

ANNOTATION

The Dissertation for the degree of Doctor of Philosophy (Ph.D) in
specialty "8D02202-Philosophy"

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Al Farabi's Philosophy of Music

General description of work: This dissertation is aimed at studying the Al-Farabi's philosophy of music. The work describes the history of music, the correlation of music, philosophy and aesthetics, as well as the essence of music. This dissertation reveals the peculiarity of Al-Farabi's philosophy of music based on the study of Al-Farabi's work "Kitab Al Musiqā al Kabir".

Relevance of the research topic: The recognition of Al-Farabi as the first philosopher of the Islamic world and his treatises were studied in Europe many years ago encouraged us to take an inventory of his works. Al-Farabi was included in the memorial list by UNESCO on the occasion of the 1150th anniversary of his birth in 2020 and that encouraged us to focus on this topic. Among the works of Al-Farabi, his philosophical arguments about music stand out. The art of music has had an important place in human life since early times. Man perceives music across time, so music is a temporal art. However, it is also spatial because a transmission medium is required for sound to be heard. Finally, music is not only temporal and spatial but also formal. The importance of music for rational and vital perception in human life is indisputable. Philosophy has examined causality in music perception and values on a multidisciplinary basis. Music is at the basis of universal existence and helps to illustrate the harmony, rhythm, and aesthetics required for the formation of order. Philosophy uses methods developed by the sciences. Art likewise determines its concepts through science and philosophy. Science is a group of methods used for analyzing reality in terms of human perception and understanding of the world. Knowledge is a process in which a subject is directed toward an object (Davidson 1992). Societies that have developed with the advancement of scientific research and philosophical thought have an important place in the history of the philosophy of science. Science seeks facts. Beginning with the work of Aristotle, the First Master, science has been considered not just a separate branch of philosophy but as its system within the framework of good philosophical thinking and understanding, according to the age of each society, carrying it forward as a holistic system. Researching what music is and how it has been understood, and used since ancient times is like diving into a deep ocean and discovering its vast layers without ever sinking to the bottom. So much so that in every word of wise thinkers, pages of thoughts can be produced. But the point of this dissertation is that every precious word vibrates a "voice" that exists within us and inspires us to live the idea that we will deepen. This work aims to understand the effects of music on our mind and body, which cannot yet be measured in metaphysical thought, by discovering the great philosopher and

scientist Al-Farabi's Great Music Book. We claim that it is the only work in the history of philosophy where we can hear the roots of historical tunes for truth and philosophy lovers in a time tunnel stretching from East to West. Due to its philosophical and scientific scope, this treatise has the depth to redound solutions to many questions that are still sought answers in the current age. Philosophy in music can be revealed, felt, and heard by thinking in the language of music. We can think with music, which might be called "musical" thinking. With the usual view of academic philosophy, the language of music is not the language of philosophy. Philosophy is a field where analysis, concept explanations, inquiries, and discussions are made in the language we speak and write. It has its unique concepts and vocabulary. It is "music" that prepares us for philosophy in music, philosophy in music, and philosophical thought, and it is our companion in philosophy with its interpretation. For those who seek to broaden their understanding of music by examining both the systematic and historical areas of research and knowledge of philosophy of music, this study presents the information covering the practical and theoretical arts education of researchers and musicians in the field of general philosophy and as an interdisciplinary review of these fields as a whole. Musicology is concerned with the discovery and systematization of knowledge. To access all information directly, awareness, intuition (perceptual intuition, as philosophy states), and reflection, thus musicology is the discovery and organization of everything we consider the application of musical values and scientific methods on direct musical experience or a sudden sensibility, to be able to learn about music. In a sense, musicology is the science of music. However, philosophy responds to those who think it is inappropriate to apply the word science to an art. For this reason, it seems necessary to consider the relationship between art and science in the field of music philosophy.

The degree of development of the problem: The role of music in the life of a human and society has been the subject of research by philosophers since antiquity to the present day. It was considered in their works by Plato and Aristotle. The legacy of Al-Farabi was studied by Western philosophers A. Metz, F. Copleston, A. Masset, F. Gabrieli, as well as Islamologist and Arabist Muhsin Mahdi, specialist in medieval philosophy Majid Fakhri, Professor of the American University of Beirut Fuad Haddad, historian and researcher of the Middle East Professor Shukrin Abed, British philosopher Salim Kemal, American philosopher and political scientist Christopher Kolmo, Greek scholar, specialist in ancient and medieval philosophy Georgios Steiris, as well as American political scientist and comparativist Alexander Orvin. French Farabi studies are of particular value. The French School of Philosophy studies the legacy of Al-Farabi and other medieval Arabic-speaking philosophers as an indivisible corpus of texts. For example, the philosopher Henri Corbin considers the philosophy of Al-Farabi in the context of the history of Muslim philosophical concepts as its integral component. Another specialist of the medieval East, Ali Benmakluf, speaks in favor of the theory of the Turkic origin of Al-Farabi. The philosophy of Al-Farabi is also studied in the works of Amor Czerny, German-American historian of philosophy Leo Strauss,

Professor of Arab-Islamic philosophy at the University of Tunis Mencia Mokdad Arfa, Doctor of Philosophy and Philology at the University of Paris 1 Pantheon Sorbonne Maroun Aouad and others.

In Kazakhstan, back in the 60s, the fundamental principles of the study of the systematization and interpretation of the teachings of Al-Farabi were laid. The Kazakh school of Farabi studies was founded by representatives of various areas of theoretical research: philosophers and theologians, geologists and translators, diplomats and orientalists, writers and poets: Al-Mashani, Agyn Kasymzhanov, Anuar Alimzhanov, Absattar Derbisali and many others. In our time, this work continues fruitfully. KazNU named after Al-Farabi regularly conducts Farabi readings with the participation of well-known foreign and domestic Farabi scholars. New studies, hermeneutical interpretations of his works, philosophical articles and monographs are published at all levels. The works of Abdumalik Nysanbayev, Mukash Burabayev, Galiya Kurmangaliyeva, Marat Khassanov, Galymkair Mutanov, Natalia Seidakhmetova, Zhakipbek Altayev, Gulzhikhan Nurysheva, Aliya Massalimova, Ainur Kurmanaliyeva, Anar Tanabayeva, Asya Khassanova, Laura Turarbekova are devoted to the study of Al-Farabi's philosophy. The doctoral dissertation of Saida Daukeyeva is devoted to the philosophy of Al-Farabi's music. Despite this, we believe that the work we have done should make a certain contribution to the study of the great legacy of Al-Farabi.

Object of study: The Al-Farabi's Philosophy of Music.

The subject matter of the dissertation: The history of music, since antiquity, and the Al-Farabi's Philosophy of Music.

The purpose and objectives of the research work: This study's ultimate purpose is to provide a contemporary, in-depth and systematic analysis of several critical aspects of Al Farabi's Music and science.

Objectives:

- to consider the correlation of philosophy, music and aesthetics in ancient philosophy;
- to study music as a form of aesthetic consciousness;
- to reveal the essence and structure of Al-Farabi's Philosophy of Music;
- to present the content of Al-Farabi's work "Kitab al-Musiqqa al-Kabir" and determine its role in world culture;
- explore Al-Farabi's consideration of music through the connection of sensation, perception, emotions, thinking and reasoning.

Theoretical and methodological foundations of the study: As a starting point, this dissertation aims to find hidden meanings that have remained unresolved in ninth- and tenth-century themes. Such legacy, which has been unexplored by sophisticated contemporary researchers but has continued to be valid in the current age, will be revealed through meaning, evidence, analysis, and translations of studies. We attempt to strengthen the dialogue between interdisciplinary perspectives and new methodologies across the philosophical spectrum. Capitalizing on the opportunity to question and rethink Al Farabi's traditional research methods, this research focuses on his methodology, a

multifaceted conceptualization of the scope and interrelation of the sciences. First, the fundamental question shaping this debate is both epistemological and methodological: What analytical tools and disciplines can people use to study musical influences and know the principles that govern them? Second, this study highlights the link between physics and metaphysics as a scientific method, its arrangements, techniques, the importance of observation, experience, and the nature of the evidence associated with these sciences. In this sense, this study's direction is driven by Al Farabi's synthesis of works dating back to Aristotelianism and Neoplatonism.

Scientific novelty of the research: The primary material of our dissertation started with the Arabic-Turkish translation of Al Farabi's Arabic work that we made with Istanbul University Farabi Center Coordinator Prof. Dr. Abdullah Kızılcık. Furthermore, with the analysis of this study, I completed the English translation with the leadership of My Dissertation Supervisor, Prof. Dr. Gulzhikhan Nurysheva. Along with this, we also analyzed some library analysis studies. In addition to the written treatises of philosophers, research theses that provide information about the history of philosophy, philosophy dictionaries, and written research that provides information about the teachings of Plato and Aristotle are among the sources we use.

Provisions for defense.

1. All scientific theories with the names of Greek philosophers, including the theorems of Tales and Pythagoras, were used in Mesopotamian civilizations at least a thousand years ago. The Greeks just thought and accomplished the methodology of scientific theory that we still use today in the sports-science school called "Academy," Plato had the most decisive the basic structure of the system of academic sciences. Systematic thinking is based on implicit or explicit founding rules, axioms, or a priori. It is the same as producing scientific theories based on a paradigm: In a scientific crisis, the question should be: How can paradigms be compared scientifically, or can new ones be formed in a scientific crisis?

These are only possible with such pure theoretical intuition. This faculty is the source of intuitive and irrational intelligence. Intuition is an evolutionary extension of the inner sense. The application of cognitive categories, or understanding, is used to create a whole through the unity of some elements intuitively. Achieving the aesthetic form of totality and conceptual universality is the most general aim of intelligence. So, there is an intuition behind understanding or intelligence. The products of pure reason cannot be obtained through experimentation but can be proved hypothetically, like scientific theories.

Aristotle established logic and a methodology of science that we still use today. Its methodology is based on a logical classification to construct the Prote Philosophia (Metaphysics) system. The integrity of the classification is also based on a logical principle: A field with fewer principles has more certainty and priority and is the foundation of the following field: the priority of arithmetic over geometry. To understand and learn is to discover the "middle term" that connects a general principle or concept with a related object. Logic > Ontology > Ethics > Politics > Arts and Education. Aristotle's Meric system was followed throughout

the Middle Ages. Muhammad al-Farabi al-Turki has been called the "second teacher" of humanity after Aristotle. Farabi restructured Aristotle's system. He authored a remarkable book, entitled Classification of Sciences (Ihsau'l-Ulum).

2. Confronting an art object, perceiving, making sense of, and analyzing that art object is quite different from our daily life experience. A person repeats the usual experiences in his daily life. However, they encountered art objects that needed to make sense of it and re-interpret analyzed it. The art object can contain meaning beyond its visible form, and the art audience shares the analysis of this meaning. The boundaries between art, science and technique are losing their former clarity, and the intersections are growing and expanding rapidly. In other words, art, science and technology have destroyed the walls between them and have turned into an intertwined production area. There are different forms of consciousness: aesthetic consciousness, historical consciousness and scientific consciousness approach, we discussed the basic information in general. Consciousness forms express people's various attitudes towards life, the universe, and human relationships. These forms were formed during the historical development of man. Each reflects various and specific aspects of human life. Our aim in this study was to deal with aesthetic consciousness, which is one of these forms of consciousness that has an important place in the life of the individual.

In general, one of the most essential elements of the presence of aesthetic objects to meet their audience is that another subject is the artist (creator) of that aesthetic object. The subject who makes sense of an aesthetic object is not only confronted with the object but also with another subject. In particular, studies on objects and perceptions contribute to cognitive studies. From a philosophical point of view, the problem of intersubjectivity and discussions are precious in terms of understanding the consciousness of the other. The language-thought-world axis has left its place to the aesthetic object-thought-world in the problem of aesthetic intersubjectivity.

The idea of experiencing music in the body as a concrete form of perception is examined by studies in cognitive psychology and cognitive musicology, mainly related to the movement of body movements in the field of movement. Data on which musical element is associated with which bodily movement, which musical element turns into which bodily movement, and the concrete appearance of this interaction will explain the subject.

3. Abu Nasr Al Fârâbî is undoubtedly the instituting philosopher of Islamic philosophy. There are tens or even hundreds of philosophers in the Islamic logic and philosophy tradition, and each of these philosophers has made significant contributions to the history of thought. However, the philosophizing abilities and performances of each of the philosophers mentioned in the history books of philosophy are not the same. Being able to recognize and evaluate the position of the read and studied philosophy and logic text in the general structure requires having a certain understanding of what logic and philosophy are. If we do not have a philosophy master with the universal mind feature, we may not be able to understand the place of the philosopher we are working on or working on in the

universal existence of philosophy. Writing a history of philosophy is a very valuable service in terms of meeting our social needs.

Measure is an indispensable element in both poetry and music. Fârâbî is the first philosopher who applied measure and rhythm to music in a complete system and wrote two comprehensive labor on this subject. Before Al Fârâbî, Ishaq al-Mawsili and Kindi, who were zealous in laying the foundations of Music, also focused on the theory of music. Ishak al-Mawsîlî and Kindî, who were diligent in laying the foundations of music before Fârâbî, also focused on the theory of music. However, Fârâbî criticized them for writing in the philosophy of music, the cosmological basis of knowledge, and scientific theories. The essence of this discussion is that the concepts in the works they examine are translated as they were written in ancient Greece, without knowing whether they make sense in practice. Fârâbî negotiated about tunes and rhythms that are suitable for human nature in his works on music, as if reversing the claims of some ethnomusicologists who saw early Islamic Music as consisting only of theory; He focused on the applicability of these not only in theory but also in practice.

4. Al Farabi is a master musician, performer, and music theorist well known for his compositions. Registered as the Great Book and Encyclopedia of Music in some countries, the treatise of the Second Master remains the single most comprehensive treatise in the history of music science, aesthetics, and philosophy. Al-Farabi's Kitab Al Musiqâ Al Kabir involves a wide range of experiences, observations in philosophy, and proof theory. However, the great book explains the importance of induction in the most systematic and detailed approach. Many principles are acquired through sensitivity experience, as in astronomy, optics, medicine, and other sciences. Al-Fârâbî defines a theoretical art as the result of a deductive method that examines a relationship from cause to effect, from the foundations of existence to the foundations of cognition. This paradigm was emphasized in his work Kitab al Musiqâ in relation to the science and philosophy of music. Understanding the auditory processes that occur while listening to music can assist in inferences about the causality of music and may even provide some clues to its origin. Music provides a powerful stimulus to explore interesting auditory phenomena. Al-Fârâbî mentions knowledge and the recognition of primary meaning through the power and foresight of science and philosophy. Kitab al Musiqâ focuses on the true nature of music in terms of content and structure. The order of evaluation is based on the hierarchy of sciences, from established knowledge to logic, mathematics, physical socio-ethics, and metaphysics to knowledge. Al-Fârâbî points out that deduction and experiment are complementary, as are history and logic.

The Kitab al Musiqâ has given us an idea about the causality and necessity of working on the philosophy of music, along with the scientific method leading to the knowledge of the unknown first and subsequent foundations. The philosophy of music helps to interpret and make sense of thoughts. From a phenomenological perspective, as Al-Fârâbî also writes, the body and the senses determine a person's philosophy and thought.

5. One fascinating feature of the educational accounts of philosophers and scientists is that it pays attention not only to the content of stories and songs, as we might expect, but also to their form or style. The main idea is that the musical mode and measure or rhythm of a song affects the human mind independently of the lyrics that are sung. The question whether music contains emotions or has an effect that can reveal emotions is still at the center of music philosophy in the current age. In summary, the search for an answer to the fascinating question of how music can encode emotions continues. The view that music encodes the emotion it contains rather than just triggering memories in the listener further supports the need to ask this question.

Each effective new technology finds a response on the level of philosophy and society. Therefore, every innovation reaches a relational equivalent in art, which shares the same vital values with cultural dynamics. Although the actions and outputs defined as art show multi-layered features related to knowledge, they are embodied as objects or actions of perception and sensation. Thus, as the extension of media that affect and even determine the relationship between humans and changes in the environment, the actions and outputs of art that are embodied or abstracted will also undergo a transformation, and in the same way.

Farabi argues that sensation is an abstraction realized through sense organs within this framework. That sensation, which represents the lowest level of knowledge, consists of acquiring material forms by the mind by preserving their human relations. Accordingly, sensation envisions the object's form within its secular state. The stage of abstraction after the sensation is determined by imaginary perception. Nevertheless, the imagination grasps material forms in their temporal relation, not in complete abstraction. However, he envisions the object not with its characteristics but within its generic structure. At the last stage of abstraction, form is perceived in its universal reality, utterly independent of its material relations, according to Farabi. So, while it corresponds to an abstraction process that essentially takes place in the mind, passing through the stages of knowing, sensation and imagination, it expresses an ascent from the particular to the universal or from the material form to the fully intelligible form.

Practical significance of the study: This dissertation's consequence has theoretical and practical significance. The cognitive approach allows more extensive research to examine artistic creativity from a philosophical perspective. Inferences and conclusions are consistent with interdisciplinary research and can be used in teaching a general course of philosophy, philosophy of music, psychology, cultural studies and other social and humanitarian sciences, as well as in musical practice.

Approbation of the research results: The scientific results of the dissertation work were published at scientific and practical conferences, in scientific publications. 9 articles have been published on the research topic. Among them, in the journal recommended by the Committee for Quality Assurance in Education and Science of the Ministry of Education and Science of the Republic of Kazakhstan – 3 (Journals “Adam Alemi”, “Al-Farabi”, and CAJAS); at scientific and practical international conferences – 2, 1 article published in the MLA

International Bibliography (EBSCO), Linguistic Bibliography (Brill), Central & Eastern European Academic Source (EBSCO), Social Sciences Bibliography Indexes Archive Data, ULAKBİM TR-Dizin, 1 article published "Ethnosocium" Mission of the Confessions in Moscow and 2 article published in the International journal "Open Access" in the Scopus database, WoS Subject Areas.

Dissertation discussion: The dissertation was discussed on 28 November 2022 at an expanded meeting of the Department of Philosophy of the Faculty of Philosophy and Political Science of the Kazakh National University named after Al-Farabi (Protocol No. 5) and recommended for defense.

Structure and scope of work: The structure of the dissertation work is determined by the goal set and the objectives of the research. The thesis consists of an introduction, six sections, a conclusion and a list of sources used. The work is presented on 272 pages of printed text.