Aesthetic Musicality of Arthur Schopenhauer and New Testament Throughout the Ages

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Abstract
Based on the qualitative research, data seeking technique was applied through literature reviews. Literature studies used secondary sources or previous research from researchers associated with music, aesthetics, and the New Testament. The previous studies showed a diversity of views which led to aesthetic participation of music in melodies, rhythms and tempos in an axiological sense and musical aesthetics as a depiction of feelings, struggles (parents, children, [female] activists), and manuscript excavation tools throughout the ages. These tools of aesthetics are fused with the thoughts of philosopher Arthur Schopenhauer who spoke of aesthetics, desire and ideas. The intention of our research is to demonstrate the network of previous researches as an intertwined encounter with one another to counter the aesthetic ultimacy that considers one aesthetic preferable to another in music and even in the New Testament. The research results reveal the existence of a space of togetherness between aesthetic diversity in and through music as a dynamic tension through the insight of Arthur Schopenhauer.

Keywords: Arthur Schopenhauer, Desiring, Musical Aesthetics, Sufferings in New Testament

1. INTRODUCTION

Previously, according to Richard Shusterman, philosophical experience, particularly Anglo-American philosophy and aesthetics experienced degradation around the 20th century [1]. The eroded aesthetic component was the aesthetic experience within the arts itself (autonomy) due to the acceleration of modernization. Shusterman offered in 1997 the continental critique of discrimination in ethical experience [2]. Aesthetics within the body which should be appreciated becomes another problem when encountering the political body. By agreeing with Michael Foucault, the researchers believe that the political problem of the body has been as far back in history as human history itself. In relation to music, we saw the stigmatizing relationship attached to musicians in the 20th century or today. Yet, aesthetic-philosophy has been important in the space and time of both formal and informal conversations throughout the technological journey. Although, we won't discuss further issues related to philosophy-body-aesthetics in musicians.

Jeff Schwartz showed his aesthetic affinity to philosophy improvisation in his 2022 research. The philosophy's aesthetic improvisation becomes incorporated or immersed in jazz music which is popular today. Aesthetic philosophy unravels the question of what constitutes a musical work [3]-[7]. How far is it possible to be called a work of music, where is the originality of music, who and what are the musicians' functions regarding the agential, the acceptability of music in the listeners' ears and the multi-disciplinary purpose of music production [8]. Furthermore, aesthetic philosophy examines the diversity of ethical attitudes in musical works [9]-[11]. Moreover, besides the questions above, aesthetic philosophy in Schwartz's comprehension extends how operational musical genres become within performances, as well as how improvisation has its place in aesthetics.

Schwartz's pursuit of aesthetics then extends to cases within the musical work itself. For instance, how infringing a composer is in a copyright recording. How notation becomes a violation in a musical instrument, such as a flute. This infringement, as an example,
occurs when one or a group publishes a song that is almost similar to the arrangement of a song that has gone viral so far [12]-[15]. According to Schwartz, these issues need to concern the compositions within the musical work itself [8]. Composition does not only talk about tone or notation (either numbers or blocks), audio-tuning, recording, improvisation, art ensemble, copyright owners and various accord combinations. But it needs to address the historical complexity of the orbit of the music (love, struggle for equality, struggle for parents, struggle for raciality-gender, struggle for family, struggle for neighbors [added by researcher]).

Based on Schwartz's series of problems with the music itself, the researcher distances it with a variety of philosophies and rests on a point called philosophy as aesthetics. An aesthetic that undergoes acceptance of the holistically of the artwork [16]-[24]. Researchers contend that even if there are subjects that feel there is a plagiarized musical work, the plagiarized needs to get the spotlight of aesthetic philosophy questions, namely: whether the plagiarism in question is plagiarized entirely, or to what extent or is there a provision of how many percent can be said to be plagiarism in musical works. If those questions mentioned above are unable be answered or if plagiarism elements are fulfilled, plagiarizing in musical works is just a hoax or cliché. The researchers also highlighted the issue of musical works in relation to post-modern philosophy, which loudly proclaims a variety of truths without the need for segregation between the truths themselves. Post-modernity rejects a single truth (finality of truth, magnum opus truth). Truth becomes truth when truth is in multi-disciplinarity, not as a suppression that later leads to the ultimate truth. Post-modernity recognizes that truth is truth(s) or truths.

Based on Schwartz’s cases and the participation of aesthetic criticism and the touch of post-modernity in music, it shows that aesthetics cannot be viewed or judged from one side or angle. Aesthetics exists within the contested space of art as a diversity, tension and celebration together [25]-[29]. Aesthetics in music then expands and shrinks to the material (encrypted) with all its consequences through the seriousness of the composer with all its improvisations and the contemporary phenomenology of musicality.

The first prior research saw a new path through Florian Cova's search for material. Cova presented a dish of aesthetics that mixes with philosophy. Suitable examples included the ontology-epistemology of aesthetics, experimental axiology of aesthetics and imagination [30]. Aesthetics addressed by the latest news via Cova's research has shown that there was good news in research through a variety of works and became a breath of fresh air in aesthetics studies. Clotilde Torregrossa agrees with Cova that aesthetics philosophically have only recently emerged through praxis (axiological) experimentalization [31].

The second previous study, the researchers looked at the fusion of aesthetics and education that Yang Yan dismantled when encountering self-education [32]. Yan brought together Laozi’s education with aesthetics through traditional cultural heritage, namely on the conceptuality of value, feeling and enlightenment of self-education [32]. Yan's research, according to researchers, becomes essential as a prior research even though it intersects with education. The significance of research has a common thread with aesthetics which is not only on logical consequences or something outside the self, but the self has been addressed through education with aesthetic potions. The concoction, according to the authors, apart from intersecting with music, it also meets with other subjects with all their intertwining. As such, the quest for self-aesthetics in Chinese education has affinities with the pursuit here.

In researching previous studies, we looked at Nils-Hennes Stear’s reflections in talking about metaphysical impulses of the self as an organ of the human body-the self-will [33]. Stear reflected through Arthur Schopenhauer on the existence of intellect capable of creating independent volitions [33]. Freewill here according to Schopenhauer was not higher than the intellect. Although Stear talked more about Indian culture and German Romanticism, we saw an affinity in Schopenhauer's contribution to aesthetics, selfhood, freedom and reason.

Referring to the earlier research by Florian Cova and Yang Yan, although the direction of the researcher’s discussion is close to the explanation of both researchers, the researcher has a difference as well as a novelty for this manuscript, which states that the researchers are on the trail of dismantling the philosophy of aesthetics, especially when it is dissected by Arthur Schopenhauer. Although we are close to Nils-Hennes Stear in discussing the aesthetic philosophy through the philosopher Arthur Schopenhauer, it remains that this manuscript has differences to differentiate itself in talking about music (material, conversational space in Christianity and something egalitarianist).

2. METHOD

Searching for data of this qualitative research requires using the technique of literature study. The literature review technique involves use of secondary sources or previous research by researchers dealing with the area of music, aesthetics, and the New Testament. Those aesthetic materials collide or mix
with philosopher Arthur Schopenhauer's thoughts, which talked about aesthetics, desire and ideas. During the next stage, we applied analytical techniques based on previous research which revealed various views resulting in an axiological involvement of musical aesthetics with melodies, rhythms and/or tempos and of music aesthetics as a representation of feelings, struggles (parents, children, [female] activists) and a tool for extracting texts from time to time.

Previous research includes Hanslick's search for emotional aesthetics and sensationalism in musical features, Tan Weng Chiang David's allegorization of human existence as a sufferer, and Schopenhauer's aesthetic worldview as a remedy through both his critique of the insatiable blind will inherent in human beings. Aakanksha Virkar-Yates, who collided metaphor and poetry with musical aesthetics as a space for emotional diversity. Bailey Norwood, who pointed out the gardener as an aesthetic analogy neither more powerful nor more beautiful than the other.

Furthermore, the researchers point to previous research conducted on the New Testament and suffering through Garrick V. Allen's research on the function of paratext as beauty. Allen's analysis of paratextual function as beauty which has been perceived as a competitive space leading to the realization of whose interpretation is better. Next we presented Joanna Collicutt McGrath's exploration of intersectionality within the New Testament with all the logical consequences in and through suffering within the New Testament context. Finally, through aestheticizations, we presented Katherine Arens' research on Jewish music's lack of meaning in and through.

3. RESULT AND DISCUSSION

Compositions, Dis-harmonies and Feelings

There are several components or elements that make music beautiful: melodies, rhythms, tempo, and many more. The common opinion is that "beauty is an exquisite experience which makes us happy simultaneously, while there is evil on the other side. Supporting Peter Kivy's point that "a group of forms of disharmony would always appear as an opposition [34]." These support Peter Kivy's arguments about disharmony shape groups would always appear as harmony's own binary opposition [34]. However, while harmony as a unity of each unit, the artwork itself refers more towards its own balance. Each unit supports its own exquisite beauty. "[Invention] is, shall ye wilt, invention, on the masculine side of music-the strength that defies stricture. Taste is the feminine-delicate and obeisant [35]." Where those with taste, or a good grasp of the smaller circumstances that are pleasing, will polish and enhance the inventions of others. Mastery in music, for mainwaring, is a mixture of knowledge and invention or taste [36].

Schopenhauer noticed a sequence which began with architecture and culminated in music. Music has occupied a special place in aesthetics. It has been described variously as a "revealed" state that speaks of perfection, even where the human mind no longer has the power. As the authors point out, music reveals things that are beyond words. In other words, music can depict feelings without words. The aesthetics of music belong to the aesthetic group of art. "[Music] as an art work results in beautiful human images of nature and subjectivity [37]." Such a view of the object not as much for investigating the beautiful features of music as it is for illustrating the emotions evoked by music coincides completely with the earlier system of aesthetics, which considered beauty to refer solely to evoked sensations, and whose philosophy of beauty was formed from sensations. The notion of the object was not the study of musical beauty, but rather the explication of emotions music evoked.

On the other hand, it clarifies the idea of approachability, comprehensibility and impressionability of the aesthetic. The term aesthetic or aesthetically pleasing could be understood in various ways, such that it wouldn't be enough to deduce just one meaning apart from the understanding that musical aesthetics contains many philosophical values. The theoretical reflections on music's status both as art and as a form of meaningful articulation, which make up modern-day 'music aesthetic': merely a continuity of philosophical reflections on music which began with Greeks. Yet until the late eighteenth century in Europe, musical aesthetics could not be affirmed. Music's importance began with the philosophers who had preceded it. It came not only the followers of aesthetics, but also musicologists and music critics. Generally, followers of aesthetics argued that music influenced human emotions, yet even this was not absolute as this effect was short-lived and not necessarily mystical or fantastic. Music aesthetics is grounded upon the aesthetic value of art generally, at least in part, on attributions of various aesthetic qualities.

One well-known philosopher was Arthur Schopenhauer whose was born on February 22, 1788 at Danzig, and passed away in 1860 on the 21st of September [38]. He died allegedly due to a heart condition which he suffered from Atewell et al. [39]. During his early twenties, he was unaware of his philosophical genius, yet became haunted by it, which later reshaped him [39]. The same pattern emerged a century later in Ludwig Wittgenstein's career. But whereas Wittgenstein's philosophical genius was
swiftly and enthusiastically recognized by the most distinguished intellectuals around at the time, "[Throughout] the 35 years of neglect which he endured between his masterpiece, 'The World as Will and Representation', and his subsequent ascent [to fame], Schopenhauer [never] doubted that his own voice would be heard [40]." Since he believed he had developed such a philosophy for the world, one that would benefit mankind by providing a solution to the enigma of existence [41]. Schopenhauer spent his seven years just enjoying his notoriety. Yet, approximately fifty years after his untimely demise, his ideas were being celebrated by prominent intellectuals, authors, and artists, while his name became synonymous with the great philosopher [42].

**Arthur Schopenhauer and Acceptability of Musical Presences**

Schopenhauer, pursued by Tan Weng Chiang David, demonstrated the succinctness of volition that is located and/or resides in the musical beingness [43]. David's recital of musical understanding in terms of Schopenhauer's thought shows that human beings have a variety of sufferings stemming from the will, which proposes further music as a cure for the chaos of multiple mixtures in self-will [43]. Subjects who possess many willingnesses, over time—with various considerations and ideals—might put the subject in suffering [43]-[45]. Boredom avoidance produces another problem, which is boredom. Therefore, to prevent boredom, subjects have to create more problems by adding more willingness, which has a logical consequence on suffering.

Those logical consequences of the variety of will (which Schopenhauer referred to as [blind] wills) prompt or/and enable Schopenhauer to reassess music as an experience, manifestation, or contemplation/aesthetic immersion. Contemplation through music features emotional contestation, the space of being, causality, and the listener which is useful to reduce suffering through the acceptability of the subject's suffering.

Agreeing with David's [46] idea of the separateness of aesthetics versus music, Aakanksha Virkar-Yates has shown the segregation of the absoluteness of music and aesthetics in humans across poetry, metaphor (Yates analogized Columbus and Beethoven [Elliot's masterpiece with its Four Quartets]), and prose [46]. Both music and aesthetics, despite their separateness, intersect, parallel, or parallelize each other - and both converge in the so-called universal and abstract emotional expression [46]; [35].

Bailey Norwood's exploration of various philosophers, especially Schopenhauer, provided some aesthetic experiences through gardening pilgrimage with its food diversity [47]. Gardening works mostly as work activity which produces materials to fulfill the family needs. However, Schopenhauer presented gardening through Norwood's development as an artwork. Philosophical questions on the activity's appearance stem back from a question that explores the reasons for gardening, including the compositional accumulation of wills that reside in it.

Schopenhauer argued that discerning and articulating the reasons behind gardening (Norwood added playing soccer as a hobby) were difficult. Both playing soccer and gardening are part of an overall aesthetic pleasurable experience. Furthermore, although Norwood examines the motivation in it, he still included music as an analogy to show the aesthetics complexity on behalf of subjective pleasures. Thus, the subjectiveness of pleasure on the face of aesthetics through music, football and gardening is just like the plants in the garden itself (added by the authors), namely the diversity of plants but does not guarantee that one plant would be better than the other. Consequently, uniqueness becomes an aesthetic through these three analogies.

The researchers agree with Natalia Yu Chepeleeva informed that ideas in general according to Schopenhauer were inseparable from Plato's concept of ideas [48]. Plato's concept of ideas, which was then continued by Schopenhauer, has an effect on ideas in aesthetics and desires (which often lead to pleasure). The pleasurable itself through the work of desire becomes merely aesthetic assessment while dealing with materials, including musical artworks. The subjectiveness of evaluative appraisal upon works in material form, such as those found in music, inseparable from the audience's subjective appraisal. As such, the various desires and viewer motivations would not necessarily or hastily be included in the art class or aesthetics which is better than aesthetics in other artistic forms [49]. Ideas in Schopenhauer's conception are, based on the researcher's deduction, not only at an abstract level but also at a cognitive level (genius) which often lies or intersects with their sensory organs.

**New Testament, Aesthetics and Suffering**

New Testament conceptualizations of suffering have their own diversity. James Cone has exposed suffering within the marginalized group's experience as a social existence (black subjects, white oppression and violent subjects [Cone here lacks clarity on which groups are oppressed]) [50]. Such suffering in the New Testament leads to a struggle for liberation through nonviolent acts of reconciliation. The diversity of

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reconciliation actions is not only limited to human struggles for others who have experienced suffering / oppression, but also as the nature of God who always merges with the suffering / oppressed group. Additionally, the reconciliatory action within the struggle of freedom is an expectation and not the final achievement of humanity itself as God always leaves a trace of hope within communities of faith.

Garrick V. Allen demonstrated aesthetics' participation through paratextual light in manuscripts studies. Allen conceived of manuscript fusion in aesthetic cognition through qualitative-quantitative search as and essential part of aesthetics. Art, cultural materialization, literary and non-typographical works-through the search for literature contains religiosity, including in the New Testament (Gospel). In other words, Allen showed the diversity of the aesthetic richness of the arts in gospels through ancient texts [51]. Researchers would like to contrast Allen's interpretation of aesthetics within the New Testament, which is closer to Sara Malton's investigation. Aesthetics in Malton's depiction presented historical novel illustrations as a depiction of women's dynamization in terms of women's agential and movement [52]. According to Malton, such dynamization evolved to the extent that aesthetic appearances attracted attention from the Old Testament to the New Testament, especially in John's Gospel.

Joanna Collicutt McGrath exposed the New Testament texts in post-traumatic terms after the disappearance of the community leader [53]. Leaders here refer to Jesus as the Subject who consistently figures prominently in New Testament narratives. Suffering here - according to McGrath - points to affective suffering by Jesus' adherents. Such suffering - although Joanna Collicutt McGrath did not mention physical suffering - contains strength in Jesus' followers in dealing with the persecution and marginalization of the followers' identity. Even though McGrath's writings did not bring up intersections with aesthetics, however, the researchers reflected that the suffering was not only as a law of sowing and reaping, hope, a logical consequence of being followers and necessity, but also as an aesthetic action in meaning through the collision of suffering with pleasure and hope within Jesus' followers themselves. Thus, the aesthetic then becomes an action that certainly involves the holistic participation of music in and through suffering in the New Testament itself.

The suffering of the Old Testament, which was previously interpreted as a curse or the need for a sacrifice to cover "sin", along with the changes from medieval times experienced a shift in meaning as a transformative, i.e. as an "injustice of suffering". The injustice of suffering here through Yevgen Galona's writings is not seen as a resistance like activists do when encountering oppression and injustice. Rather, Galona has explored that which leads to Abelard's perspective on the lamentation of injustice that leads to suffering [54]. Although Galona writes in an Old Testament context, the researchers recognize that Abelard's thoughts are sustained within the New Testament today. For instance, the lamentation that occurs in several tribes in Indonesia, including the Batak tribe (the term: mangandung).

Contemporary music, in our opinion, besides talking about instruments, struggles and interests, it also talks about compassion as Arthur Schopenhauer said in Katherine Arens' research. Arens showed the masterpieces of Jewish music-theater that were lost in time [55]. Arens names Jewish artists who demonstrated music as biblical mercy through the worked of Gustav Mahler, Richard Beer-Hofmann, Arnold Schoenberg, Siegfried Lipiner and Stefan Zweig [55]. Review of stigmatized Jewish music in German culture, where such stigmatization often leads to religious spirituality and metaphysics. However, not only did it move beyond stigmatization as conveyed by some myths, but also looked at Jewish music as biblical mercy within an aesthetic of Christian art.

4. CONCLUSION

Based on the interweaving analysis of previous studies, we have concluded that all previous studies have talked about the aesthetic diversity in music and the New Testament, as well as aesthetics through the lens of philosopher Arthur Schopenhauer. Furthermore, we concluded that aesthetics in art, especially in music, could not be simplified into recognizing which is the best aesthetic between one another. In the context of the similarity of musical compositions in terms of [block] notation, arrangement, audio-tuning, recording, improvisation and ensembles, for instance. Differences in musical similarities could be analyzed through the historical lens of the music itself and the diversity of struggles contained within it. The musical diversity through and within aesthetics becomes a space for mutual encounters as an egalitarianist meaning as well as an intellectual property.

Respect for musical aesthetics allows connoisseurs of music to avoid the goals of a handful of people or groups of political interests that lead to aesthetic segregation and avoidance as well as medicine in the midst of suffering as an acceptance. Acceptability through and in the aesthetics of music in the New Testament presents post-modernity impulses
with all their diversity of truths without needing an ultimate truth.

**Author declaration**

**Author contributions and responsibilities**

Destri Natalia, Elsa Magdalena, Nicolhas Jurdy Wijaya made substantial contributions to the conception and design of the study. Alfonso Munte took responsibility for data analysis, interpretation and discussion of results. Reynhard Malau read and approved the final manuscript.

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5. REFERENCES


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