

UNDERSTANDING OF MUSIC IN WITTGENSTEIN'S PHILOSOPHY

A THESIS SUBMITTED TO
THE GRADUATE SCHOOL OF SOCIAL SCIENCES
OF
MIDDLE EAST TECHNICAL UNIVERSITY

BY

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IN PARTIAL FULFILLMENT OF THE REQUIREMENTS
FOR
THE DEGREE OF MASTER OF ARTS
IN
THE DEPARTMENT OF PHILOSOPHY

SEPTEMBER, 2019

Approval of the Graduate School of Social Sciences

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ABSTRACT

UNDERSTANDING OF MUSIC IN THE PHILOSOPHY OF WITTGENSTEIN

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Supervisor: Prof. Dr. Şeref Halil Turan

September, 2019, 89 pages

In this thesis, Wittgenstein's understanding of music and his philosophy of language will be considered in relation to each other. For this purpose, the concepts like gestures, family resemblances and language games will be deeply investigated. Accordingly, the possibility of music being both a form of art and a form communication is to be thoroughly discussed. In order to support this discussion, Wittgenstein's criticisms on composers and art in general will be taken into consideration.

Keywords: music, language, Wittgenstein, aesthetics, linguistics

ÖZ

WITTGENSTEIN FELSEFESİNDE MÜZİK ANLAYIŞI

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Eylül, 2019, 89 sayfa

Bu tezde, Wittgenstein'in müzik anlayışı ve dil felsefesi birbiriyle ilişkili olarak ele alınacaktır. Bu amaçla, jestler, aile benzerlikleri ve dil oyunları gibi kavramlar derinlemesine incelenecektir. Buna göre, müziğin hem bir sanat hem de bir iletişim şekli olma olasılığı tamamen tartışılmalıdır. Bu tartışmayı desteklemek için, Wittgenstein'in besteciler ve sanatla ilgili eleştirileri dikkate alınacaktır.

Anahtar Kelimeler: müzik, dil, Wittgenstein, estetik, linguistik

To Ogün

ACKNOWLEDGMENTS

I wish to express my deepest gratitude to my supervisor Prof. Dr. Halil Turan for their guidance, advice, criticism, encouragements and insight throughout the research. I am eager to give my profound thanks to my thesis committee and I also owe a lot to METU Social Sciences Institute who supported me in hard times.

I am deeply grateful to my family who always supported me whenever I needed them. I also want to give my thanks to my close friend İrem Yılmaz for being there for me in the making of this thesis. Last but not the least, I owe a lot to Oğün for changing the route of my life and helped me to see the last page of this thesis.

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Figure 2: A melody written by Wittgenstein.

LIST OF ABBREVIATIONS

BB	<i>Blue and Brown Books</i>
CV	<i>Culture and Value</i>
MS	Manuscripts
PI	<i>Philosophical Investigations</i>
TLP	<i>Tractatus Logico-Philosophicus</i>

CHAPTER 1

INTRODUCTION

“Genius is courage in one’s talent.”

Ludwig Wittgenstein

This study aims to investigate whether it is possible to build a philosophy of music out of Wittgenstein’s way of thinking. Wittgenstein as an experienced listener of music used it as a tool to express language’s way of working in a much clear sense. He was indeed an expert in analogies and metaphorical explanations in which music was one of the main helpers of his narrative power.

If we target at a philosophy of music, and at the same time we are getting help from Wittgenstein on that point, we need to be prepared for some questions:

1. Is music a form of art?
2. Can we talk about music?
3. Are there similarities between music and language?
4. Is music a form of communication?

During the development of this thesis, we will try to find answers to each of these questions and one of the answers will be our thesis statement: Following the historical development of music and Wittgenstein thought, it is possible to consider music as a form of language. It is so in terms of phonological, grammatical, syntactical, and semantical similarities between spoken language and music.

1.1. Methodology

1.1.1. Resources

In this thesis, the main resources are Wittgenstein's books and manuscripts as it is expected to be. I generally prefer to consider both the early and late writings of Wittgenstein, to see the evolution of his philosophical dwellings and their relation to music. *Tractatus Logico-Philosophicus (TLP)*, *Notebooks (1914-1916)* and "I: A Lecture on Ethics" are our first references in terms of the notions of ethics and aesthetics. For music, on the other hand, the edited book *Culture and Value* and *Philosophical Investigations* provided me a great source of information. Although occupying a rather smaller space, *The Blue and Brown Books* also was an important reference.

Besides for Wittgenstein's remarks, to build a comprehensible environment some background information is seen necessary. Firstly, it was important to show how the music of Wittgenstein's time and the taste was like. Although he lived past the 19th century, Wittgenstein was so into Romantic music that the composers who stay between modernity and romanticism were severely criticized by him. Secondly, the main approaches to aesthetics of music are to be considered to see the substantial theories on the understanding of music. While some of the scholars argue that music is a branch of art, some others take it as an independent creative category. Thirdly, to support the reader who is not familiar with the music, I added a small dictionary of musical terms.

The first chapter of this study will focus on the relationship between Wittgenstein and music. At the beginning of the chapter, romanticism as a movement will be covered briefly. Following that, we will have a look at Wittgenstein's general approach to classical music and the reasons behind his thoughts on music.

Accordingly, in part 1.2.1., some of Wittgenstein's remarks on composers and especially Mahler will be considered.

In the second chapter, the concept of music will be examined in terms of its application. To put it more clearly, what music is. Music works in three conditions: The presence of a composer, a performer, and a listener is a must. That is why I will begin to investigate music as being in terms of these conditions. Following that, I will ask the second question that I stated at the beginning: the possibility to speak about music. This question is important because music seems so independent of any other human creation. Its constructive members are so effective that no other thing can express music better than itself. Speaking about music carries the problems of insufficiency. After that, we will turn to the relationship between music and emotions. Besides, the question of the possibility to separate them will be considered.

Let us start our quest to build a philosophy of music with the help of Wittgenstein's poetic style which is full of music.

CHAPTER 2

CLASSICAL ART MUSIC IN 19TH CENTURY AND ITS TRACES IN WITTGENSTEIN'S EARLY LIFE

In this chapter, we will focus on the history of music and some main concepts in music that will guide us through this study. Firstly, using an academic description, we will explain a couple of musical terms which are important both to this subject and to Wittgenstein himself. In addition to Wittgenstein's interest and wide knowledge in music, it is essential to put clear definitions of musical terms in order to create the targeted philosophy of music.

2.1. Romantic Era in Music

The reason we focus on the romantic era is that although the time Wittgenstein lived in coincides with the flourishing of atonal harmony with Schoenberg, the philosopher chose to understand music in its romantic form. All the musical examples in his writings consider romantic era artists except Bach and Beethoven. There might be many psychological reasons for this preference, nevertheless, Wittgenstein's musical background comes generally from his youth in which there were many musicians visiting the house of Wittgenstein family. These musicians were composing and performing the style of music, which is somehow closely connected with romantic style, even though their music also carries new notions that are flourishing at that certain time.

Before inclining to romantic music, we should first understand the political and cultural environment of the 19th century. The world at that time has just passed

the era of the French revolution where bourgeois revolted the aristocracy to gain their rights. Like many other revolutions, the aftermath was not like the dream of it. Richness changed hands, so does the feeling of greed and insatiability. Music and arts, as always, we're in the hands of the ruling class. Romantic-era culture inevitably had reflections of romantic arts and music. The paintings became darker and distinct, the sculpture got rid of the mathematical rigidity and focused on reflecting emotions.

Romantic music, starting around the middle of the 19th century, continued until the 1890s. The classical period that is coming right before the Romantic era, has come to an end when Beethoven created groundbreaking forms and orchestral constructions with his authentic style. Beethoven certainly fed his music with the ideas of the French Revolution which are freedom, democracy, enthusiasm, and hope. After Beethoven's revolutionary works following the political atmosphere of the duration of the French revolution the style of romanticism started to arise in every aspect of art as well as music. Just as the French Revolution raised the minds of composers to a positive, hopeful and joyful level, post-revolutionary atmosphere reflected directly on the music. The idea of individualism led bourgeois to mournful loneliness as well as the poor fell to deeper indigence because of the unfair sharing of money. While there was such a cultural lag in the mentioned social landscape, the composer also turned into oneself creating small and dark pieces of music generally played by quartets at most. However, the intellectual ground of this era pushed all kinds of artists to some cities like Vienna, London, Paris, etc. Therefore, this variety of artistic viewpoints gave composers a new perspective. For example, Franz Liszt created a musical form called symphonic poem by interpreting literary forms into music. Another instance could be Mendelssohn's musical landscapes like Italian symphony mimicking the visual and aural atmosphere in one of his visits to Italy.

After this brief information of romanticism, let us move on to the next part in which we will be discussing Wittgenstein's approach to classical music in terms of romantic era composers.

2.2. Wittgenstein's Approach to Aesthetics

In the famous lecture, Wittgenstein gave between 1929 and 1930, "A 'I: A Lecture on Ethics'", the relationship between the meaning of life and ethics is investigated. One of the most important points which Wittgenstein mentions in this lecture is that ethics holds an important place in the area of aesthetics (1965, 5). Further, it can be said that ethics and aesthetics are almost one and the same thing. Moreover, Wittgenstein did exactly state this claim in his *Notebooks* (1969, 77e). Therefore, this idea of the unity of aesthetics and ethics provides the very foundation of the present inquiry about music from a Wittgensteinian point of view.

What does Wittgenstein call beautiful? In terms of music, we have dealt with some of his interpretations of composers like Mahler, Mendelssohn, Brahms, etc. Those were to shed light in this chapter on our quest for a general understanding of musical beauty and aesthetics. Before talking about music, however, we first must concern how Wittgenstein describes perceptions of the world and accordingly, how he connects these perceptions with his linguistic standpoint. When we say perception, it is to include perceptions of the non-living world, our imaginations upon it, and perceptions of expressions of others.

Perceiving and responding to something requires the ability to mirror the perceived object. In other words, to understand something, we generally try to imitate it. This imitation might be both inside our minds or in our outer actions. Degrees in the capacity of imitation makes one an ordinary person, whereas the other becomes genius. Wittgenstein's thought experiment is a good example of this capacity:

Think of the recognition of facial expressions. Or of the description of facial expressions—which does not consist in giving the measurements of the face. Think, too, how one can imitate a man's face without seeing one's own in a mirror. (*PI*, I: 285)

Accordingly, the degree of imitation capacity draws the line between the creator and the audience of the beautiful. The concept of beauty requires the experience of at least one circumstance of beautiful, ugly and neither beautiful nor ugly. Because to call something beautiful, we need a concept in our mind to refer to. Without the experience of it, this concept cannot find a place to attribute a meaning for itself. Experiencing is the key learn not only mother tongue but also any language.

A similar thought experiment can be applied to feelings also. Feelings such as pain, hunger, fear, safety, being cold, etc. rely on the past experiences that a person collected since being born. On the other hand, Wittgenstein asserts that stating feelings in language does not call back the feeling itself but only the concept and meaning of it. In terms of the example of dreams, we could not say the same because dreams can be remembered very vividly. Whereas, the feelings we had in our dream remain as concepts when we try to remember them.

Again: if I say, “I have no pain in my arm”, does that mean that I have a shadow of the sensation of pain, which as it indicated the place where the pain might be?... In what sense does my present painless state contain the possibility of pain?...If anyone says: “For the word 'pain' to have a meaning it is necessary that pain should be recognized as such when it occurs”—one can reply: “It is not more necessary than that the absence of pain should be recognized.” (*PI*, I: 448)

Then, the absence of a feeling requires covering up every other feeling at that moment of stating that you do not have this certain feeling. The absence of feeling refers to the occupation of other feelings but not the given one. When talking about how a colored patch fits into its surroundings, Wittgenstein points to the fact that such fitting is “a rather specialized form of identity” (*PI*, I:216). So, if we think of

feelings as patches of colors, the absence of one can only be emphasized by the existence of others around it.

In addition to how feelings are occupying space in our understanding, they also create connections to daily objects. If a person is on a street he has never been before at nighttime, he would feel unsafe. Or, a cube of ice will warn us that it is cold without even touching it. These kinds of connections make us speak of them in place of each other, for instance: “The belief that fire will burn me is of the same kind as the fear that it will burn me.” (*PI, I: 473*) Here we can see that the belief and fire can be replaced with each other according to our aim of using language. Follow these two sentences: I fear that it will happen/ I believe that it will happen. The difference between the two is like the difference between two different shades of light. It seems like the sentence changes meaning when we use fear instead of belief or vice versa. However, this change of meaning has degrees of deepness. Wittgenstein asks: “Am I to say that belief is a particular coloring of our thoughts? Where does this idea come from? Well, there is a tone of belief, as of doubt.” (*PI, I: 578*) So, it is clear that belief can be changed in shades, and it could well be called fear when we need the darkest tone. Continuing the word fear, Wittgenstein claims that:

We should distinguish between the object of fear and the cause of fear. Thus, a face which inspires fear or delight (the object of fear or delight), is not on that account its cause, but—one might say—its target. (*PI, I: 476*)

In the quotation above, we can find the clearest description of a feeling according to Wittgenstein. As the feelings are actions toward objects, they are not caused by the objects, but by the person oneself. I choose to interpret this idea in terms of aesthetics, and ask: Does the artwork or a musical piece show us a target? The outcome of creativity, be it a painting now, does not aim to frighten us or give us happiness. The only thing it does is to show a picture that would remind us of an object that we would connect with such feelings. Therefore, the painting is reminding

us of the target of our feelings. In terms of music, on the other hand, its expressive tools are much like sentences and stories in which we would follow and create an arbitrary world in which we recreate our feelings. Therefore, a musical piece is providing us a place to experience feelings where we would find our targets to be the objects of our feelings. Let us have a look at this humorous analogy Wittgenstein makes:

Imagine that you were in pain and were simultaneously hearing a nearby piano being tuned. You say “It’ll soon stop.” It certainly makes quite a difference whether you mean the pain or the piano-tuning!—Of course; but what does this difference consist in? I admit, in many cases, some direction of the attention will correspond to your meaning one thing or another, just as a look often does, or a gesture, or a way of shutting one’s eyes which might be called “looking into oneself”. (*PI*, I: 666)

This pairing of piano tuning and pain is indeed an aesthetical judgment. Because tuning of the piano always sounds like a piece of disrupted music. Each melody mires down, the tuner intolerably makes repetitive sounds going nowhere, and so on. So, we have a place in our minds for music and how it should be played. Here, this non-musical bare sounds coming out of a piano might well become the object of pain. The physical pain and hearing of the piano are so simultaneous that, when you say, “It will soon stop.”, it could have two meanings, both in your utterance, and others’ understanding of your sentence.

Though—one would like to say—every word has a different character in different contexts, at the same time there is one character it always has: a single physiognomy. It looks at us.—But a face in a painting looks at us too. (*PI*, 2: vi)

In this quotation, it is shown that when we talk about feelings our words might mean multiple things. This variety results from the complexity of the objects of feelings. Is it merely a physical object, is it an environment that we expect to find this object, is it the absence of the object or only acquaintance of it, or is it a musical pathway to

reach the imaginary objects of feelings? These questions can be multiplied and the answer for each of them is probably, yes.

According to Wittgenstein, artwork turns our heads in the right direction to see something in the right way. In other words, art separates an object from other natural objects. In addition to that, Wittgenstein remarks that the world might well be a work of art that can be seen from the point of eternity. “It is – as I believe - the way of thought which as it was flying above the world and leaves it the way it is, contemplating it from above in its flight.” (*CV*: 7e). This might be interpreted as an ethical point of view instead of being godlike. If it is so, then the ethical mind is above and beyond the human being. Wittgenstein also believes that ethics is transcendental (1969, p.79e), however, this does not mean that it is created by some other being, on the contrary, it may be thought that it is the collective will of all human beings.

One of the most important remarks Wittgenstein makes is that to talk about ethics does not increase our knowledge in any way possible, and what we do when making statements of ethics is to hit the walls of language. Forcing the limits of it will in no way help us to get out of it (1965, 12).

When it comes to *Tractatus Logico-Philosophicus* (1983), it is seen that Wittgenstein’s thoughts in the *Notebooks* 1914-1916 take a sharper shape. To begin with, every object must be in connection with the others, therefore, nothing can be a coincidence in such a world (2.012, 2.0121). All the complex things, events or facts can be examined in their parts, which are simply objects. While this is the situation in the world, human beings create pictures out of these simple objects, and that is the way of seeing the world. “The picture is a model of reality.” (2.12). While this picture has a cultural and collective structure, it belongs only to the subject itself. Since it is a picture, it is inevitably a “form of representation” (2.14), therefore, the subject sees

the facts and all through this representation. According to Wittgenstein, the picture has somehow got a connection with reality:

2.1512: It is like a scale applied to reality.

2.15121: Only the outermost points of the dividing lines touch the object to be measured.

It is quite clear to Wittgenstein that, if there is a picture, this picture must have something in common with its object. However, there is one important point that is closely connected with his remarks about art: The picture does not have the ability to “represent its form of representation; it shows it forth (2.172).” This is like the example of the eye seeing anything but itself. The picture exists through its representation, and that is why it cannot re-state it.

Every picture carries its sense and that is what it represents. Wittgenstein calls a picture a thought if it is a logical picture (3). But again, every other picture is, in the end, a logical picture because of the structure of our thinking (2.182, 3.03). In other words, it is impossible for us to think illogically.

In the *Notebooks* 1914-1916, Wittgenstein classifies religion and science into one place, and art into another. It is possible to think that religion and science are for providing an explanation for the world; on the other hand, art, as a kind of unclear expression, does not have such an aim. Therefore, it seems that explanation gives us propositions that have truth values, while expression gives us some resemblance of reality.

Wittgenstein’s other remark which can be seen as related to music and the arts is about the impossibility of a priori sentences. Since the subject cannot experience and express itself, then to state that there are a priori truths is simply nonsense. Wittgenstein writes: “Everything we see could also be otherwise. Everything we can describe at all could also be otherwise (5.634).” Nevertheless, the human being will

never be capable of seeing the subject itself, therefore, the “I” is and will always stay as a “metaphysical subject, the limit – not a part of the world (5.641).” However, in the *Philosophical Investigations*, he turns to the limit he speaks of looks at it from a different point of view:

Where our language suggests a body and there is none: there, we should like to say, is a spirit. -- Can I say “bububu” and mean “If it doesn't rain I shall go for a walk”?—It is only in a language that I can mean something by something. This shows clearly that the grammar of “to mean” is not like that of the expression “to imagine” and the like. (*PI, I: 36*)

To mean something seems applicable only in the existence of a language. Grammar builds an environment for meaning, and this environment is also a field for the creativity of cultural development where only one word might mean a lot more when used in different grammatical structures:

“Is this blue the same as the blue over there? Do you see any difference?”—
“You are mixing paint and you say “It's hard to get the blue of this sky.””
“It's turning fine, you can already see the blue sky again.”
“Look what different effects these two blues have.”
“Do you see the blue book over there? Bring it here.”
“This blue signal-light means . . .”
“What's this blue called?—Is it 'indigo'?” (*PI, I:33*)

Let us explore the meanings of these sentences: In the first one, it is only two colors that seem to be similar to each other. In the second one, a person is trying to match his observation of sky's color with some mixture of paints. On the third one, on the other hand, blue is used in an idiom having the meaning of reaching happiness or freedom. The following three are merely adjectives to describe objects whereas the last one is about another adjective to describe blue itself.

You sometimes attend to the color by putting your hand up to keep the outline from view; or by not looking at the outline of the thing; sometimes by staring at the object and trying to remember where you saw that color before. (*PI, I: 33*)

Aesthetical statements in daily life such as “these flowers look fascinating”, are to reveal the person’s internal perceptions as an evaluation. However, this subjectivity is the very root of aesthetics, and maybe the possibility of it. Wittgenstein argues that (1994: 41), the area of aesthetical study in history was never used properly. Generally, a piece of art is examined in terms of aesthetics by exploring its beauty and goodness. Nevertheless, the aesthetics should consider an aesthetical truth value, or how things done in the right way or not. He puts it in words as: “Anything—and nothing—is right.”—And this is the position you are in if you look for definitions corresponding to our concepts in aesthetics or ethics.” (*PI*, 1: 77). Following that we might derive the possibility of looking for definitions in aesthetical statements, too.

How we use language has always been the starting point for Wittgenstein, and of course here, too, he tries to find traces of aesthetical judgments in our understanding of meaning. Let us take the example of the conjunction ‘if’. Certainly, on its own, it does not have a meaning. However, it has such an effect on the sentences that even without using the word, we still might find the meaning of it:

The if-feeling is not a feeling which accompanies the word “if”. --The if-feeling would have to be compared with the special “feeling” which a musical phrase gives us. (One sometimes describes such a feeling by saying “Here it is as if a conclusion were being drawn”, or “I should like to say hence”, or “Here I should always like to make a gesture—” and then one makes it.) -- But can this feeling be separated from the phrase? And yet it is not the phrase itself, for that can be heard without the feeling. (*PI*, 2:vi)

In language separating the feeling and the phrase weakens the meaning; however, if we start talking in musical terms, it seems that the feeling and the phrase are one and the same thing. To attain meaning to a melody or theme, let us say, one should use it in many times in the musical piece, and from many harmonic aspects, retrograding, inverting, repeating, and so on. The aim of this is to emphasize it to show that this melody means a lot in this particular musical piece and without it, the piece would be

empty as a sentence without names. Therefore, the meaning of a musical member depends on its degree of occupation in that musical piece.

Feelings and meanings are interbedded? Emotions, language, and meaning are all constructed simultaneously in the history of human culture. That is why, we use a change of tones, rhythm, and our vocal talents to give a clearer meaning to our speaking. The concepts feeling, meaning, emotion and language are so intimately connected to each other that when we try to separate them, our explanations fail in clarity and inclusivity.

Is it in this respect like the 'expression' with which the phrase is played? --We say this passage gives us a quite special feeling. We sing it to ourselves, and make a certain movement, and also perhaps have some special sensation. But in a different context, we should not recognize these accompaniments—the movement, the sensation—at all. They are quite empty except just when we are singing this passage. -- I sing it with a quite particular expression.” This expression is not something that can be separated from the passage. It is a different concept. (A different game.) --The experience is this passage played like this (that is, as I am doing it, for instance; a description could only hint at it). (*PI*, 2: vi)

Following this passage, it seems that for Wittgenstein, musical meaning lay only on musical performance. In other words, for music to have meaning, it must be played. Similarly, a written text can only acquire its meaning when it is read. Reading, as we already talked about in the previous chapters, always carries sound either silently or aloud. For both music and language, to be performed or vocalized is to be able to reach the others. Meaning as a concept of human creativity requires a culture. Only in that respect meaning exist. That is why language and music should be in the form of sound to reach others as well as the speaker/performer's own self.

2.3. Wittgenstein's Taste of Classical Music

Wittgenstein was known as a well-informed listener of romantic era music although he lived past that era. Very likely, his philosophical approach to music always carries a conservative point of view against new, or to specify better, the form-changing music of his time.

But, what does music mean to Wittgenstein? He answers this question in *Culture and Value*. Firstly, he points out that it is superficial to think that music is a simple or “primitive” form of art. Yes, it is true that it has limited material -” with its few notes & rhythms” (CV: 11e)-, however, this is only what appears to the uneducated ear according to him.

...while the body which makes possible the interpretation of this manifest content has all the infinite complexity that is suggested in the external forms of other arts & which music conceals. In a certain sense, it is the most sophisticated art of all. (CV: 11e)

The quotation above may lead the reader to think that the reason for music being “the most sophisticated art of all” is its power of clear expression out of all these complicated methods constructed by using limited materials.

It is easy to guess that whenever Wittgenstein talks about musical understanding, he will most probably seek a strong linguistic ground for thinking of this subject. Accordingly, this ground also has to be in relationship with musical analysis, phrasal integrity in music, and of course, methods in both musical and non-musical areas (1998: p.97).

According to Sarah Worth, the reason Wittgenstein frequently uses musical metaphors in his philosophical writings is that music is a quite helpful practice to

apprehend how our understanding works. Because musical structures give us a much direct sense of communication without being obliged to analyze grammatical sources or logical context. Thereby, tossing out the musical background in Wittgenstein's writings, his reader would never be able to grip the themes he is working on while constructing his philosophy.

Colin McGinn characterizes understanding as a concept that is in correlation with a human faculty. Actually, understanding requires many capabilities that have various operational actions. Similarly, musical understanding also serves a bundle of capabilities with its own forms. Following this frame, we can say that understanding is not one of the working machines in one's mind; contrarily it is a state of affairs that carries a variety of operational actions like processing meaning, to comprehend a context of obligations, and consequently, to "master a rule-governed technique." (1998: p.98) For Wittgenstein, music is very likely a useful analogy to demonstrate understanding and also to analyze how we understand music.

However according to Soles, the idea of which Wittgenstein uses music as a tool to explain understanding does have loose ends due to some reasons: the first reason is that Wittgenstein requires us to be free from unspeakable concepts and assumptions; however explaining 'understanding' as a state of affairs that is connected to meaning, is sounding quite metaphysical (1998: 98). Another reason for the shortage, according to Soles, is that assuming similarity between "musical understanding" and a part of grammatical understanding does not totally collaborate with the idea that Wittgenstein handles music as a tool to explain how he describes linguistic understanding or in a wider sense the whole concept of understanding. Moreover, Wittgenstein generally holds that in philosophy, one should avoid giving theoretical, analytical or merely logical privilege to one discipline rather than to the other. Wittgenstein chooses to stay away from such assumptions like "music is a better paradigm to use for an explanation of understanding," just because he strongly

argues that music is as much complicated as language itself let alone the idea that music does not carry some characteristics of language like property of indicating or being logical (1998: p. 99). Soles continues by stating that, “In particular, it is a mistake to maintain that music provides the model or paradigm case.” (1998: p. 99). Moreover, regarding music as a model for language, one falls into an illusion that grammatical understanding and musical understanding are on the same ground (1998: p.99).

Let us have a look at one of Wittgenstein’s own considerations on classical music, specialized for Brahms and Mendelssohn. Wittgenstein criticizes these two composers in a complex manner. “Brahms does with complete rigor what Mendelssohn did half-rigorously. Or: Brahms is often Mendelssohn without the flaws.” (*CV*: 18e). He definitely sees a similarity between the two, but also important differences, too. There are quotation-like passages in Brahms’ works which are taken from Mendelssohn’s style; however, what Wittgenstein says does not concern these phrases. He talks about delicate and detailed work found in both composers. In some of his works, Mendelssohn, according to Wittgenstein, composes with a tremendous rigor which resembles “arabesque” motifs (*CV*: 23e). When he does so, his music becomes perfect. Brahms, on the other hand, is on the track of perfecting what is not quite flawless in Mendelssohn’s works (*CV*: 18e). Following these ideas, should we understand that Brahms is more talented than Mendelssohn, who, being a genius, is already far beyond Brahms with his flawless works?

In conclusion, Wittgenstein’s love of romantic music and his many uses of musical metaphors in his writings show us that his philosophy is closely connected with his personal life and tastes, and he is fed by his own experiences while writing his philosophical remarks. Reasons why he chose his philosophy to be a part of himself will discuss both in this chapter and the following ones.

2.3.1. Evaluation of Composers

There are a lot of attributions to composers in Wittgenstein's works. It is a fact that he mostly chooses to give metaphorical instances while explaining his ideas. Aside from his interest and knowledge in music, the close similarity between music and language make him use plenty of musical metaphors in his philosophy.

Wittgenstein gives many examples indeed, especially on Mendelssohn. He generally thought of him as being unromantic and dry, however, he never assumed that these properties make his music bad; on the contrary, they gave it a certain clarity and closeness to reality. When criticizing other composers as well, Wittgenstein uses this kind of adjectives as positive values for music, while romance and tragedy have been always seen as a defect and a reason for confusion.

Some of Wittgenstein's remarks on Mahler also give us a general idea of how he expects a composer to make music and how the mentioned composer deals with the creation process. According to Szabados (92), Wittgenstein accepts Mahler as a prestigious composer even though he sometimes criticizes Mahler's music quite harshly. The underlying reason for this point of view is that Wittgenstein thinks of Mahler as a habit breaker in musical traditions and he finds clear similarities between him, and the composer related to his own position towards the philosophical traditions.

Wittgenstein's negative approaches to Mahler's music, however, get their ground from Mahler's way of composing in an "atemporal" way. Therefore, setting rhythmic values aside, Mahler chooses to focus on melodic movements. This tendency gives Wittgenstein the idea that Mahler is seeking eternity or holiness in his music. Although Mahler keeps a distance from musical traditions, he still carries the metaphysical dispositions for aesthetical purposes (2006: p.92).

Anyway, I can't imagine that the old large forms will be able to play any role at all. If something comes it will have to be—I think— simple, transparent. In a certain sense, naked. Or will that hold only for a certain race, only for one kind of music (2003: 49).

Nevertheless, the metaphysical inclination in the musical thought of Mahler points to another similarity between Wittgenstein's underlying interest in solving linguistic problems comes from the tendency to talk about the limits of language.

According to Wittgenstein, the concepts such as temporality, eventuality and antiquity should be seen as variables in the stylistic and expressive potentialities. In addition to the fact that these variables can be understood as aspects that build a composer or a philosopher, the variety of musical approaches supports Wittgenstein's "anti-essentialism" in his late philosophy (2006: p. 93).

Some researchers believe that Wittgenstein restrains musical aesthetics in metaphysics, or he states that music carries the idea of holiness (2006: p. 93). However, against this point of view, we can say that Wittgenstein, considers music as something speakable, therefore, not a metaphysical concept as other art forms. Moreover, Wittgenstein considers music according to the senses it leads him to. For example, Wittgenstein discusses Bruckner's style while comparing his music with Mahler's, he states that:

And in a certain sense, a symphony by Bruckner is infinitely closer to a symphony from the heroic period than is one by Mahler. If the latter is a work of art, it is one of a totally different sort. (1998:17)

If we go back to the similarities between Mahler and Wittgenstein, we should focus on the ground-breaking character of Mahler's music whose works "indicate a paradigm shift in the form of the symphony" (p,94). Szabados claims that (ibid.), Mahler's symphonies do not belong to the conceptual totality of the tradition that comes from Mozart, Beethoven, Brahms, and Bruckner also. The traditional

symphonic forms of the mentioned composers are reflecting nature in its most vibrant sense. However, Mahler's composing stays hypothetical, gentle, and too sophisticated. Mahler gives the idea of natural surroundings through these attributions, whereas the traditional ones capture the naturality in its real forms.

Especially in these moments (where the others are most moving), Mahler seems especially unbearable to me. I always want to say then: but you have only heard this from the others, that isn't (really) yours. (2003: p. 93).

To argue that Mahler composes in such a complicated way seems pointless because Mahler, being born into the late-romantic era, had to process the music of all the musical giants and create a new and interesting style. That is probably why Wittgenstein thinks his music is unbearable in its own ground-breaking absurd way. And also, that is probably why Wittgenstein sees a grand similarity between the composer and himself because his philosophy also carried just the same properties in its own time.

The sarcasm found in the quotation above is because Wittgenstein sees the composer as deprived of authenticity. Mahler composes through interpreting past composers' works, this method can be seen in many other musicians also; however, Wittgenstein thinks in a way that such a style is a defect, he blames him of stealing from his composer ancestors. Moreover, he claims that Mahler takes a work of, say Beethoven, and improvises on it (2006: p. 94). So, Wittgenstein also knows that using of musical quotations and historical background is quite common between composers, however, this should be done in an exceptionally stylistic way so that the listener should understand where this background comes from but also can see that it goes far beyond.

This rough criticism comes probably from the fact that Mahler has a great potential to create genuine music but is devoid of the requisite fortitude.

Nevertheless, Wittgenstein argues that fortitude is the initial root leading to creativity.

He writes:

Courage, not cleverness; not even inspiration, is the grain of mustard that grows up to be a great tree. To the extent that there is courage, there is a connection with life & death. (*CV*: p.44e)

The concept of courage is somehow similar to the concept of faith in a way that being courageous should be necessary to reach an original piece of work. So that it might be possible to say that for Wittgenstein, an authentic musical piece is something unreachable for a composer who thinks that professionalism and precision in composing are enough to create a unique work unless one has the courage to make it.

By the time Wittgenstein focused on courage and creativity, he also approached the concept of “Jewishness” as a sociological realm and took this realm as being unable, woman-like and deprived of authenticity. Collecting all those properties Wittgenstein claimed that such a concept leads to seeing life as a tragedy. However, it is easy to see that Wittgenstein was not far away from the point of view against Jewish culture which was quite prevalent at his time. Szabados attracts attention to the fact that Wittgenstein’s approach to music and the composers are considerably in parallel with Wagner’s criticism found in “Jews in Music” (1964) (2006: p. 95). Wittgenstein’s comments on Mahler’s music are much the same when he talks about some other essential Jewish-oriented people like Mendelssohn, Freud and also himself criticizing his own way of architectural design.

In the significant essay “Jews in Music” (1964), Wagner builds an environment in which an artist, who is somehow Jewish, is inevitably doomed to be inauthentic, copyist, vulnerable, and deprived of free will, therefore creating an artwork, say a musical piece, as if one is speaking a foreign language. The way he constructs such a connection, he assumes that there has to be a relation between

music and everyday language. He gives Mendelssohn as an example to his views: he claims that Mendelssohn borrows from Bach's way of composing to be as acceptable as possible keeping safe from any objections. However, when he does so he loses the meaning in his music while focusing too much on the musical structure or better said speech. This excessive criticism continues by including Beethoven to the scene. Wagner claims that Beethoven's musical speech is textured with intuition and intensity so he can express anything beyond the limits of language with complete clarity. Mendelssohn also tries, however, overlooking the values of intuition and intensity, he can only compose blurred landscapes that are empty in expression.

Such criticisms were quite common at that time, it definitely is connected to the general criticisms against Jewish culture. However, it is also connected with the huge cultural difference between musical periods such as Baroque, Classical and Romantic. To seek the same power of meaning in these different musical eras, would, of course, create illusions of deficiency about the composers of the Romantic period. Romantic Era as described in part 1.2. carried a chaotic sociological background including the bourgeois style of darkness and deprivation of the poor getting poorer. Of course, as common in all periods of time, the artist belonged to the former. Wagner's criticisms against Jewish artist sounds quite harsh and unfounded, on the other hand, we can sense that Wittgenstein tries to be fair to those artists although he seems complainant. Because, having Jewish roots in his own family, he aims for a culture that is "fundamentally gentle & calm" (1998:4) for the Jewish population. Therefore, maybe, it can be said that Wittgenstein gives some advice on how it should be done while criticizing the past examples of Jewish-oriented artists.

A very similar disappointment he feels for Mendelssohn is again quite explicit for Mahler in the quotation below:

If it is true, as I believe, that Mahler's music is worthless, then the question is what I think he should have done with his talent. For quite obviously it took a string of very

rare talents to produce this bad music. Should he, say, have written his symphonies & burnt them? Or should he have done violence to himself & not written to them? Should he write them & realized that they were worthless? (1998, pp.76-7).

Mahler being the later inheritor of the Austrian-German musical praxis should, of course, be under furious attack by Wittgenstein. Because his ancestors were masters of symphony writing, such as Brahms and Schubert who followed the giant symphonic heritage of Beethoven, Mahler had so much to carry on his shoulders. Wittgenstein sees that ancestors should be used to evaluate the new ones, for example, Brahms to Mendelssohn, Bruckner to Mahler or Beethoven to all of them (2006: p. 99).

Like Mendelssohn, according to Wittgenstein, Mahler also lacked the needed fortitude to create great works like his masters did before. As aforementioned, fortitude in artistic work meant authenticity. However, different from Mendelssohn, Mahler chose to mimic the richness of the symphonies of the great composers by only decoration. Another point to draw attention is that Mahler, is a public officer who works at the Vienna opera as a conductor, had a regular life. Moreover, he had a family with kids, therefore he felt like he is responsible for the society. Taking this way of life as a defect is quite usual for Wittgenstein. To have courage and originality one must be free from daily concerns. But is it possible, even for Wittgenstein?

Although Mahler had a great chance to evaluate his works according to his ancestors' compositions, for Wittgenstein, he was unable to do such comparison. Because he is away from that scientific thinking needed for comparing himself to the great composers. He was deceiving himself turning his face from past examples; therefore, he composed a musical illusion. Wittgenstein, being harsh to his own philosophy, argued that his works are worthless (2006: p.100); however, while Mahler had more opportunities to understand the same for his music, he was blind to the reality:

Deceiving oneself about one's own inauthenticity must have a bad effect on one's style; for the consequence will be that one is unable to distinguish what is authentic and what is false (2000a, MS 120: 72v).

Wittgenstein believed that Mahler was never able to see the deception he was into, however, in the quotation below, we can see how Mahler criticizes his own music:

In the course of the talk with Freud, Mahler suddenly said that now he understood why his music had always been prevented from achieving the highest rank through the noblest passages, those inspired by the most profound emotions, being spoiled by the intrusion of some commonplace melody. ... In Mahler's opinion, the conjunction of high tragedy and light amusement was from the noninextricable fixed in his mind, and the one mood inevitably brought the other with it (1971, pp. xiii, 175).

Wittgenstein claims that tragedy is a concept to avoid, an illusion. Tragedy chains one to itself creating a vicious circle. In Wittgenstein's ideal world there is no place for the concept. "This means that hardness & conflict do not become something splendid but a defect." (*CV*: p.12e). When we look at Mahler's thoughts, it is clear that he is so into this tragic chamber that he cannot set his art free. Therefore, his music becomes average avoiding the artistic answerability to create real art. He is doing so by choosing ineloquent, ornate musical phrases sounding like a mood of trance, and this musical behavior is quite similar to the metaphysical tradition in philosophy, which is Wittgenstein's essential target.

Putting the musical tradition aside Mahler composes without expression. His music is so divided from the past that it loses meaning. Brahms criticizes him in a very elegant way on his 2nd Symphony: "Up to now I thought Richard Strauss was the chief of the iconoclasts, but now I see that Mahler is the king of the revolutionaries" (2006: p.101). Composing average music lacking aesthetics honesty led him to be known as mimicking and discourteous, not only because of incompetence but also because of irresponsibility. Wittgenstein puts Beethoven in front of composers like Mahler and Mendelssohn by claiming that he was in all

means a realist who creates completely true music by seeing all existence at once and upraise it in the form of sound (2003: 81).

But what seems most dangerous is to put your work into the position of being compared, first by yourself & then by others, with great works of former times. You should not entertain such a comparison at all. ... I, myself am constantly making the mistake under discussion. Incurruptibility is everything! (1998: 77)

So, if you make art, you must do it in a way that people do not even feel the need to compare your work with past or present ones. Your work will be standing by itself, presenting an example of true artwork, however, although it might influence other works by other artists in the future, it should never be completely outworn or old-fashioned. This might be a short summary of Wittgenstein's interpretation of aesthetic worth and is quite useful in examining his approach to music and composers along with his criticisms on his own philosophy. We can also understand this point of view in a way that Wittgenstein wants his writings to be this kind of beautiful and maybe that is why he feels the same frustration when someone who is capable of composing music in a unique and wholesome way remains in the ordinary cycle. According to Szabados, being outworn is what happened to the old traditional classical music because of the enormous change in culture and aesthetic perception, and that is the reason of that composer like Mahler and Mendelssohn cannot be understood through the ears used to the old symphonic heritage. However, since the disengagement from the classical tradition was so harsh, the critics against such composers claim that their music is worthless. But their works should be considered as different and new (2006: p.103).

In terms of criticizing his own work as being inauthentic and powerless, Mahler is quite similar to Wittgenstein. Because Wittgenstein also believed his writings cannot be understood as pieces of philosophy by claiming that they can only be considered as 'one that follows'. Just as Mahler's or Mendelssohn's music is so radically apart from past traditions, Wittgenstein's way of thinking is also far beyond

the philosophical norms to call it philosophy. According to Wittgenstein, if there is a need to call his works philosophy, then it must be another philosophy, just like Mahler's music is another music. However, by separating themselves from the past figures, they earn freedom for creation because any evaluation they will face will only be according to their own works.

After these considerations, there comes a question about how music or philosophy should be? Is music only made of melodic structures or could it be more than this? Can there be new music? Very likely, is there writing theories which provide a base for creating philosophy, or can we make new bases for new questions?

I often think that the highest I wish to achieve would be to compose a melody. Or it mystifies me that in the desire for this, none ever occurred to me. But then I must tell myself that it's quite impossible that one will ever occur to me because for that I am missing something essential or the essential. That is why I am thinking of it as such a high ideal because I could then in a way sum up my life, and set it down crystallized. And even if it were but a small, shabby crystal, yet a crystal. (2003, pp. 18-9)

Aesthetic claims such as theoretical schemes about music allow us to make descriptions and proofs of what we want to understand from music, however, there is also a musical realm in which we are allowed to play, improvise or only sing along. According to Wittgenstein, Mahler's style of composing stays in the former stage of relation with music. While music theory should be a guide when creating music, Mahler uses music to create the theory of it. However, Wittgenstein, very contrary to what Mahler did in following Beethoven's path, rejects following Kant's path in which building up a philosophical theory was the main purpose. He chooses to work in a deeper environment, about the tool of building philosophy: language itself.

Criticizing Mahler as being unaware of the fact that he is bringing forth what has already been done, Wittgenstein argues that his own writings probably and mostly can be full of ideas that are pronounced before. However, moving onto his late

philosophy, we can grab the thought that both Mahler's works and Wittgenstein's *Tractatus* can represent a linguistic picture, creating examples of language games although they are not enough to express according to Wittgenstein.

Every species of tree is a "tree" in a different sense of the word. I.e. Don't let yourself be misled by our saying that they are all melodies. They are steps along a path that leads from something you would not call a melody to something else that you again would not call one." (1998:54).

Mahler was a composer of a time when musical subjects such as melody, tonality, and form started to be questioned. Furthermore, it is easy to assume that he wanted to find groundbreaking musical ideas that are different from the ones of the past. We can see such examples in which the composer developed dissonant lines and pre-trials of atonality. Nevertheless, his tendency to romanticism, tragedy, and melancholy pulled him back towards the classical tonal roots.

Wittgenstein's style of writing is definitely not depending on a plan but mostly what he called remarks, meaning that his philosophy is not shaped on the paper but in his head developing all the time. And that is why he says that being a philosopher requires to collect his reminders and organize them to serve a philosophical purpose (2001: 127). "I cannot characterize my standpoint better than by saying that it is opposed to that which Socrates represents in the Platonic dialogues." (2000a, Ms. 302, 14). Instead of a unified, essentialist vision of language, there is attention paid to the plurality of language-games; instead of univocality, there is a gathering of diverse voices, a careful discernment of sense and usage. (2006: p. 106).

In Mahler's era, the symphonic composition had spent almost every possibility in its form. Accordingly, Wittgenstein expected Mahler to use another or a completely new form to build expressive musical phrases. Instead, Mahler chose to continue on symphonic form and that led to the predictable, ordinary composition which is far from what the composer wanted for himself. According to Szabados

(106), Wittgenstein always holds a consistent point of view about being faithful to the cultural characteristics of one's own time when creating something new, instead of deceiving oneself holding onto the past traditions.

Wittgenstein criticizes Mahler by using subjective terms that are hardly figurative in musical understanding such as "authentic", "self-deception", "incorruptibility" etc. However, in his own philosophy, he strongly argues that aesthetical terms such as beauty and goodness do not refer to any concrete fact. Furthermore, he gives an example of how to criticize an artwork: "Does this harmonize? No. The bass is not quite loud enough. Here I just want something different" (*CV*: 7). Although these terms sound quite generalizing, we should again focus on the idea that Wittgenstein finds parallels not only in his own studying and Mahler's composing, but also they were both working for creation in a time of paradigm shift. In addition, Wittgenstein regarded Mahler as a teacher of self-analysis and comprehension. In conclusion, whenever Wittgenstein reproaches Mahler, such subjective criticism also attacks him. If we try to understand Wittgenstein's remarks on music in a way that music should be taken as something not artistic, but as linguistic, then we can grasp the reason under that which Wittgenstein's urge to examine musical structures as if they are sentences of a language. He compares a theme and a sentence, and the way to understand both of them, because, he seemed to believe if the connection between music and language is shown, only then the concept of language games can be understood in a holistic way. Of course, the idea that music and language are quite similar is not new, but it is developing since Schopenhauer and Nietzsche.

If we move on to the reflection of personality in human-made artifacts, there can be a question raised: Is music completely independent from its own composer? Opposite to the general idea about work of art being a self-existent, independent object both from its time and creator, Wittgenstein appears to reject the distance

between the artwork and the artist. The very general reason why he does so is his attitude towards artistic outcomes. When he says that “A theme, no less than a face, wears an expression” (Wittgenstein 1998: 59), he implies that what human being produces carries a physical similarity between oneself and the product. Therefore, Mahler’s work unfolds Mahler’s own personality.

The artist change through time, therefore, the artwork one creates also transforms. Following Mahler’s music meticulously, Wittgenstein found out that his music was evolving according to the musical period he is in and had started to give glimpses of atonal formations which was strongly pursued by Schoenberg and Bartok (2006: p. 108).

CHAPTER 3

WHAT HAPPENS IN MUSIC ITSELF?

In this chapter, it is tried to give general information about music which supports the idea that music and language have structural parallels; and to give much profound ground for the importance of music in Wittgenstein's philosophy.

3.1. Writing, Hearing and Listening in Music

Composers need three abilities in their most refined way: they should first be able to hear both music and every other daily sound in a musical way; second, they must write original pieces while following the rules or creating new ones; thirdly, they have to be the first listeners of their work which needs the ability of looking at oneself from the outside. Being a well-trained listener is the most remote yet hardest faculty of all. The underlying reason for this difficulty is coming from the fact that the material of music is sound only. The relationship between the composer and sound and the one between painter and paint do have a major difference. While the painting is a separate object from the painter, the sound is not so from the composer. A person has a voice within oneself and one does not need to gather it except for taking a breath. Knowing the limitations of the material and forcing it is a major work in visual arts; nevertheless, music through all its history has to be put in borders to be created.

To give a much profound sense of how a composer's mind works, let's have a look at one of Mendelssohn's letters written in 1842. His famous Songs without

Words series raised some questions about the meaning of them and he explains this way:

There is so much talk about music, and yet so little is said. For my part, I believe that words do not suffice for such a purpose... People often complain that music is too ambiguous; that what they should think when they hear it is so unclear, whereas everyone understands words. With me, it is exactly the reverse, and not only with regard to an entire speech but also with individual words. [...] ...The thoughts which are expressed to me by music that I love are not too indefinite to be into words, but on the contrary, too definite... The same words never mean the same things to different people. [...] Words have many meanings, but the music we could both understand correctly. (1997: 84)

The common quest for musical meaning is so clearly criticized in this passage, and it is shown that searching for a corresponding word for each musical phrase is to miss out on the fact that music does have the power to express without any citation from spoken language. Such inquiry leads only to disputes and misconceptions. Mendelssohn's point of view has parallels with Wittgenstein's ideas on linguistic pragmatism:

We are unable clearly to circumscribe the concepts that we use, not because we don't know their real definition, but because there is no real 'definition' to them. To suppose that there must be would be like supposing that whenever children play with a ball they play a game according to strict rules... Why then do we in philosophizing constantly compare our use of words with one following exact rules? ...The answer is that the puzzles which we try to remove always spring from just this attitude towards language (BB:25).

If everyday language cannot explain what music is, then, maybe a theory of music cannot be written in words, but it should be written only in notes. What it is tried to do is like theorizing the Chinese language in English. It is not surprising that there are empty spaces left. Accordingly, Mendelssohn's thoughts on musical meaning guide us to demonstrate how language forces itself to explain musical meaning through its own expressive and insistent figures (2004: 5,6). The quest for such an explanation is

only an exercise in futility because language, by using its own tools and refusing music has the power to express itself, is prone to impotency and inflexibility.

It is probably more true of music than of any other art that the sign (if we conceive it as such) is not transparent - that is, the sign does not disappear in favor of its function as pointing to the signified. (1997: 33).

In this quotation, the word sign means the whole musical alphabet including keys, time signatures, accents, notes, etc. The fact that every musical sign has an equivalent in form of sound shows that whatever written on a musical sheet is not a tool to point to something but a working and observable function. According to Leo Treitler (11), this clarifies a difference between two major connotational bonds which are indication and illustration. This division of relations questions the hierarchy between the sign and what it refers to; in addition, which one goes to the other or which one grabs more attention in the ears of the listener.

If we consider the case from the point of the listener, we inevitably face a fact that there is a habit of matching emotions with musical pieces. For instance, some might say, "I find Bach's Invention No.1 pretty hopeful, and it gives me hope.", by saying so they simply assume that this musical piece has feelings. This common situation is opposed by Treitler (16), through the example of Beethoven's *Largo e mento* movement. In some writings, the piece is found "mournful", however, being a musical work, it does not have the ability to feel. The piece merely reflects itself by creating a resemblance in which the listener felt mournful during a period of one's life. For example, she was feeling mournful that afternoon because of the unfortunate loss of a relative. Two days later, she listened to Beethoven's movement and she remembered the mournfulness and felt it again. Accordingly, it was so easy for her to state that this piece is mournful. However, making such strong connections, and assigning exact emotions to musical phrases keeps us apart from the music itself. This habitual act distracts our attention towards music and makes us lost in our emotions.

Eventually, we find ourselves making metaphorical explanations about the music we listen to. Up to now, the listener seems to carry the responsibility by oneself, but such a habit can also be seen in the performer's interpretation and in the academician's analysis. Whereas the performer's directory representation might lead the listener to feel in a particular way, academicians, too, may well collect the information from both the performer and listener and come to a result that this piece is hopeful or sad. This separation from music and hanging onto emotions leaves us no choice but using metaphors to express what music means. Nevertheless, music already has the power to express what it means without needing words to explain itself. Yes, it does create resemblances of some parts of our life, but in its own tongue. In addition, it does have the power to metaphorize, but in its own style of expression. That is why we should avoid using metaphors to explain something already metaphorical because this only leads us to a vicious circle.

Treitler (20) argues that music dwells in the area where imagination reigns, not logic. He chooses to separate language and music by assuming that imagination does not work according to the rules of logic. However, imagination also is a form of thinking, and the ability to think necessarily requires a logical basis. Even when we are giving illogical examples come out from imagination, these examples could not be made without knowing the rules of logic. Moreover, if music is expressing itself by metaphorizing, it must use logical structures. Because metaphors, either in music or in spoken language, exists to express something in a much clearer way. For instance, a teacher wants to show how planets move to a little child, so one must make it simple and draws a circle for the orbit of the planet. While there are no circles in real world, it yet helps the child to understand the logic behind it. Because, drawing a circle means that “This circle is similar to the movement of the planet.”. Indeed, it is a metaphorical sentence, and it is built by the rules of logic with a little help from imagination. Metaphors are simple sentences (lingual or musical) that evoke imagination. Following the process of imagination, we grasp the logical

simplicity of something complex. Therefore, the separation of imagination and logic does not coincide with the idea that music is metaphorical.

It is shown that music, as a form of language, reflects itself metaphorically. The listener is using a map of expressions and concludes in either a feeling or an idea. Although, feelings and ideas are not intrinsic to the music (see the debate about music does not have feelings), it gives the listener a Socratic lead towards such mode of thinking. If music has the power to indicate the listener in some direction, one might ask the question of whether music can tell a story also. That is to ask: “Is music capable of expressing past, present and future tenses?” The critics believing the answer is no, they have generally two points to mention, firstly, music seems to have no “narrating voice” and secondly there is uncertainty about the story being told because it is hard to say what is happening at what time in music. Moreover, they claim that it is hard to trace the mentioned metaphors and key phrases in composition. If the narration is what we seek out, we should first put a glance on literary narratives. According to Merriam-Webster dictionary, something called a literary story if it unfolds a set of events usually in the order in which they happened. Narration in a story and narration in a musical composition, of course, must have some differences. Because the form of approaching an event in literature and music differs according to their form of expression. The question about music having past or future tenses remains irrelevant because these time indicators are applicable only in the grammar of some modern languages. As a form of language, music also has its own structural elements that we may call grammar. Whereas musical grammar has ways to mention past events like phrasal quotations or to give hints of what will come on the following sequences, we cannot claim that these are identical to literary tenses. Therefore, the fact that music is an independent linguistic form, we are again on the point that explaining musical structures through spoken language always leaves the subject uncovered.

Another point is that the art of narration aims to keep the targeted audience in the present time whether it uses past or present tenses. To understand music, you must listen to it, to examine a painting you have to look at it, to follow a story you need to read it. A creative work, whatever it is, it might even be a news headline, needs a moment spared to be understood. This precious moment of the audience is nothing but the present time. It does not matter whether the story is about the future or past, the audience is contemplating it in the present. In short, past or future tenses in language are its tools to express past or future events in the present time. Because language, too, is a creative work. Either music or literary narrative can refer to past or future events in their own vocabulary, but in order to do this both of them should grasp the audience's attention which is settled in the present tense. Assume that while you are reading a novel, the hero, at one point, learned about the calming effects of the lily flower. After a couple of chapters where all the events put the hero in stressful conditions, s/he meets a little girl called Lily and after that everything starts to get better. In this example of a literary narrative, the word *lily* refers to two different things at different times but they both point to the same thing. In a musical work, too, the composer has many tools to give hints to the audience that they can encounter in the following movements. It might well be a melodic motive played in a different octave or same accents on certain points of the composition.

The ability to express things in temporal order is an intrinsic property of narration. It is not only a property but also a necessary structural element to build any expressive format. According to Paul Ricoeur, temporality is the most fundamental source for narrativity (1980: 169). This is another reference for us to assert that music is a form of narration because temporality is one of the main elements of composition. One musical phrase follows the other with pauses, commas and even connectors such as *cadences* (see appendix.) according to the temporal logic of the composition. If I were to play all the notes of Beethoven's Symphony no.5 at once, I could not call it music because, I had missed all the punctuation marks, time

signatures, and accents. Without these specifications of playing, it would be impossible to perform any music.

3.1.1. Language-Like Character of Music

In this part, I will focus on the assumption that music is a kind of language, not spoken but played. Firstly, the similarity between grammatical rules and the mechanisms of notation and composition will be discussed. Following that, I will examine the act of listening as an inner process that works as translating both when listening to a linguistic sentence and a musical piece. Finally, under the light of these discussions, the possibility to speak about music will be questioned.

If it is asserted that music is a form of expression, firstly one should indicate some properties of language which might be found in music also. I gave many examples about this so far such as the members of a sentence and the members of a melody or referring to past/future events, or the power of expression both in music and language, etc. In order to focus on more specific linguistic facts, I find it necessary to have a look at Wittgenstein's own examples, such as:

But did “Now I can go on” in case (151) mean the same as “Now the formula has occurred to me” or something different? We may say that, in those circumstances, the two sentences have the same sense, achieve the same thing. But also, that in general, these two sentences do not have the same sense. We do say: “Now I can go on, I mean I know the formula”, as we say “I can walk, I mean I have time”; but also “I can walk, I mean I am already strong enough”; or: “I can walk, as far as the state of my legs is concerned”, that is, when we are contrasting this condition for walking with others. But here we must be on our guard against thinking that there is some totality of conditions corresponding to the nature of each case (e.g. for a person's walking) so that, as it were, he could not but walk if they were all fulfilled. (*PI*, I: 183)

Under the light of this quote, it is clear that the surrounding conditions at the moment a sentence is uttered is a fundamental factor for its reflection on others. Without such

conditions, there would be no meaning in speaking; in addition, communication would be impossible. Indeed, conversations are built according to this rule, but is there a similar law in musical expressions, too? In order to find out, we will have a look at the grammar and narrativity of music which is notation and composing.

3.1.1.1. General Background of Notation and Composing

Every creative activity comes with certain rules in order to lead its audience to a specific result. That is to say, something created by humans needs to be made in a directory frame, a theory. These different theories are intended to be named differently such as grammar for the language, a composition for music, discipline for visual arts, etc. Accordingly, Wittgenstein claims that a person, since childhood, learns new things as learning a game even though they are complicated theories of science. Game means certain rules and following them to get a conclusion. That is why he argues that learning and speaking a language, intrinsically require following the rules of the language game. Such a game played by a whole lifetime, should not be immune to changes and challenges, of course. Let us assume that a woman is traveling around her homeland. At each stop, she will definitely find different ways of expressions and communication styles in her own language. Besides, sometimes it will be so alien to her that understanding a sentence will be like learning a new language game. Therefore, it seems that the rules of language games cannot be limited only to grammar or syntax. Wittgenstein writes:

The fundamental fact here is that we lay down rules, a technique, for a game, and that then when we follow the rules, things do not turn out as we had assumed. That we are therefore as it was entangled in our own rules. (*PI, I: 125*)

This entanglement cannot be solved easily because language rules are so stiffly placed in our minds that even the slightest change is quite hard to accept. Language is strong but there is a reason, it is something natural. Its rules do not come out from

one person, on the contrary, it keeps building itself up through everyone. If it is a game, its rules and signs are ancient, and indeed it is so fundamental that we cannot think without language. Whereas it is easy to change a rule in football, for instance, it is not so in language.

Of course, not all signs have impressed themselves on us so strongly. A sign in the algebra of logic, for instance, can be replaced by any other one without exciting a strong reaction in us. (*PI, I: 167*)

Since the beginning, I intend to call music a form of expression. Language is the key to communicate, to gather, to communicate. It seems that music, too, is building itself through each human being. It is socially active, just as spoken language. However, being able to address to the community's emotions or values, requires to be under some regulations. Such regulations in music are generally strictly applied. Tonal music, since the first introduction made by Pythagoras, has its rules that come from nature which is quite a strong basis.

Further in time, the traditions of composing music and putting it down on paper created an exquisite theory of music. It evolved into such a refined form that it is possible to write music without playing a note. This leads us to another similarity between language and music. Wittgenstein points out, "Remember that the look of a word is familiar to us in the same kind of way as its sound." (*PI, I: 167*). We use signs to write sentences and we learn how to read them. After gaining literacy in childhood, we cannot help but read a word at a stroke; we can no more practice seeing a word as a mere collection of shapes. Similarly, a composer or a performer who is musically literate see the notes on the paper and simultaneously plays it in his/her mind. No doubt, knowing the exact sound of each written note is not so common as reading words (that is a socio-educational matter that we are not dealing with here); however, the moment you learn reading music, you cannot see it as only dots and lines.

Clearly, both musical and linguistic literacy creates a reflection in one's mind. What is written on the paper has an equivalent of sound, be it a word or a melody. This sound may either be physically heard or played silently in mind. According to Diana Raffman (1998: 6), a truly familiar musical work inevitably refers to a kind of inner “representation in your head”; moreover, this representation does not lead to a definitive knowledge, but a “perceptual” knowledge. Both linguistic and musical writing refers eventually to some certain form of sound. In written text sound means words and sentences that generally describe something, but in written music, sound refers to some perceptions. In both of these activities, we imagine hearing a sound and process it in our minds to find a response. In the following part, I will call that process translation, and it will be a lot easier to see the similarities between music and language more vividly.

3.1.1.2. Listening in a Manner of Translating

How everyday language points out things can be seen in its usage. Language can be used in many ways, for example, in thinking. Wittgenstein claims that a thought provides a picture – a logical one – of a proposition. As the picture is an expression, thought becomes a proposition itself (1969: 82). It is possible to see that in many writings of Wittgenstein, he likens the concept of the picture to the concept of a proposition. Starting from that, as pictures are artistic works, we can see the connection between art and language. Thinking of art as “a kind of expression” may not be original, but it is remarkable. For, Wittgenstein claims right after, “Good art is complete expression.” (1969: 82). But it must be questioned whether an expression is a proposition. Following this question, we should ask whether a proposition has many possibilities of different constructions, for example, like a mathematical formula or a melody. Of course, it is hard to express the same thing in different domains; however, it may well be possible.

The question is “Does the listener understand music through translating the sound to inner language?” In this question, there are four concepts: listening, understanding, translating and inner language. The understanding of music is seemed to be matched with translation. Yet when it comes to the concept of inner language, a careful examination is needed. It might be speaking silently inside of one's mind, or it might be a Chomskian ability which is naturally owned, and both may be true at the same time. For a much deeper understanding of inner language, we should firstly focus on how the faculty of listening works:

And what do I point to by the inner activity of listening? To the sound that comes to my ears, and to the silence when I hear nothing Listening as it looked for an auditory impression and hence can't point to it, but only to the place where it is looking for it. (*PI, I: 671*)

It seems that listening is a faculty which happens only inside. We cannot express it without making a sound or a gesture. That means, listening cannot be explained by itself. In order to prove that you are listening you have to answer in various ways such as nodding, answering, or creating a discussion, etc. Moreover, I assert that listening holds these reflections as its own properties. Without them listening would not be applicable. Even though when I think to myself, I am listening to myself and answering myself. It all happens inside, yet it makes a whole activity of listening.

It is agreeable that listening is an inner activity both when what is listened to is a silent inner voice or a spoken word aloud. In the case of music, the listening process, while still on the inside, works according to the listener's knowledge and background of music. An uneducated listener inevitably matches feelings and music, while an experienced one owns the ability to follow purely musical metaphors built with modulations, repetitions, aggregations, etc. Let us look inside the mind of an average listener in detail:

1. I am sitting in front of an orchestra. They are going to play Beethoven's 9th. Knowing that I have a certain expectation because I have listened to it before. I know some of the main passages so well that I can hear it in my mind. Let us see how the orchestra will interpret it.

2. [Orchestra playing] It starts pianissimo. I can hear the main chord under the melody. It sounds like a minor. The basses are giving the main key quite obviously. The dramatic attack, lots of decrescendos and crescendos. A short major passage. Continuous melodic structure. The contrast between cellos and woodwinds. It sounds like a conversation. [End of the movement 1].

That is, of course, an example and not all the listening activities should conclude that way. Yet, a listener, educated or not, generally begins the listening process with a couple of pre-sets and expectations which might affect the reflection of the music. In other words, listening is a purely subjective process, but its subjectivity changes according to the listener's background of music. Wittgenstein claims that: “[A]n ostensive definition can be variously interpreted in every case.” (*PI*, 1:28) Interpretation, subjective or objective, is necessary in order to grasp meaning from some bulk of sounds. The very first pre-set in listening to music must be this:

A thing is called by a name, in this case, music, it must have something in common with all the other things called by that name. Listeners and critics, hearing a new work, search for that something and, when they don't find it, conclude that what they are listening to is not music. Ludwig Wittgenstein offers a different point of view: ‘I can think of no better expression to characterize these similarities than ‘family resemblances.’ (1976: 117).

Wittgenstein's understanding of language gives a point of what other pre-sets are in music. Just like there is written and spoken the language, there is also written and played music. Reading or thinking the music and reading or thinking a sentence does

not contain the necessity of sound. That is why the freedom of speaking/playing is not useful in reading. Wittgenstein writes:

This leads to the concept of family resemblances in terms of the reflection of musical notation and signs. No matter how ground-breaking a musical work would be, in order to assert itself as music, it must follow the rules for notational rules that are used for centuries. Even John Cage, who is mostly known by his silent piece *4'33"*, used traditional notation to force the limits of it where there are no notes at all. Moreover, in every musical work there lies a combination of sound and silence, in this example, sound comes from the environment, but not from the musical instruments (1976: 118). Family resemblances in that respect helped the composer for communicating with the performer and accordingly, the listener. Moreover, the concept of family resemblances gives the artist the freedom to create without stepping out of the realm of music.

The concept of family resemblances takes us to the idea that music or language is carried by a traditional frame whose limits keep widening without changing in the core. In other words, there are a couple of unchangeable rules like logic, and there are other adjustable ones according to the situation (be it historical or daily). Wittgenstein explains the activity of learning a language is quite the same as learning a game. Have a look at this analogy:

The rule may be an aid in teaching the game. The learner is told it and given practice in applying it. —Or it is an instrument of the game itself.—Or a rule is employed neither in the teaching nor in the game itself; nor is it set down in a list of rules. One learns the game by watching how others play. But we say that it is played according to such-and-such rules because an observer can read these rules off from the practice of the game—like a natural law governing the play.

I think it would not be wrong to assume that games are forms of communication and this is the possible reason why Wittgenstein uses it to explain language learning. Furthermore, if we are to call the rules of a game as natural law, the necessity of family resemblances is also urgent. Because, as proved by observation, games evolve and transform in time; so, they have to be flexible enough in order to continue being the same game. Here, I assume that the natural law governing a game can only be possible with the inclusivity of family resemblances. To put it more clearly, our surroundings and life experience amongst all the people around us give us the sense to understand human language and other forms of communication. This understanding unfolds itself as a set of rules through which we expect to communicate. Finally, this set of rules makes it possible for us to learn and adapt new forms of communication. Accordingly, the moment this family resemblance creates an expectation in you, you learn the game. For the very reason, that is what happens when we listen to Cage. We choose to go out and listen to Cage's 4'33" (see *Figure 1*). The rules of the game (the act of listening to music) create the expectation of hearing a form of music. Even though in this four and a half minutes there is no instrumental music, the conductor and orchestra show signs of starting and ending the three movements which change in length of time. They also count the 4/4 bars in the tempo of 60 and every beat equal to two and a half. Cage tried to feed the listener's expectation by giving them signs of obeying the general rules without making any sound. Therefore, the listener would be persuaded that they are still facing a piece of music.

We tend to attain some set of rules to a wider concept in which they can function. Music is a general example of that by having many rules and these rules are only functional in terms of music. For instance, it would be completely irrelevant to say: "Play the knight (chess) in the minor key." Accordingly, this leads us to the question: Which one is coming first, the rules or the game.

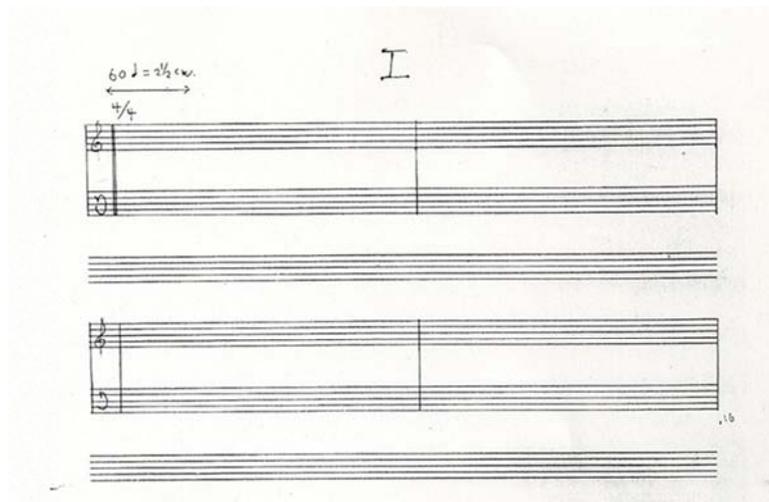


Figure 1: John Cage 4'33" Score First Page

When does one have the thought: the possible movements of a machine are already there in it in some mysterious way?—Well, when one is doing philosophy. And what leads us into thinking that? The kind of way in which we talk about machines. We say, for example, that a machine has (possesses) such-and-such possibilities of movement; we speak of the ideally rigid machine which can only move in such-and-such a way.—What is this possibility of movement? It is not the movement, but it does not seem to be the mere physical conditions for moving either—as, that there is play between socket and pin, the pin not fitting too tight in the socket. For while this is the empirical condition for movement, one could also imagine it to be otherwise. The possibility of a movement is, rather, supposed to be like a shadow of the movement itself. But do you know of such a shadow? And by a shadow, I do not mean some picture of the movement—for such a picture would not have to be a picture of just this movement. But the possibility of this movement must be the possibility of just this movement. (See how high the seas of language run here!) (*PI*, I: 194).

In this quotation, the concept of language games is improved by the analogy of machine movements. In their own sense, games are not necessarily rigid and pre-determined as a machine. That is why Wittgenstein seems to need the properties of both games and machines. Language's game-like environment helps us learn and stay focused on it; on the other hand, its machine-like structure gives us a sense of order and stability. In our subject, music, interpretation of these two aspects seems much easier. For example, children always learn music in the envelope of a game. They

have to use their body and physical objects to understand rhythm and sound. Only after all this learning through play, they internalize the machine-like movements, possible combinations and firm limitations of music. Finally, they would say “music is played like this and not the other way”.

If the machine of music is operated by the ones who learned them through games, music must be the entirety of all musics written yesterday, today and tomorrow (1976:123). For this machine to work well, games should always be actively played, new functions should be added, and physical problems should be fixed. Wittgenstein's concept of family resemblances gives us an opportunity to embrace the new without being completely separated from the old:

In philosophy, one feels forced to look at a concept in a certain way. What I do suggest, or even invent other ways of looking at it. I suggest the possibilities of which you had not previously thought. You thought that there was one possibility or only two at most. But I made you think of others. Furthermore, I made you see that it was absurd to expect the concept to conform to those narrow possibilities. Thus your mental crump is relieved, and you are free to look around the field of use of expression and to describe the different kinds of uses of it. (1966: 43).

To sum up, the idea of language games can be easily applied to musical realm. In learning music, we generally tend to follow game-like structures where rules and common agreements makes the process smoother. Without music-games, let us say, and the rules of them, it would be quite impossible to compose, listen or perform any kind of music.

3.1.1.3. Understanding and Judgement: Speaking about Music

As aforementioned, it is impossible that the subject can perceive itself. One can only be aware of what is around one. Awareness changes from subject to subject. “And the greatness, or triviality, of a work depends on where its creator stands.” (*CV*: p.56e). The world is “waxing or waning” according to the look of an eye (*TLP*: 6.43). What

makes a genius concerns the very place that he or she stands. Nevertheless, this does not mean putting a distance between the world and the artist makes a genius; on the contrary, expanding the look of one's eye requires to get much more into the world (which means oneself).¹

It is argued that feelings and impressions cannot be expressed by language. But human beings have found ways to put them forward somehow, art, for example. Wittgenstein claims that what music does is to “communicate feelings” (*CV*: 43e) and how it shows itself in the change of style in different composers? Therefore, what makes a musician a genius, is based on how she/he creates one's own style through one's own talent.

An important remark about the difficulties faced by composers is that counterpoint (see Appendices) raises a problem since one has to be precise and clear while applying the rules of it, but also, one must be original, too (*CV*: 46e). Counterpoint, as a theoretical foundation of classical music until the 20th century, is a quite limiting schema of rules of writing music. So, it is absolutely hard to build a unique style over it and not to mimic former musician's works. According to Wittgenstein, a composer, in order to be original in music, must decide where one

¹ When it comes to the concept of genius, Wittgenstein writes: “The measure of genius is character ... Genius is not ‘talent and character’, but character manifesting itself in the form of a special talent.” (*CV*: 35e) It can be understood that being a genius requires the character to be oriented, intensified to a talent. “[T]he genius concentrates this light into a burning point by means of a particular kind of lens.” (*CV*: 40-1e). One does so in a manner that the audience is no longer aware of one's talent (*CV*: 50e). Therefore, it can be said that in the work of genius the presence of the creator cannot be observed anymore.

I want to remember a tune and it escapes me; suddenly I say “Now I know it” and I sing it. What was it like to suddenly know it? Surely it can't have occurred to me in its entirety in that moment!— Perhaps you will say: “It's a particular feeling as if it were there”— but is it there? Suppose I now begin to sing it and get stuck?— But may I not have been certain at that moment that I knew it? So in some sense or other, it was thereafter all!—But in what sense? You would say that the tune was there, if, say, someone sang it through, or heard it mentally from beginning to end. I am not, of course, denying that the statement that the tune is there can also be given a quite different meaning—for example, that I have a bit of paper on which it is written.—And what does his being 'certain', his knowing it, consist in? —Of course, we can say: if someone says with conviction that now he knows the tune, then it is (somehow) present to his mind in its entirety at that moment—and this is a definition of the expression “the tune is present to his mind in its entirety”. (*PI*, I: 184)

stands “in relation to” counterpoint. He gives the example of Schubert's taking counterpoint courses until his death, although, he is accurate in every aspect of it (*CV*: 47e). The courage of genius here seems to lie in to be surrendered to the never-ending process of learning.

Wittgenstein criticizes Wagner in a manner that he was able to write lines of music that are like sentences; however, although these lines can be read one after another without corrupting the meaning, they cannot create melodic forms to reach human feelings (*CV*: 47e). The wild animal argument can be applied in this example too. In Wagner's music, everything is in place, but not natural health. After this criticism, Wittgenstein writes: “Don't let yourself be guided by the example of others, but by nature.” (*CV*: 47e). This sentence emphasizes again the importance of natural force in any form of creation.

3.1.1.4. The Concept of Guidance

Let us consider the experience of being guided, and ask ourselves: what does this experience consist of when for instance our course is guided?—Imagine the following cases: You are in a playing field with your eyes bandaged, and someone leads you by the hand, sometimes left, sometimes right; you have constantly to be ready for the tug of his hand, and must also take care not to stumble when he gives an unexpected tug.

Or again: someone leads you by the hand where you are unwilling to go, by force.

Or: you are guided by a partner in a dance; you make yourself as receptive as possible, in order to guess his intention and obey the slightest pressure.

Or: someone takes you for a walk; you are having a conversation; you go wherever he does.

Or: you walk along a field-track, simply following it. All these situations are similar to one another; but what is common to all the experiences? (*PI*, I. 172)

These examples of being guided by another can well be used as an analogy for being guided by oneself. A person who can follow this guide with complete smoothness

carries the glimpses of genius. The genius is the one to have the courage to follow such a path of lonely development which will turn into a universal stepping-stone.

Understanding a musical phrase, understanding a work of art, or more generally, understanding an expression; what do these phrases mean? Can one understand the other's feelings by means of the expression of the face? Firstly, according to Wittgenstein, the face is the soul of the human body (*CV*: 26e), and at the same time, the most complete expression of the human soul is the human body (*CV*: 56e). Following these remarks, it is agreeable that the human being, in a way, shows expressions (*CV*: 65e). An expression is an action and reaches up to human feelings and can only end up in another expression – a gesture, for instance. In some musical works, one feels the urge to shake one's head to agree with the phrase. Understanding is in the field of language and expressions in art do not let themselves be put into words. “Does the theme point to nothing beyond itself? Oh yes! But that means: - The impression it makes on me is connected with things in its surroundings. ...A theme, no less than a face, wears an expression.” (*CV*: 59e). In short, Wittgenstein emphasizes the point that there is nothing capable of expressing a theme more than the theme itself. However, in relation to a musical theme, Wittgenstein claims that “the rhythm of our language” can be shaped every time we hear a new melody. Since musical phrases are also sentences, he calls this learning a new gesture in the language (*CV*: 59e).

Here the term “language-game” is meant to bring into prominence the fact that the speaking of language is part of an activity, or of a form of life. Review the multiplicity of language-games in the following examples, and in others:

Giving orders, and obeying them—
Describing the appearance of an object, or giving its measurements—
Constructing an object from a description (a drawing)—
Reporting an event—
Speculating about an event— (*PI*, 1:23)

Repeating or an ordinary sign in a music sheet like clefs, etc., might seem theoretical and conventional. It does so when it is only on the paper. However, once the music is played, both the player and the listener grasp the meaning and importance of the seemingly conventional sign (*CV*: 60e). In artwork, in general, every theoretical symbol turns out to be an aesthetic object which interacts with human feelings.

Another remarkable point about aesthetical judgment concerns the criticism of the exaggerated role of taste. According to Wittgenstein, the taste is not necessary to create good art. Moreover, it generally belongs to the part of the audience, rather than the artist's. The most precise view of taste is that it cannot "create a new organism" (*CV*: 68e). One might have a sophisticated taste, and may never create a thing. Although both the artist and the person who has taste share a sensibility, sensibility is passive in the latter. On the other hand, taste really affects the general opinion about work, sometimes it puts something forward, sometimes another (*CV*: 68e).

Although taste and reviews of musical works make the sociality of music easier, Wittgenstein strongly opposes the idea that music can be mirrored by gestures, words or some other reactions. It is indeed the outburst of what one feels by hearing a piece but mentioned reactions can never be understood by others. Therefore, it seems clear that while music is universally expressive, our interpretations of it stay in the subjectivity of our minds:

This variation is tremendously significant [it says a lot]. If I wish to say its significance is [if I wish to say what it says], I will make a certain gesture, roughly expressing <The moral of this is...>. I think there must be words that I would accept as corresponding to this musical phrase. Obviously, what I really say about it, or the gesture I make, is completely inadequate. When accompanied by this music, they may appear suitable, but to a person unfamiliar with it they would not give an inkling of its character. (MS 130: 56 -57).

In the quotation above, Wittgenstein argues that musical pieces mean something that can be replaced with no other gesture, word or expression. That music being a

language is generally intrinsic or hidden in Wittgenstein's writings; however, in some of his remarks, he expressly uses words like *Tonsprache* or *musikalische Sprache* (both mean musical language). Of course, these phrases do not by themselves point to music as a language, but we now know that Wittgenstein believes music as a fully expressive tool for communication.



Figure 2: A melody written by Wittgenstein. Below it written: "That must be the end of a theme which I cannot replace." (CV: 19e)

The degree of communicative expressions is always a good way to test whether something is a language or not. Wittgenstein's famous remark "a smiling mouth smiles only in a human face" (1953: 583) is mirrored in his following remark about music: "The expressiveness of a musical turn of phrase rests only on its context within the entire musical language to which it belongs." (MS 130: 60).

One may say: The philosophical talk on music does not / cannot express the essence of music. However, "a philosophical problem has the form: "I don't know my

way about” (*PI, I*: 123). “Philosophy is a battle against the bewitchment of our intelligence by means of language.” (*PI, I*: 109)

Music definitely exists when it is being performed, neither before nor later. However, when talking on subjects like emotion, language, etc. musical examples are quite frequent. Therefore, music has in some sense higher power of expression than the words so that we need those examples. And music can also speak of the use of the word ‘music’ if we consider the paragraph below:

One might think: if philosophy speaks of the use of the Word “philosophy” there must be a second-order philosophy. But it is not so: it is, rather, as the case of orthography, which deals with the Word “orthography” among others without then being second-order. (*PI, I*: 121)

In *Culture and Value*, Wittgenstein talks about architecture (see Appendices) and his practices about it. Although it seems irrelevant to music, there is a great similarity between these two types of construction methods. A musical work as being an art form definitely requires construction to be a whole. Being a whole does not mean a total composition; even a musical phrase needs a theoretical background to be heard as intended. One of the first remarks about architecture is about the architect: “Today the difference between a good & a poor architect consists in the fact that the poor architect succumbs to every temptation while the good one resists it.” (*CV*: 5e). This claim can be seen as related to the concept of serenity mentioned above. In every artistic study, according to Wittgenstein, being good is connected with being “cool” and “standing firm” which means that it is necessary to collect one's ideas and then to pick the best one. Only then, one could start working on the one and the best idea.

It is possible to think that in order to understand, perform or compose music, one needs a great amount of practical and theoretical education; whereas in a language no such thing is necessary (2013:176). Indeed, language is learned at a very early age; however, expressive power and the ability to communicate are gained far

later in life. For these qualities, too, we need education and social practice. Accordingly, when Wittgenstein asserts that “To understand a sentence means to understand a language.” (1953, 199), he also emphasizes the importance of being experienced in language.

According to Wittgenstein (2013, 176-7), musical pieces can be examined through language in only one way: analyzing its certain characteristics and technical structures. In this way, however, what we will have is a musicological explanation in which we might find every detail except for the impression this musical piece creates. Musicologists want to reach explanations, while they are coming up with descriptions only (MS 130: 103-104). On top of that, these descriptions stop short of establishing an inclusive understanding of music. What Wittgenstein offers for this dead-end is, we should not seek descriptions or explanations. Because, music gives a null signal in linguistic terms. Its signals can only be heard if we are tuned musically (MS 130: 61).

But how could we understand music if we cannot give explanations for it? While the action of understanding is kept stable, we should get rid of the habit of giving explanations. At that, Wittgenstein's path is to be followed. Firstly, I raise a question: ‘when I say I understand music or a part of it, what is in this understanding?’ (2013: 177). Before answering this, another question follows: Are there two different types of listening to music: without giving attention, and with understanding? For Wittgenstein, the former is not valid because listening and attention come together. I can listen to a piece without having any idea of its meaning but still, I must have some sort of understanding to do the listening (2013: 177).

Another aspect of understanding musical work is the observability of musical understanding by others. For Wittgenstein, such a situation is highly conceivable. Following his preferred philosophical method -which is to turn your head from yourself and to observe other people's conduct-, we should examine the way a person

reacts to a musical piece. Does she say something? Does her face wear a different expression? Or, is she holding the tempo with her feet? “Don't look inside yourself. Ask yourself rather, what makes you say that's what someone else is doing.” (1998: 58). Of course, examining the reactions is not sufficient to find out that this person understands music. Joachim Schulte argues that this might put us on the wrong track for understanding (2013: 178). The reason for that is, there are no certain criteria to measure another agent's understanding of music. Our agent may give emotional responses, sounds, musical or non-musical interpretations to reflect one's own understanding. However, we do not have any fixed set of conditions for musical understanding. Schulte seems right at his points, because, Wittgenstein does not provide clear pathways to find the trails of understood music. Although our target is not visible, we might use other people's reactions as examples for our own inner understanding of music. Inevitably, I would relate with somebody else when we listen to a chamber orchestra at the same time, emotionally or physically. For instance, when I am tapping my knee with my hands according to the rhythm, I suddenly notice that the person next to me is holding the tempo with his feet. In addition, taking note of another listener's actions might give us room to maneuver in our quest of musical meaning. The listener may not tell how one feels or senses the music, but our observations of one's behavior would be many clear expressions than one's sentences.

After investigating the listening process, Wittgenstein asks if a musical theme indicates something other than itself. Wittgenstein claims that the answer is positive in a linguistic way (2013:182). The realm of language games surrounds a context and this context does have relations with the impression coming out of this musical theme and all outer-musical practices and methods. Music can create impressions found in more than one person; even though these impressions are expressed in words, they are most common in everyone. Nonetheless, this is not to say we express musical themes in words, but only we express our impressions in words. Additionally, these

expressions can only work as a trimmed version of our inner impression of these musical themes.

To sum up, the very best way to play language games seems to talk about music. Music provides us a linguistic frame, certain rules, examples of expressive of power, but much more importantly it does not process with words. Playing language games using words and sentences creates a feeling of a vicious circle. Because, when we talk normally, we already have to play it. Doing it on purpose is to force ourselves to “the limits of the language”. On the other hand, when we are talking about music, we can create verbal connections, build game structures to understand how it works. It is playing a verbal language game in the field of music. The exact opposite is also possible by which Wittgenstein gives lots of musical examples while explaining language. Again, in another aspect, we can see that music and language are helping out each other.

3.2. The Place of Emotions in Music

So far, on the foundation of Wittgenstein's remarks, I claimed that giving verbal explanations for music refers not to what music really means, but to what we translate our impressions from music. Yet, it has been argued that these indirect translations might pave the way for understanding what others understand from music, in addition to a person's own crystal-clear and immediate understanding of it. Yet again, we should decide which path to take when we search for emotions in music. Should we stay in the frame of our own understanding or should we step on the slippery slope of musical explanations? To provide a holistic point of view, both paths are to be taken.

Wittgenstein's analogies about language are always rich in variety, and they give us guidelines and short-cuts in our quest for understanding musical language. Let us follow one of those analogies, and develop our discussion:

Imagine a language-game in which A asks and B reports the number of slabs or blocks in a pile or the colors and shapes of the building-stones that are stacked in such-and-such a place.—Such report might run: “Five slabs”. Now what is the difference between the report or statement “Five slabs” and the order “Five slabs!”?— Well, it is the part which uttering these words plays in the language game. No doubt the tone of voice and the look with which they are uttered, and much else besides, will also be different. But we could also imagine the tone's being the same—for an order and a report can be spoken in a variety of tones of voice and with various expressions of face—the difference being only in the application. (Of course, we might use the words “statement” and “command” to stand for grammatical forms of sentence and intonations; we do in fact call “Isn't the weather glorious to-day?” a question, although it is used as a statement.) We could imagine a language in which all statements had the form and tone of rhetorical questions; or every command the form of the question “Would you like to . . .?”. Perhaps it will then be said: “What he says has the form of a question but is really a command”,— that is, has the function of a command in the technique of using the language. (Similarly one says “You will do this” not as a prophecy but as a command. What makes it the one or the other?).” (*PI*, I:21)

With the tone of voice, or only with a glance, or with the wave of a hand one could express emotion and expect it to be understood by others. Mostly, if your friend is listening to you, I would also understand. In return, s/he would probably answer to make this passage of emotions clear. In the quotation above, Wittgenstein talks about the grammatical functions of sentences such as commands and statements. Both of these functions can change meaning with a vocal emphasis. A statement might become a command, and vice versa. Therefore, expressing emotions with our movements and voices is a culturally ordinary action. Although the degree of expressiveness changes through culture to culture, it is on the basis of communication.

Even though some melodies can be used to give commands in practices like psychology or military, our study only covers music in itself because this commanding music is strictly matched with verbal language. Except for giving commands, music can pass every emotion a person carries inside and the way it does so is quite similar to Wittgenstein's example of language games above. Changing tone and accent of sounds are much more common in music than it is in speaking

language. Imagine a harmonic pattern in major key moving from B-flat to G. It can be done with a simple motif. When this melody is played with long pedals and a softer touch, it passes a happy, calm or some other positive feeling. On the other hand, when it is played with attack and staccato it would pass an enthusiastic feeling. These bundle of feelings, although we cannot universalize them (see 2.1.), flourish not only with the help of the listener's interpretive power but also with the expressive quality of the composition. This quality does have degrees; as Wittgenstein puts it, only a few can be called “genius” (*CV*:16e), while some may be called “peak” and others “plateau” (4e).

Imagine a picture representing a boxer in a particular stance. Now, this picture can be used to tell someone how he should stand, should hold himself; or how he should not hold himself; or how a particular man did stand in such-and-such a place; and so on. One might (using the language of chemistry) call this picture a proposition-radical. This will be how Frege thought of the “assumption”. (*PI*, I: 23)

Although it does not talk about music, this quotation sums up something quite obviously hidden, which is the context of a musical piece. This underlying context includes history, culture, mother-language of the composer, the subject, reasons for writing this piece, the style, politics, and finally all the emotions resulting from this background. If emotions are the end product of these factors, can we separate them from the language we speak or play? Let us follow this discussion in the next part.

3.2.1. Is it possible to separate emotions from language?

One of Wittgenstein's most important remarks on art is about the popularity and temporality of an artwork. Wittgenstein writes: “The works of the great masters are stars which rise and set around us. So, the time will come again for every great work that is now in the descendant.” (*CV*: 23e). Following that remark, it might be stated that artistic creations – if and only if they are great – are not any more related to the views or preferences of human beings. They are now in the state of eternity;

moreover, they are no longer expressions. In other words, they are now inexpressible. But what does “inexpressible” mean? Wittgenstein says that the inexpressible “provides the background, against which whatever I was able to express acquires meaning.” (*CV*: 23e). The inexpressible is like a grid for facts, objects, and events to be placed in. In other words, it is like a sub-structure by which the work becomes transcendental and cannot be expressed in language. One of Wittgenstein's most popular similes is the eye example, in which he says that the eye is only capable of seeing the inside of its sight range (*TLP*: 5.6331); however, it can never see itself. As aforementioned, language is a realm that covers all types of creating an impression on others, i.e. communication.

Since the beginning, I distinguish music and other artforms. The main intention here is to emphasize that music is not a form of art but a form of communication. Arts are, indeed, different from music, because their physical material is apart from the artist. A painter trusts her/his eye but definitely needs dye to create. A painter might be blind, but his or her paintings can never be without color. In the sculptor's case, the physicality grows much more where gravity, too, presses down the material. Dancing, theatre, and opera cannot be considered apart from music or speaking language, that is why I do not refer to them. Not only in the case of the artist's physical limitations but also these other forms of art affect the audience visually and dimensionally. One can touch a sculpture, look closer or farther at a painting. These effects require both confronting the material and the extra action of the audience. Whereas in music, the composer is only a creating mind and the audience is only a listening mind. In this case, two minds are in front of each other (2011:6).

According to Joseph Goddard, the author of *The Philosophy of Music* dated back in 1862, music is “the flower of human speech” (2011:8). Goddard argues that music and spoken language shares the same root. Tone, rhythm, emphasis, silence

and more alike lay on the grounds of music and language. Music flourishes out of our everyday communicative actions. On the other hand, Goddard asserts that music relies on some linguistic elements and it creates the beautiful out of these, like literature. This is where, I disagree, because, we generally think that spoken language is present before communication, and music is built upon language later on. However, as every human product, language, too is out of our needs. It is the need for communication. Seeing that, we cannot put language on the foundation of music. Furthermore, from a historical point of view, both music and spoken language are as ancient as each other.

Emotion is found in the impression made by music, yet again, it is not intrinsic in the music itself. The composer, the performer, and the listener perceive the music, and only after that, the musical impressions are formed in their minds. On the other hand, these impressions might be the reason to listen to music. A question can be raised here, accordingly. The impressions of music come from musical performances, and musical performances come from notations. So, during listening do notation and sound form a unity?

I might have used other words to hit off the experience I have when I read a word. Thus I might say that the written word intimates the sound to me.—Or again, that when one reads, letter and sound form a unity—as it were an alloy. (In the same way, e.g. the faces of famous men and the sound of their names are fused together. This name strikes me as the only right one for this face.) When I feel this unity, I might say, I see or hear the sound in the written word.— But now just read a few sentences in print as you usually do when you are not thinking about the concept of reading; and ask yourself whether you had such experiences of unity, of being influenced and the rest, as you read. (*PI, I: 171*)

Wittgenstein's words on written language and its reflection into our inner voices is applicable to the action of musical literacy. While reading a text we can hear our own voice inside our heads while reading a musical text, although it is a rare faculty, we can hear our own voice singing the notes. It is rare because of the style of education in modern culture. If reading text and notation at the same time was an ordinary

training in childhood, everybody could easily read music silently. Our transcription of musical notation and verbal text makes the written material meaningful. However, for someone who cannot read, this material is nothing but a piece of paper. Therefore, notation and music or text and language actually do not form a unity. One does not need the other to exist. Of course, writing has always been a tool to remember for humanity. Accordingly, the only value of writing is this power to remind things.

Let us try the following definition: You are reading when you derive the reproduction from the original. And by “the original” I mean the text which you read or copy; the dictation from which you write; the score from which you play; etc. etc.—Now suppose we have, for example, teaching someone the Cyrillic alphabet, and told him how to pronounce each letter. Next, we put a passage before him and he reads it, pronouncing every letter as we have taught him. In this case, we shall very likely say that he derives the sound of a word from the written pattern by the rule that we have given him. And this is also a clear case of reading. (We might say that we had taught him the 'rule of the alphabet'.) (PI, I: 162)

The learning of the bare sounds of Cyrillic alphabet can never provide meaning for the reader. He might read it out loud and we could say it sounds just like a Slavic language. However, the reader cannot express the writing with his tone of voice without knowing the meaning of the words and sentences. Wittgenstein continues:

But why do we say that he has derived the spoken from the printed words? Do we know anything more than that we taught him how each letter should be pronounced, and that he then read the words out loud? Perhaps our reply will be: the pupil shews that he is using the rule we have given him to pass from the printed to the spoken words.— How this can be shewn becomes clearer if we change our example to one in which the pupil has to write out the text instead of reading it to us, has to make the transition from print to handwriting. For in this case, we can give him the rule in the form of a table with printed letters in one column and cursive letters in the other. And he shews that he is deriving his script from the printed words by consulting the table. (PI, I: 162)

So far, we have covered up the relationship between musical piece and emotions, the relationship between the written material and real music/spoken language and the possibility of carrying emotions through written material. All these relations,

interactions, and connections lead us to claim that there is certainly a pathway to human emotions from music or spoken language. Now let us place these three realms (music, language, and emotions) together in the following part.

3.2.2. Music, Language, and Emotions

In “‘*I: A Lecture on Ethics*’” (1965), Wittgenstein argues that there are two different answers to questions: First of them is the trivial one which is reached by the comparison between two or more situations, for instance, whether it is right to wear a coat in cold weather. The other one is ethical or absolute one. In this sense, there is no meaning in comparison, in other words, there is an absolute end and every other person should follow it, for example, stealing is bad. Our quest to understand music as a language is both trivial and absolute in this sense, because, while arguing that music is a form of expression, we also try to support its connection with our emotions.

How is a musical work composed? There must be a thinking process and accordingly, Wittgenstein believes that thinking of music could be in two different ways. Some composers think about their pens. This means they stick to the compositional rules and theories. Other musicians think with “imagined sounds” that play inside their heads (*PI, I*;166). It cannot be ignored that there is a problem whether these imagined symphonies are dictated to the paper as they sound in the head. However, Wittgenstein, while agreeing that this is an “oversimplification,” claims that this distinction is an important one (*CV*: 14e). In addition, while Brahms belongs to the former type, Bruckner might be an example of the latter. While the degrees of creativity and the greatness of the outcomes are on the side of the latter one generally, both of the composers do one same thing: to imitate the world through music. According to Goddard, the tendency to imitate is a “mental instinct of sustainment” (2011:18). Since the beginning of time, humans imitate sounds of

animals, the wind, the water. As seen in a child's learning processes, the most immediate imitation is to make its sound. Out of it comes speaking and music.

Look at a stone and imagine it having sensations.—One says to oneself: How could one so much as get the idea of ascribing a sensation to a thing? One might as well ascribe it to a number!—And now look at a wriggling fly and at once these difficulties vanish and pain seems able to get a foothold here, where before everything was, so to speak, too smooth for it. And so, too, a corpse seems to us quite inaccessible to pain.—Our attitude to what is alive and to what is dead, is not the same. All our reactions are different.—If anyone says: “That cannot simply come from the fact that a living thing moves about in such-and-such a way and a dead one not”, then I want to intimate to him that this is a case of the transition 'from quantity to quality'. (*PI, I*: 284)

Out of both poetry and music develops impressions of emotions. Both poetry and music use sounds and silences, the rhythm, loudness, and softness as their tools for expression. But how are they distinguished from each other? We cannot assert that poetry uses only spoken language because some examples of it do not create verbally meaningful sentences (see poems of Gerard Manley Hopkins). However, clearly enough, poetry relies only on human voice whereas, in music, this instrument is only one of the various others. One cannot play a poem on clarinet. It can imitate its tone and rhythm, but words only come out of the human mouth. This limitation puts poetry in the realm of literature where only spoken language reigns. In the realm of music, however, variety is almost endless. To produce sound in addition to human voice there are brasses, woods, percussion, strings, electronics, and more. Let us think about the vastness of possible permutations of these instruments in terms of style, choice of orchestration, hierarchy, etc.

[Music] renders by a medium of expression peculiar to herself - namely, melody and rhythm, a nearer attribute of the hidden feeling, than are any of its outward and palpable indications. And though on this account the emotion so expressed may not be so obvious and distinct to the immediate sense, as when interpreted by the other arts, still for the same reason it is realized more deeply and intensely to the moral perception. (2011:19)

Wittgenstein asks: “For how can I go so far as to try to use language to get between pain and its expression?” (*PI, I*: 245) Wandering close to the limits of language makes us aware of it. The pain Wittgenstein talks about must be the result of being so close to the limits of language. Following that we might say, to pass the limits of language without stepping into the realm of ethics or aesthetics, one must find another form of language. It could as well be music who was always the next door.

Whilst, on the other hand, the musician, in imparting certain emotions, being free from the necessity of reproducing the influences of these emotions (but relying more for expression in a direct appeal from the emotion itself), is also free to exceed the limits that such a physical necessity, entails. (2011:23)

If emotions can be called faculties of the human mind, they must evoke certain images. In the previous chapters, it is mentioned that emotions generally evoke our past experiences, be it scenes, sounds, smells, etc. When we directly talk about emotion, we do not feel that emotion but remember those remnants. Let us consider Wittgenstein's example:

Does a person never have the if-feeling when he is not uttering the word “if”? Surely it is at least remarkable if this cause alone produces this feeling. And this applies generally to the 'atmosphere' of a word;—why does one regard it so much as a matter of course that only this word has this atmosphere? (*PI, 2*: vi)

However, when we listen to music it is the pure emotion we feel because music does not make us remember something, but it makes us experience our genuine emotion at that time. After listening to a piece of music, that certain emotion makes us feel would pair off with the reminiscent of the piece. Therefore, it is clear that emotions are active at the time of experiencing them, and that is why they cannot be replaced or erased as memories or physical objects. Accordingly, Wittgenstein gives an instance of colors which could be found connected to our idea of emotions:

Something red can be destroyed, but red cannot be destroyed, and that is why the meaning of the word 'red' is independent of the existence of a red thing.”—Certainly, it makes no sense to say that the color red is torn up or pounded to bits. But don't we say “The red is vanishing”? And don't clutch at the idea of our always being able to bring red before our mind's eye even when there is nothing red anymore. That is just as if you chose to say that there would still always be a chemical reaction producing a red flame.—For suppose you cannot remember the color any more?—When we forget which color this is the name of, it loses its meaning for us; that is, we are no longer able to play a particular language-game with it. And the situation then is comparable with that in which we have lost a paradigm which was an instrument of our language. (*PI*, I:57)

The place of emotions and their linguistic and musical retributions in the concept of expressivity seems quite important and immediate. Without them, it is not possible to state something in the framework that we want. After covering up about the place and importance of expressions of emotions in music, we can finally summarize this study and come to a conclusion.

CHAPTER 4

CONCLUSION

Both music and language use sound and writing to be created and to reach out to its audience. This fact leads to a possibility for us to think that music and language might have similar roots or even the same origin. At the first look, this idea does not seem absurd, moreover, it sounds quite logical. However, staying in the frame of Wittgenstein's philosophy, this similarity is only an assumption and needs proof. The hardships of constructing a philosophy of language were the main focal point for Wittgenstein. Following the philosopher's path, I also faced similar difficulties in building a Wittgensteinian philosophy of music. Some major questions led me to these difficulties such as: "Does music work in a way that a language works?" or "In terms of Wittgenstein's philosophy, can we even talk about or describe music?".

In our way of understanding music, we found that for Wittgenstein music is indeed a form of art that holds the sum of complexity the other art forms consist. More expressively, he argued that music has a power of clear expression. Inevitably, we have to chase this clear expression and what it expresses. Emotions or sentences? Or both? Expression generally points out the concept of meaning. To mean something you have to express it in the right way. And vice versa, without meaning something, you are not expressing anything. Wittgenstein believed that separating feelings and phrases makes the meaning weaker. Therefore, we can derive that expression has two major members, feeling and phrase. Though in language, we can still separate them and mean something; however, in music, feeling and phrase are already one and the same thing. Mendelssohn wrote that "Words have many meanings, but music, we could both understand correctly." (1997: 84)

In the musical frame, where expression is an indivisible outcome, we had to look at the composers' way of working. A great composer should hear, create and be critical over oneself. According to Wittgenstein, to do all of this, one has to have courage. An artist should be responsible to create aesthetically honest art. For such a composer, Wittgenstein gives Beethoven as an example. For him, Beethoven was a “realist” who created “true music”, who could see “all existence at once” and “upraise it in the form of sound” (2003:81).

Wittgenstein argued that music is speakable because it is not a metaphysical concept; however, he considers music according to the sense it leads him to. Following Wittgenstein's path, to understand music, we should first get rid of giving explanations over it. Music, as providing the clearest expressions of all, does not need to be explained by words. Rather, we should focus on what we can find in our understanding of music; on how we understand it; or on what happens when we listen to it, play it, or write it down from scratch.

To come to these conclusions, I followed Wittgenstein’s major writing such as *Tractatus*, *Philosophical Investigations* but mostly *Culture and Value*. To create strong connections between Wittgenstein’s understanding of language and music, I supported these books by aesthetic, musical and philosophical studies by distinguished scholars such as Francis Sparshott and Diana Raffmann.

To sum up, the three chapters of this study aimed to draw a clear statement that Wittgenstein’s remarks on music and his philosophy of language coincide with each other. Not only them but also music’s structural members and the ones of language are similar. What I can be sure of is that, following Wittgenstein’s way of thinking, music as a form of expression has the expressive power only in its boundaries, like language or other forms of expression.

The unique linguistic viewpoint of Wittgenstein and his way of writing indeed has a musical trace which this study is inspired by.

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APPENDICES

A. A BRIEF DICTIONARY OF MUSIC

In order to discuss both about philosophy and music, a general background is quite useful to make stronger connections and build understanding. For the reader who works in the field of philosophy only, a set of musical descriptions is found needed to clarify the rest of the discussions in this study. The chosen terms below are mostly the ones pronounced by Wittgenstein himself, with also the fundamental ones. The descriptions are taken from the book *A Dictionary of Musical Terms* edited by John Stainer and William Barret (2009) whose publisher is Cambridge Library Collection. In order to show each musical term has equal importance for the following discussions, they are lined in alphabetical order.

Accent: In its ancient and widest sense, a sign placed over a syllable to indicate the elevation of the voice when pronouncing it. Hence, the term came to imply a raising upwards of the voice in the scale series from the monotone or note of recitation, to a sound of higher pitch. (2009: 4)

As it is in language, in music, too it is important to put clear expressions. To empower the musical expression, the term explained above is one of the main keys to direct the performer. Unlike the immediate communication in language, in composed music, there has to be steps which are composing, performing and eventually listening.

Chord: A combination of musical sounds, consonant or dissonant. [Harmony.] (ibid. p.90).

Musical sentences may appear as sequenced notes as much as chords. Chords, however, might be seen as a compressed sentence. As if all the words are said at once. To an educated ear, a chord can be heard quite meaningful and clear. But for a person who is a coincidental listener/hearer, the success of this chord depends on how it reflects emotion. Therefore, the concept chord is a pathway to show the

proficiency of a composer. In a sequence, chords can as well act like single notes but carrying much more expression. Moreover, as well as a melody background, chordal background, too, is taken as the criteria of musical knowledge for the composer.

Cadence: (1) A vocal or instrumental shake or trill, run or division, introduced as an ending, or as a means of return to the first subject. (2) The end of a phrase, formerly called a fall, either in melody or harmony. (ibid:66)

Expressiveness in music is as complex, even more, as in language. For instance, in poetry, expression can be delivered not only through the bare meaning of words but also through some gradation between complex and simple in the context of sentences, intense and sparse in quantity of words, and some repetition through variation.

Form: The shape and order in which musical ideas are presented. This definition is, perhaps, the nearest that can be given of a word of such general meaning. Form has been divided into harmonic and melodic. By harmonic form is meant the key-tonality of chords. By melodic form is meant the proper grouping of the successive sounds which form a tune. This, again, is made almost foreign to the higher meaning of form, and is held to be subordinate to the laws of rhythm. In its highest sense, form has relation more to the development than to the details of a composition. The component parts of simple melodic forms may be arranged according to the following order, (a) Motive or Theme; (b) Section ; (c) Phrase ; (d) Sentence ; (e) Subject. A theme consists of a note or notes contained in a single bar, whether the time be duple or triple, simple or compound. A single note may form a simple, and two or more a compound motive. (ibid. p. 174- 178).

The very fundamental meaning of form is that how you see something, or its appearance. In music however, as aforementioned, form may not be understood in an immediate sense. Form can be constructed in many aspects, rhythm, melody, phrase, etc. One can build forms in these separately, as much as, these separate forms might build a larger form that construct the whole composition.

Harmony: In its earliest sense among the Greeks this word seems to have been a general term for music, a sense in which our own poets often use it. But from its meaning of “ fitting together” it came to be applied to the proper arrangement of sounds in a scale, or, as we should say, to “ systems of tuning.” Whatever opinions may be held as to the antiquity of harmony in the sense of symphony or

“ sounds in combination,” it is quite certain that among the ancients the art of harmony never advanced beyond the use of accompanying chords. Treatises on music, which we in these days call on “harmony,” dealt (among the Greeks) with the following subjects :—The divisions of the monochord, the three genera, the sounds proper to the different modes, the shape and position of the letters representing musical sounds, and, to a limited extent, the art of tune-making, about which, however, but little is known. (ibid. p.217)

Following the description above, harmony is totally a mathematical concept. One might even say that it is audible mathematics. Once there is harmony in its classical meaning (tonal), the listener can feel it. It might be created with calculation, or with mere inspiration, it is inseparable from mathematical structures. In the realm of sound, numbers, symmetrical elements and geometrical forms can totally be heard and felt by an ordinary listener. So harmony is a fundamental principle to be able to create music.

Dancing: A graceful movement of the feet or body, intended as an expression of various emotions; with or without the accompaniment of music to regulate its rhythm. (ibid. p.127)

With or without audible music it is possible to dance, however, being able to dance somehow it is necessary to feel rhythm. Where is rhythm, there is music; either hearable or not. So the accompaniment in the description above is inevitable one way or another.

Theme: (1) One of the divisions of a subject, in the development of sonata-form. [Form.] (2) The cantus firmus on which counterpoint is built. (3) The subject of a fugue. (4) A simple tune on which variations are made. (2009:433)

In the language games which Wittgenstein talks about in his late philosophy, the context, background and the non-spoken communication tools are quite important for a conversation. Theme is one of those tools build a conversation in music. Parts, phrases, and melodies communicate with each other by traveling in the theme.

Variations: Variationen (Ger.) Varia- zioni (It.) Certain modifications with regard to the time, tune, and harmony of a theme proposed originally in a simple form.

At one period it was considered indispensable that the subject chosen should be heard unchanged through all the variations, that no alteration should be made either in the relation, length, or melodic progression of the sounds. (ibid. p.445)

Whistle: (1) To make a musical sound with the lips and breath without using the vocal cords; the hollow of the mouth forming a resonance-box. The pitch of whistling is an octave higher than is generally supposed. (ibid. p. 454).

Whistling is told to be one of Wittgenstein's talents. It is said that he can play a whole symphony whistling without hitting a wrong note. Whistling is very connected to remembering and mimicking. So, it is relative to learning language-like structures like melodies.

B. WITTGENSTEIN, THE ARCHITECT

In order to provide an inclusive framework for Wittgenstein's aesthetical thinking, we must have a look at his ideas and experiences on architecture. As is known, in the year 1926, Vienna, Wittgenstein designed a house for his sister Margaret Stonborough-Wittgenstein. He was not the alone in designing the house, by the way, his friend Paul Engelmann gave him a hand. Against Margaret's luxuriant wishes about the house, by taking the burden of planning, the outcome was a pure but artistic building.

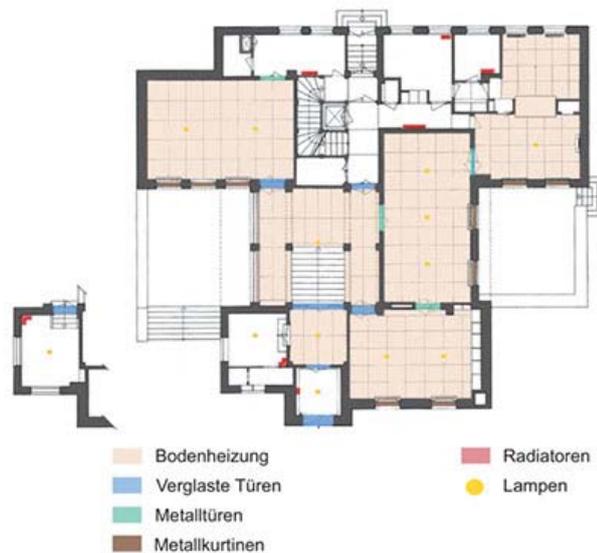


Figure 3: Das Haus Wittgenstein

According to Roger Paden, Wittgenstein was not approving his sister's life style. Being giving up all the wealth that is left from his ancestors, richness was something absolutely not for the philosopher's understanding of life.

Deliberately intended the building to be minimal, bare, and prisonlike... the building was intended as a bare and meaningless background to contrast and highlight his sister Margarethe's sculptures, paintings, and antiques and to dramatize her exuberant way of life. (2007: 5)

There are of course, scholars who think that this building, apart from his writings is the only other thing Wittgenstein produced. Accordingly, it must have some traces from his intricate philosophy. The building's simplicity which is almost reaching nakedness, might be understood as his way of looking at the world at that period of time. As we should remember, in 1926, his first book *Tractatus* has been published for four years. Therefore, we can assume that the complete whiteness and bareness of the building reflected the limits of language.

Massimo Cacciari considers the building's strict functionality as Wittgenstein's attempt at 'stripping the house of all values' so that he can 'abstract it from all teleological considerations'. (2007:51).

For Roger Paden, Das Haus Wittgenstein was a logic-house (2007: 52). As an answer for those who think it was a therapy to design a house for the philosopher, Paden gives Wittgenstein's notion of logical therapy which coincides the time of construction of the house (ibid.). We can also interpret Wittgenstein's attempt to involve in architecture as a step for self-development.

So, how can we categorize this building? Does it belong to any style? It indeed seems modern because of the naked use of materials of the 20th century such as glass, concrete and steel. It is argued that this modernist point of view has been transmitted from Wittgenstein close friend and well-known architecture, Adolf Loos (2007: 53). However, Wittgenstein's house was prevailing Loos in terms of modernity. It is most probably that Wittgenstein inspired from Loos' way of architectural thinking.

The connection was made even clearer when the latter designed his sister's house in what appeared to be Loos' style but was also an experiment in relating language to image, size, number, and proportion. (2007: 54).

According to Georg Henrik von Wright (2007: 54), the building's static simplicity reminds us *Tractatus* way of narration. It has also been thought as connection between Wittgenstein's first and second philosophical periods. Because the timing of design and construction of the house is coinciding between the two periods.

Surprisingly, Wittgenstein's brief though tremendously important aesthetic and ethical doctrines are not listed as potential sources of inspiration. It would seem at least *prima facie* obvious to include these, and yet no one has made a pointed case for taking seriously the implications of Wittgenstein's ethical and aesthetic views for his architecture. (2007: 55)

Wittgenstein's architectural signature seems to cause many discussions and probably it will continue to be so. In our quest to a philosophy of music, Wittgenstein's architectural insight shows us that expression is possible in its purest and simplest form. In music, too, his taste remains in the side of candid composers like Brahms, Bruckner and Schubert for he was looking for pure expression free from embroidery (*CV*: 19e)

D. TURKISH SUMMARY / TÜRKE ÖZET

WITTGENSTEIN FELSEFESİNDE MÜZİK ANLAYIŞI

Bu araştırmada, Ludwig Wittgenstein'in müziğe değindiği noktalardaki bağlam ve yöntemden yola çıkarak dil ve müzik arasındaki ilişki gözlemlenecektir. Hem erken, hem geç dönem yazılarında müzik gerek açıklamayı kolaylaştırıcı gerekse kendi başına düşünce konusu olarak düşünürün sık kullandığı bir kavramdır.

Wittgenstein, dilin nasıl geliştiği, öğrenildiği ve anlaşıldığıyla ilgili düşüncelerini bildirirken, pek çok defa müzik ve duyuş üzerine örnekler vermiştir. Buna sebep olarak, müzik ve dilin ortak bir temele oturuyor olması verilebilir. Bu temele, basit olarak ses denebilir. Fakat, açıktır ki ne konuşma dili ne de müzik yalnızca seslerin dizilmesiyle var olamaz. Bunun için pek çok farklı dinamiğin bir araya gelmesi gerekir. Konuşurken, sözcüklere ek olarak, vurgu, tonlama, hız ve bedensel jestler bir cümlenin anlamlı olmasını sağlar. Wittgenstein'a göre, bir cümleyi içimizden okurken bile bu ince ayarlamaları yapmadan anlamın bütününe ulaşamayız. Müzik ve konuşma dilinin benzerliği tam da burada açıkça gözlemlenebilir. Vurgu, tempo, sesin yükselip alçalması, ritim ve melodiler müziği oluşturan temel öğelerdir. Müzikal öğeler ve dilsel öğelerin birbirine bu benzerliği, Wittgenstein'ın müzik üzerinden bu denli çok düşünce üretmesini de anlaşılır kılar.

Müzik atıflarının görece az olduğu *Tractatus*'ta, insan nesnelere ve bunların birbirleriyle olan bağlantılarından belirli resimler üretir ve bu onun dünyayı görüş şeklidir. Dil de yalnızca bu resimlerden ve resimlerin olayları ve olguları oluşturduğu karmaşık yapılardan bahsedebilir. Bunun dışındaki herhangi bir şey dilin sınırlarının ötesindedir ve onlar hakkında sessiz kalınmalıdır. Wittgenstein'a göre bu dışarıda kalan alanda, etik ve estetik bulunur. Çünkü bu alanda nesnelere bağımsız şeyler üzerine yargılara varılmaktadır. Bu düşünceyi dile getirirken bile bu alandan bahsetmemiz gerektiği elbette Wittgenstein'ın da ikinci

dönem felsefesinde, temel olarak *Felsefi Soruşturmalar*'da, dil ile ilgili oldukça farklı bir sonuca varmasına yol açıyor.

Felsefi Soruşturmalar'da, dilin iletişimin tümünü kapsadığı ve bu gerçekleşirken dil oyunlarına başvurulduğu görülür. Dil oyunları, gramer, sözdizimi, vurgular, jestler ve kültürel kabullerin oluşturduğu kurallarla oynanır. Bu kurallar sıkı olduğunda kendi kurallarımız içinde sıkışırız, yalnızca değişime açık olduğunda oyuna devam etmek mümkün olur. Müzik burada da dil ile aynı çizgide buluşur. Tarihsel olarak insanın yaşamsal ihtiyaçları değiştikçe ifade biçimleri de değişmektedir. Hem müzikal kompozisyon hem dilsel kompozisyon bu değişimin ilk karşılaştığı yerlerdir. Müziğin, kurallarını zaman içinde esneterek ifade gücünü geliştirdiğini ve evrildiğini gözlemlemek zor değildir. Dil oyunları kavramının dinamik yapısı, dilin müzikle olan ilişkisini anlamamıza da ışık tutuyor.

İnsanın iletişim ihtiyacı, sözcükler ve melodilerin açtığı iki ana yolda ilerleyerek ifadesini bulmuştur. Bu iki yolun birbirinden ayrı olması ise ne müziğin dil tarafından ne de dilin müzik tarafından tarif edilememesinden ileri gelmektedir. Bu araştırmada müzik ve dilin iki ayrı iletişim türü olduğu, Wittgenstein'in felsefesi ve müzikal yorumları ışığında gösterilmeye çalışılacaktır. Dilin felsefi temellerini anlama yolunda müzikten, müziğin felsefi temelleri arayışındaysa dilden destek alınacaktır.

Burada bir soru ortaya atalım: İfade kendi fiziksel araçlarını kullanarak-- dil, ses veya görsel imgeler olabilir-- bu etik kavramlara nasıl ulaşabiliyor? Böyle bir soruya verilen cevaplar dil vasıtasıyla iletilir. Bugüne kadar yazılagelmiş tüm etik ve estetik metinleri dilin el verdiği ölçüde cevaplar sunmuşlardır. Buradaki nokta, dilin bazı şeyleri anlatmakta kendi sınırları içinde sıkışması sorunudur. Bu sorunu derinlemesine inceleyen ve adeta kendine dert edinmiş düşünürlerden biri olan Ludwig Wittgenstein, bu çalışmada bizim rehberimiz olacak.

Wittgenstein ve müzik ilk bakışta birbirinden uzak iki tartışma nesnesi olarak görülebilir. Yaygın olarak Wittgenstein'in çalıştığı alanların mantık ve dilin yapısı olduğu doğrudur. Akademik alanda Wittgenstein, özellikle mantık ve linguistik çalışmalarında eserlerine sıklıkla başvuru alan bir filozoftur. Fakat

Wittgenstein'in sistematik yazım stili ve dilin kullanımına olan derinden bağılılığı onun üretim yaptığı tek felsefi alanın mantık olduğunu göstermez. Bu bağılılık ve arayış Wittgenstein'ı çoğunlukla etik ve estetik alanında düşünmeye itmiştir. Dilin temel özelliklerinden bazılarının etik ve estetiğin sınırlamaları yoluyla şekillendiğini öne süren Wittgenstein, dilin yeterlilik ve kapsamıyla değer yargılarının başladığı yer arasındaki ilişki üzerine pek çok tartışma yolu açmıştır.

Peki ifadenin dil yoluyla iletimindeki sınırlılıklar ve müzik arasında nasıl bir ilişki olabilir? Bu da bu araştırma kapsamındaki bir başka temel sorudur. Bu ilişkiyi doğru anlayabilmek için öncelikle, müzik ve dil arasındaki bazı benzer noktalara dikkat çekmek gerekmektedir. Genel bir bakış açısıyla dil, ses, gramer, sözdizimi ve anlamdan oluşan bir iletişim yöntemidir. Bu öğeler dile kurallarını ve çerçevesini sağlayan temel birimler olarak kabul edilebilir. Müzik de benzer olarak, kendi belirgin kuralları çerçevesinde işler. Ses olarak her notanın belli bir frekansta olması (tamper sistem), belirli tonların belirli başka tonları çağırması (örn. major tonla başlayan bir melodik satırın yine majörle karar kılması), melodik bir yapıda tınsal sıralama zorunluluğu ve dinleyiciyi belirli bir şekilde etkileme yetisi, dilin temel birimlerine oldukça benzer öğeler olarak görülebilir.

Wittgenstein'in dille ilgili pek çok akıl yürütmesinde müziğin metafor olarak kullanıldığı görülmektedir. Dil gündelik iletişim aracı olmanın yanısıra, iletişimin daha üst bir seviyesi olan güzeli de üretebilir. Evet, ama müzik burada dilden ayrılarak yalnızca güzeli üreten tarafta bulunmaktadır. Şöyle düşünelim: Dil kullanarak felsefi bir metin yazabildiğim gibi, bir şiir de yazabilirim. Tam da bu noktada dil, kendi üretebildiği bir şeyi felsefi açıdan incelemeye kalkıştığında, Wittgenstein'a göre kendi içinde bir döngüye giriyor ve dahası kendi sınırlarına çarpmaya başlıyor. Bu sınırların en belirgin hissedildiği noktanın iyi ve güzel kavramlarının neliği olması, müziğin Wittgenstein'ın en çok başvurduğu metaforik öge olmasını açıklıyor. Dildeki bu kısır döngüyü, müziğin ifadesinin insanda bıraktığı izlere gönderme yaparak anlaşılır kılmak mantıklı görünüyor. Bu aynı zamanda, filozofa bir kolaylık da getiriyor, çünkü müzik ve dilin az önce bahsedilen benzerlikleri, akıl yürütmede yaklaşık olarak paralel bir çeşitlilik sağlıyor.

Tüm bunlara ek olarak, Wittgenstein'in dili anlama yolunda müziği bir metafor aracı olarak kullanmasının olası sebeplerinden biri pek çok müzisyen ve besteciyle yakın ilişkileri bulunan bir aileye mensup olmasıdır. Evlerini ziyaret edenler arasında Johannes Brahms, Gustav Mahler, Clara Schumann ve Richard Strauss'u sayabiliriz². Ayrıca kardeşi Paul Wittgenstein dönemin önemli piyanistlerinden biridir ve savaşta bir kolunu kaybedince Maurice Ravel yalnızca sol elle çalınan bir piyano eserini Paul Wittgenstein'a adamıştır³. Wittgenstein'in kendisi profesyonel olarak bir enstrüman çalmasa da, yakınlarının bildirdiği üzere çok keskin bir kulağı ve ince bir müzik zevki vardır⁴.

Wittgenstein ve Romantik Dönem Müziği

Wittgenstein 1889 yılında doğmuş bir düşünür olarak Romantik dönem olarak kabul edilen çağın bitiminin yaklaşık elli yıl ötesindedir. Buna rağmen, iyi yetişmiş bir dinleyici romantik dönem müziğine özel bir bağlılığı vardı. Bu bağlılığın izlerini eserlerindeki besteci seçimlerinde bulabiliriz. Dolayısıyla, Wittgenstein'in yaşadığı dönemde tohumları atılan yeni müziğe karşı muhafazakar bir duruş sergilemesi beklenen bir durumdur. Biçim değiştiren ve ifade şekilleri oldukça farklılaşan bu yeni müzik Wittgenstein'in ilgi alanına hiçbir zaman girmemiştir.

Öyleyse, müzik Wittgenstein için ne anlama geliyor? Bu soruyu Culture and Value'da şöyle cevaplıyor: Öncelikle, müziğin basit veya "ilkel" bir sanat biçimi olduğunu düşünmenin yüzeysel olduğuna dikkat çekiyor. Evet, müziğin dilden farklı olarak daha sınırlı materyali olduğunu kabul etmeliyiz - "birkaç nota ve ritmi ile" (2003: 11e) - ancak bu algı sadece eğitimsiz kulaklarla sınırlıdır.

² <https://www.allmusic.com/artist/paul-wittgenstein-mn0001649157/biography>

³ <https://imslp.org/wiki/Special:ImagefromIndex/01581/ge06>

⁴ Malcolm, N., von Wright, G.H. (2001), *Ludwig Wittgenstein: A Memoir*, NY: Oxford University Press, p.68

Wittgenstein'in mzik zerine geliřtirdiđi dřncelerde byk olasılıkla gçl bir dilsel zemin arayacađını tahmin etmek kolaydır. Buna gre, bu zeminin mzikal analiz, mzikte ifade btnlđ ve elbette mzikal ve mzikal olmayan alanlardaki yntemlerle de iliřkisi olmalıdır (1998: 97).

Daha nce belirtildiđi gibi, Wittgenstein'in felsefi yazılarında mzik metaforlarını sıkça kullanmasının olası nedeni, dilsel anlayıřımızın nasıl çalıřtıđını anlamak iin mziđin olduka aık bir paralellik sađladıđıdır. nk mzik yapıları, gramer kaynaklarını veya mantıksal bađlamı analiz etmek zorunda kalmadan bize dođrudan bir iletiřim duygusu vermektedir. Bylelikle syleyebiliriz ki, Wittgenstein'in yazılarındaki mzikal arka plan ve odaklanılan temalar arasındaki iliřki gz ardı edilemez.

Sz konusu mzikal arka plandan bazı rnekler vermek yerinde olacaktır. Wittgenstein, zellikle Mendelssohn ve Mahler hakkında pek ok fikrini paylařmıř ve metaforlarında bu bestecilerden rnekler kullanmıřtır.

Mendelssohn'un genellikle yersiz ve kuru olduđunu dřnmesine rađmen Wittgenstein, bu zelliklerin mziđini ktleřtirdiđini asla varsaymamıřtır. Aksine, Mendelssohn'un mziđinin dneminin geređini kesin bir aıklık ve yakınlıkla yansıtıđını belirtmiřtir. Diđer bestecileri de eleřtirirken bu kesinlik ve aıklıđı pozitif sıfatlar olarak kullanırken, romantik ve trajik gibi sıfatları her zaman bir kusur ve karıřıklık anlamında kullanmaktaydı.

Wittgenstein'in Mahler'le ilgili sylediklerinden bazıları bize, bir bestecinin nasıl mzik yapmasını gerektiđini ve sz konusu bestecinin yaratma sreciyle nasıl ilgilendiđi hakkında genel bir fikir verebilir. Wittgenstein, Mahler'in mziđini bazen ok sert eleřtirmesine rađmen, Mahler'i prestijli bir besteci olarak kabul etmektedir. Bu grřn altında yatan olası sebep, Wittgenstein'in Mahler'i mzikal geleneklerde bir alışkanlık kırıcı olarak dřndđ ve onunla besteci arasında felsefi geleneklere olan kendi konumuyla ilgili net benzerlikler bulduđudur. (Szabados, 92). Bununla birlikte, Mahler'in mziksel dřncesindeki metafiziksel eđilim, Wittgenstein'in dil problemlerini zme konusundaki ilgisinin bir bařka benzerliđine iřaret ettiđini, dil sınırları hakkında konuřma eđiliminden kaynaklanmaktadır. Mzik teorisi mzik

oluřtururken bir rehber olsa da, Wittgenstein'a gre, Mahler mzik teorisini oluřturmak iin yine mziĐin kendisini kullanır. Bununla birlikte, Mahler'in Beethoven'ın yolunu takip ederken yaptıklarının aksine, Wittgenstein, Kant'ın felsefi bir teori geliřtirmenin asıl ama olduĐu yolunu takip etmeyi reddetmekte ve dilin kendisini derinlemesine incelemeyi ve sınırlarını keřfetmeyi semektedir.

Wittgenstein, bestecileri eleřtirirken bu denli sert olmasına raĐmen, onların yeteneĐine derin bir saygıyla yaklařır ve řyle der:

Sıklıkla, ulařmayı arzuladıĐım en yksekteki řeyin bir melodi bestelemek olduĐunu dřnrm. Ya da bu istek benim kafamı kurcalar, nk hibir melodi aklıma gelmedi. Ama sonra kendime řyle demek zorunda kalırım: Bir melodinin aklıma gelmesi olduka imkansız nk hayati bir řeyden veya hayati olan tek řeyden yoksunum. Bunu bu kadar yksek bir ideal olarak grmemin sebebi de bu, nk eĐer yapabilirsem, o zaman hayatımı btn hale getirebilirim, ve kristalize bir halde onu izleyebilirim. Kk, pejmrde bir kristal de olsa, yine de bir kristal. (2003: 18-9).

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