

Schopenhauer's philosophy of music as breakthrough from the world of rationality

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Abstract

The paper presented the analysis of A. Schopenhauer's musical philosophy development in his work "The world as will and representation". In the age of rationalistic research his thinking proved to be a turning point which gave a new philosophical beginning - irrationalism. In his philosophy the highest place in the world order was represented by music. Schopenhauer, carrying out research discrete steps consistently, develops a complete picture of the author's understanding concerning the ontological status of music as an immediate objectification of the World will in the material world. Prior to him I. Kant showed that an insurmountable barrier exists between sense perceptions and the world of things-in-themselves. This is something different, mysterious, not of this world; some immutable condition of human understanding. Schopenhauer explains the thing-in-itself by the World's will, which is an unknowable energy, thirst, desire. And this will find its immediate repose in music; the will stops in live music which is the only real part of the world prototype. The article makes an attempt to look at a true embodiment of ideas in a real world, as Schopenhauer understood it. It was revealed that comprehension-explanation of music is the "true philosophy".

Keywords: music philosophy, rationality, Schopenhauer, the essence of the world, the prototype, the World will.

Introduction

From the ancient times many philosophers turned to the subject of music philosophy. And the ancient thinkers, and the medieval scholastics, and the New Age scientists wrote about music, speculated about it, about its role in the world order in various degrees [1; 2]. By music we mean not a technical sequence of sounds, but something more than notes. L. Wittgenstein wrote: "music is not a blend of notes" [3, p. 20]. Music had an important practical significance, the importance of cosmological and metaphysical level of the world understanding. But Schopenhauer elevated music in the "supreme interest" of the true, unified and indivisible being (existence) - The world will. Will finds its immediate respite only in music, becoming happy for a moment at least. All other kinds of art involve the World will, as they are an mediated objectification of the will through the ideas, but the music is quite different, as it expresses "but only the inner nature, the in-itself of all phenomena, the will itself" [4, p. 341]. According to Schopenhauer, "Music is thus by no means like the other arts, the copy of the Ideas, but the copy of the will itself, whose objectivity the Ideas are. This is why the effect of music is so much more powerful and penetrating than that of the other arts, for they speak only of shadows, but it speaks of the thing itself "[4, p. 336].

The researcher A.V. Mikhailov wrote: "All romanticists thought about the essence of music and talked about it with inspiration. Schopenhauer brought their ideas into the system. Music is the means of the world understanding, because it is its mirror, its reflection with all its stepped hierarchy, and it is the highest one among other types of arts: using the language of music one can say about the unknowable and the incomprehensible nature of the world in an understandable and an accessible form for a man's soul. Different arts correspond to different stages of will objectification, the metaphysical basis of the world. Music expresses the same thing - will" [5, p. 351]. Using a brilliant artistic style (T. Mann will determine the style of Schopenhauer's language as "the new one in German philosophy"), Schopenhauer devotes a lot of pages to the subject of music philosophy in the first volume (§52 of the third book "About the world as the representation"), and in the second the volume of the work an entire chapter is devoted to this subject (Chapter №39 "metaphysics of music").

Schopenhauer created his philosophy in the age of the world rational comprehension kingdom, being G.V.F. Hegel's contemporary - the highest creator of mind philosophy and the opinion maker. Schopenhauer was guided by the works of predecessors - the rationalist philosophers, but provided very special conclusions, a completely new understanding of the real processes occurring in the world. What are the features of the mind philosophy, which Schopenhauer dethroned from the pedestal when he saw coming disasters into it?

Methods

During this study we analyzed the text of "Pure Reason criticism" and "Judgment criticism" by I. Kant, the works of philosophers rationalists, two volumes of Schopenhauer's work "The world as will and representation". The conclusions about the irrational method of the world understanding represented in Schopenhauer's work were considered in contrast to the philosophy of rationality. In this comparative analysis the Schopenhauer's music philosophy, was a breakthrough in the world of rationality according to our opinion.

Results

The era of the world rational comprehension, which began with Socrates, picked up over the centuries by F. Bacon, promoted to the rank of "high light" by R. Descartes and proclaimed as an absolute truth by Hegel (and an absolute faith by O. Comte, J. Dewey) - a great era, characterized by the primary line resistance, the inflexibility under the pressure of different facts of nature. All this epistemological structure of rationality gave the greatest *raison d'être* to the world -

for the happiness of people, not those who were at the beginning, but those who come after - children's children and the grandchildren's grandchildren. At the core of the world understanding the divine intellectus archetypus is fixed, some clean Organon of the world knowledge, some clarification methodology, some recall or some introduction into the real world of the predetermined world perfection on earth. And the researcher's task is understood here as a true attitude to such understanding of an objective world, which will coincide with the subjective cognitive comprehension operation, and at the same time will clarify the hidden truth of nature, striving to reveal the essence for a passionate scientist. Not only the direct ordering of diverse world of things, but also the coverage of the essence of things along the guiding thread of the divine intelligence is the philosopher's task, and not only the task of an experimental scientist. "Descartes transformed this actual relationship to a conscious principle. And based on this principle the understanding of rationally comprehensible nature of objective structures ... as well as their categorical generalization developed in the whole method of special, self-philosophical (rather than specific scientific one) research. An actually determined form of philosophical thinking is invented, which was to become a typical one for all New time" [6, p. 41].

Nothing personal, no researcher feelings should not enter into the epistemological experience, nothing can stain the experiment of knowledge achievement. The world is molded by God and it is ready to reveal all their secrets of meaning to those who can see it "the light of reason". Thus the beauty of this world revealed, the material world surrounding a man started to sing, and the top corner of the era became the sounding being. And everything that was written in this paradigm of thinking or dedicated to the philosophy of music, started to have single meaning: music is a secular holiday, entertainment, the leisure of gentlemen, the educational component of young people.

Kant differentiated a priori and a posteriori kinds of knowledge in the "Critique of Pure Reason" and came up against an impassable wall, standing in the middle of a high road of reason between sensory perception and the meaning of things - "Our knowledge begins with experience. This does not mean that it all comes from experience ... However, we know from experience, that an object has certain properties, but we do not learn at the same time that it can not be other one" [7, p. 33]. This is some kind of ignorance, the closure of selfhood - there is the being which does not allow to approach to itself, the true, immutable being. It eludes in billions of things and phenomena during the whole human history, the one that has passed since the beginning of the world, and the one that will escape to the last light. This hides all true meanings of the things we see every day and we do not understand what all this is about (or we are constantly deceived, living all our life in the deception. Does everything around exist actually?).

But Kant is an apologist of an educational and a rational thought. And the fact that he showed this stone wall on the road of knowledge is only a temporary obstacle for the human race, and the day will come when it is torn down and a direct route to the entities is opened. So in the matter of music beauty Kant seeks for an ideal world, but he turns his eyes to this earthly world. He sees that *Pulchritudo vaga* (or *Selbständige Schönheit* in German - a clear self-beauty, the term from the "Critique of Judgment") "should have the main permanent principle; but no knowledge is the same except for the one which opens the essence of a thing; therefore, this beauty is associated with reason" [8, p. 77]. Let's add on our own - with human mind, since we are talking about a pragmatic anthropology. So, Kant captures an ideal beauty, form, rhythm, line, melody in this world under the sun by all means, and the reason has to do a lot before turning his attention to other worlds. Of course, Kant is not a strict sensualist or an empiricist "raises" the beauty over the world of objects (where poetry has the first place among the arts and music has the second one) on the metaworld level - cultivated sensory judgment. Kant believed that the taste has the right of action obeying only the universal validity of the human world. N.A. Kormin wrote "Kant believes that

mind is hidden in the feeling of pleasure and displeasure. Its highest concepts are brought together with spiritual notions by philosopher, with the feelings of a noble soul and with the moral motives that are directly embedded in a man's heart" [9, p. 55]. So Kant and later Hegel and other philosophers have the understanding of something eternal which existed before the world and which kept its properties in the modern world.

Discussion

Schopenhauer develops quite a different philosophy. In the first volume of the work (the third book with an explanatory second name "The second reflection. Representation, independent on foundation law: Plato's idea: an object of art" / §30-52) Schopenhauer writes the following about music: "music, since it passes over the Ideas, is also entirely independent of the phenomenal world, ignores it altogether, could to a certain extent exist if there was no world at all, which can not be said of the other arts" [4, p. 336]. That is, Schopenhauer speaks of music as the only true existence, comparable with the ideas living in the material world. Thus he tries to tie together the gap between the vision of the world (people sensual sensations) and the World will through the music. Lenart Škof wrote: "Schopenhauer clearly strove to attain a neutrality or a balance in search for an answer to the question of how the world (the Will) is related to its observer (a particular Self)" [10].

It is known that since 1831 (after the cholera epidemic in Berlin, from which Hegel died) Schopenhauer moved to Frankfurt, where he lived for the next 28 years until his death in 1860. During these years of "the Frankfurt seclusion" he was playing flute every day from 12 to 12.30 (at that time he was so punctual that people started to compare him with Kant rightly). He had the whole spectrum of knowledge concerning musical grammar and music theory. This knowledge about music tonality, chords and intervals was used by him in his philosophical system. So bas/bass (the lowest musical voice) was associated by Schopenhauer with inorganic nature, the crudest planetary mass from which everything emerged and developed. The average voices (tenore/tenor and alto) taken together "I recognize the whole gradation of the Ideas in which the will objectifies itself" [4, p. 337] and the whole material world. Melody (the highest voice - soprano) is the desire of a man, that is the will illuminated by consciousness. Melody is the most lively, energetic part of the musical harmony. It is a pure intention, it constantly changes its apparent original path and deflects, modulates to other tonalities, but always returns to its tonic, in its homeland, in its true home of life.

Schopenhauer comes close to the theme of musical genius and music creator here. "In all these deviations melody expresses the multifarious efforts of will, but always its satisfaction also by the final return to an harmonious interval, and still more, to the key-note. The composition of melody, the disclosure in it of all the deepest secrets of human willing and feeling, is the work of genius, whose action, which is more apparent here than anywhere else, lies far from all reflection and conscious intention, and may be called an inspiration" [4, p. 339]. Then Schopenhauer, showing a clear musical erudition, describes the meaning of major and minor (dur and moll), various music tempo notes, such as Adagio (slow) and Allegro (fast), describes opera creativity of D.A. Rossini and Haydn symphonic works without going into details.

In the second volume of his work, written 25 years later from the publication of the first volume, Schopenhauer fully developed his ideas, extending and deepening the musical discourse. Thus, the chapter 39 is entirely devoted to the development of world will objectification idea in music. Here Schopenhauer explores such musical concepts as "the genesis of melody"², "musical symmetry", "beat", "weak and strong time portion" [11, p. 447-457]. The fundamentally new element in relation to the first volume is the revealing of minor fundamental role in music, which corresponds, according to Schopenhauer, to the fundamental role of suffering and sorrow in the world. Here, Schopenhauer draws the attention to the Russian people, "whose life is subject to hard

conditions" for the clarity of this correspondence [11, p. 456]. Here Schopenhauer determines exactly the prevalence of minor in the entire Russian national, as well as in the church-liturgical music.

Conclusions

Thus Schopenhauer makes the following conclusion: "we may regard the phenomenal world, or nature, and music as two different expressions of the same thing, which is therefore itself the only medium of their analogy, so that the knowledge of it is demanded in order to understand that analogy. Music, therefore, if regarded as an expression of the world, is in the highest degree a universal language, which is related indeed to the universality of concepts, much as they are related to the particular things" [4, p. 341, 342]. And if Schopenhauer sees the meaning of all philosophy in the right and the most complete representation and the expression of the world essence in general terms (the term "categories" is not used in the work), then, in his opinion: "let's suppose it was possible to give a perfectly accurate, complete explanation of music, extending even to particulars, that is to say, a detailed repetition in concepts of what it expresses, this would also be a sufficient repetition and explanation of the world in concepts, or at least entirely parallel to such an explanation, and thus it would be the true philosophy" [4, p. 345].

So by this very special way - the philosophy of music - Schopenhauer breaks the paradigm of rationalist worldview, where the music was given the place of fun and interesting activities for leisure. In music he sees for the first time in the world philosophy the reflection of the eternal world, and only in the music the world will find its immediate tranquility, sinking in sounding harmonies. This is a philosophical breakthrough, this is a radical change of all ideological discourse given by Schopenhauer the world which became the beginning of new thinking - irrationalism.

Summary

This is a brief analysis of Schopenhauer's philosophy of music in his major work and in contrast with the rationalist philosophy. Many things may seem controversial, something interesting and perhaps correct, but philosophers, no matter how different they may be, in further studies of the ontology of the world the Schopenhauer's work, in our opinion, should be a kind of "guiding light" in the world of the fundamental philosophical issues, searches and replies.

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