

WILL-LESS CONTEMPLATION THROUGH LISTENING TO MUSIC - AN EPISTEMIC PROCESS ANALYSIS OF ARTHUR SCHOPENHAUER'S CONCEPT OF MUSIC ¹

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บทคัดย่อ

อาร์ทัวร์ โชเพนเฮาเออร์ (Arthur Schopenhauer) มีแนวคิดที่จิตที่ยึดมั่น คือ ธรรมชาติภายในหรือตัวตนที่แท้จริงของโลก จิตที่ยึดมั่นเป็นต้นเหตุแห่งความทุกข์ของคน บุคคลมักโลดแล่นไปตามความยึดมั่นของจิต เมื่อใดที่สมหวังดังที่ปรารถนาแล้ว ก็จะมี ความปรารถนาใหม่เข้ามาแทนที่ แต่ถ้าไม่สมปรารถนา ก็จะรู้สึกหตุเศร้าสร้อย จิตที่ยึดมั่นนี้ไม่ยอมปล่อยใ้บุคคลรู้สึกสมปรารถนา และเกิดความ สุขสงบที่ยั่งยืน ความทุกข์อีกประเภทหนึ่งเกิด

¹ จิตที่ปล่อยวางกับการฟังดนตรี: วิพากษ์มโนทัศน์ทางดนตรีของอาร์ทัวร์ โชเพนเฮาเออร์ (Arthur Schopenhauer)

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จากจิตที่ยึดมั่นที่บอดมืด จิตที่บอดมืดนี้ทำให้บุคคลโลดแล่นไปอย่างไรเหตุผล ไม่รู้สึกตัว ไม่สามารถควบคุมความปรารถนาของจิตที่ยึดมั่นที่บอดมืดได้ โชเพนเฮาเออร์เสนอว่าการ-คิดคำนึงถึงความสุนทรีย์ของศิลปะสามารถทำให้หลุดพ้นจากความทุกข์ที่เกิดจากจิตที่ยึดมั่นได้ชั่วคราว โชเพนเฮาเออร์นับดนตรีเป็นงานศิลปะที่ต้องแบ่งแยกออกจากงานศิลปะอื่นๆ เพราะเขานับว่าดนตรี คือลักษณะทางกายภาพของจิตที่ยึดมั่น ดนตรีเป็นลักษณะทางวัตถุเป็นรูปธรรมที่จำลองมาจากจิตที่ยึดมั่น แต่ โชเพนเฮาเออร์ไม่ได้อธิบายว่าการ-คิดคำนึงถึงความสุนทรีย์ของศิลปะสามารถทำให้หลุดพ้นจากความทุกข์ที่เกิดจากจิตที่ยึดมั่นได้อย่างไร เขาไม่ได้อธิบายว่าผู้ฟังดนตรีปล่อยวางและหลุดพ้นจากจิตที่ยึดมั่นและความทุกข์ได้อย่างไร บทความวิจัยนี้ตรวจสอบและวิเคราะห์แนวคิดของ โชเพนเฮาเออร์เพื่ออธิบายในรูปของสูตรว่าการฟังดนตรีสามารถทำให้ผู้ฟังหลุดพ้นจากความทุกข์ของจิตที่ยึดมั่นได้อย่างไร การค้นพบของวิจัยนี้ คือ สูตรว่า ดนตรีที่ไม่ซ้ำใคร(ไม่เลียนแบบปรากฏการณ์ใด): (1) มีผลโดยตรงต่อจิตที่ยึดมั่นของผู้ฟัง และผู้ฟังและดนตรีเข้ากันได้ดี (2) ทำให้ผู้ฟังเข้าถึงแก่นของอารมณ์ได้ และ (3) ผลจาก(1)และ(2)) ทำให้ผู้ฟังรู้สึกว่าได้ก้าวข้ามออกจาก เวลา-สถานที่ และ เหตุแห่งทุกข์ ทำให้หลุดพ้นจากความทุกข์ของจิตที่ยึดมั่น และกลายเป็นผู้ฟังดนตรีที่ปล่อยวาง

Abstract

The will has been Arthur Schopenhauer's concept for the true inner nature or the thing-in-itself of the world. The will that is within a person causes suffering to the person. A person is driven by the will for some kind of fulfillment and once he or she attains that fulfillment, he or she very quickly moves to a new desire, otherwise boredom will set in. If the person fails to attain the fulfillment, he or she will feel dismay. Given this, a person's inner will does not allow him or her lasting fulfillment and obtaining peace and happiness. Another kind of will leading to suffering within a person is caused by the 'blind' will. The will acts blindly within a person, driving a person without any reason or cause and the person has no conscious control over these blind strivings of the will. Schopenhauer proposed that aesthetic contemplation of artworks could provide relief from our will leading to sufferings, though temporarily. Music, however, is a kind of artwork that Schopenhauer considers standing apart from the other kinds of art works. Music according to Schopenhauer is a direct manifestation (Abbild) of the will. Music is "...as immediate an objectification and copy of the whole will..." However, in accordance with Schopenhauer's concept of aesthetic contemplation, it seems that Schopenhauer has fallen short of explaining specifically on how experiencing music as a direct manifestation (Abbild) of the will provides relief from the will driven suffering? In other words, how a listener of music can become "...will-less..." (Schopenhauer 1969:179) thereby gaining relief from the

will and suffering? This research paper examines and analyzes Schopenhauer's concepts of aesthetic contemplation and music for formulating how listening to music can bring relief to the will driven sufferings of a listener. The findings of this research arrived at the formulation that non-imitative music (i.e. music that does not imitate the phenomenon): (1) Acts directly on a listener's inner willing and the listener resonates with the music; (2) Causes the listener to experience an essence of emotions; and (3) As a result of (1) and (2) the listener feels transcended out of space and causality, is suspended from will driven suffering and becomes a will-less listener of music.

Introduction

Arthur Schopenhauer, in *The World as Will and Representation*, Volume One, argued that music is a direct manifestation of the will and music manifests the innermost nature of the world, including a person's own true self. The will within a person causes suffering. We are driven by the will or desires for some kind of fulfillment and once we attain our fulfillment, we very quickly move to a new desire. Our inner will does not allow us lasting fulfillment and thus to obtain peace and happiness. As Schopenhauer explains:

"All willing springs from lack, from deficiency and thus from suffering. Fulfillment brings this to an end; yet for one wish that is fulfilled there remain at least ten that are denied. ...the wish fulfilled at once makes

way for a new one; the former is a known delusion, the latter a delusion not as yet known. No attained object of willing can give a satisfaction that lasts and no longer declines; ...Therefore, so long as our consciousness is filled by our will, so long as we are given up to the throng of desires with its constant hopes and fears, so long as we are the subject of willing, we never obtain lasting happiness or peace.” (Schopenhauer, 1969:196)

or in Schopenhauer’s Greek mythological metaphor: “Thus the subject of willing is constantly lying on the revolving wheel of Ixion, is always drawing water in the sieve of the Danaids and is the eternal thirsting Tantalus.” (Schopenhauer, 1969:196). Our endless oscillating between desires and fulfillments is the source of our suffering. Consequently, to free ourselves from this kind of suffering, we need to somehow cease our will, free ourselves from the bondage of willing and bring the revolving “wheel of Ixion” to a standstill.

Another significance of will driven sufferings is that the will is a ‘blind’ will (Janaway, 2002: 7). Acting blindly according to whatever the cause is: “Even in us the same will in many ways acts blindly; ...All that occurs in it must therefore occur through will, though here this will is not guided by knowledge, not determined according to motives, but acts blindly according to causes, called in this case stimuli.” (Schopenhauer, 1969: 115). We have no conscious control over the blind strivings and drives of the will that

arise. This is a fundamental part of a person over which he or she has no conscious control.

However, in contradiction to Schopenhauer’s concept of aesthetic contemplation, he does not specifically claim that music provides relief from suffering caused by the will.

Consequently, this paper attempts to:

1. Examine Schopenhauer’s concept of aesthetic contemplation for relief from suffering driven by the will;
2. Examine Schopenhauer’s concept of music as a direct manifestation (*Abbild*) of the will; and
3. Taking into consideration 1. and 2. above, formulate a way whereby a state of will-lessness from the will can be achieved by a listener to music.

Immanuel Kant’s Concepts of Space and Time

Schopenhauer’s metaphysics is based on and develops further Immanuel Kant’s epistemological concepts of intuitive forms of experience i.e. space and time (confirmed by Schopenhauer as the sufficient reason for being in *On the Fourfold Root of the Principle of Sufficient Reason*) and on his distinction between phenomenon and noumenon. Given this, it is appropriate for me to begin there.

According to Kant, a person firstly experiences the objects of the world by and through his or her senses as sense data. These are just incoherent and inconclusive pieces of sense data e.g. light rays, sounds etc. In order for these data to become objects of his or her sense experience and then cognition, they need to be brought together based on the way we perceive the phenomenal world i.e. through the *a priori* intuitions "...are nothing but the conditions of thought in a possible experience...the conditions of intuition for the same experience." (Kant, 1996, A111). Space and time, therefore, cannot be withdrawn and are at the base of every experience. Accordingly, what a person perceives as real is always an object in space and time (Jaspers 1962: 20). It follows that space and time as well as the other forms of intuition or categories of thought are the *a priori* receptive framework necessary for a person to experience objects.

These *a priori* ways of perceiving the world, then, are like colored lenses which are permanently worn; we have no way to go beyond the color seen through these lenses and experience the world in its original color, or as it is in-itself. For Kant, within a person's *a priori* categories of intuition (space, time and others), a person cannot obtain knowledge of the thing-in-itself or the true inner nature of the world. Schopenhauer borrows the expression *principium individuationis* or the principle of individuation from scholastic philosophy to describe a person's experiencing (i.e. the experiencing subject) of individual distinct objects in the world, including his or her body, through the *a*

priori intuitions of location in space and time. Also, according to Schopenhauer, the *a priori* intuition of causality unites space and time in order for the experience of change and motion to arise (Schopenhauer, 1969:10).

Kant's Concepts of Phenomenon and Noumenon

Schopenhauer's dual metaphysical view of the world as will and representation drew inspiration from but constitutes a modification of Kant's concepts of the phenomenon and noumenon.

According to Kant, "All objects that can be given to us can be conceptualized in two ways: on the one hand, as appearances, on the other hand, as things in themselves" (Kant, 1967, 103n). When talking about "appearances" or (*Erscheinung*) Kant refers to the 'phenomenon' because they are objects that we can experience. In our experiencing of these objects, we experience them through our "in built" *a priori* concepts of space, time and causal connections.

As for "things-in-themselves" or itself or (*Ding an sich*), Kant puts forward that we cannot experience them, except that they exist in our thoughts only and transcend the world of sense appearance or experience (Kant, 1996, A 239/B 298). Given this, Kant refers to 'thing-in-itself' as 'noumenon'. The noumenon is intelligible or conceivable only to our mind and not in appearance.

The Will (*der Wille*)

Schopenhauer also presents the world as having two sides: the world as representation (*Vorstellung*), the external side, the appearances of things to us in experience (through the *a priori* intuitions of space, time and causality) and the world as will (*Wille*); this he argues is what the world is in-itself "...which is its innermost being, its kernel..." (Schopenhauer, 1969: 30-31).

Schopenhauer argues and reasons it that the world is driven by an underlying will, this is the world as it is in-itself, its true nature. The will, according to Schopenhauer, constitutes the strong, underpinning impulse to live or to exist, which unifies reality and takes on material shape. But this pervading impulse, energy or desire acts blindly, without knowing what it is doing; so what Schopenhauer calls the will is not a rational force. All the same, he is convinced and adamant that such a blind force drives all human beings from within their bodies.

The world of representation, the appearance of things to us in their plurality, is a manifestation of the will. Thus, supposedly, the will exists as one whole and undivided unity beneath all animate and inanimate things, aimlessly striving everywhere in nature; even as the actions and emotions of a person³ and⁴.

³ Schopenhauer's concept of the will is similar to two concepts from the *Upanishads*: (i) *Brahman* according to the philosopher *Shankara*; and (ii) *Prakriti* according to *Samkhya* philosophical school. *Shankara's*

commentary of *Brahman*, as referred to in the *Upanishads*, is a non-dualist version. This means that *Atman* (i.e. the self) is identical with *Brahman* (i.e. the Absolute Reality) and known as *Advaita*. He proposes that *Brahman* is pure consciousness, pure existence or bliss. It transcends subject-object duality and the categories of the intellect; it is the Absolute and the only reality. A person perceives the world through a web of illusions or *Maya* and mistaken *Brahman* as this world of plurality. See (Srinivas, K. and Sastry, Kutumba, 2007:57 and 288). In fact, Schopenhauer interprets *Brahman* as parallel to the will: "Brahma means original force, will, wish and the propulsive power of creation" (Schopenhauer, 1990: 377).

According to Schopenhauer, "Prakriti is evidently the *natura naturans* (creating nature) and at the same time matter in itself" (Schopenhauer 2000: 399). *Prakriti* is nature giving birth to everything and nurturing it. "...I can see nothing but the will in *Prakriti*..." (Schopenhauer 2000: 400).

Schopenhauer claims that although he sees parallels between his own philosophy and the *Upanishads*, he disagrees that his philosophy is dependent on the concepts expounded in the *Upanishads*: "...I might assert that each of the individual and disconnected utterances that make up the *Upanishads* could be derived as a consequence from the thought I am to impart, although conversely my thought is by no means to be found in the *Upanishads*." (Schopenhauer 1969: xv-xvi).

⁴ Within the body of a person, the will also drives the functioning of the body without his or her conscious involvement. An unconscious striving for preserving life and engendering life anew, a manifestation of Will to Life (*Wille zum Leben*) for example, the beating of the heart, activation of saliva glands, arousal of sexual organs etc. (Schopenhauer, 1969: 108 and 114-115).

This is where Schopenhauer differs from Kant. According to Kant the noumenon or thing-in-itself is not an object of the senses but is conceivable only in our mind. The noumenon is not "...an object of the senses..." (Kant, 1996: B 310). However, the will or thing-in-itself for Schopenhauer is one undivided or undifferentiated whole striving beneath all animate and inanimate things.

Secondly, unlike Kant's noumenon or thing-in-itself, Schopenhauer argues that within the *principium individuationis* a person can have an inner sense or feeling of his or her own blind urging, striving, desire or willing. It is, so to speak, an experience from the inside of all of his or her actions on the outside. This inner willing of a person is experienced as an immediate non-cognitive feeling.

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Schopenhauer goes further to suggest that because "...we ourselves are also among those realities or entities we require to know that *we ourselves are the thing-in-itself*." (Schopenhauer, 1966:195). The inner sense a person has is not only a

feeling of his or her inner willing but also of the real inner nature of things or thing-in-itself i.e., the will.

Suffering and Aesthetics Contemplation

Happiness, which for Schopenhauer consists of the mere absence of what makes us suffer, comes to a person when there is satisfaction of the goal coming from inner willing. Correspondently, suffering is the obstruction to achieving these goals (Schopenhauer, 1969: 309). A person may work towards overcoming the present suffering and thereby regain happiness (as the deliverance from that particular pain). However, there is a more fundamental sense in which suffering is constitutionally embedded in human nature. In essence, thus, we are unable to achieve lasting happiness. The causes of this predicament to which all humans are subjected, according to Schopenhauer, are due to the very nature and consequences of the will. Schopenhauer assumes that the driving force of the whole universe (including humans): (1) is blind because it does not stem from reason; and (2) is, in fact, the cause of suffering.

(1) A person's will is "... not guided by knowledge ... but acts blindly according to causes called, in this case, stimuli." (Schopenhauer, 1969: 115). We have no conscious control, therefore, over the aimless strivings and drives of the will that arise within us. This gives a clearer picture of why Schopenhauer views the body and its functions, including the brain and the nervous system, as hopelessly driven by a

blind will. Paradoxically, even what we call reason, and the knowledge it provides us with, are but one of the many products of the blindness guiding the quest for existence in the world.

(2) As for the specific reason why, according to Schopenhauer, this blind will is the source of suffering, he argues that it is because it drives us towards seeking the endless fulfillment of a chain of desires. The insatiable aimless wanting drives us on. Most importantly, even in the unlikely case that all of the present cravings were to be fulfilled, he alleges that in order to avoid boredom we would have to very quickly move to new desires. But, on the other hand, even if a single desire is not fulfilled, failure sets in and the person feels dismay: “Therefore, so long as our consciousness is filled by our will, so long as we are given up to the throng of desires with its constant hopes and fears, so long as we are the subject of willing, we never obtain lasting happiness or peace.” (Schopenhauer, 1969: 196).

Moreover, Schopenhauer deems that, as each individual desires to objectify his own actualization of the will to exist, any such objectification is doomed to clash against the objectifications made by others. Supposedly, this clash stems from the fact that everybody competes for limited resources, space and time. So, Schopenhauer assumes, the end result is mutual confrontation over competing objectifications of the will.

Schopenhauer, however, held that aesthetic contemplation is able to provide some relief from the sufferings imposed

by this endless will to live, though such relief can only be temporary. This is because during the aesthetic contemplation of an artwork, a person is temporarily suspended or disengaged from his or her desires, steps out of his or her *principium individuationis* i.e. out of the intuitions of time and space, out of being subjected to the intuition of causal connections.

Platonic Idea

Aesthetic contemplation frees a person from the bondage of will driven sufferings because, and in so far, an artwork expresses the Platonic Idea(s) (Schopenhauer, 1966:364). Schopenhauer only recognizes the meaning of the word “idea” in the Platonic sense. Accordingly, he argues that the word idea in philosophy should be used only “...in the Platonic sense, the only one which I recognize for the word *Idea*.” (Schopenhauer, 1966: 408). Schopenhauer, thus, takes the Platonic Idea as “...what Plato called the *eternal Ideas* or unchangeable forms.” (Schopenhauer, 1969: 170). These unchangeable forms constitute the archetypes of all things, “...they *always are but never become and never pass away*. No *plurality* belongs to them; for each by its nature is only one...” (Schopenhauer, 1969: 171). The Idea is an eternal form, which remains unchanged through time e.g. justice itself, goodness, beauty itself, etc. (Schopenhauer, 1969: 182).

When a person perceives a work of art e.g. a painting, sculpture or reads a poem, therefore, he or she acquires knowledge of the Idea expressed by the artwork. In other words, by this very perception of the work

of art, the person, thus, intuitively gains knowledge of a timeless and unchangeable form of human nature: “We no longer consider the where, the when, the why and the whither of things but simply and solely the *what...*” (Schopenhauer, 1969: 178), by itself, the eternal form of human nature expressed by the artwork.

It is at this moment, with the cognition of the timeless Idea, that the will of the person slides away: “...this perception has as its condition their essential correlative, the *will-free subject of knowing*, in other words a pure intelligence without aims and intentions...the will thereby vanishes entirely from consciousness. But it alone is the source of all our sorrows and sufferings.” (Schopenhauer, 2000: 415). At last, by the means of this perception, the self-consciousness of the subject (i.e. person) is completely absorbed into the knowledge of the universal object, i.e. the Platonic Idea in it. This aesthetic contemplation generates an experience that channels a person’s consciousness into the essence of human nature, the Platonic Idea which is a manifestation of the metaphysical thing-in-itself.

The Concept of Music

Music, according to Schopenhauer, bypasses and does not express Platonic Ideas. Music is “...as immediate an objectification and copy (*Abbild*) of the whole will as the world itself is...Therefore, music is by no means like the other arts, namely a copy of the Ideas, but a copy of the will itself,” (Schopenhauer, 1969:257). Therefore, music is the direct objectification of the

thing-in-itself, the metaphysical will. Music is the non-representational manifestation (*Abbild*) of the will, including the will of a music listener, musician or composer. Through music, the will is talking directly to the listener and the listener experiences the will.

Therefore, the music that Schopenhauer is referring to is music that expresses “...the inner nature of the will itself...” and not imitating the phenomenon (Schopenhauer, 1969: 263). Imitative music speaks “...simply of weal and woe as being for the *will* the sole realities.” “Such music should, therefore, be rejected once and for all...” (Schopenhauer, 2000: 430). He gives the examples of imitative music in the *The Seasons* by Joseph Haydn, the many passages of Haydn’s *Creation* where the phenomenon is directly imitated and the battle music pieces of Haydn (Schopenhauer, 1969: 263-264) and (Schopenhauer, 2000: 430). Non-imitative music for Schopenhauer is music that is “...so easy to understand and yet so inexplicable...”. “...it floats past us as a paradise quite familiar and yet eternally remote...” (Schopenhauer, 1969:264) This is because non-imitative music “...reproduces all the emotions of our innermost being but entirely without reality and remote from its pain.” (Schopenhauer, 1969:264). Non-imitative music manifests a person’s emotions *per se*, rather than any specific emotion, as this reveals the universal essence of our being. Given this, the listener of non-imitative music does not experience any particular emotion or pain:

“Music does not express this or that particular and definite pleasure, this or that affliction, pain, sorrow, horror, gaiety, merriment or peace of mind but joy, pain, sorrow, horror, gaiety, merriment, peace of mind *themselves*, to a certain extent in the abstract, their essential nature, without any accessories and so also without the motives for them. Nevertheless, we understand them perfectly in this extracted quintessence.” (Schopenhauer, 1969: 261).

Also, Schopenhauer gives the examples of Gioachino Rossini’s and Wolfgang Amadeus Mozart’s operas as having non-imitative music (Schopenhauer, 2000: 430). He argues that the operas of Rossini and Mozart give priority to music and melody rather than subordinating them to words or actions of the opera (Goehr, 1996: 207). The music provides universality to the words or actions and gives the opera its soul. In other words, the operas of Rossini and Mozart carry with them music that provides the underlying soul and universality to the opera⁵.

Schopenhauer argues that the music, to which he is referring, should not have any content: “Therefore, if music tries to stick too closely to the words and to mould itself according to the events, it is endeavoring to speak a language not its own.” (Schopenhauer, 1969: 262). This

⁵ cf. (Foster 1999:244)

means that music, according to Schopenhauer, should not have any words or content imitating life’s events, and distracting the listener from its supposed aim of providing a manifestation of the essential will within and without what he calls the self of each person. Therefore, for Schopenhauer, music is sound rendered by instruments alone (Schopenhauer, 1969: 262). This is the only type of music that can, supposedly, manifest the will directly to a listener.

The Extent and Applicability of Schopenhauer’s Idea of Will

Before examining the nature of the will-less or restful contemplation arising from listening to music, we have to first establish the extent and the applicability of his idea of will⁶.

Schopenhauer has argued that the self-consciousness of a person is also awareness of the will, which, supposedly for this very reason, constitutes the real inner nature of things or of the thing-in-itself since “...*we ourselves are the thing-in-itself*” (Schopenhauer, 1966:195). Thus, he explains that a person is able to experience the world of objects by applying the *a priori* intuitions of space

⁶ Young (2005: 156-157) raised a similar point on music representing the thing-in-itself but asked the question on whose thing-in-itself; the unknown Kantian thing-in-itself or the Schopenhauer’s version? In his discussion, Young also make the connection to Schopenhauer’s meaning of opera as a degenerate art form or fine art form.

and time or *principium individuationis* that, by describing the manner in which a thing is identified as distinguished from the other things, sets the link with the law of time and causality. But, the objects perceived inwardly and outwardly include, as well, respectively the very own personal body and behavior of each human being. Allegedly, this body and behavior is experienced in an intimate and immediate fashion, possible only from within, as the phases of a will (or energy, impulse, force) to live.

Then, by analogy, and through our ordinary experience of things, interpreted by following common sense, it is possible to infer, and confirm, that this same willing is applicable to all objects perceived by the subject. A person, therefore, allegedly shares the same thing-in-itself with other objects of the world.

The author and some other scholars, notably Julian Young, have found this reasoning, which extends the inner will of a person to the thing-in-itself, unconvincing (Young, 2005: 151 and 157). Given that someone is always 'trapped' in his or her own causal and temporal connections, according to the *principium individuationis*, and immediately experiences the world solely through a very intimate individual willing, a person can have no way of knowing what is the thing-in-itself outside of the body. So, they still maintain, in Kantian fashion, and against some of Schopenhauer's statements that point to the contrary, that the thing-in-itself it is only conceivable but cannot be experienced in the phenomenal world. Schopenhauer has, as a

matter of fact, intriguingly stated: "Meanwhile it is to be carefully noted, and I have always kept it in mind, that even the inward observation we have of our own will still does not by any means furnish an exhaustive and adequate knowledge of the thing-in-itself." (Schopenhauer, 1966: 196). Given this ambiguity, the author finds that Schopenhauer's concept of the will should be limited to what we can infer from the sensory experience and knowledge a person has of one's own will, qua within the body. Accordingly, an individual could not go further and claim to know the thing-in-itself.

If we were to follow such an interpretation, when dealing with the sufferings experienced by a person, these would be understood as coming from the arbitrary internal drives of the will within a person oscillating between desire, fulfillment, boredom, failure and dismay, which would allow no lasting fulfillment and calm within one's own self. The suffering felt by a human being, in this case, would arise only because of how sensory experiences are worked out within the body, not really because of what takes place outside of the body. Therefore, any relief from will driven suffering should also be felt from within the body. So, even aesthetic contemplation would be primarily an internal experience, which would have a primary relation to what happens outside. On this basis, it would be possible to limit the application of our concept of the will exclusively to the impulses or the willing of a person. It would, then, no longer be necessary to deal with the thing-in-itself or the will that Schopenhauer assumed as being the true inner nature of the world.

Seeing and Feeling the Body (*der Leib*)

A person sees his or her own physical being as one among other material objects but, most importantly, also feels it as the manifestation of a will to live or to exist from within the same body (*der Leib*). So, in accordance with this explanation, every voluntary or involuntary bodily movement gives physical form to an act of the will (Schopenhauer, 1969: 108). In other words, as Schopenhauer puts it to us, each performance of an action or materialization of things, constitutes an objectification of the will.

But if we further analyze this explanation, we find out that the human body is perceived by the mind as both an object or a representation of experience in space, time and causality and as a subject of non-representational internal feelings (including boredom and dismay), sensations, urges, instincts, desires etc. all of which Schopenhauer refers to as the will. Through his or her body, a person can have an immediate feeling or inner sense of his or her own willing, which is not within space and causal connections. However, the inner intuition of time is required and is applied during this internal subjective experience. Therefore, the body of a person serves as a connecting point between the person's body, as an object of experience or representation in the phenomenon, and his or her inner willing. It can be said, therefore, that the body

connects both the outer experiences and the inner experience of a person⁷.

Will-less through Listening to Music

Within the *principium individuationis* or space and time and the law of causality a person's will keeps him or her oscillating between desire, fulfillment, boredom, non-fulfillment and dismay. Also, the will is blind and it drives a person aimlessly. All these cause perpetual suffering to the person. Schopenhauer proposes aesthetic contemplation that can temporarily suspend or disengage a person from his or her own will, thereby gaining relief from suffering. While perceiving an artwork, a person acquires knowledge of the Platonic Idea expressed by the artwork. The person becomes completely absorbed into the knowledge of the object i.e. the Platonic Idea. He or she has become a "...pure will-less,...subject of knowledge." (Schopenhauer, 1969: 179) (see **Platonic Idea** above). However, how does non-imitative music put a listener into this state of "...will-less...subject of knowledge." and gaining relief from suffering? Schopenhauer does not specifically address this. This is ironic especially when he claims that music is "...a great and exceeding fine art, its effect on man's innermost nature is so powerful..." and

⁷ (cf. Janaway 2001:340) Referring to Ludwig Wittgenstein, Janaway claims the body as the fastening point for the willing of our actions, otherwise, our actions will be just like the actions of every other thing in the world.

“...we must attribute to music a far more serious and profound significance...” (Schopenhauer, 1969: 256).

Schopenhauer may have already subtly addressed this question by inviting us to listen to music and feel its direct manifestation of the will (Schopenhauer, 1969: 257). If we accept his invitation, we can experience the manifestation of the will in a piece of non-imitative music. This indicates that the manifestation of the will by non-imitative music is to be sensuously experienced by listening, not a cognitive absorption into the knowledge of an Idea.

It is a subjective listening experience that cannot be described by words or process from the phenomenon. It is an immediate, non-representational, non-cognitive, sensory experience that resonates with the listener’s will and plunges him or her into the quintessence of emotions.

Non-imitative music will simply be perceived by the listener as sounds with its various notations and not have the pleasure of being suspended from suffering if the listener is not able to have an inner sense of his or her own will. It is this inner sense of the listener’s own will or willing that enables the listener to resonate with the manifestation of the will in non-imitative music. Schopenhauer has proposed that a person can have an inner sense of the will from within his or her body: “... a way *from within* stands open to us to that real inner nature of things...It is, so to speak, a subterranean passage...” (Schopenhauer, 1966: 195). Also, the person acquires knowledge of his or her

inner sense of the will but not of the thing-in-itself: “...we too have absolutely no knowledge of things-in-themselves. I admit this of everything, but not of the knowledge everyone has of his own *willing*.” (Schopenhauer, 1966: 196). Together with this knowledge of his or her willing, the person acquires knowledge of his or her body. Therefore, during listening to non-imitative music, a listener can subjectively gain access through the “...subterranean passage...” from within his or her body or having an inner sense of his or her own will and feeling a manifestation of the will throughout the whole body. During this listening experience, the listener feels that he or she has transcended space and causal connection, as this is very much a sensory experience from within the body. Time is not transcended here since an inner sense of time is required for the listening experience. There is no aesthetic contemplation taking place here in order to acquire knowledge of a Platonic Idea, eternal form or an object. It is, instead, a sensory experience of the manifestation of the will from within the body of the listener.

Secondly, non-imitative music expresses the quintessence of emotions, “...their essential nature, without any accessories, and so also without the motives for them...” (Schopenhauer, 1969: 261). When listening to non-imitative music a listener experiences, not a specific emotion, but emotions *per se*. The listener finds that non-imitative music “...is so easy to understand and yet so inexplicable, is due to the fact that it reproduces all the emotions of our innermost being, but

entirely without reality and remote from its pain..." (Schopenhauer, 1969: 264). The listener does not feel that the piece of non-imitative music aroused any particular emotion but feels that the music grasped the core or essence of all of his or her emotions. It is at this moment that the listener feels that he or she has been suspended from the driving of the will. The universality of emotions is felt by the listener's heart, the center of his or her body.

The object of the experience is the quintessence or universality of emotions felt from within the body. This is not happiness or sadness, positive or negative emotions that arise, instead, the listener feels the core of all emotions, the universality of emotions. Similar to the will within a person, non-imitative music has to be felt and it expresses universality. Therefore, we can understand that non-imitative music is a direct manifestation of the will and its universal character enables a listener to transcend will driven sufferings. The analogy that Schopenhauer draws on melody and a person's conscious striving of the will is also indicative of expressing a universality of emotions:

"The nature of man consists in the fact that his will strives, is satisfied, strives anew and so on and on; in fact his happiness and well-being consist only in the transition from desire to satisfaction and from this to a fresh desire... Thus, corresponding to this, the nature of melody is the constant digression and deviation from the keynote in a thousand

ways...melody expresses the many different forms of the will's efforts, but also its satisfaction by ultimately finding again a harmonious interval, and still more the keynote." (Schopenhauer, 1969: 260).

"Melody...portrays every agitation, every effort, and every movement of the will which the faculty of reason summarizes under...feeling..." (Schopenhauer, 1969: 259). Schopenhauer is suggesting here that in flowing with the melody through time, the listener sensuously grasped the form of emotions rather than the matter of emotions e.g. happiness, sadness etc. and their contents and as a result, avoided any risk of suffering and was suspended from the drive of the will.

A will-less condition occurs in the listener when music flows through his or her ears and the entire body and the listener is carried away by the non-representational, sensory experience of the will in the body, resonating with music, manifesting the will and expressing all the emotions of his or her innermost being. It is at this moment that the listener is suspended from normal cognition or cognition driven by the will and feels that he or she has transcended space and causal connection and become a will-less listener of music. Therefore, instead of becoming a will-less subject of knowledge of an object or Platonic Idea, the listener has become a will-less subject of his or her: inner willing as it resonates with non-imitative music; and the quintessence of emotions or universality of emotions. Schopenhauer

has summarized in general the effect of these:

“Because music does not, like all the other arts, exhibit the *Ideas*...but directly the *will itself*, we can also explain that it acts directly on the will, i.e. the feelings, passions and emotions of the hearer, so that it quickly raises these or even alters them.” (Schopenhauer, 1966: 448).

Non-imitative music manifests the will and according to Schopenhauer the will is the essence of a person. This essence is evident in various aspects:

- (1) An action of a person is the objectification of his or her will, the will of a person is brought out into representation governed by time, space and the law of causality;
- (2) The action and the will “...are one and the same thing...” (Schopenhauer, 1969: 100), they are not two different states connected by cause and effect, for example, the lifting of my hand and the will to lift my hand go together;
- (3) From within the body, a person has an immediate inner sense of his or her own willing;
- (4) From this inner sense of willing, a person acquires knowledge of his or her body, this knowledge of the body does not come from the intellect; and
- (5) Nature itself is driven by the will, for example, the forces of gravity, the

magnetic field of the earth, the growth of animals and plants etc. human beings from birth to death, from one generation to the next or life as such of human beings is driven by the will i.e. the way a person’s body grows and develops, the organization and functioning of body parts, for example, the digestive system, the respiratory system etc. (Schopenhauer, 1969: 108), the will for self-preservation and the will to reproduce new lives. A person may die but the species of human beings reproduce new lives and live on with the driving of the will (Schopenhauer, 1966: 483-484).

Therefore, the real essence of human beings is not knowledge, self-consciousness or the intellect, but the will. Non-imitative music by manifesting the will accordingly manifests a listener’s essence, his or her core as a person. This explains non-imitative music’s ability immediately to plunge deep into the core of a listener and his or her own will is able to resonate with the music that manifests it. It is at this moment of sensory experience that the essence of the listener within the body resonates with the non-imitative music and sense that he or she has suspended from will driven suffering, transcended from space and causal connections.

The inner sense of willing from within the body of a person is able immediately and easily to resonate with the manifestation of the will by non-imitative music because both music and the body of a person are a kind of medium for the will. They both play the same mediating role of mediating between the world of representations and the non-representational will in the body.

Both non-imitative music and the body are from the phenomenon connecting with the will inside a person, his or her willing, feeling, emotion etc., not a particular feeling or will, like feeling of hate, happiness etc., but will, feelings or emotions in their essence. When non-imitative music, which is composed by a composer in the representational world, is played to a listener, its manifestation of the will resonates with the essence within the listener's body, his or her non-representational will and emotions *per se*. A person's body is an object of experience or a representation of the phenomenon and also a subject of non-representational sensations, feelings, willing etc. within the body.

Incidentally, the mediating role of both non-imitative music and a person's body in connecting the outer and inner experiences of a person fulfills the objective of providing for the whole experience of a person. Both non-imitative music and the body of a person do not just serve as a 'door' to the inner willing of a person but also enables the whole experience of a person.

A popular criticism of Schopenhauer's concept of music that has been put to the author is that listening to music is a self-induced form of will-lessness, the act of selecting a piece of non-imitative music for listening is itself an act driven by the desire or will for relief from the will and is therefore subject to suffering. Certainly, any act performed for gaining relief from will causing suffering is driven by desire, and, for this very reason, can lead to suffering. However, we must not

underestimate the therapeutic operational capacity of non-imitative music to bring about relief to sufferers. When listening to non-imitative music, the listener's inner sense of willing in the body resonates with the manifestation of the will and feels transcended from spatial dimension and causal connections and gets carried away from his or her driving of the will. The listener is also no longer driven by any specific emotion but is submerged in the sensory experience of music expressing emotion *per se*.

On acquiring a sense of liberation from the drive of the will, the philosopher Peter Kivy has argued and proposed another process in listening to non-imitative music (Kivy refers to it as absolute music.) which he thinks is what Schopenhauer had in mind when he wrote of the arts as giving release from suffering. Kivy claims that listening to non-imitative music is "...the experience of going from our world, with all of its trials, tribulations, and ambiguities, to *another* world, a world of pure sonic structure, that, because it need not be interpreted as a representation or description of our world, but can be appreciated on its own terms alone, gives us the sense of liberation..." (Kivy, 2002: 260). During the experience of listening to non-imitative music, the listener is carried away to another world formed by pure sonic structure and no contents, meaning no contents to bring the listener back into the world of human nature and engaging with its essence or Platonic Idea (Kivy claims this is the case for the other artworks). Upon arriving at this other world of not possessing contents, the listener therefore experiences a sense of

liberation (Kivy, 2002: 256). Certainly the listener has the immediate sensory experience of different emotions and emotions *per se* but they are emotions in another world of pure sonic structure.

Similar to the aesthetic contemplation of the other kinds of artworks, the listener's knowledge is "...transition from usual knowledge of the individual objects to..." knowledge of the pure sonic structured world of no content (Schopenhauer, 1969: 179). This has led Kivy to conclude: Non-imitative "...music is truly the liberating art that Schopenhauer sought, wrongly, in all of the arts." (Kivy, 2002: 259).

Though Kivy's interpretation of Schopenhauer's aesthetic contemplation and concept of music is a process that liberates the listener from will driven suffering, the sense of liberation or will-lessness through listening to non-imitative music comes from a transition in cognition or knowledge of the listener only. The listener's cognition or knowledge shifts from usual cognition of suffering within the *principium individuationis* and causal connections to cognition of another world with pure sonic structure and no contents to engage him or her. However, the formulation proposed by this research may provide a more complete sense of liberation to the listener. The experiencing of music as a manifestation of the will is an immediate sensory experience of the listener, a resonating with non-imitative music by the inner sense of the listener's will throughout the body, the source of all emotions and all bodily movements (conscious and unconscious). Accordingly, the sense of liberation is felt not just from

being carried away to another world but throughout the entire body of the listener as well, a sense of complete will-lessness.

Paul Guyer thinks that Schopenhauer may have created a paradox by having aesthetic pleasure "...to arise entirely from relief from the pain of willing, but that music, which Schopenhauer clearly regards as the highest form of art and thus of all beauty, is nothing less than "*a copy of the Willitself*" (Schopenhauer, 1969: 257). This led Guyer to ask the same research question as this paper i.e.: "...how can [music as] a copy of the Will offer relief from the will?" (Guyer, 1996: 127). He, however, finds that Schopenhauer does go on to answer this question at several levels (Guyer, 1996: 127-129):

Firstly, Schopenhauer has stressed that music does not manifest the individual will of a particular listener neither does it manifest a particular painful or negative emotion of the listener, but music manifests the universal will. This implies that music has a "...palliative effect..." on the listener. Schopenhauer states: "...it [i.e. music]reproduces all the emotions of our innermost being, but entirely, without reality and remote from its pain" (Schopenhauer, 1969: 264) Music, in manifesting the universal will, with all the emotions of our innermost being, and not the will of any particular person, brings forth to the listener the aesthetic pleasure of relief from pain;

Secondly, Schopenhauer has emphasized greatly the importance of the intrinsic pleasure in acquiring from music the "...contemplative knowledge of the nature of Will and thus metaphysical reality itself". Schopenhauer also stressed that melody provides us with great insight on human beings "...I recognize the highest grade of the Will's objectification, the intellectual life and endeavor of man...melody alone has significant and intentional connection from beginning to end." (Schopenhauer, 1969: 259) On the whole, music expresses "...the inner being, the in-itself, of the world, which we think of under the concept of Will..." (Schopenhauer, 1969: 264). There is no indication here made by Schopenhauer about any relief of pain or suffering but, according to Guyer, we can infer that knowledge or cognition of the universal, on the in-itself of the world, is a source of pleasure and ultimately the highest form of pleasure; and

Thirdly, in Schopenhauer's concept of the sublime, there is pleasure in a person recognizing and affirming his or her will with a greater reality: "The vastness of the world, which previously disturbed our peace of mind, now rests with us; we are at one with the world, and are, therefore, not oppressed but exalted by its

immensity" (Schopenhauer, 1969: 205). Guyer claims that the experience of listening to music allows a listener to recognize and affirm his or her will with the vast reality of the world. The listener becomes at one with the world and rejoices in its immensity. During this process, a person is then relieved from the pain of being and positively rejoices in being part of being itself.

This exposition and arguments by Guyer about the three levels which Schopenhauer may have indicated concerning being relieved from the drive of the will seems to be based on the promotion of aesthetic pleasure rather than transcendence from suffering and pain. Guyer argues that: (1) Non-imitative music is manifesting the universal will; (2) A listener acquires knowledge of the inner being or the in-itself of the world from music; and (3) A listener, while listening to music, recognizes and affirms his or her will, the true inner nature with a vast sublime reality. All these three strands of argument establish the bringing forth of aesthetic pleasure to the listener and can relieve the listener from will driven suffering.

However, Guyer seems to have fallen short of explaining how music makes the listener transcend from suffering and how it consequently brings relief from the driving will. In other words, he does not explain how music takes the listener away from the world of representation and enters into a state of tranquil contemplation. Guyer states clearly that the cognition or gaining knowledge of

Platonic Idea is a negative form of pleasure i.e. pleasure resulting from the relief of pain (Guyer 1996: 109-110). He also states that negative pleasure does arise from music listening but does not explain how does this takes place (Guyer, 1996: 128-129). According to Schopenhauer's aesthetic contemplation, in order to gain momentary relief from pain, a person must become a "...will-less...*subject of knowledge.*" (Schopenhauer, 1969: 179). The person experiencing the artwork must be completely absorbed into the eternal Idea or essence expressed by the artwork. At the moment when this absorption takes place, the subject and object perspectives vanishes, and the driving will slides away. The listener, thereby, experiences transcendence from the *principium individuationis* and causal connections. But how does a listener of music, in Guyer's terms, experience negative pleasure?

Perhaps this shortfall by Guyer could be due to the fact that Schopenhauer did not intend for music listening to bring relief to pain or suffering in the first place?; and if Schopenhauer did intend for this therapeutic function in music, it seems contradictory to his aesthetic contemplation that he did not make the obvious connection to achieving will-less listening to music and relieving the listener from pain or suffering.

Conclusion

Schopenhauer's epistemology is not convincing due to his weak argument on extending the will of a person to the thing-

in-itself or the will (as explained in **The Extent and Applicability of Schopenhauer's Idea of Will** above)⁸. This renders a weak stance on differing from Kant's thing-in-itself. This weakness has cast doubts on the other aspects of his philosophy, including aesthetics. Specifically: How can a perceiver of an artwork, trapped within the intuition of space, time and causal connections, know that the Platonic Idea is a manifestation of a greater metaphysical will?; and How can a listener of music know that the will which non-imitative music manifests is the will driving magnetic forces, fishes in the ocean? Schopenhauer has only put up plausible metaphysical arguments to answer these questions. However, it must be noted that given non-imitative music's ability to express a quintessence of emotions, the listener may return from the listening experience with a better understanding of the dominant role his or her will plays in suffering. Consequently, the listener can adopt a more objective stance to things rather than getting caught up by the desire, fulfillment, boredom, non-fulfillment and dismay of everyday life. By doing so, the listener may thus be able to acquire the ability to consciously take a step back from the driving of the will, and look back into life or life events from a more objective standpoint.

⁸ cf. There are scholars like Lawrence Ferrara (see Ferrara, 1996:198) and Lydia Goehr (see Goehr, 1996:204) who find that the fruitfulness of Schopenhauer's concept of music lies in his metaphysics.

Also, we can come to the full fruition of the therapeutic value of non-imitative music as a result of the benefit provided by this newly acquired objectivity. The listener may be able to discover that, even though remaining trapped within the *principium individuationis* and causal connections, he or she is able to experience subjective eternal qualities, i.e. the essential driving will and emotion itself within the body, and this discovery can lead to a kind of renewed, and more prolonged, restful contemplation, and to a consequent condition of transcendence from suffering.

Another shallow criticism on Schopenhauer's concept of music is what philosopher Jerold Levinson labeled as the "paradox of music's appeal", That is to say, music as a manifestation of the will "... confronts a listener most directly with the awful inner nature of the world,...the source of universal suffering, while at the same time offering no Ideas with which to engage objective contemplation and thus afford...momentary relief from willing." (Levinson, 1998: 249). How, then, can a person be free from this awful inner nature? This paradox can be resolved when we understand that:

Firstly, non-imitative music is a manifestation of the will, not the will itself or the will driving a painful experience. Accordingly, the listener is not directly experiencing any particular painful, distressing or negative kind of willing. However, the listener is just experiencing a manifestation of the universal will;

Secondly, a listener to music experiences music as life's emotions *per se* or the quintessence of emotions, not a particular negative emotion. Thus, this experience is transcending any particular emotion that may cause suffering or pain. An emotion *per se* represents a subjective quality in the listener that is eternal in all human beings. The music, in manifesting the will, thus evokes an experience of this quality of an emotion *per se* within the listener; and

Thirdly, and as proposed above, the listening experience in both points above carries the listener away from the driving will, brings on a feeling of suspension from spatial dimensions and causal connections and transcends the listener from will driven suffering. Therefore, at least in my opinion, there is no manifest paradox or obvious contradiction in how Schopenhauer's interpretation of music can appeal to us as a relief from suffering. But the model of relief which he offers to us may be all the more appealing if we understand the epistemic process behind Schopenhauer's reasoning about music as a manifestation of the will, and the two formulas proposed in this research for explaining this very process (First introduce in **Will-less through Listening to Music** above).

A person is 'trapped' within his or her *principium individuationis* and causal connections, confined to space and time and causal connections the person has to live with his or her own involuntary or blind willing in the body. This willing causes suffering as: "All willing springs from lack, from deficiency and, thus, from suffering. Fulfillment brings this to an end; yet for one wish that is fulfilled there remain at least ten that are denied. ...the wish fulfilled at once makes way for a new one..." (Schopenhauer, 1969: 196). A person knows and experiences this suffering from within the body through the *a priori* intuition of time. Through time, the person has an inner sense of his or her desire, lack, fulfillment, dismay and boredom. There seems to be no way to epistemologically free oneself from his or her *principium individuationis*, step out of the individuation even though Schopenhauer has argued for liberation from will driven suffering through aesthetic contemplation of the Platonic Idea or eternal form expressed in non-musical artworks.

Schopenhauer's concept of aesthetic contemplation maps out a framework of two poles of artworks where sensory experience can take place: (1) Non-musical representational artwork which expresses an eternal object or Platonic Idea. This initially arises as an object of cognition from the artist as the artist intuitively grasps the Idea from reality; and (2) The concept of music where Schopenhauer articulates the expression of a non-representational manifestation of an eternal quality within the subject or the listener. (Wicks, 2008: 107). This is a quality that is subjectively

within the body and at the same time universal to all human beings i.e. the essential will driving all human beings and emotion itself or the quintessence of emotions within the body.

When a perceiver of a non-musical artwork sensually apprehends the expression of an eternal object or Platonic Idea in the artwork, he or she acquires knowledge of this object and subjectively becomes completely absorbed into the object. In other words, the expression of the eternal object in the artwork evokes in the perceiver the same eternal object; the subject or perceiver then becomes at one with or polarized with the eternal object. At this moment of polarization with the eternal object, the subject is no longer driven by the will as the subject and object distinction disappears. The person feels transcended from space, time and causal connections. Physically, the perceiver of the artwork is standing (or sitting) there but sensually he or she feels suspended or descends into the background of our Phenomenal world in quiet contemplation of the eternal object or Platonic idea. This process of polarization with the eternal object is a cognition process against the driving will. The mere sensory experience of the artwork, without the cognized process of polarization, will not give rise to emancipation from the will. As Schopenhauer claims: "...the person who is involved in this perception is no longer an individual, for in such perception the individual has lost himself; he is the *pure* will-less, painless, timeless *subject of knowledge*." (Schopenhauer, 1969: 179).

The polarization of the subject into the eternal object i.e. the Platonic Idea brings forth a state of quiet contemplation of the object. This is a temporary state of tranquility, completely undisturbed by the driving of the blind will, sensually feeling will-less and free from space, time and causal intuitions (Schopenhauer, 1969: 178).

When non-imitative music is played to a listener, the music is a non-representational manifestation of the will. Upon the listener experiencing this music, his or her inner will or willing resonates with the music. This is the basic will of the listener at an essence level (not the will driving an emotion at a particular moment), the eternal will that has been driving all human beings and human events throughout history, across generations and countries. When the listener's own eternal will resonates with the manifestation of the will in non-imitative music, the listener feels that his or her essential will is flowing with the music. The essential will throughout the body is evoked, gets in complete resonance with the music and the listener feels momentarily transcended from space and causal connections. The will that is driving a particular emotion or bringing forth suffering then slides away.

Schopenhauer claims that "...the effect of music is so very much more powerful and penetrating than is that of the other arts, for these others speak only of the shadow but music of the essence" (Schopenhauer, 1969: 257). Music is "...much more powerful and penetrating than the other arts..." because music manifests an eternal quality or the essence within the body of

the listener i.e. the will. Also, this can be immediately felt as the listener's immediate inner experience is his or her own willing: "...what is known within us as such, is not the knower but the willer" or the willing subject (Schopenhauer, 1903: 168). Suffering and pain as driven by the will is also immediately felt. The common sensory link between suffering and the resonance with music allows music to easily provide relief to suffering and pain. Therefore, non-imitative music has the ability to provide an effective remedy to suffering as the listener's essential will or willing immediately resonates with the music.

The immediate evocation of the essential will and its consequent flow with the non-imitative music (manifesting the will) puts the listener into a state of tranquility and objectivity. During the total body resonance of the person's basic will with the music, the driving will has temporarily slid away. However, unlike non-musical artworks, non-imitative music does not bring forth a will-less contemplation or polarization with an eternal object. The immediate resonating with the manifestation of the will by the music is a state of will-less condition. A subjective universal quality or the basic will of the listener immediately resonates with the manifestation of the will giving raised to a state of tranquility or objectivity i.e. an objective outlook on the world, a will-less condition. The listener may realize or become cognizant, as a result of the tranquil experience, that the will-less condition was brought on by an evocation of the essential will within the body. The core willing in the body that flowed away

with the manifestation of the will (enabling the will-less condition) has returned to the listener and the listener is then cognizant of the essence cause of that will-less condition.

The non-representational manifestation of the will by non-imitative music expresses another subjective universal quality of a person. It expresses emotions itself or the quintessence of emotions within the listener: "Therefore music...express...joy, pain, sorrow, horror, gaiety, merriment, peace of mind *themselves*, to a certain extent in the abstract, their essential nature, without any accessories...we understand them perfectly in this extracted quintessence" (Schopenhauer, 1969: 261). "It is just this universality that belongs uniquely to music..." (Schopenhauer, 1969: 262). Contrary to imitative music which expresses happiness, sadness, anger and other specific emotions, non-imitative music expresses emotions in their quintessence or emotion itself. Consequently, the listener instead of feeling any particular emotion, feels emotion itself or the quintessence of emotions, a universal quality that lies within the body of the listener has been evoked. This is the eternal form or the archetype of emotions that has remained unchanged within the body of all human beings throughout human history. Therefore, by experiencing emotions itself through non-imitative music, the listener feels that he or she has risen above the driving of any particular emotion, entered into a state of tranquility undisturbed by any specific emotion, experiencing the neutrality of emotions itself i.e. a will-less condition. Furthermore, as this is an inner

body experience, the categories of space and causality are not applied and the listener feels transcended from these.

Listening to non-imitative music gives rise to a state of will-less condition rather than will-less contemplation. In comparing with a non-musical artwork, whereby a perceiver of the artwork, absorbed into the Platonic Idea or eternal object expressed by the artwork, enters into a state of polarization of subject and object, consciously in tranquil and will-less contemplation, non-imitation music, however, evokes and immediately identifies with the universal qualities within the listener i.e. the essential will within the body and the quintessence of emotions, the listener is instantly put into a state of will-less condition, a condition whereby the listener feels completely tranquil, undisturbed by the blind driving will. Realization and identification with the intrinsic universal qualities will only arise after the sensual transcending experience or will-less condition. Secondly, unlike a Platonic Idea expressed by a representational artwork which requires a certain level of capacity of the perceiver i.e. the subject to gain knowledge or will-less knowledge of the Idea or object, the subjective universal qualities that are evoked by non-imitative music lie intrinsically within the listener's body. Therefore, the essential will and emotion itself in its essence form is directly and immediately evoked within the body and experienced as a state of tranquility and neutrality. No degree of capability is required from the listener to enter into this state of will-less condition.

Given the above differences between non-musical artwork and music, we can conclude that non-musical artworks offers an opportunity for gaining a state of will-less contemplation of the universal and eternal forms through some level of the perceiver's capability to perceive the Platonic Idea. Music, on the other hand, offers the opportunity for achieving a temporary but total body will-less condition. In other words, music is a means for a more thorough and unique chance than in the case of the other artworks, to liberate from the blind will.

In a nutshell, during listening to non-imitative music, its:

- (1) Manifestation of the will "...acts directly on..." or evokes the inner sense of a listener's universal willing and he or she resonates with the music (Schopenhauer 1966: 448);
- (2) Simultaneously, the music expresses a quintessence of emotions, this evokes an essence or eternal form of emotions in the listener and the listener experiences this; and
- (3) During the experiences of (1) and (2), the listener immediately experiences and identifies with universal qualities within the body and feeling transcended out of space and causal connections, enters into a state of tranquility, a will-less condition undisturbed by the will.

Given that the experiences of (1) and (2) above take place inside the body, the

intuitions of space and causality are not applied, and the inner intuition of time remains applicable to facilitate the listening experience. Therefore, freedom from the blind driving will, paradoxically, comes from the will through identifying with the core universal qualities within us.

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