation of Western civilization. When Cain does not act to enhance his subversive potential for financial gain and social recognition, the demonic element he represents continues to operate invisibly in the world. The duality of the anonymous Cain differs radically from the duality of the eponymous one. Perhaps this is why Romantic thought, which highlighted the power of the imagination as another centrifugal force pushing toward freedom from external constraint, turned to anonymous folklore to draw upon its accumulated knowledge for inspiration and guidance. The demonic element is especially present in romantic music, just as it is in the heavily romantically influenced postmodern heavy metal popular music.<sup>53</sup> Reference to Cain's demonic side of Cain's heritage is not always reprehensible. In the history of Western counterculture, there are many legitimate instances of the demonic in social, political, and especially artistic contexts. For example, the presence and the action of the demon Cain in rock music and more specifically in heavy metal rock, blues, and rap is so dominant that one cannot explain the corresponding social and musical phenomena without first understanding the symbolic meaning of the polarizing modality of Cain's provocative reflexivity.

The most characteristic and perhaps unique case of systematic expression of Cain's anonymous duality in the Western musical world is the Roma or Gypsy musicians. First of all, a distinction is necessary between the stereotypes about the Gypsies and the experiential reality of the Roma, as well as a broadening of the consideration of the phenomena concerning Roma musicians based on the cultural and historical diversity of interpretations that govern the expressive and communicative context of the action of the specific musicians in their own or in foreign communities of listeners. But beyond these important aspects of the label 'Gypsy musicians,' there is an element of marginalization that binds the Roma in various ways in terms of their relationship to the world and themselves. The marginal relationship of Roma musicians with hegemonic power is intertwined with their evaluative anonymity and marginality. Musicians live within the hegemonic power living in harmony with it; yet they do not redeem their ethnic identity for the dominant way of life that promises security and bliss. Roma musicians play music without connecting the musical identity of the work with evaluative judgments concerning its relationship with specific ideological or aesthetic criteria.<sup>54</sup> The marginal (marginalized and at the same marginalizing) anonymity of Roma

musicians allows them to differentiate themselves from non-Roma musicians, as they are distinguished by their fluency in using foreign musical forms and adapting them to the needs of their audience and their own aesthetic preferences. The performative liminality of the Roma musician is the result of an anonymous expression of the Cainite demonic element. The musician in practice overturns the hegemonic evaluation as a unique and branded musical work that he performs, while at the same time legitimizing the work and its position in the hegemonic system by contributing with his performance to the strengthening of his popularity and by extension to his economic and aesthetic value.

In romantic literature, as Sonneman (1999) points out, the Gypsy is a dark figure synonymous with illegitimate brutality. The primitive demonic nature of the romantic Gypsy exerts a magical eroticism on the white woman, the noblewoman, or the courtesan, that is, on the symbolic otherness of the dominant male, Western hegemonic culture. By contrast, from the attraction, he exerts on the socially powerful woman, the lord, or the bourgeois the cast of romantic fiction means menace. However, the most powerful stereotype that romance created for the Gypsy is the eternal nomad. In aimless wandering and the carefree nomadic lifestyle, the Romantics saw an important expression of humanity's spiritual search for freedom.<sup>55</sup> Although the various Roma tribes radically distance themselves from aimless wandering and carefree living, the romantic conception of the nomadic frontier as an ideal symbolic place where human imagination can meet popular wisdom and transform it into a knowledge of freedom has been particularly productive for literary creation.

Wandering or nomadic, marginal, and anonymous, the demon Cain is a symbol of the overthrow of hegemonic power and at the same time a symbol of freedom for humanity in Western civilization.<sup>56</sup> In the history of Western art, artists were associated with demonic inspiration and extraordinary artistic skill, a social view that reached its highest level in the Romantic era. However, even today in the Balkans and in the Eastern Mediterranean region traditional folk and popular musicians, mostly of Gypsy origin, are considered demonic in their playing in a double manner. In the sense that they are great virtuosos (the romantic quality) and in that they play music with an exhilarating spirit of rapturous intoxication that leads to some kind of cosmic ecstasy. As such, Gypsy musicians and others like them are especially viewed by the Orthodox Church as pagan and ultimately demonic for having and playing music. In Greek folklore, folk music has been categorized in a dual perspective as appropriate and inappropriate with reference to the ideology of nationalism (Kavouras 2010). Although folk music from various regions of Greece was studied and promoted as historical elements of Greek national identity, it was purged by nationalist ideologues of its gypsy performance ethos and playing style.<sup>57</sup> Similarly, *rebetiko*, the music of the urban Greek folk, was not considered to be part of the history of Greek national music and culture, as it was associated with a vulgar lifestyle, i.e., debauchery, crime, alcoholism, and drug use, and generally speaking anti-social behavior. The Cain-Abel couple can be used as a conceptual

framework in the folk music analysis of the nation in Greece. From this perspective, one can easily distinguish between what was officially considered appropriate musical expressions of Greek national identity and what was inappropriate. The first was considered to be benign, authentic, original versions of the absolute truth, faithful expressions of the Greek nation – very much like Abel in relation to God. The others, the inappropriate others, bore, according to the same ideologues, the ‘mark of Cain’ and were thus perceived as evil or demonic, marginalized, dirty, and illegal.<sup>58</sup>

## Conclusion

As a symbol of human ideology and intelligence, Cain purports to highlight duality in self-consciousness through the dual meaning of submission and subversion. However, Cain does not simply refer to the hermeneutic conflict between the demon and God, but also heralds a unique transcendence through a deliberate submission or a surrender of self-consciousness to cosmic consciousness, an act which suggests an intelligence that becomes more comprehensive than ego-consciousness. By this act, the self-conscious Cain evidences the impasse of ego-consciousness through the duality of the cognitive or emotional relationship residing in tension between the subject and the object of experience.

Transcending duality encourages Cain to embody the primordial Trickster – the symbol of human intelligence that motivates a development of self-referential but non-conscious experience of the world. In this encounter, Cain cannot rely on a multifaceted duality to meaningfully connect with the Trickster. A significant factor influencing this fundamental contact is Cain’s transcendence of the dual personality, which Cain can accomplish by an intentional submission to an inner cosmic consciousness.

The Trickster that a humble Cain meets is not the unruly Trickster of primitive mythology. It is the sage of the esoteric traditions, the one who has managed to activate human intelligence to its fullest and as a result no longer needs the duality of memory, intellect, and ego, which are characteristics of a basic intelligence aimed primarily at the physical and social survival of the species.

And how does Cain's meeting with the Trickster signal musically? The trickster Hermes represents the spontaneous inventor of music, while the logical and duplicitous Apollo becomes the god of music, an act that declares the arbitrariness of rational authority over primitive improvisation and creativity. The deliberate transcendence of institutionalized duality is signaled by the redefinition of music. The music of Cain's encounter with the Trickster ceases to be humanly organized sound and appears as a voiceless sound, a vibrating reality of which all the mystical traditions of humanity speak.



In finality, this human drama occurs in the Cainite space of creation as subversion and subjugation. However, trickstering pushes intelligence into a major departure from the usual mechanism of mental reproduction of duality. No music as organized sound can render this emergent reality. This can only occur with sound that is naturally organized at such a time when it meets the silent sound that manifests as conscious cosmic spirituality. As nature and spirit, the Trickster and Cain of human intelligence emerge and manifest as a unified vibration of cosmic coexistence.

## References

- Annas, J. and Barnes, J. (1985). *The Modes of Scepticism: Ancient Texts and Modern Interpretations*. Cambridge: Cambridge University Press.
- Arendzen, J. P. (1909). 'Gnosticism.' *The Catholic Encyclopedia* 6: 592-602. New York: Appleton.
- Attali, J. (1984). *Noise: The Political Economy of Music*. Trans. by Brian Massumi. Minneapolis: University of Minnesota Press.
- Aycock, A. (1983). 'The Mark of Cain.' In Edmund Leach and Alan Aycock, eds., *Structuralist Interpretations of Biblical Myth*, pp. 120-27. Cambridge: Cambridge University Press.
- Avens, R. (1977). The Image of the Devil in C. G. Jung's Psychology. *Journal of Religion and Health* 16(3): 196-222.
- Babcock-Abrahams, B. (1975). A Tolerated Margin of Mess: The Trickster and his Tales Reconsidered. *Journal of the Folklore Institute* 11: 147-86.
- Basso, E. B. (1988). The Trickster's Scattered Self. *Anthropological Linguistics* 30(3&4): 292-318.
- Bateson, G. (1972). *Steps toward an Ecology of Mind*. New York: Ballantine.
- Bateson, G. (1980). *Mind in Nature: A Necessary Unity*. New York: Bantam.
- Beidelman, T. O. (1980). The Moral Imagination of the Kaguru: Some Thoughts on Tricksters, Translation and Comparative Analysis. *American Ethnologist* 7: 27-42.
- Benjamin, W. (2006). *The Writer of Modern Life: Essays on Charles Baudelaire*. Cambridge, Massachusetts, and London, England: The Belknap Press of Harvard University Press.
- Benjamin, D. C. (2010). Abel: Murder or Sacrifice? (Gen: 4:3-5:32). <https://bibleinterp.arizona.edu/opeds/cain357925>
- Bernstein, J. A. (2002). 'Bewitched, Bothered and Bewildered': Lady Macbeth, Sleepwalking, and the Demonic in Verdi's Scottish Opera. *Cambridge Opera Journal* 14(1&2): 31-46.
- Blecha, P. (2004). *Taboo Tunes: A History of Banned Bands and Censored Songs*. San Francisco: Backbeat.
- Bloom, H. (1996). *Omens of Millennium: The Gnosis of Angels, Dreams, and Resurrection*. New York: Riverhead Books.
- Botkin, B. A. (1968[1945]). *Lay my Burden Down: A Folk History of Slavery*. Chicago: The University of Chicago Press.

- Brinton, D. G. (1974[1868]). *The Myths of the New World: A Treatise on the Symbolism and Mythology of the Red Race of America*. Detroit: Gale Research Co.
- Brueggemann, W. (1982). *Genesis, Interpretation: A Bible Commentary for Teaching and Preaching*. Atlanta: John Knox.
- Byron, G. G. (1822). *Cain; A Mystery*. London: H. Gray.
- Campbell, J. (1973). *The Hero with a Thousand Faces*. Princeton: Princeton University Press.
- Chatwin, B. (1987). *The Songlines*. New York: Viking.
- Cheney, C. (1999). Representin' God: Rap, Religion and the Politics of a Culture. *The North Star* 3(1).
- Christen, K. A. (1998). *Clowns and Tricksters: An Encyclopedia of Tradition and Culture*. Denver: ABC-CLIO.
- Cole, M. (2002). The Demonic Arts and the Origin of the Medium. *The Art Bulletin* 84: 621-640.
- de Faye, E. (1913). *Gnostiques et Gnosticisme: Étude Critique des Documents du Gnosticisme Chretien aux Ile et IIIe Siècles*. Paris: Leroux.
- Denzin, N. K., and Lincoln, Y. S. (2000). Introduction: The Discipline and Practice of Qualitative Research. In N.K. Denzin and Y.S. Lincoln, eds., *Handbook of Qualitative Research*, 2<sup>nd</sup> ed., pp. 1-28. Thousand Oaks, California: Sage Publications.
- Diamond, S. (1981[1974]). *In Search of the Primitive: A Critique of Civilization*. New Brunswick (USA) and London: Transaction.
- Douglas, M. (1966). *Purity and Danger. An Analysis of Concepts of Pollution and Taboo*. London: Routledge and Kegan Paul.
- Erdoes, R, and Ortiz, A. (eds). (1998). *American Indian Trickster Tales*. New York: Penguin.
- Fishbane, M. (1987). Cain and Abel. In Mircea Eliade, ed., *The Encyclopedia of Religion*, pp. 2-3. New York: MacMillan.
- Floyd, S. A. (1996). *The Power of Black Music: Interpreting its History from Africa to the United States*. Oxford and New York: Oxford University Press.
- Frye, N. (1974). *Fearful Symmetry*. Princeton: Princeton University Press.
- Frye, N. (1982). *The Great Code: The Bible and Literature*. New York: Harcourt Brace Jovanovich.
- Gates, H. L. (1988). *The Signifying Monkey: A Theory of African American Literary Criticism*. Oxford and New York: Oxford University Press.
- Gerard, R. (1979[1972]). *Violence and the Sacred*. Trans. by Patrick Gregory. Baltimore: Johns Hopkins University Press.
- Gloag, K. (2005). Review: *From the Erotic to the Demonic: on Critical Musicology*. *Music and Letters* 86(2): 320-322.
- Grimshaw, M. (2002). 'Redneck Religion and Shitkickin' Saviours?': Gram Parsons, Theology and Country Music. *Popular Music* 21(1): 93-105.
- Hankinson, R. J. (1998). *The Sceptics*. New York: Routledge.

- Heisey, N. R. (1998). The Influence of African Scholars on Biblical Studies: An Evaluation. *Journal of Theology for Southern Africa* 101: 35-48.
- Hartshorne, C., Weiss, P. and Burks, A. W., eds. (1931-1934). *The Collected Papers of Charles Sanders Peirce* (Volumes 1-6). Cambridge, Massachusetts: Harvard University Press.
- Hinds, E. J. W. (1992). The Devil Sings the Blues: Heavy Metal, Gothic Fiction and 'Postmodern' Discourse. *Journal of Popular Culture* 26(3): 151-164.
- Hinds, E. J. W. (1999). The Land of Nod: Cain and Marginality. *Proceedings Eastern Great Lakes and Midwest Biblical Societies* 19:1-25.
- Hirsch, E. (2002). *The Demon and the Angel: Searching for the Source of Artistic Inspiration*. New York, San Diego, London: Harcourt.
- d' Hulst, R. A. and Vandeven, M. (1990). Rubens. The Old Testament. In: Ludwig Burchard, ed., *Corpus Rubenianum*. Part Three, trans. by P.S. Falla. London: Harvey Miller Publishers.
- Hyde, Lewis. (1998). *Trickster Makes This World: Mischief, Myth, and Art*. New York: Farrar, Strauss and Giroux.
- Hynes, W. J. and Doty W. G. (1993). *Mythical Trickster Figures*. Tuscaloosa: The University of Alabama Press.
- Jacobi, J. (1962). *The Psychology of C. G. Jung*. New Haven: Yale University Press.
- Jonas, Hans. 1963. *The Gnostic Religion: The Message of the Alien God and the Beginnings of Christianity*. Boston: Beacon.
- Jung, C. G. (1961). *Memories, Dreams, Reflections*. Ed. by A. Jaffe, trans. by C. Winston. New York: Vintage.
- Jung, C. G. (1968[1944]). *Psychology and Alchemy. The Collected Works*, Vol. 12. Trans. by R.F.C. Hull. Princeton: Princeton University Press
- Jung, C. G. (1969[1952]). Answer to Job. *Psychology and Religion - West and East. The Collected Works*. Vol. 11. Trans. by R.F.C. Hull. Princeton: Princeton University Press.
- Jung, C. G. (1972[1956]). On the Psychology of the Trickster Figure. Trans. by R.F.C. Hull. In Paul Radin, *The Trickster: a Study in American Indian Mythology*, 195-211. New York: Schocken.
- Jurich, M. (1998). *Scheherazade's Sisters: Trickster Heroines and Their Stories in World Literature*. Westport, Connecticut: Greenwood Press.
- Kamberelis, G. (2003). Ingestion, Elimination, Sex, and Song: Trickster as Premodern Avatar of Postmodern Research Practice. *Qualitative Inquiry* 9(5): 673-704.
- Kass, Leon R. 1966. "Farmers, Founders, and Fratricide: the Story of Cain and Abel." *First Things* 62: 19-26.
- Kavouras, P. (2003). The Past of the Present: From the Ethnography and the Performance of Music to the Performance of Musical Ethnography. In *The Present of the Past: History, Folklore, Social Anthropology* (in Greek). 307-359. Athens: Society for the Study of Modern Greek Culture and General Education.

- Kavouras, P. (2006). Book Review: *Bright Balkan Morning: Romani Lives and the Power of Music in Greek Macedonia*, Angeliki Keil and Charles Keil, eds., 2002, Middletown: Wesleyan University Press. *Ethnomusicology* 50(1): 154-157.
- Kavouras, P. (2010). Introduction. In Pavlos Kavouras, ed., *Folklore and Tradition: Issues on the Re-representation of Music and Dance* (in Greek). 9-25. Athens: Nissos.
- Keil, A. and Keil, C. (2002). *Bright Balkan Mornings: Romani Lives and the Power of Music in Greek Macedonia*. Middletown: Wesleyan University Press.
- Kerényi, K. (1956[1972]). The Trickster in Relation to Greek Mythology. Trans. by R.F.C. Hull. In Paul Radin, *The Trickster: a Study in American Indian Mythology*. 188-91. New York: Schocken.
- Lang, B. (ed). (1985). *Anthropological Approaches to the Old Testament*, 21-5. Philadelphia: Fortress Press.
- Leach, E. (1983a). Introduction. In Edmund Leach and Alan Aycok, eds., *Structuralist Interpretations of Biblical Myth*, 1-6. Cambridge: Cambridge University Press.
- Leach, E. (1983b). Anthropological Approaches to the Study of the Bible during the Twentieth Century. In Edmund Leach and Alan Aycok, eds., *Structuralist Interpretations of Biblical Myth*, 7-32. Cambridge: Cambridge University Press.
- Levine, L. (1977). *Black Culture and Black Consciousness*. New York: Oxford University Press.
- Liszt, F. (1854). *Faust Symphony*, S.108.
- Lock, Helen. 2002. Transformations of the Trickster.  
<http://www.southerncrossreview.org/18/trickstr.htm>
- Malina, B. J. (1989). Interpretation: Reading, Abduction, Metaphor. In David Jobling, Peggy L. Day, and Gerald T. Sheppard, eds., *The Bible and the Politics of Exegesis*, 253-66. Cleveland: Pilgrim.
- Mann, T. (1999[1947]). *Doctor Faustus*. Trans. by John E. Woods. New York: Vintage.
- Manson, M. (1996). *Antichrist Superstar*.
- McKnight, E. V. (1988). *Post-modern Use of the Bible: The Emergence of Reader-oriented Criticism*. Nashville: Abingdon Press.
- McNutt, P. M. (1999a). The Land of Nod: Cain and Marginality. Proceedings – Eastern Great Lakes and Midwest Biblical Societies, 1-25.
- McNutt, P. M. (1999b). In the Shadow of Cain. *Semeia* (87): 45-64.
- Mellinkoff, R. (1981). *The Mark of Cain*. Berkeley and Los Angeles: University of California Press.
- Mellinkoff, R. (1979). Cain and the Jews. *Journal of Jewish Art* 6: 16-38.
- Meyerhoff, B. (1974). *Peyote Hunt: The Sacred Journey of the Huichol Indians*. Ithaca: Cornell University Press.
- Michailidis, S. (1989). *Encyclopedia of the Ancient Greek Music* (in Greek). Athens: National Bank Publishing House.

- Middleton, J. and Beebe, R. (2002). The Racial Politics of Hybridity and 'Neo-eclecticism' in Contemporary Popular Music. *Popular Music* 21(2): 159-72.
- Moreman, C. M. (2003). Devil Music and the Great Beast: Ozzy Osbourne, Aleister Crowley, and the Christian Right. *Journal of Religion and Popular Culture* 5
- Mozart, W. A. (1787). *Don Giovanni*, K. 527. Vienna.
- Palmer, R. (1981). *Deep Blues*. New York: Viking.
- Panofsky, E. (1955). *The Life and Art of Albrecht Dürer*. Princeton: Princeton University Press.
- Patai, R. (1992). *Robert Graves and the Hebrew Myths: A Collaboration*. Detroit: Wayne State University Press.
- Patte, Daniel. (1990). *Structural Exegesis for New Testament Critics*. Minneapolis: Fortress Press.
- Pattison, R. (1987). *The Triumph of Vulgarity: Rock Music in the Mirror of Romanticism*. Oxford: Oxford University Press.
- Pelegriinis, T. (2001). *The Children of Cain* (in Greek). Athens: Ellinika Grammata.
- Pelton, R. D. (1980). *The Trickster in West Africa. A Study of Mythic Irony and Sacred Delight*. Berkeley: University of California Press.
- Pelton, R. D. (1987). African Tricksters. In Mircea Eliade, ed., *The Encyclopedia of Religion*, 46-8. New York: MacMillan.
- Perry, I. (2004). *Prophets of the Hood: Politics and Poetics in Hip Hop*. Durham: Duke University Press.
- Pettan, S. (1992). Lambada in Kosovo: A Profile of Gypsy Creativity. *Journal of the Gypsy Lore Society* 2: 117-130.
- Picart, C. J. (Kay) S. (1999). *Thomas Mann and Friedrich Nietzsche. Eroticism, Death, Music, and Laughter*. Amsterdam: Rodopi.
- Price, D. H. (2003). *Albrecht Durer's Renaissance. Humanism, Reformation and the Art of Faith*. Ann Arbor: The University of Michigan Press.
- Pritchard, J P., (ed). (1969). *Ancient Near Eastern Texts Relating to the Old Testament*. Princeton: Princeton University Press.
- Radin, P. (1953). *The World of Primitive Man*. New York: Henry Schuman.
- Radin, P. (1972[1956]). *The Trickster: a Study in American Indian Mythology*. New York: Schocken.
- Ricketts, M. L. (1987). North American Tricksters. In Mircea Eliade, ed., *The Encyclopedia of Religion*, 48-51. New York: MacMillan.
- Roberts, J. W. (1990). *From Trickster to Badman: The Black Folk Hero in Slavery and Freedom*. Philadelphia: University of Pennsylvania Press.
- Roberts, J. W. (1989). *From Trickster to Badman: The Black Folk Hero in Slavery and Freedom*. Philadelphia: University of Pennsylvania Press.
- Romanowski, W. D. (2004[1992]). Roll Over Beethoven, Tell Martin Luther the News: American Evangelicals and Rock Music. *The Journal of American Culture* 15(3): 79-88.

- Rowell, L. (1983). *Thinking about Music: An Introduction to the Philosophy of Music*. Amherst: The University of Massachusetts Press.
- Ryan, A. J. (1999). *The Trickster Shift: Humour and Irony in Contemporary Native Art*. Vancouver and Toronto: University of British Columbia Press.
- Salamone, F. A. (1998). Nigerian and Ghanaian Music: Two Varieties of Creolization. *Journal of Popular Culture* 32(2): 11-25.
- Saltzman, J., Smith, D. L. and West, C. (eds). (1996). *Encyclopedia of African American Culture and History*, Vol. 5. New York: MacMillan.
- Sawyer, J. F. A. (1986). Cain and Hephaestus: Possible Relics of Metalworking Traditions in Genesis 4. *ANES* 24: 155-166.
- Schapera, I. (1955). The Sin of Cain (The Frazer Lecture in Social Anthropology, 1954). *Journal of the Royal Anthropological Institute* 85: 33-43.
- Schenk, G. H. (1979). *The Mind of the European Romantics*. Oxford: Oxford University Press.
- Schwartz, Regina M. (1997). *The Curse of Cain: The Violent Legacy of Monotheism*. Chicago: University of Chicago Press.
- Scott, D. B. (2003). *From the Erotic to the Demonic: on Critical Musicology*. New York and Oxford: Oxford University Press.
- Slonimsky, N. (1998). *Webster's New World Dictionary of Music*, ed. by Richard Kassel. New York: Schirmer.
- Smith, J. R. (1997). *Writing Tricksters: Mythic Gambols in American Ethnic Literature*. Berkeley: University of California Press.
- Smith, A. (2005). Blues, Criticism, and the Signifying Trickster. *Popular Music* 24(2): 179-191.
- Sonneman, T. F. (1999). Dark Mysterious Wanderers: The Migrating Metaphor of the Gypsy. *Journal of Popular Culture* 32(4): 119-139.
- Spacek, S. D. (2005). Discerning Godly Music: How to Develop a Biblical Philosophy of Music. [www.hm.org](http://www.hm.org)
- Spencer, J. M. (1993). *Blues and Evil*. Imprint: University of Tennessee.
- Starr, L. and Waterman, C. (2003). *American Popular Music: From Minstrelsy to MTV*. Oxford and New York: Oxford University Press.
- Strange, A. (1999). *Phoenix and the Harlequin*.
- Sullivan, L. E. (1987a). Tricksters: An Overview. In Mircea Eliade, ed., *The Encyclopedia of Religion*, 45-6. New York: MacMillan
- Sullivan, L. E. (1987b). Mesoamerican and South American Tricksters. In Mircea Eliade, ed., *The Encyclopedia of Religion*, 51-3. New York: MacMillan.
- Tomlinson, G. (1993). *Music in Renaissance Magic: Toward a Historiography of Others*. Chicago: University of Chicago Press.
- Trickster's Whey. (2005). An exhaustive select bibliography on the Trickster <http://vvvvvvv.trinity.edu/org/tricksters/materials/Tricksterbib.htm>

- Turnau, T. A. (2004). Inflecting the World: Popular Culture and the Perception of Evil. *The Journal of Popular Culture* 38(2): 384-396.
- Turner, V. (1969). *The Ritual Process: Structure and Anti-Structure*. New York: Aldine de Gruyter.
- Turner, V. (1974). *Dramas, Fields, and Metaphors: Symbolic Action in Human Society*. Ithaca, New York: Cornell University Press.
- Turner, V. (1987). Myth and Symbol. In Mircea Eliade, ed., *The Encyclopedia of Religion*, 576-82. New York: MacMillan.
- Vansina, J. (1985). *Oral Tradition as History*. Madison: University of Wisconsin Press.
- Vizenor, G. (1988). *The Trickster of Liberty*. Minneapolis: University of Minneapolis Press.
- von Weber, C. M. (1821). *Der Freischütz*, op. 77. Berlin.
- Walker, D.P. (2000[1958]). *Spiritual and Demonic Magic from Ficino to Campanella*. University Park: The Pennsylvania State University Press.
- White, B. W. (1999). Modernity's Trickster: 'Dipping' and 'Throwing' in Congolese Popular Music. *Research in African Literatures* 30(4): 156-175.
- Wolf, E. (1982). *Europe and the People Without History*. Berkeley: University of California Press.
- Wood, F. Jr. (1987). Averting Violence: Social and Personal. *Perspectives in Religious Studies* 14: 29-37.
- Wright, R. (2000). 'I'd Sell you Suicide:' Pop Music and Moral Panic in the Age of Marilyn Manson. *Popular Music* 19(3): 365-385.
- Zweig, P. (1980[1968]). *The Heresy of Self-Love: A Study of Subversive Individualism*. Princeton: Princeton University Press.

---

## Endnotes

- 1 The literature on the trickster is extensive. See, for example, Trickster's Whey 2005, Lock 2002, Erdoes and Ortiz 1998, Hyde 1998, Jurich 1998, Hymes and Doty 1993, Basso 1988, Sullivan 1987a and 1987b, Pelton 1987 and 1980, Ricketts 1987, Sullivan 1987a and 1987b, Beidelman 1980, Babcock-Abrahams 1975, and Meyerhoff 1974.
- 2 Brinton 1974, Cambell 1973, Radin 1972 and 1953, Kerényi 1972, Jung 1972.
- 3 On Peirce's theory of abduction, induction and deduction, see *Collected Works, 1931-1934*, edited by Hartshorne, Weiss and Burks. See also Bateson 1980 and 1972.
- 4 On the distinction between the idea of the supernatural as understood in relation to primitive society and rationalist metaphysics, see Diamond 1981 and 1972.
- 5 Kamberelis 2003, Diamond 1981.
- 6 Ryan 1999, White 1999, Vizenor 1988, Christen 1998, Gates 1988, Smith 1997, Roberts 1990, Wolf 1982, Diamond 1981.
- 7 For the main aspects of Jungian psychology, see Jacobi 1962.
- 8 On the relationship between myth and symbol in dramatic arts and ritual practices, see Turner 1987, 1974, and 1969.
- 9 The jester, like the musician, was an itinerant entertainer, a jongleur, who wandered from house to house in towns and villages, or played in the country. At the dawn of Western modernity, jongleurs abandoned their traditional nomadic lives for a sedentary lifestyle, and became domestic servants, public or private (Attali 1984).
- 10 On the jester's privileged position against the ruler's authority, see Kurath 1995: 933-36. For the relationship between the trickster and clown, see Christen 1998.
- 11 Information about the origin of the lyre and its connection with Hermes is given by Homer and Apollodorus, see Michailidis 1989: 192.
- 12 Hermes is the creator and patron of hermeneutics, the art, and science of interpretation.
- 13 For a critical review of the influence of African Scholars on Biblical Studies, see Heisey 1998.
- 14 For a folk history of slavery, see Botkin 1968.
- 15 Floyd 1995, Palmer 1981.
- 16 Smith 2005, Levine 1977: 102-3.
- 17 On oral tradition as history, see Vansina 1985.
- 18 Reflection and meta-signification are important theoretical aspects of Skepticism. On Skepticism in relation to ancient texts and modern interpretations, see Annas and Barnes 1985; on Skepticism and Sceptics, see Hankinson 1998.
- 19 Saltzman, Smith and West 1996.
- 20 Spencer 1993.
- 21 Hinds 1992. See also Salamone (1998), on two varieties of musical creolization of Nigerian and Ghanaian music.
- 22 For hip-hop, rap and breakdancing as hybrid forms of musical aggression that expresses the superiority of intelligence over violence, as well as on how the specific logic of musical aggression is connected to the subversive activities of the trickster, see Perry 2004. On the relationship between violence and the sacred, see Gerard 1979.
- 23 Benjamin 2010, Pelegrinis 2001, McNutt 1999a and 1999b, Schwartz 1997, Hinds 1992, Aycock 1993, Fishbane 1987, Sawyer 1986, Mellinkoff 1981 and 1979, Kass 1966, Schapera 1955, Byron 1822.
- 24 For ancient Near Eastern texts relating to the Old Testament, see Pritchard 1969. For a Bible commentary of the interpretation of Genesis, see Brueggemann 1982.
- 25 Lang 1985.
- 26 On Gnosticism and Gnostics, see Bloom 1996, Jonas 1963, de Faye 1913, and Arendzen 1909.
- 27 Gnostics borrowed the notion of 'demiurge' from the Platonic, Neopythagorean, Middle Platonic, and Neoplatonic schools of thought.
- 28 Patai 1992.



- 29 Frye 1982 and 1974.
- 30 Byron 1822.
- 31 The influence of Gnosticism on Jung's work is extensive and decisive (Jung 1972, 1969, 1968, and 1961). However, where the ideas and views of Gnosticism dominate is in his "Answer to Job" (1969).
- 32 In old Aramaic language, Satan means challenger or adversary.
- 33 John Milton's *Paradise Lost* is, according to Zweig (*ibid*), a literary apotheosis of Gnostic liberation. The harmony of paradise is succeeded by conflict. The domain of love becomes a field of power: self turns against self, Cain kills Abel. In the play, Satan discovers that the monsters of Hell, Sin, and Death, are his children. Death is in fact the blood-mixed fruit of Sin with it. Sin and Death are images of Satan himself: a reflection of himself. Eve is also the mirror of Adam's self – my other half says Milton's Adam. Milton gives substance to the rhetoric of gentle love. When Adam calls Eve 'his other half' he means it. Adam and Eve, Zweig concludes, are two happy selfish narcissuses, because each is the image of the other.
- 34 Mellinkoff 1979: 38.
- 35 For Rubens' Cain, the work and some interpretive comments, and a complete bibliography, see d' Hulst and Vandenven 1989.
- 36 For the place of the demonic element in the mythic conception of music from antiquity to modern times, see Rowell 1983: 67. On magic and its relation to the history of ideas in the Renaissance, see the classic work by Walker 2000.
- 37 For Ficino as a magician-philosopher, see Pelegrinis 1993.
- 38 Walker *ibid*: 44.
- 39 Penelope Gouk addresses the question of the relationship between natural magic, science, and music and shows how the discourse of music and new instrumental practices led magical interests to the emerging new science in England during the second half of the seventeenth century.
- 40 According to the Lacanian view, love embodies the promise and impossibility of every relationship between the two sexes.
- 41 Emerson refers to an inner or other, hidden Self, a demon he calls Osman and who directly refers to the cultural otherness of the Ottoman Turks. Osman, notes Hirsch (*ibid*: 61), as Emerson's inner voice, has the power to fascinate, transform and perceive the world through a deeper, spiritual vision.
- 42 In Plato's *Apology of Socrates*, Socrates claimed to have a daemon or daimonion (literally, a 'divine something') that often warned him -in the form of a 'voice'- of his mistakes, but never told him what to do.
- 43 Price 2003, Panofsky 1955.
- 44 The entire sixth chapter of the book, entitled "Diabolus in Musica: Liszt and the Demonic," is devoted to Liszt's relationship with the demonic element in music (Scott *ibid*.: 128-151).
- 45 In the opera, *Der Freischütz*, the appearance of Samael, the angel Satan, is accompanied by a tritone interval, known as diabolus in musica. Scott (*ibid*: 128-129) believes that operatic music facilitated, as a stage spectacle, the expression of the demonic element and prepared its encounter with purely instrumental music. On the tritone interval, see Slomisky 1998: 123. On Verdi's rendering of the demonic element in Shakespeare in musical operatic terms, see Bernstein 2002.
- 46 On Faust's compromising synthesis to avoid committing sin in his exchange with Mephistopheles, see Kavouras 2003.
- 47 Historical and anthropological research shows that this phenomenon occurs in all societies and at all times. There is a vast literature on this subject. Especially, when it comes to the music of non-Western societies, premodern or postmodern ethnomusicological and anthropological studies usually concerned with theories and analyses of music or sound censorship. For a political economy approach to censorship in Western musical culture, see Attali 1984.
- 48 At various times in US musical history, first, the fiddle, later the saxophone, and finally the electric guitar was labeled 'devil's instrument' (Blecha *ibid*: 41). The a priori ideological reaction of the dissidents is intertwined with the inability to perceive the difference. Religious conservatives are not open enough to accept the play with the reality that artists do when they use figurative and rhetorical tropes and schemes, in particular, such as irony, sarcasm, parody, symbolism, or metaphor.

- 
- 49 One of the most important heavy metal bands, Black Sabbath, despite the inclination of its members to the gothic element, rejected the occult and other expressions of transgression that characterize the New Age (Moreman 2003).
- 50 On pop music and moral panic in the age of Marilyn Manson, see Wright 2000.
- 51 On the personal and social aspects of preventing violence, see Wood 1997.
- 52 For eclecticism in listening in relation to the symbolic dimension of ‘composition’ or synthesis as a prospect of freedom for modern humanity, see Attali *ibid.*: 243-269.
- 53 Pattison (*ibid.*).
- 54 On the marginalization of Rom musicians in Kosovo, see Pettan (1992). Pettan shows how Kosovo Roma musicians create a performative liminality through their musical appropriation of the Brazilian lambada dance pattern.
- 55 On European Romantics and their mentality, see Schenk 1979.
- 56 Charles Baudelaire's *flâneur* is a typical expression of aimless or free wandering (Benjamin 2006). On nomadism as humanity's timeless relationship with freedom, as opposed to the alienation into which the sedentary condition of life leads humanity, see Chatwin 1987.
- 57 On Roma lives and the power of music in Greek Macedonia, see Keil and Keil 2002, and Kavouras 2006.
- 58 Kavouras 2010. On purity and danger in relation to pollution and taboos, see Douglas 1966.