

SCHOPENHAUER FROM THE PERSPECTIVE OF FEMINIST PHILOSOPHY



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PLAGIARISM

I hereby declare that all information in this document has been obtained and presented in accordance with academic rules and ethical conduct. I also declare that, as required by these rules and conduct, I have fully cited and referenced all material and results that are not original to this work.

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ABSTRACT

As of being one of the most fundamental subjects of philosophy in the discussion of aspects and realities, Schopenhauer answers the questions of ‘What is the essence of being?’ ‘What is knowledge?’ ‘What is human?’ He thinks that the answer to all of these is the ‘Will’. In his masterpiece ‘The World as Will and Idea’ the world as idea is described as the knowledge of the phenomena that occupy space and time; the world as will on the other hand is the essence of existence and it is objectified through the will of everything in the visible world. The person who knows and wills occupies the top in the hierarchy. The human body as the first object recognizes will in the sexual organ for the continuity of the essence of existence. Man lives as the slave of his desires and aspirations, and only dervishes or geniuses can be saved and free of their wills. Geniuses who are individuals objectifying their ideas of the phenomena on earth that are independent from the principle sufficient reason can be free through art. “Music” is the will itself. Deriving from the knowledge of realizing the essence of self through music, the continuity of will by sexuality in the human body will be examined, the works of performance artist Ana Mendieta’s abstract objectification of her own body, and the definition of the “Female Genius” will be examined through the feminist perspective. This research will also discuss the thoughts such as “Creating a New Language” and that which is “performative” used by modern feminist philosophers Luce Irigaray and Judith Butler, respectively.

Keywords: Knowledge, essence, performance, woman, idea, Will, genius, objectification, art, being, feminist philosophy

ÖZET

Felsefenin en temel konularından biri olan görünüşler ve gerçeklikler tartışmasında Schopenhauer “varlığın özü nedir? bilgi nedir? insan nedir?” sorularına “isteme” diye yanıt vermiştir. “İsteme ve tasarım olarak dünya” yapıtında, tasarım olarak dünya; uzay ve zamanda yer kaplayan fenomenlerin bilinmesi, isteme olarak dünya; varlığın özünün” isteme” olduğu ve dünyanın da istemenin görünür hali olarak üzerinde var olan şeylerin istemenin nesneleşmesidir. En üst basamağı bilen ve isteyen insandır. Tasarım nesnesi olan insan bedeni, varlığın özünün devamlılığı için isteme bedende cinsel organda belirlenmiştir. İnsan istek ve arzuların kölesi olarak yaşamını sürdürür ve ancak dervişler ya da dehalar kurtulup özgür olabilir. Dehalar dünya üzerinde olan fenomenlerin yeter sebep ilkesinden bağımsız olan idelerini sanat aracılığıyla nesneleştiren kişiler olarak özgür olurlar. “Müzik” iradenin bizzat kendisidir. İnsan bedeninde iradenin cinsellik ile devamlılığı, müzik ile varlığın özünün bilinmesi bilgisinden yola çıkarak, İradenin deha olarak yalnızca erkek cinsi için bilinebileceği savına karşın, bilinebileceği savına karşın, Çağdaş feminist felsefe düşünürlerinden Luce Irigaray’ın “Yeni Bir Dil Yaratma” ve Judith Butler’ın “Performatif kavramına” örneklem olarak; performans sanatçısı Ana Mendieta’nın çalışmalarında kendi bedeni üzerinden zihinsel nesneleşmenin bazı kavramları ile “Kadın Deha” tanımı feminist felsefe perspektifinden incelenecektir.

Anahtar Kelimeler: Bilgi, öz, performans, kadın, idea, isteme, deha, nesneleştirme, sanat, varlık, feminist felsefe

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1. INTRODUCTION

Feminism is a scope of social and political movements, and an ideology that aims to define establish and achieve the political, economic, personal, and social equality of the sexes. The main topics of the feminist movement works on are education, sexuality, gender, political rights, and labor rights. Throughout history the 'role and place of women' was questioned, and the fields of philosophy were always the from the male voice. Feminist philosophy arose with the second wave of feminism in the early 70's. It found its place in the history of academia and was able to question the male prejudices that existed throughout the history of philosophy. Sexual stereotyping in the history of philosophy overarches from Plato to today's researched, re-evaluated and analyzed from the point of view of the feminists. The systems were re-established, and feminist theoreticians forced new ideas and concepts to be cultivated.

The quote below from Alison Stone's book introduction to Feminist philosophy explains why more work must be conducted in the field of feminist philosophy.

"Unlike most other fields within philosophy, feminist philosophy remains controversial amongst philosophers. Some philosophers are suspicious of it or reject it altogether. Herta Nagl-Docekal (2004: xiv) suggests that some philosophers reject feminist philosophy because they reject feminism – that is, they oppose or see no need for a political movement for women's equality. Yet philosophers might be – and sometimes are – sceptical about feminist philosophy without having to reject feminism as a political project. What they

are sceptical about is whether feminist philosophy is philosophy.” (Alison Stone, 2007, p. 5)

Researching how anti-feminine preconception in philosophy was formulated, we also study and reevaluate male centric thought process in all other fields. Epistemology aesthetics, anthropology, science, ethics, politics, and religion, all relate to philosophy. We will question how feminist thought went from being ostracized to finding her place in all these fields.

The main purpose of feminist philosophy is to research and evaluate the role of women from the past to today.

“It investigates how biases against women are embodied in past and present philosophy. Specifically, feminist philosophers study and criticise biases against

women within:

(i) writings from the history of philosophy, especially writings by canonical authors

– Plato, Descartes, and others;

(ii) areas of contemporary philosophy such as epistemology (the theory of knowledge) and ethics;

(iii) patterns of imagery and symbolism that can be found in writings from both past and current philosophy (e.g. the image of woman as irrational).

(Alison Stone, 2007, p. 1)

The portrayal in Feminist philosophy of *“past and present day writings on philosophy, image and symbolism molds (sample; women as an irrational image).”* is

chosen as the topic of the research. The reason 19th Century philosopher Arthur Schopenhauer was chosen for the comparisons is because he does not mince words on his view of woman. Another basis for comparison is Luce Irigaray's work titled "Creating a New Language," yet another one is Judith Butler's concept of "performative". We shall also explore Ana Mendieta's artworks during the second wave of feminism and in her we claim to have found the possibility of a female genius. Examples of objectification of ideas will be examined through Ana Mendieta's performances. The objectification of time, space, the concept of "will" displayed through the female body in performance art will be analyzed.

The other outcome of this study is the fact that it researches into how other contemporary thinkers expand and analyze their theories, methods and strategies on the present-day art. It is an opportunity to compare art, philosophy and feminism and its roots.

The dual world structure as Representation and Will, which was developed without the challenge of absolute knowledge, is arguably the most fundamental problem of philosophy. In the original system of philosophy, which Schopenhauer derives from different perspectives on appearance and truth, the essence of the existence is based on the "idea" (in Plato for example) whereas in Kant it is "thing in itself"; in Schopenhauer it is the "will". In Schopenhauer's philosophy there is a hierarchical order. At the top of this hierarchy are the human beings in which the sexual organs in the body occupy the top order. Will can be known through art and music and this is explained as a recognizable feature for the men whom he described as the only genius in the human genre. How Ana Mendieta presents the objectification of her body in order to express female sexuality freely with the representation of different female images will be examined by taking into consideration

Schopenhauer's philosophical system that says sexuality is for the continuity of will and music is the will itself. A new analysis of the Feminist philosophy and the importance of 'sexuality' and the role of gender in the society, through the eyes of the Schopenhauer philosophy's male dominant perception will also be questioned in this study.

What is the knowledge of the appearances and the world of reality discussed in the history of philosophy? What is being? What is the world? We see different ideas and answers stemming from these questions. The discussion of the essence of existence started with Plato from the early ages and continued until the 19th century philosopher Arthur Schopenhauer. Philosophers developed many thought systems about the topic. In "World as an Idea and Will" Schopenhauer explained the concepts in four chapters. In this work, Schopenhauer had to go through all the ways to establish his system before coming to criticize others. The fact that he doesn't know how to give a comprehensive explanation before he reaches a full understanding is reason for us that we can't find a shortcut. Schopenhauer called the essence of being "will". It is something that cannot be explained by any principle of causality, it does not 'appear' for it is unchangeable, eternal, transcendental.

We can argue that, although historically considered to be a universal study of the fundamental questions of knowledge, values, reason, language, mind and existence, the academic field of philosophy has always been presented and viewed from the male mind frame. With the influence of the Eastern Philosophers, it evolved from natural philosophy to encompass logic, aesthetic, epistemology, metaphysics and ethics.

The history of Western Philosophical thought has been mostly built upon Aristotelian and Platonic teachings. Most philosophers used Plato and Aristotle as the

base of their thought and teachings. Looking at the history of female philosophy, we can assert that they are similarly from these two schools of thought. In the decades that follow their teachings and its evolution within the feminist philosophy we are able to note that their ideas and teachings are, almost without exception, considered universal. 19th century philosopher Arthur Schopenhauer, a follower of Plato, at a time when ‘people and intelligence’ was at the forefront of discussions, was also a fervent critique of women, and called them deficient in many areas. That is why we choose to study the effects of his theories on women and feminism. In this study, Schopenhauer’s answers to the questions of what is existence, what is knowledge, and the core of existence and his obvious sexist perspective to the feminist philosophy will be evaluated. In this critique, Schopenhauer’s statements such as the core of existence can only be known by ‘genius’ and ‘dervish’ personalities, and that the creation and perception of a genius is male will be considered. While previously the female body had been presented for the male gaze in art events, in the 1970s performance art works made by feminist artists, wherein the “female body” became a subject, instead of an object came to fore. The performances of Ana Mendieta which featured the topics of sex, death, annihilation, rebirth and the relationship between the earth and body, have been analyzed from the female perspective to show that the attributes of “genius “are not exclusive to men, contrary to the statements of Schopenhauer.

The perspectives of the contemporary feminists such as Deborah Modrak, Charlotte Wilt, Luce Irigaray, Marguerite Deslauriers, Angela Curran, Marjorie Has, Sandra Harding, Merrill B. Hintikka, Donna Haraway, Lynda Large, Mary Daly, Simon De Beauvoir, Martha Craven Nussbaum, Linda Hirshman, Judith Butler were all taken into account in this study. These scholars looked at feminist philosophy through

the texts of Aristotle. Our work researches works conducted by feminist philosophers in the fields of epistemology, politics, ethics, metaphysics, aesthetics, biology, science, and logic. The aim of this work was to look at the use of masculine language in works of Plato and Aristotle and examine the analytical critique of this language by Luce Irigaray and its impact on the important works of philosophy. Irigaray notes that women can only find their true self by creating a new 'female' language within the school of thought, thus removing the impact of the male language on female philosophy.

“Female sexuality has always been conceptualized on the basis of masculine parameters.” (Irigaray, 1985)

Irigaray notes that women's place in the history philosophy rests on the importance of language and its use. History of Language, culture and philosophical male discourse promote the pacification of women, and sexual discrimination. Nevertheless, beginning with the Natural Philosophers language and its placement and feminists philosophy studies are underway. According to Irigaray art is an important tool for the formation and change in language and culture.

The word “performative” was first used in 1962 by John L. Austin. In her essay *Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory*,” Judith Butler has written that “identity is formed by performative actions”. She has mentioned that the concept of performance contains bodily actions, that gender identity is not fixed and the biological gender is attained over time. Biological gender, social gender and desire have all evolved over time, under the influence of the heterosexual binary. During this process the constantly repeating model of social gender becomes the norm under the patriarchal system. While mentioning how social gender is shaped by performance and combining J.L. Austin's

lingual performativity with actional performativity, Butler gave a new field of research for performance art. Performance artists have made their bodies a location / space while performing. While exhibiting their bodies, female artists have used concepts and intentions and in doing so they have also contributed to feminist theory.

“As a public action and performative act, gender is not a radical choice or project that reflects a merely individual choice, but neither is it imposed or inscribed upon the individual, as some post-structuralist displacements of the subject would contend. The body is not passively scripted with cultural codes, as if it were a lifeless recipient of wholly pre-given cultural relations. But neither do embodied selves pre-exist the cultural conventions which essentially signify bodies. Actors are always already on the stage, within the terms of the performance. Just as a script may be enacted in various ways, and just as the play requires both text and interpretation, so the gendered body acts its part in a culturally restricted corporeal space and enacts interpretations within the confines of already existing directives.”(Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory, 1988, Butler)

Using the ‘genius’ ideals of Schopenhauer and the male language of philosophy, the ‘genius women’ in art will be researched and analyzed. As a case study for Irigaray and Butler’s methods, Ana Mendieta’s performances in which she has objectified ideas detached from space and time, using her own body, are analyzed from the perspective of “Creating a New Language.” Ana Mendieta’s performance videos and photographs are examined as examples of earth-body, annihilation, rebirth,

death, void as well as concepts such as violence, sex, rape, and identity of women. Schopenhauer's definition of the "male genius" will be juxtaposed with the "female genius."

By using a male language both the Western and the Eastern philosophies constricted language from the female nature and senses. History of Philosophy shows that man was intelligence, whereas woman was a being that embodied rotting and change. When looking at the perspective of love and universal isolation, woman is a formation left on the outside without equal existence and thought. Irigaray notes that throughout the history of philosophy, woman has always been marginalized by the patriarchal sayings and attitudes and the best way to form a new language is through the use of art. We will analyze the formation of a new language by a female artist and how that correlates with the 'genius' thought of Schopenhauer.

This new formation of the female language, which is different from that of the male language, is presented through the art of the women genius. All of this is studied through the eyes of Schopenhauer's male philosophy; studying the male genius versus the female genius in the form of art performance and feminist perspective.

In the second part: Schopenhauer's definition of the world as representation is "The Principle Of Sufficient Reason"; how phenomena are formed by a causal bond in space and time is investigated. It is not possible to understand the world as representation without investigating The Principle Of Sufficient Reason. In Chapter 1 of his book, it is often mentioned how essential the principles of sufficient reason are and how they give information about appearances. It is possible to say that the principles play a very important role in explaining the world in its every detail. In our

research, we also give information “On The Fourfold Root Of The Principle Of Sufficient Reason” which is mentioned quite often in the “The World as Representation” section of the book “The World as Will and Representation”.

Knowing and willing care is defined by a chain of causality in the world as representation, while the subject's willing side is described as how it becomes visible from the objectification of all the individual things that exist in the world, regardless of “The Principle Of Sufficient Reason”. “The world as will” is the appearance of the willing of the world. The only things that live on it are formed by these principles. Schopenhauer exhibits his original attitude with his opposing views with these new systems. In his essay, he gave brief information about Berkeley, Aristotle, Plato, Spinoza, Kant, Descartes, Wolff and Leibniz, which he frequently included in his book “The World as Will and Representation”. To understand his system, we could not proceed without briefly touching upon his discussion with his predecessors and contemporaries.

In the third part; In the section of “World is My Will”, Schopenhauer explains how the Will manifests itself from inorganic substances to human through the steps of the objectification. In Schopenhauer’s philosophy, human beings occupying the top level in the hierarchy manifest Plato’s invariable ideas that are indivisible in space and time as stages in objectification of will through art. A genius’ way of seeing the ideas is visible through forms of art. All these stages of objectification of will are explained in detail in the section of this thesis titled Art (It is also in the third chapter of Schopenhauer’s book.)

The will of the inorganics is unconscious and blind. The stages of objectification are manifested in chemical and physical substances, while it is at the lowest level as the unconscious state of organism's will. In the next step, the will in

the animals emerges and we encounter the struggle with the will itself. Humans struggling to avoid hunger reveal a higher form of will where the topmost level of desire is manifested.

It is a special entity that perceives human, uses knowledge and creates abstract concepts in their minds about the past and future. Because humans have a consciousness of the will and this awareness constantly wants to be fed as a puppet of people who want to feed only brings unhappiness. Pain, pleasure, will are not exhausted for human suffering is condemned.

In the four part; In his philosophy, Schopenhauer says only two types of people with certain characteristics can attain salvation from pain; dervishes and geniuses and the salvation of genius is described in a hierarchical structure of where there are certain features. In the hierarchy of art and architecture, this structure is shown as music at the bottom and architecture at the top. It was based on how the organism at the bottom step followed by the object of the will to objectify the idea of the art of architecture at the bottom step, and then the struggle of the person with himself/herself in the will to live with poetry and tragedy. The genius who sees the best shows people through art. Music, on the other hand, is objectified not as showing itself in the top order because of its abstract structure but rather through its harmony with the mathematical arithmetic in nature and the deep feelings it brings about in humans.

In the five part; Schopenhauer again explains the situation with a hierarchy. The part where the body feels the most pleasure and pain, starting from the bottom, is the sexual organ, and at the same time it is the place where desire is used for the continuation of the species. In the body, the genitals are revealed with certain emotions until they go to the unification of species and this is called love.

Schopenhauer mentions in great detail that the selection of the idea of the opposite sex as the illusion of transcendence proceeds in a controlled manner on the human in order to sustain the unconscious will.

Schopenhauer, who draws the highest human type in the hierarchy of art, demonstrating the ideal of genius, states that the body has different influences between men and women between the two sexes. The male sexual sense is much more functional than the female's. While a man seeks for beauty, fullness and youth in women, he subconsciously does a selection for the ideal reproduction of next generation. Woman on the other hand looks for strength and courage in a man rather than physical features. Men are constantly active in sexuality, while a woman should not be exposed to the impulses of the will after she becomes pregnant which happens only once a year. As women and sexuality are thus defined, certain descriptions about women's relation to art are vital for this study. Schopenhauer's statement of women being childlike, indicating that women are deficient in many faculties by nature, and particularly, stating that women do not carry the characteristics of a genius, is the reason this study Ana Mendieta's work is an example of using art to create awareness in the viewer, using different themes and a new language. The use of the body as an artwork, the bodies' mergence with nature and it's relationship with the truth are all themes that are present in Mendieta's artworks, in different forms and sometimes expressed with different methods. Schopenhauer's general view of woman as noted in his work 'on woman,' the concept of 'sexuality,' 'woman,' 'men' were analyzed.

In the six part; In this section Schopenhauer's definition of "genius" is examined from the feminist perspective, Irigaray's imitation strategy and Butler's ideas on the concept of "performative" will be featured and feminist artists throughout

the history of performance art and the body will be discussed. After the foundation is laid, Ana Mendieta's works will be discussed. The main issue of the dissertation, which is the feminist criticism of Schopenhauer's concept of genius will be examined with examples of ideas objectification from Ana Mendieta's performances and themes of earth and body from her Silutea series. Followed by an analysis of the concepts of rape, sex and beauty in her work, by using Butler's "performative."

In conclusion: Irigaray said that in order for women to move away from the historical patriarchal marginalization and create a new language the best tool is using art. Schopenhauer's 'genius' theory and Irigaray's "Strategy of Mimesis" and Butler's "concept of performative" are reviewed from the perspective of the feminist philosophy.

Schopenhauer's philosophical system and his detailed description of the essence of being are composed of four chapters in his book "The World as Will and Representation". Our study has been determined to cover these four sections.

First Book: The world as representation, first consideration. Representation subject to the principle of sufficient reason: the object of experience and science. (Schopenhauer, 2010, p. v)

Second Book: The world as will, first consideration. The objectivation of the will. (Schopenhauer, 2010, p. v)

Third Book: The world as representation, second consideration.

Representation independent of the principle of sufficient reason: the Platonic Idea: the object of art. (Schopenhauer, 2010, p. v)

Fourth Book: The world as will, second consideration. With the achievement of self-knowledge, affirmation and negation of the will to life. (Schopenhauer, 201, p. v)

During this research Schopenhauer's "The Metaphysics of Sexual Love," has been referred to many times for the analysis of concepts. Textual analyses have been made regarding Irigaray's works on feminist philosophy as well as language and discourse. Butler's book "Gender Trouble" and her relevant articles have been read and examined. Video recordings and photographs of Ana Mendieta's performances, as well as documentaries made about her life, have all been useful in aiding the research. The main research topics of the dissertation are social gender roles, the body, feminist philosophy, performance art and feminist artists.

The purpose of the dissertation is to examine the male prejudice in history, from a perspective of feminist thinkers, regarding Schopenhauer's discourses and Luce Irigaray's "Imitation Strategy" efforts to bring a new language in the predominantly patriarchal history of philosophy and Butler's concept of "performative." The aim is to challenge Schopenhauer's concept of the "male genius" by giving examples of Ana Mendieta's performances as case studies and analyze how the methods of feminist theory influenced artists to transition the body from an object to a subject in their works.

2. THE WORLD IS MY REPRESENTATION

Schopenhauer whose main work, begins with the phrase, “*The world is my representation*” claims that there are possible things in the world in the relationship between the subject and the object. The world as representation means that the subject is central and can only be designed if the subject knows what is known as knowing. Everything in the world, the things we know, are subject to the principles of idea, and that is the only way we can know. All objects in the world are just the views we experience.

With abstract representation and intuitive representation, he explains how the subject and the object are in the class of ideas. Intuitive representation is the designs we acquire through the senses in the Schopenhauer philosophy and is explained by the causal ties of “The Principle Of Sufficient Reason”. It also emphasizes that empirical information, which is the subject of science, takes place in space-time in relation to a cause-effect relationship and that each object is objectified for the subject.

The relationship between the subject and the object should be perceived as a whole, although it is described as two separate things when described in the World section as Representation. We see that the object, which is founded in accordance with the laws of causality in space and time, is transformed into concepts with the ability of understanding by the subject who knows, and takes place in the class of representation as abstract representation. Abstract representation and intuitive representations are explained in “The Principle Of Sufficient Reason” for what they are in the subject and object. Schopenhauer wrote as his first sentence.

“The world is my representation. This holds true for every living, cognitive being, although only a human being can bring it to abstract, reflective

consciousness: and if he actually does so he has become philosophically sound. (Schopenhauer, 2010, p. 23)

This sentence here represents his very basic opinion that he tries to explain throughout the first book. “The world is my representation” shows us the possibility of thinkable experience, space and time and causality. He states that his idea is based on various references in the history of philosophy.

This first sentence “The world is my representation” means that the existence of the visible world is based on the existence of the subject. I can see an object and everything is my representation, if I look at them they exist so, this explains the sentence “the world is my representation”. In other words, any human being can only know what he/she can see, nobody can form ideas on what he/she cannot see. There is the fact that the world can only exist in its relation to the subject who can have an idea about it. And this truth is a priori truth. At the same time, this truth is the common form of all experience based on subject and object separation. Schopenhauer claims that the patterns of the object exist as a priori in the subject, and that “The Principle of Sufficient Reason” is for the whole form. “The Principle of Sufficient Reason” determines everything that a human can know as a priori. Schopenhauer’s thought is based on two main principles: “Representation” and “Will”. The world is based on will and representation. To ground his philosophy, Schopenhauer first introduces the world as representations and then the world as will, then compares all these ideas with the ideas of the past and contemporary philosophy of his time.

In Schopenhauer’s philosophy, the world is representation on one side and will on another. The world is the visible state of will. Schopenhauer, in his own time and in his late philosophical studies, had given a wider place to the question of awareness of the existence in his system of philosophy.

As a being who knows and has a willing, a human is another visible state of basic will. The subject and the object and their distinction are crucial in Schopenhauer's philosophy. As a knowing and desiring being, humans are one of many visible forms of basic will. All representations reveal themselves in accordance within the conditions of sensing in space and time. If the representations depend on the circumstances, then so does the free will. It appears as a character in a person, and a quality in an object. It exists as a thing in itself without connecting with consciousness. The thing itself is the will that has not turned into a non-object representation. The thing itself is the cause of representation. Schopenhauer describes the objectification of Plato's ideas, and the relation between the subject and the object. The relationship between subject and object has gone beyond classical notions, in an effort to create a dimension in the field of aesthetics.

Because it is necessary to mention the importance of the subject's position against the world, it is possible to say that the appearances and the human being are at the central point as the knowing entity in the face of the appearances. To be able to comprehend the world as representation, will is possible only through the conceptualization of human knowledge.

“If we are to acquire deeper insight into the essence of the world, it is absolutely necessary to learn to distinguish the will as thing in itself from its adequate object hood, and the different levels on which this object hood emerges with increasing clarity and perfection, i.e. the Ideas themselves, from the mere appearance of the Ideas in the forms of the principle of sufficient reason, the individual's constricted mode of cognition. Then we will agree with Plato when he accords genuine being to the Ideas alone, while granting

only an apparent, dream-like existence to things in space and time, to this world that is real for the individual.” (Schopenhauer, 2010, p. 204).

All things, individual things, individuals on Earth are explained in four steps in terms of existence. In space and time, it is explained by “The Principle of Sufficient Reason”. The relationship between the subject and the object is what the subject knows in the world as a representation, what he/she sees in the face of the object, how the appearances appear and how the phenomena become appearances are explained through fourfold roots in Schopenhauer’s “The Principle of Sufficient Reason”.

Schopenhauer explains the views or phenomena of representation by “The Principle Of Sufficient Reason” which makes it possible for willing to be visible. Each object has a representation. No representation would ever exist on its own. The world of experience has an order and is causal. The fact that the subject conditions the objective existence of things and that objects are the representations of the subject tells the reality that the objective world is a representative world.

With respect to the representations mentioned in the first chapter, we can claim that the world is based on the cognitive roots that the relationship between the subject and the object reflects in the experiment of “The Principle of Sufficient Reason” in the phenomena.

Schopenhauer defines how the phenomena become visible in the world as subject and object, cause and effect, representation of perception and abstract perception in light of “The Principle of Sufficient Reason”. Appearances are examined in terms of cause and effect within the subject and object relationship in accordance with the framework of sufficient reason principle. Schopenhauer explains how the object exists cognitively.

There are two types of representation, i.e. representation of perception and abstract representation. Representations of perception are defined in terms of “The Principle of Sufficient reason”. All these cognitive processes work within the laws of nature in space and time in the relationship of cause and effect, mathematics, geometry, logic and other phenomena. Everything a person knows as a priori is defined in this principle. Schopenhauer believes that objects are the representations of the subject and the representations of the objective world. All that exists, the whole world is objective only in relation to the subject’s perception of the object. To have a deeper understanding of the present book, we need to take note of the ideas and opinions stated in Schopenhauer’s essay “The Principle of Sufficient Reason”.

2.1. The Principle of Sufficient Reason

Intuitive-Abstract representations become visible/phenomenon with fourfold roots of the reason principle. Each root is called physical, logical, mathematical and acting being, knowing, being and morality. Schopenhauer uses the concept of causality only in the 12 categories of Kant to ground his system. The individual things on Earth, living things, individuals, in short, everything exists in space and time in accordance with the law of causality, and every science needs it to speak of certainty to produce evidence. The fourfold roots of objects designed for the subject are governed by “The Principle of Sufficient Reason”. The universe is a phenomenon against the subject. The fourfold roots of the sufficient reason principle are the principles governing the inter-object relations of phenomena. The fact that phenomena are designed and perceived by the subject indicates that they exist.

“The world is my representation”, the very basic first sentence in the book is essential to have a grasp of understanding of this first book. The first book explain show we are supposed to read “The Principle of Sufficient Reason” step by step. This essay is crucial for us because Schopenhauer revealed all his main ideas here. The four classes he mentioned in this essay are fundamental in the history of philosophical thought.

In addition to that, in this essay, he also mentioned prominent historical figures in philosophy; how they derived their ideas based on the events of their time namely Descartes, Berkeley, Spinoza, Wolff, Hume, Locke, and Kant.

Having been affected by Leibniz and Wolff, Schopenhauer created his own systematic based on “The Principle of Sufficient Reason”. This basic principle states that "nothing can exist without a reason". Everything comes from something else, that is the reason of its being. All of our ideas stand against one another in a regular relationship that we can express a priori. All of our ideas are described in four classes. The whole world has existed in a cause-effect relationship, and the boundaries of the world as ideas have determined the principle of sufficient reason.

As a being who knows and is willing, human is another visible state of basic will. The subject is a main theme in Schopenhauer's philosophy. Because the world is my representation, it is possible to talk about the importance of how the subject sees the world. It is possible to say that the subject is in a central position as the knowing entity against the object. He explains the desirability of desires, appearances, or phenomena with “The Principle of Sufficient Reason”. The universe is a phenomenon against the subject. There are four classes of object representation for the subject. At the same time, the basis of all science is the principle of sufficient reason.

2.1.1. Becoming -Physical Causation

This principle asserts that the intuitive and empirical visible world is not just about abstract concepts, rather it is the opposite. Through the concepts of space and time, our empirical experiences show us how the objects appear. The objects can only appear in space and time. The law of causality requires space and time to be the causes of our empirical realities. We have to consider the two concepts of space and time together, in other words, we cannot just think about space alone. It is only through time that any changes in objects occur. We cannot realize change unless it happens in time. Therefore, space and time should be considered together. The change means movement of each material object, allows one to know about previous condition of another. This cause and effect principle is the nature and essence of the object.

Knowing causality is the only function of understanding. The first ideas of the faculty of knowledge is the perception of the world. In this idea, the world is comprehended only through the ability of the faculty of knowledge. Material things cannot exist without the mind. Empirical things become objects in space and time which become meaningful objects for the subject.

“In the Class of Objects for the Subject just described, the principle of sufficient reason figures as the Law of Causality, and, as such, I call it the Principle of Sufficient Reason of Becoming, principium rationis sufficientis fiendi. By it, all objects presenting themselves within the entire range of our representation are linked together, as far as the appearance and disappearance of their states is concerned, i.e. in the movement of the current of Time, to form the complex of empirical reality.”(Schopenhauer, 1903, p. 38).

It is the product of our empirical ideas. Forms of causality in space and time are our empirical reality. The representation forms of internal and external sensation are only the matter that is perceived when touched. Perceiving something physically allows us to consider our senses based on experience. Space and time are unthinkable. Time for change and space in which change will take place allow for the establishment of the physical causal relationship inextricably. Schopenhauer argues that everything is in a cause-and-effect relationship and change occurs depending on time and place. The matter that fills space and time is purely causal. These material things do not exist without the mind. Empirical things mean objects in space and time that is when they become meaningful objects for the subject. The perception of the current world is possible through the understanding of the representation.

2.1.2. Knowing- Logical Causality

This concept is the distinguishing feature of human and it separates them from animals. Animals do not possess the concepts of past, present and future. In addition, animals do not consciously comprehend anything by using wisdom. Concepts are intellectual ideas for humans.

“THE only essential distinction between the human race and animals, which from time immemorial has been attributed to a special cognitive faculty peculiar to mankind, called Reason, is based upon the fact that man owns a class of representations which is not shared by any animal. These are conceptions, therefore abstract, as opposed to intuitive, representations, from which they are nevertheless derived. The immediate consequence of this is, that animals can neither speak nor laugh; but indirectly all those various,

important characteristics which distinguish human from animal life are its consequence.” (Schopenhauer, 1903, p. 115).

This section concerns concepts and it is the transferring of concepts from generation to generation permanently as past, present and future depending on the ability of understanding in humans. The persistence of abstract concepts is the most distinctive feature that distinguishes humans from other living things. Logical causality is a mental design which can be described as abstractions of representation.

2.1.3. Being- Mathematical Causality

Schopenhauer, with a priori vision of space and time follows Kant in connection with mathematics. This section is about intellectual abstraction so we cannot empirically experience that. Time is an a priori, mandatory principle on which all our perceptions depend.

2.1.4. Acting- Moral Causality

It is the object of the inner sense. This is the last class that makes Schopenhauer original. The road to will opens from here. Self-consciousness manifests itself as knowing and known. In fact, it is the last one that governs the other three. Because these are elements of the will of the subject, that is, they do not want by themselves, rather they manage actions. It is necessary for the action to occur. Anyone can realize that there is a subject that requests and every request finds itself in a certain motive as well as a subsequent action.

The individual beings are examined in terms of how they appear as representation in the world depending on the cause and effect relationship. These designs are causality of subject-object, space and time. No phenomenon can exist

without being bound to another phenomenon. The world as representation shows that the existence of the subject and the object and the object for the subject is totality.

2.2. The Object of Experience and Science

The combination of these four principles stated above and phenomena of the objects connected to them in a priori knowledge can help us understand the principle of sufficient reason.

In the “The Principle of Sufficient Reason” (Hillenbrand, 1903) Schopenhauer explains that the antithesis of object and subject is the common form of all these four classes and any idea, whether being abstract or intuitive, pure or empirical is possible and thinkable because all these aforementioned classes include them. He also shortly explains the history of this idea. He starts from Descartes, followed by Berkeley, Wolff, Hume, Locke, and Kant who also founded their philosophies based on these same suppositions but in a different way. Schopenhauer is the first philosopher of the west mentioning the philosophy of India. He writes that Indian philosophers also talk about the same suppositions discussed in western philosophy. The two chapters - Representation and Will- are complementing each other. The missing parts in the first chapter are completed in the second. Then in his third and fourth chapters, Schopenhauer eventually connects his ideas and comes to a finale. But his system of philosophy is mainly shaped in his second book; Will.

Schopenhauer believes that one firstly has to explain the relationship of space and time, subject and object and how they exist in universe. These are phenomena for the subjects all over the world. Both animate and inanimate objects refer to the subject. The human body is the object and we call it representation, and it depends on the causality principle which is valid in space and time. Since the world is

representation, we can consider two basic things; one of them is object, and the form in the space and time it's multiplicity. The other one is subject; the form is not in space and time nor is it divided. The subject is whole in every perceiving entity.

Therefore, these halves can never be separated.

“They share a common border: where the object begins, the subject ends. That they share a border is shown by the fact that the most essential – and therefore most general forms of all objects (space, time and causality) can be discovered and fully comprehended starting out from the subject even in the absence of any cognition of the object itself. In Kantian terms, these forms lie in our consciousness a priori”(Schopenhauer, 2010, p. 26).

He speaks of the representation of perception and then about abstract representation. Whole visible world comes from experience and with the conditions of its possibility. Schopenhauer believes that it's an important discovery of Kant that these very conditions, these forms of the visible world are not only abstract but also can be perceived directly.

According to Schopenhauer, Kant's discovery of universal forms of intuition, which can be perceived apart from experience revealing the laws of mathematics, is very important. Therefore, Schopenhauer's essay on the Principle of Sufficient Reason treated phenomena visible in space and time.

“In the First Book we considered representation only as such, which is to say only with respect to its general form. Of course when it comes to abstract representations (concepts), we are familiar with their content as well, since they acquire this content and meaning only through their connection to

intuitive representation and would be worthless and empty without it.”(Schopenhauer, 2010, p. 119).

Every single object depends on the cause and effect principle when becoming a reality in space and time, because the objects change, and we can observe this change. Subject is the most important figure in the world of reality. Objects depend on the perception of subjects. If we know that an object exists, through our observations we can explain the existence with law of causality. The representation of the world of objects is determined by subject.



3. THE WORLD IS MY WILL

Schopenhauer's philosophy of systematization is within the binary world structure; the world as representation and the world as will. As a representation, the world is explained by the compulsory laws of "The Principle of Sufficient Reason". As the subject is knowing and willing, we first describe the relationship between the knowing and the object in the fourfold root. Now let's examine this from the side of the subject.

Schopenhauer says that the world can be explained through representation and will intertwined with one another. A part of the world is "representation" and the other side of the world is "will". He explains the representation of perception with the representations that explain how representations occupy space and time within the context of causality related to "The Principle Of Sufficient Reason". He also explains how representation of perception appears to us. It gives the order of the emergence of all natural sciences in time and in space but does not provide more knowledge. According to Schopenhauer, what has to be done is to determine whether the principle of sufficient cause can reach the knowledge of the content of these representations by looking at the laws of representation of perception (cause-effect, space and time, premise and result, or natural science, mathematics and philosophy). In other words, in the distinction between phenomena and things in themselves unlike Kant, who says that we cannot reach the essence of the thing, which is the knowledge of the content of phenomena, it is possible to prove that obtaining the thing in itself is conceivable.

"These are representations that will forever remain foreign to us if we approach them along this path; looking at them only in this way, they stand before us like hieroglyphs we do not comprehend. – Aetiology, for its part, tells us that some one determinate state of matter will lead to some other, according to the law of cause

and effect, and with this it has explained this second state of matter and done its job. But in fact it has done nothing more than establish the lawlike order in which states emerge in space and time,” (Schopenhauer, 2010, p. 121)

Considering another aspect of his argument, one can claim that he describes how the will appears to us, and tells us that the subject is the bearer of ideas. A person finds themselves in this world as an individual. The knowledge of the individual, who is the obligatory carrier of all of the world as ideas, is transmitted through a “body”. The senses of the body are the starting point for us to perceive this world.

“To the pure subject of cognition as such, this body is a representation like any other, an object among objects: to this extent, the subject is familiar with its movements and its actions a in the same way he is familiar with the alterations that take place in other objects of intuition; and these movements would be just as foreign and incomprehensible as these other objects if their meaning were not unbridled in an entirely different way” (Schopenhauer, 2010, p. 124)

Schopenhauer calls the body the objectivity of will. Every true, truthful, agent less act of willing is primarily a visible act of the body.

“My body and my will are one; – or: what (as intuitive representation) I call my body, I call my will to the extent that I am aware of it in an entirely different and utterly incomparable manner; – or: my body is the objecthood of my will; – or: besides being my representation, my body is also my will” (Schopenhauer, 2010, p. 127).

The effect of the body is resulted from the perception of the world in our minds.

The objectification is the embodiment of the representation of the subject, because the body in essence is an existing entity in representation. Will is shown in the body

.The appearances of individual objects in space and time are numerous. There are also representations between will and individual objects. Will is selfish, unconscious and blind in itself. Everything is the phenomena of will. The hierarchical steps in this process are; 1. Inorganic, 2. Vegetation, 3. Animal, 4. Human.

The most important, basic feature of the will is that it contains eternal conflict. Every will has a purpose to serve the wills that come before it. Each step of every Will occurs only as long as it achieves its purpose and the next step becomes more advanced. It is like evolution in this way.

Part of my body has a purpose; whole organs of the body can be objectified by will. The feeling of hunger is via teeth and abdomen, also feet and hands help it to serve the same purpose. The objectification of the will manifests itself in everything in the inorganic or organic world. He mentions these distinctions over a hierarchical system; inanimate objects, plants, animals and human. In the hierarchical order in which all this will manifest itself, human beings differentiate themselves from others by their consciousness and understanding.

Schopenhauer explains the inanimate entities, plants and animals in terms of the effect of causality in the narrow sense of the word in three different ways. It is also a general rule that in case of inorganic causality, the cause and effect change equally. Such causality in the context of the proportional increase in the cause itself shows the effect. As the heat increases, the melting accelerates, and the impact increases with the impact intensity. In the second type of causality, the excitation state is not exposed to a reaction caused by its action and there is no equality between the intensity of stimulation and the effect that it is concerned with. Although innumerable degrees of thought and

consciousness in the animal are infinite, in any case the animal is capable of demonstrating an action as a result of motivation. Because of their ability to imagine the past and the future, humans have a much broader horizon than the animal and are thus not limited to the present like the animals. Human thoughts are formed through abstract concepts and they are dependent on them. The thoughts turn into phenomena as long as they are able to influence the will in thoughts. They become motives for human beings. To carry human thoughts in line with their desires, since they are capable of repetition, there are many more alternatives in its actions than those of animals. Human intelligence requires will to be objectified through our choosing among alternatives to fulfill the demands of the will. Failure to fulfill these demands will cause pain. If demands are fulfilled, pleasure occurs.

Will first manifests itself as visible in the body. All parts of the body appear as objectification of the will. While the feeling of hunger shows the same purpose for the teeth, hands and intestines, it appears to us as the organ in which sexual desire is most manifested in reproduction. In this study, the hierarchical order in Schopenhauer's philosophy is explained. There are four different titles called objectification steps. These are inorganic things, plants, animals and humans. All these steps reveal the process of finding harmony as a clash of the will in the universe. Conflict in nature leads to basic will. Each step serves as the puppet of the next step. These services follow a path from basic conflict to sleep in major places.

“Therefore the entire body must itself be an appearance of the will, and must be related to my will as a whole, i.e. to my intelligible character (whose appearance in time is my empirical character) in the same way that an individual action of the body is related to an individual act of the will. So the entire body must be nothing other than my will made visible, it must be my will itself to the extent that my will is

an intuitive object, a representation of the first class.”(Schopenhauer, 2010, p. 132).

For the subject body is the ‘seen’ aspect of the ‘will.’ Every person, with their actions and character exists, and every action a person takes is differentiated through their character.

We have already mentioned in confirmation of this point that every impression made on my body also instantly and immediately affects my will, with what in this respect is called pain or pleasure (at lower grades of the will these are agreeable or disagreeable feelings), and that, conversely, every violent movement of the will – which is to say affects and passions – agitates the body and disturbs the course of its functioning.”(Schopenhauer, 2010, p. 132).

Every action/act that the body makes is viewed as the workings of the body, and the human will to prove existence, or the will to live. The discussions point to the power that the will has on the body, effecting the behavior and the wants of the humans that serve the will. Here, the difference between humans and animals is the ‘will’ which gives the sense of awareness, suffering and to be the victim of desires.

As it has a knowing and a willing side, the human being exists as a whole, even if it is explained in a binary way. This dual state creates one with the necessities of the principles of causality at a given time and place. There is no structural difference from the highest level to the lowest level of inorganic, but the difference is gradual. While the human body possesses the same characteristics as the other living beings with regard to the structure, the fact that it possesses intelligence and conceptualizes the information shows the degree of difference. The human being identified as pairs creates a duality as the knowing and wanting sides and the body and character. Character is the person who fulfills

their wishes for their body. In this world, a person constantly wants something for himself / herself, and because there is no end to these requests, one lives for oneself. This is a selfish, cramped human being who lives in a shallow world.

3.1. Objectification of Will

3.1.1. Inorganic

The inorganic and plants at the bottom step are where will works blindly in the step of objectification. The forces that govern the inorganic world are weight and rigidity.

3.1.2. Vegetation

Plants are at the weakest step of objectification. Plants appear as a blind impulse at this step, and their phenomena form stimulants. The will is completely blind in the inorganic nature beneath the plant. The laws of inorganic forces are determined by physics and chemistry. Will only responds to stimuli and manifests itself as purposeless, blind commitment to life.

3.1.3. Animal

Just above the plant kingdom are animals, the third step of objectification. The life in animals is seen as the conflict of will with itself. They eat plants and other animals from a lower step in order to survive. The existence of an animal depends on the elimination of other species that may threaten its survivability.

3.1.4. Human

The knowledge about animals is not enough to understand the objectification of Will. Human beings rise to the field of knowledge thanks to the ability to form abstract concepts with the addition of high-level factual knowledge compared to the animal. The human is connected to the past and the future. There are behaviors based on thinking

instead of mere motive. On the other hand, the person at the top step shows his/her desire to live by feeding from the bottom. This step also reveals another feature that distinguishes itself from all other living things. The ability to understand, awareness and awareness of will, as a feature that distinguishes living beings from human beings, constantly strives to saturate the will as a puppet of will, while on the other hand it puts an obstacle in the way of finding the ultimate happiness. Because one knows that they must feed their desire constantly and these demands never end.

As mentioned above, there are certain stages of the objectification of will. As a result of these stages, we can say that the will manifests itself. The most important feature of will is conflict. There is a constant conflict in the basic will and a constant conflict in nature. As a result of this conflict, the plant, which is in the lower step of objectification, the animal in the upper step and the human in the highest step emerge and form a hierarchical order. The objectification of the demand depends on the order of the steps. People need animals for food, animals need each other and plants to be fed, plants need soil, water, chemical elements and combinations. The basis for this is the result of the necessity of self-consumption. Before examining the steps of objectification, it is necessary to mention the importance of the Platonic idea in Schopenhauer's philosophy.

Schopenhauer says that living and inanimate entities all over the world are immortal and unchangeable. When we look at cats or pine trees, there is no single thing. Each single item belongs to certain species. And these species are constant. While individual items are temporary, the species are permanent. Schopenhauer uses Plato's ideas here as will and Ideas undertake the task of connecting the world.

Plato said that all things that exist on earth are copies of ideals. Individual things actually have a single ideation, and these ideals are independent. Space and time are

independent, invariable, indivisible realities. In other words, they are images outside the principle of reason. This idea resembles the claim that wanting constitutes the basis of the entire universe in Schopenhauer's philosophy. Schopenhauer presents us with a visible state of the objectification of will ideals. He says that the ideas can only be seen by the artist and shown to people through the art works by the artist. Ideals will be explained in detail in the object hierarchy of art hierarchy. The hierarchy here describes how the things that occur in space and time, which are based on the principle of sufficient reason, are formed from conflicts of will. The genius who sees his/her ideas objectifies the samples of the first examples of these things through art.

Idea's knowledge is obtained by "seeing". It is different from the information obtained based on the principle of causality. The knowing subject knows all things that are happening in the world by establishing the principle of causality, but the subject is not only the knowing agent but also an entity in the wanting. This happens with the knowledge of the ideal side. The visualization of the ideal is explained in the steps of objectification. Willingness is a reality that constantly exists in humans and presses to achieve satisfaction. The subject who knows and wants is formed in the knowledge of the ideal as unity.

This free person obtains the experience of the outside world and the inner world and reaches a metaphysical knowledge. From this point of view, it is useful to make Schopenhauer's definition of metaphysics, because this knowledge, which holds an important place in his system, is not used in a transcendental sense. In particular, it is the knowledge of the person in the world of experience based on the internal experiences of the person. This means that it is within the limits of the experiences of the outside world. Schopenhauer mentions that three types of people play a key role in accessing information,

and in the following chapters, especially in his views on music, the details of reaching a so-called metaphysical information will be examined.

3.2. How do We Know the Will?

The instinct in animals, intelligence and understanding ability in humans, law of causality in plants all refer to the most basic will which is “the will to survive”. In humans, it is possible that the different steps of claiming become visible dialectically by the conflict of steps. Plants give a limited number of phenomena to stimuli at the border of natural law. The instinct of the animal, which is an upper step, is activated and makes the will more visible than the plant. At the top step, human uses his/her mind to live. The desire to live, which is common to all, brings out pain and pleasure only through the conceptualization of objects in human.

Although will, as an idea, boasts the clearest and complete objectification in humans, this objectivity does not reveal its nature to itself. All forms of animals, plants, and then all the sequences of inorganic steps must accompany it for the full objectification of the will. They must all complement with each other.

“We must not overlook the fact that in all the Ideas, i.e. in all the forces of inorganic nature and all the configurations of organic nature, it is one and the same will revealing itself, i.e. entering into the form of representation, into objecthood. Thus, the unity of the will must make itself known through an inner relationship between all its appearances. Now this reveals itself on the higher levels of the will’s objecthood, where the entire appearance has greater clarity (which is to say: in the plant and animal kingdoms) through the universally prevailing analogy of all forms, the basic type a that can be traced through all appearances.”(Schopenhauer, 2010, p. 168).

These phenomena are reflected in the will. They are conditioned objects in space and time explained by “The Principle Of Sufficient Reason”, and therefore have multiplicity. However, there is no multiplicity of will, which is the reason for this objectification. It is completely different from phenomenon. According to Schopenhauer, it takes place outside space and time and is therefore independent of all patterns of knowledge.

In existence, will stands in a complete and indivisible way. There is no before and after, everything may exist in the future and at present. It manifests itself in everything from inorganic to conscious human attitudes. Will is not bound with the methods of science since it is independent from “The Principle of Sufficient Reason” because the principle of sufficient reason is used in the science methodology. Will is not composed of individual things and relationships among them. Will can exist indirectly through art. Will is the subject of art that does not depend on the flux of time.

In Schopenhauer’s philosophy, art is the only form of objectification in which the knowledge of idea, individual and will can be reached in a most comprehensive way. That is because art is a method of detecting fundamental idea independent from “The Principle of Sufficient Reason”. “Idea” which is the direct objectification of basic will is revealed through art.

“Will” is behind every entity that is formed by representation. The body of the knowing subject contains the first objectification steps of the representation. The knowing subject first becomes aware of his/her body. The “Will” is a priori knowledge of the body, and the body is a posteriori knowledge of the “Will”. The objectification steps of the existence are unveiled in four ways in a hierarchical order: Inorganic things, plants, animals and human beings. Although these steps are taking place in conflict from the very

bottom to the top, they are fully harmonious. Schopenhauer describes this conflict as the dialectical method. All steps are in conflict with the ones underneath, revealing various phenomena, each of which wishes to prevail. And through this conflict, the most superior phenomena evolve.

In case the wills are not realized, they turn into pain, and they turn into pleasure when they are realized. Awareness of all these brings people endless desires. Will constantly oppresses people because it wants to emerge through human beings. In order to realize all these desires, one always feels the pain in the conflict and wants to be satisfied with eternal happiness and completeness.

The superiority of human beings to other living things lies in the fact that humans can conceptualize impressions from objects. Impressions from objects are conceptualized and the human being perceives abstract through sensory organs. An object does not manifest itself, which can be conceptualized by abstraction in the steps of objectification whereas with music, the basic will shows itself by meeting with the melody. Schopenhauer argues in his systematic that the world will appear to humans in all his knowledge as ideas, symbols and wills only through art.

4. THE OBJECT OF ART

4.1. Art and Will

In Schopenhauer's philosophy, the world is divided into representation and will. As a representation, the world describes the object in the space-time, cause-effect and causality relationship within the framework of "The Principle of Sufficient Reason". The world reaches people only through the will, representation and individuals by art as a whole. As the representations, the patterns of the world are the principle of space and time, causality and sufficient reason. All the steps of objectification depend on these patterns. These steps of objectification were described above as inorganic, plant, animal and human.

For the human being, who is at the top of the steps of objectification, there is a representation in which the will objects itself in the world. It contains all the steps before it. Therefore, the step where art emerges appears again in the human being, who is at the highest step. It is possible for human beings to show their idea through art. According to Schopenhauer though, not everyone can do it. Only the geniuses among humans can achieve this and manage to show the idea.

How the phenomena explained by the principle of reason exists in the world as the science explains the appearance of the multitudes in space and time is clarified by Schopenhauer as follows:

"It is art, the work of genius. Art repeats the eternal Ideas grasped through pure contemplation, it repeats what is essential and enduring in all the appearances of the world, and, depending on the medium in which it repeats the Ideas, it takes the form of either the visual arts, a poetry or music; art originates in the cognition of

the Ideas alone; and its only goal is the communication of this cognition.”(Schopenhauer, 2010, p. 207).

Art is independent from “The Principle of sufficient Reason”. Each art directly objectifies the basic will. The most basic subject of art is idea and ideas are archetypal. The subject is in the world through the body. Idea is objectification. Art deals with knowledge that knows the idea.

Knowing the idea is possible through art. Art is a kind of knowledge. It is the information that a genius reveals. This is the information that gives the idea. Space-time which are independent from experience, are the first examples (archetypes) of those existing within the causal patterns. It is the information that shows what happened. Works of art show this truth. This truth, which is the object of art, means idea.

Before we tell what genius is, we need to discuss the desires of the people who see the idea and the suffering created by these endless desires. One always waits as the puppet of will in life. When satisfied, the next desire comes into play, and then the next which turns the situation into a constant unhappiness. Schopenhauer says that one must seek happiness within himself/herself. He states that Buddhism and the ways of relief from suffering should be resorted to, which we have briefly discussed earlier and which has an important place in Schopenhauer’s philosophy. Suffering is the basic truth, source of agony is sought through causality to destroy agony and the ways to destroy suffering are all in interaction.

All these stages go to the richness of the soul. If pleasure is to be satisfied, desires should be something that art will not enjoy at all. This is where art comes into play. It makes it possible for genius to overcome the pain. Art is independent from “The Principle of Sufficient Reason”. Diving into this course is something the genius can achieve.

Characteristics of genius are disregard, the ability to recognize the claims and debility to represent or animate. The genius dreams of transmitting ideal knowledge with his work. Breaking pure perception and desire is the most important feature of genius. To see the idea is the power to know. He who sees the essence is genius.

The philosopher, who is guided step by step through the entire system of philosophy to attain the essence of being, is positioned hierarchically above those who exist in all his distinctions. It is undoubtedly the most obvious manifestation of the desire that man has in the face of objects and situations that can be conceptualized by the human mind.

The human body strives for the realization of all desires and wants. The whole goal is that he wants to live, and this desire is nothing but rather turn ordinary people into slaves. He lives a life in his selfishness by constantly feeding himself as a puppet of the will who tries to realize all his egoistic desires, his own body and his personality, in short, and then acts to realize a new desire immediately after a request is met. Schopenhauer claims that such people are doomed to pure unhappiness throughout their lives and die as puppets loaded with all the sufferings of a selfish life. Is there no hope at all? According to Schopenhauer, among human beings it is the Genius reaching salvation, which is independent of all the causal ties in space and time, independent of personality and desires. Genius gains freedom as the person who sees the human species and sees only man as a person, not the trees, but the archetype that depicts the tree. Schopenhauer's freedom also serves as a moral duty. A person's self-esteem to see the person in the sense of morality makes it free. It is not what Genius does, it is what he shows to other people in his works of art that could free him from all this chaos.

The knowledge that science has acquired through the fourfold roots connected to “The Principle of Sufficient Reason” is also the knowledge they have acquired in ordinary people. But the actual information is the information obtained independently of “The Principle of Sufficient Reason”. The person who reaches this information is also genius.

4.1.1. Hierarchy of Art

4.1.1.1. Architecture

Architecture is defined at the most bottom step in the hierarchy of arts. It is the lowest step towards the perception of ideas. Schopenhauer uses certain analogies to describe what is happening in nature. In architecture there is rigidity, unification and gravity. Idea is gravity and resistance. What aesthetic architecture does is that it shows the conflict between gravity and resistance. An aesthetic architectural work emerges in the relationship between the individual parts and the whole. Another important feature of architecture at the lowest level is space and light. Space and light are very important for the creation of aesthetic architectural work. It is possible to reveal the part and the whole in a harmonious way thanks to the light. The reflection of light in architecture is the task and skill of the architect, as it reveals the contradiction of rigidity and gravity, it reveals its nature in its light.

“When we consider architecture d merely as a fine art, e leaving aside its utilitarian function, where it serves the will rather than pure cognition, and is thus no longer art in our sense; then the only intention we can attribute to it is that of bringing some of the Ideas at the lowest levels of the objecthood of the will more clearly into intuition, namely: gravity, cohesion, rigidity, hardness, these universal qualities of stone, those first, simplest and dullest visibilities of the will, the sounds of the ground bass of nature; f and then, alongside these, light, which is in many respects their opposite. Even at this low level of the objecthood of the will we

already see its essence manifesting itself in discord: because the struggle between gravity and rigidity is in fact the only aesthetic content of fine architecture”
(Schopenhauer, 2010, p. 239)

The conflict of gravity and resistance manifests itself in many different forms in works of art. This is what makes the ideal appear. There is an idea that the light sees better. All parts of the architectural structure must be integrated in a balanced manner, which is reflected aesthetically. The philosopher says that all branches of art, which are the reflection of aesthetic perception, have a very important place in the emergence of the will of ideas. It is possible to claim that the architecture at the bottom of the hierarchy has the same function as the inorganic-plant at the bottom of the objectification steps of the will in nature. If the definition of nature is how the object of the will in living things moves hierarchically from the lowest to the highest, and if these steps serve the next, we can say that it also has a corresponding purpose in the art hierarchy. Architecture takes its place on the lowest step and adds something on each branch of art on the way to the top step, while finally responding to the different types of will as how it appears in music.

4.1.1.2. Painting and Sculpture

Schopenhauer presents a hierarchically orderly scheme on the basis of his views. In the beginning, he took care to define the stages of objectification of will in a certain hierarchical order and to explain the situations in which the will manifests itself in order of importance. Here again, painting and sculpture, which ranks the second in the art hierarchy, are shown initially in parallel with the "plants". In fact, it enlarges its schema by establishing certain analogies.

In the inorganic "architecture" in the objectification step of the will in the first row and the lowest step, it shows parallelism. Plants in the second row are parallel to the

painting and sculpture in the art hierarchy. In architecture, it was discussed how gravity is objectified in the works of genius by the heavy objects through art. Here we encounter similar expressions in painting and sculpture. Plump, powerful and imposing people are depicted as people with good character in the arts of painting and sculpture.

The objectification of will is the result of arts. The art of painting and sculpture is again an objectification. The statue represents the most beautiful in the human body. The picture shows the expression of the people. The picture can be portrayed in badly called situations and images by adding beautiful expressions. The combination of sculpture and painting has a purpose in Schopenhauer. While the sculpture reveals fuller, stronger and more powerful figures, the picture instead shows the characters.

The sculptor symbolizes the sound he hears in nature, thus revealing all his beauty and splendor. Will comes to life through sculpture in a pure way. The sculptor shows the best form of will in the human body he/she is aiming for. Schopenhauer explains this situation in his own words.

“Human beauty is an objective expression that signifies the most complete objectivation of the will on the highest level at which it can be cognized, the complete expression in intuitive form of the Idea of a human being as such. But however strongly the objective side of beauty comes to the fore here, the subjective side remains its constant companion.”(Schopenhauer, 2010, p. 246).

At completion of the sculpture, all the protrusions are carved, and the finest detail is processed. Creating such features are much more laborious than in painting. While the painting presents a single perspective, the field of view is wider here as the sculpture is viewed from more than one perspective. It is also difficult to show the will without using color.

The painting is one of the more troublesome works of genius that shows expression as it uses colors and sometimes shows nature as it is, sometimes, however, adding its own interpretation. The painting has a feature that shows the pure state of the idea. Painting is the art of presenting the better form of nature. It makes the ideation clear and comprehensible by the genius's self-interpretations.

4.1.1.3. Poetry and Tragedy

Schopenhauer gives ideals through the art hierarchy in the steps of objectification of will. Poetry allows us to perceive abstract concepts. Idea can be known with perception. The artist comprehends the ideal, while the poet reveals abstract concepts in the art of poetry and allows such concepts to be revived by the human.

“Now if we take what we have said so far about art in general and turn from the visual arts to poetry, we will have no doubt that it too aims to reveal the Ideas, the levels of objectivation of the will, and to communicate them to the listener with the clarity and vivacity with which the poetic mind grasps them. Ideas are essentially intuitive: if, therefore, only abstract concepts are directly communicated by means of words in poetry, it is nevertheless clear that the aim is still to allow the listener to intuit the Ideas of life in the representatives of these concepts, something that can take place only with the help of the listener’s own imagination.” (Schopenhauer, 2010, p. 269).

The poet has a universal thinking and provides the integrity of abstract concepts that come together with an imagination of concepts addressing human emotions. The poet also expresses the ideas of everything in the world in writing. While the sculptor shows the concept with the image in his work, the poet instead reveals the image with the concepts.

After the art of poetry in which tragedy in art follows, where writing and movement form a whole, human behaviors change from word to action and all bad and frightening situations emerge. It is the place where the conflict is at its peak and the desire to describe the wars, defeats, passions and ambitions made for the realization of all desires is the most visible in human.

“Tragedy should be viewed, and is in fact recognized, as the pinnacle of literature, both in relation to the grandeur of its effect and the difficulty of achieving it. It is of great significance for the whole of our discussion and also important to bear in mind that the goal of this highest of poetic achievements is the portrayal of the terrible aspect of life, that the unspeakable pain, the misery of humanity, the triumph of wickedness, the scornful domination of chance, and the hopeless fall of the righteous and the innocent are brought before us here: for here we find a significant intimation as to the nature of the world and of existence. What emerges horribly is the conflict of the will with itself, displaying itself most fully here, at the highest level of its objecthood.”(Schopenhauer, 2010, p. 279).

As a puppet of desires, the human puts the tragedy of the most terrible parts of pain, suffering, tears and death in a literary place. This painful emergence of existence is the destiny of human and this conflict is presented on the stage.

Poetry and tragedy are processed as literary arts. Poetry has been explained in terms of reviving the concepts by the human and providing the comprehension of the images by the people. Schopenhauer put the tragedy at the top of the literary arts and explained it as a form of art depicting human suffering and tears as a demonstration of all pain by emphasizing that humans cannot escape from their own destinies.

4.2. Philosophy and Music

The term music originates from the ancient Greek word “Musika”. This word, which means inspiration from fairies, evolved over time and took its final form as music. As quoted from Nietzsche; “A life without music would be a mistake” emphasizes the importance of music in the universe. Music is a kind of art that gives us pleasant feelings merely with the creation of a certain rhythm, melody and harmony whilst also on the other hand enabling our “negative” feelings like pain and sadness deeply. There is also music in nature without rhythm, melody and harmonic combinations. Research on music is as old as human history. In the human body, our own voice, the rhythm of the heart, breathing, the sounds we make while walking and sniffing can be taken as such examples. In nature, there is a musical feast that lacks notes with the sound of animals, waves, wind, etc. All of these existed before the invention of instruments, coupled with the mathematical laws of the universe, the laws of music, the terms, rules, notes and instruments of music, which have gone through certain evolutionary processes over time and eventually reached digital dimensions.

Pythagoras is thought to have invented a systematic pattern of musical notes, which is the Alphabet of Music. He is known to have said that the language of the universe is mathematics. The philosopher who explained much with mathematics had also established that the universe possessed a unique sound and that the mathematics of music was put into a certain system. Pythagoras noticed that a blacksmith bending the iron did this job in a certain rhythm, and later took the first steps in creating notes by experimenting with iron. This great discovery is still in use today and has undergone almost evolutionary processes throughout the ages.

Music as the subject of philosophy has been mentioned by thinkers as an important art in the philosophical thinking system. This importance is perceived as abstract music. At the same time, space and time has been the subject of research because of its materialistic value. The vibrations of sound are like the basic inquiry of philosophy in terms of being material by combining with air. That is what Schopenhauer does. That is why music and philosophy are claimed to have the same purpose in understanding life. Appearances and the discussion of truth have been the subject of discussion for many years as one of the most fundamental subjects of philosophy. Schopenhauer, unlike many others, placed an aesthetic mission to the concept of "will" in art. An aesthetic point of view of Plato's ideals in this way objectifies the "truth" or "essence of being", and while doing this, he used music, which according to him is the highest form of art.

Music has existed in all societies. The written and visual findings obtained during excavations prove that music is as old as the history of humanity. The person who cannot do without music has created different music genres and instruments by adding subjective and creative techniques to the aesthetic perception of human existence. The universal dimension of music has been the subject of much research in ancient Greek culture and the first analogies of nature's music began to be discovered in writing. The pursuit of a systematic search of philosophy and music in the same geography paved the way for future studies. The parallel role of art and philosophy on the stage in the ancient Greek is describing edgy Nietzsche, who says that the mythological gods are influential.

“And so, one may verify (in an eccentric way) what Schopenhauer says of the man trapped in the veil of Maja: “As on the stormy sea which extends without limit on all sides, howling mountainous waves rise up and sink and a sailor sits in a row boat, trusting the weak craft, so, in the midst of a world of torments, the solitary

man sits peacefully, supported by and trusting in the principium individuationis [the principle of individuality]” (World as Will and Idea, Vol. I, p. 416). Yes, we could say of Apollo that the imperturbable trust in that principle and the calm sitting still of the man conscious of it attained its loftiest expression in him, and we may even designate Apollo himself as the marvelous divine image of the principium individuationis, from whose gestures and gaze all the joy and wisdom of illusion, together with its beauty, speak to us.” (Nietzsche, 2003, p. 9).

The exuberant sea of art emerges from the clashes of mythological gods in ancient Greece and becomes stern on the one hand whilst stagnant on the other. The Apollo-Dionysus relation represents the inner world of mind and the human being. This relation represents an intuitive view that does not accept the laws of nature. Apollo and Dionysus were the basic building blocks of the genres of art in terms of their characteristics in poetry, lyric, music and tragedy. According to Nietzsche, the creative side of the human being, the intuitive side, becomes more effective in accessing information when its savagery integrates with nature. Apollo represents the plastic arts and Dionysus represents the art that captures the essence.

4.3. Will and Music

In Schopenhauer’s philosophy all forms of art are broadly explained. At the first level there is architecture which was shown as an unconscious blind effort seeking to resolve the conflict between gravity and rigidity. The last level ends with tragedy, and the highest level of demand was shown as the confrontation within the human being. Music, which is a genre that must be evaluated separately from all arts, is very important in Schopenhauer’s philosophy. Music, which occupies the highest level in the hierarchy, has the most special place among the arts. Music is the only place in Schopenhauer's

philosophy in which will is manifested. Here is the idea itself, not the copy of the idea. It is the language of the will. It is the invisible state of the essence of being. Universal demand manifests itself in different degrees in all beings, living and inanimate, in nature. While the objectification of will appears indirectly in all arts, we hear and feel the voice of universal will in music.

Platonic ideals are the objectification of will, and this task is done through art. All arts manifest will objectively but indirectly. Music is not interested in making ideals visible, but in other arts we see copies of ideals. The music emerges as a copy of the will itself. This difference distinguishes music from all other arts. Will here is not objection but is itself objectification. Music stands in a different place from every angle.

Music can generally be explained as above. For Schopenhauer, it is expressed also in many other meanings. In his own daily life, music took at an important place. He played the flute every day, often went to the opera and advised his readers to read his books with music. The importance of music, which is separate from all other arts, is the manifestation of will itself, which is the building block of the philosophical system with music. It is possible to understand the universe with music based on the claim that the whole universe is defined by will.

“The (Platonic) Ideas are the adequate objectivation of the will; the goal of all the other arts is to arouse cognition of these Ideas through the presentation of particular things (artworks themselves are always such things) – something that is possible only given a corresponding alteration in the subject of cognition.”(Schopenhauer, 2010, p. 284).

Music aesthetics is in fact a summary of all the main lines of philosophy. The world we live in is defined as the visible state of will. How the world is objectified as a whole is

defined as the cosmic will itself in music. While all other arts copy nature, music instead copies the essence of existence itself. In this way, music has a metaphysical meaning.

“Music is also wholly independent of the appearing world, simply ignoring it, so that it could in a sense still exist even if there were no world at all, something that cannot be said of the other arts.” (Schopenhauer, 2010, p. 285).

The world is will and this will exists in the individual things that exist all over the world by being designed in the mind of the subject, in certain forms, based on certain principles. In the art hierarchy, we see that ideals systematically establish the objectification of will from the lower steps. The harmony that comes out of the conflict with the will itself becomes visible to people through the artist. Music is defined as will itself. This definition is not very easy in Schopenhauer, so he states that he is forced to make an explanation by analogy. He explains that music gives the most basic feelings and emotions that one wants.

“This is why the effect of music is so much more powerful and penetrating than that of the other arts, for they speak only of shadows, but it speaks of the thing itself. Since, however, it is the same will which objectifies itself both in the ideas and in music, though in quite different ways, there must be, not indeed a direct likeness, but yet a parallel, an analogy, between music and the Ideas whose manifestation in multiplicity and incompleteness is the visible world. The establishing of this analogy will facilitate, as an illustration, the understanding of this exposition, which is so difficult on account of the obscurity of the subject.” (Schopenhauer, 2010, p. 285).

The idea of will in music is not to objectify it, rather to show a copy of itself. It is to say that music is the cornerstone of the philosophy, of the philosopher to portray himself as

the essence of all that is worldly. Music stands in a key place in understanding the essence of the world. Schopenhauer claim she will explain it in an analogy because he thinks it will be difficult to understand, but actually takes the reader back to the steps of objectification. It is also worth mentioning that these basic steps take it back again in the art hierarchy. The basis of analogies to capture the essence emerges consistently.

We shall describe how the world's variations are related to music's terms. In doing so, it takes the memory of the reader back to the steps of objectification for its revival. Music terms; harmonic, melodic aspects of the various situations in the world are compared. In the evolution of music, these two basic elements form the basic structure of music.

4.3.1. Harmony

The hierarchy in the steps of objectification of will was studied from inorganic materials to human beings as the objectification of everything that exists on earth. Will exists in all existing ones, but the rating is different. Thus, from the lowest to the highest level, the will manifests itself in different forms and it is shaped depending on this grading. The conflict of will creates object of state of will in nature by creating harmony. Schopenhauer's evaluation of music at the highest level tries to prove by analogy with the laws of music, which is based on the objectivity of this rating and will. The harmony that is captured by the progression of bass tones represents the harmony law, which is the most prominent one. From here towards the treble tones and the connection of each tone with each other is like the harmony that occurs from inorganic to human. An analogy was established in the music, which included harmony bass tones, gamut ranges and melody in organ, which is inorganic in nature, corresponding to plants, animals and humans.

The analogy of the masses of planets in inanimate nature to the harmonic order in music is expressed as the following:

The bass notes sound at the same time on the other top notes, and all the sounds that resonate with it accompany each other to form a harmony. Schopenhauer claims that the mass of the planets in nature develops in the same way. At the same time, the planets appear as the objectification of will, it is similar to the objectification of the human body and other types of objectification.

“In the lowest notes of harmony, in the ground bass, I recognize the lowest levels of the objectivation of the will, inorganic nature, the mass of the planet. All the higher notes, which are brisk, sprightly and die away more quickly, are known to originate from the secondary vibrations of the deep tonic noted (they always resonate softly with this tonic note) and it is the law of harmony that a bass note may be accompanied only by those high notes that actually already sound with it on their own (its sons harmoniques) through these secondary vibrations. Now this is analogous to the fact that all the natural bodies and organizations must be seen as arising from a stepwise development out of the planetary mass: this mass is both their support and their source: and this is the same relationship that the higher notes have to the ground bass.”(Schopenhauer, 2010, p. 285).

The lowest level of inorganics are the bass in music, the mass of the planets, and all the inorganic that are present form the basis of the world as the bass tone. When the bass note resonates, it sounds with it in the treble. The mass of the planet is the main source for the existence of all bodies and organisms. Willing objectifies itself with ideals and in this objectification; those near the bass are the inorganic at the bottom. Another objectification

step is to move to an upper section in plants and animals. It compares the gamut ranges in music to genres.

4.3.2. Melody

When we return to the steps of objectification of the will, this time the analogy is made between the living world of melody and human. He is establishing an analogy with melody. This is the basic music term, when one's wishes are realized and not fulfilled.

The harmony of the consecutive notes with the harmonic substructure reveal the pleasant music. That's why all these music rules are likened to the way in which there exists the characteristics of individual things in nature. A conscious person, who is aware of the will, is constantly in pursuit of something in order to fulfill the desire to seek satisfaction. Schopenhauer, who associated this with the melody, described the analogy he used for harmony here with the melody features. One of the most basic features of melody is the return to the original tone.

“Finally, in melody, the high-singing, principal voice that guides the whole, moving forward with unhindered freedom so as to join everything from beginning to end seamlessly together into a single, meaningful thought, a principal voice presenting a whole, – in this I recognize the highest level of the objectivities of the will, the thoughtful living and striving of human beings. Only human beings, being endowed with reason, keep looking forwards and backwards over the course of their actual life as well as their countless possibilities, thereby achieving a life course that, in being thoughtful, is a coherent whole: – correspondingly, only melody is joined up from beginning to end in a way that is full both of purpose and significance.”(Schopenhauer, 2010, p. 287).

When the analogy of the emotions in human life is established with the melody, the harmony of consecutive notes, the effort to return to the main tone (in order to catch the harmony) is the state of emotion that the successive actions of human beings reflect for the saturation of the will. Music makes abstract emotions much deeper and the positive or negative body reacts to this and makes the abstract situation concrete. Again, the human cosmic will is the realization of the desires and the accompanying emotions in the body which are aware of the human consciousness through the body.

Conscious man's struggle is against a life full of wars, desires, sorrows, future plans, etc. The conscious person is separated from all other living things and leads a meaningful and emotional life. In music, the melody is likewise. The successive actions, wishes, and the functioning of the events in melodies are all described in musical work. It speaks of two moods of the human – being joy and melancholy. These moods are just like the scales used in the formation of melodies. The major scale is joy and the minor scale is melancholy. These endless desires and convulsions sometimes reflect joy or melancholy as a melody.

5. SCHOPENHAUER ON WOMAN AND MAN

5.1. Body and Sexuality

We have discussed how will is objectified entirely in the steps of objectification and have also explained how all living things that exist on earth have become visible. In Schopenhauer's philosophy, the concept of the objectification of will is at the center. It builds all its justification on this basis. The body, which is the common objectification of animals and human, is located at the top of the objectification step (hierarchically), separating it from the animal because of human awareness. Wanting in humans first manifests itself in the body, which in turn makes the human aware of this. This awareness gives humans superiority with respect to all other living beings. We can see that the organs which are developed based on the principles of the theory of evolution are explained similarly in Schopenhauer's philosophy.

The body is the designed object, like all other objects, for the knowing subject. The human body is the first designed object for the knowing subject. Body movements have the same purpose as desires of any object in nature. The body has a dual structure just like the world. It is not only biological but also has a desirable structure. The movements of the body and what they do, is the emergence of asking for actions. By having knowledge about himself/herself, he/she emerges from the knowledge of phenomena and transforms into a person who knows what the basic request is from the superficial knowledge that he has acquired through the senses. Ordinariness becomes enlightenment, avoiding being trapped in the troubles and patterns of everyday.

The philosophy of will, in which the subject is in the center, occupies an important place in the objectification of the human body in its organs. Animal and human sexuality,

as the puppets of this basic desire, proceed to the ideal, the best, for its survival. The most basic desire of sexuality is related to reproduction; it is essential for the survival of species.

There are many emotions in a human being; pain, sadness, happiness, joy, grief, hatred, anger, worry, love and sexual desire – which governs all of these. According to Schopenhauer, this is the most effective and striking sense of man because the sexual organ is the place where wanting manifests itself most. The greatest desires can turn into the worst agony when pleasures are not fulfilled.

Desires, relief of pain and efforts to reach pleasure emphasize that human beings are always in seek of satisfying the will. The human and animal body respond to requests in certain situations to meet the needs of will. For example, Schopenhauer says that organs such as teeth, intestines, the jaw, the stomach are objectified to satisfy the desire of hunger. The same situation shows the operational characteristics of other organs and the pressure of demand. In this section, the sexual organ, the organ through which will manifests itself the most will be discussed.

Considering that in the steps of objectification of the will every step serves the step above (meaning that the next step is better than the previous one) and in it the will is shown more, we will mainly deal with the human body since the sexual organs in human is at a higher level than the animal's. The basic will to ensure betterment of the next generation, human tendency appeals to the more attractive of the opposite sex, searching for the best, the healthiest and the most powerful. This impulse brings pain and pleasure together. Many mistakes and irrational behaviors shown by people to achieve this target are the result of this impulse. Schopenhauer, in the introduction of his book "Metaphysics of Love" explains why love is the subject of all branches of art. In his words love is explained as follows:

“We are accustomed to see poets principally occupied with describing the love of the sexes. This, as a rule, is the leading idea of every dramatic work, be it tragic or comic, romantic or classic, Indian or European. It -in no less degree- constitutes the greater part of both lyric and epic poetry, especially if in these we include the host of romances which have been produced every year for centuries in every civilized country in Europe as regularly as the fruits of the earth. All these works are nothing more than many-sided, short, or long descriptions of the passion in question. Moreover, the most successful delineations of love, such, for example, as Romeo and Juliet, La Nouvelle Héloïse, and Werther, have attained immortal fame.” (Schopenhauer, 1890, p. 1).

In plants, animals and humans, the will reveals itself for the survival of the species. All living organisms are actually puppets of will. In humans, the sustainability of the species appears with the will of reproduction. This is precisely why sexuality forms the basis of our existence in individuals. We are all victims of our impulses, despite retaining a certain level of awareness, understanding and reasoning.

When two people fall in love with each other, even though they are in the most central position in Schopenhauer's explanation of art, they actually strive to maintain the continuation of the species by their natural instincts. We call it love but our basic will is the continuation of the species. The necessary, main characteristics for the continuation of the species lead us to a sense of illusion towards the opposite sex. The man looks for a more beautiful, smarter, healthier and more powerful woman in fact to continue the survivability of the species. Illusion of love makes people dream that they can reach endless happiness when they play a role for the continuation of the species.

“As a matter of fact, love determines nothing less than the establishment of the next generation. The existence and nature of the dramatis personae who come on to the scene when we have made our exit have been determined by some frivolous love-affair. As the being, the existential of these future people is conditioned by our instinct of sex in general, so is the nature, the essential, of these same people conditioned by the selection that the individual makes for his satisfaction, that is to say, by love, and is thereby in every respect irrevocably established.”(Schopenhauer, 1890, p. 22).

We have already mentioned that sexuality manifests itself not only in humans but in animals also, with the same purpose. Since continuation of the species is a natural process for animals, Schopenhauer also mentions some examples based on his observations on nature.

Schopenhauer provides different explanations for men and women, while emphasizing that sexuality and will are the most important objectivity for the continuation of the species. He explains the different characteristics of men and women for the sake of same purpose. Here, we will briefly explain some of the impulses in women and men, and explain how Schopenhauer's will is basically the realization of reproduction in female sexuality, and then we will mention how women and sexuality are objectified through music.

5.2. Women/Men Love and Sexuality

The nature of women and men refers to differences in reality, and expresses that certain characteristics reveal love.

Men can be with more than one woman to reproduce. This physiological possibility of men being together with more than one partner results in less satisfaction for women.

Since the woman can give birth once a year in pregnancy, her desires are fixed in one person. This natural and physical state, according to Schopenhauer provides the woman with a more inactive sexual role. While the desire of a man to live gives him many choices in finding the 'IDEAL', in contrast, there are far fewer options for women. This phenomenon draws attention to the characteristics that are evident in finding the 'IDEAL' in both men and women. This presents itself as physical properties for men like age, health, skeleton, plumpness, eyes, etc. For women on the other hand, physical properties that they seek in men are strength, agility, brevity, masculine structure, broad shoulders, narrow hips, straight legs, muscle strength, etc.

“A woman that is well grown and has beautiful feet is like pillars of gold in sockets of silver. The teeth, too, are important, because they are essential for nourishment, and quite peculiarly hereditary. The fourth consideration is a certain plumpness, in other words, a superabundance of the vegetative function, plasticity. Hence excessive thinness strikingly repels us. The last consideration that influences us is a beautiful face. Here, too, the bone parts are taken into account before everything else.”(Schopenhauer, 1890, p. 8).

After explaining the physical that men and women expect from the opposite sex, Schopenhauer mentions that the desire of these people to complete the missing aspects of the opposite sex comes into play. They will desire to find the ideal person for the unification of the genitals.

On the basis of sexuality, "the will to live" seems to be evident. Schopenhauer emphasizes the man's will whereas emphasizing the woman's intelligence. However, when we analyze the physical characteristics of the male as a result of its physiological structure, we see that the purpose of continuity of the human species plays a more active role in

sexuality in men than in women. Restricting women's sexual desires for as long as the requirement of the continuation of the species, turns the women's sexual pleasure and satisfaction into passive role.

5.3. On Women

Schopenhauer claims that the most dominant organ in the objectified body is the sexual organ. In this thesis, I intend to explore how the objectification of female sexuality through music, which is at the top step in the art the sexuality, which shows itself the most in the body, is examined. First, we must examine the objectivity of sexuality and art in Schopenhauer.

We discussed the objectification of the basic will by giving detailed explanations in the form of inorganic things, plants, animal and human world, which emerged as a result of the conflict of the will from the bottom to the top in the objectification steps. Humans have a special place as the only living species who are aware of the will in the objectification step, and this feature manifests itself in the body as the first place where the will is designed in the subject. In the body hierarchy, we said that the organs controlled the body towards a certain purpose in the emergence of the will; teeth, hands, stomach, and the most voluntary organ of the sexual organ were observed.

Schopenhauer did the same in the art hierarchy. He followed an order from the lowest to the highest; architecture, painting and sculpture, poetry and tragedy and finally music. The importance of music that distinguishes it from other branches of art is that its desire to show itself is lacking in other branches of art.

In Schopenhauer's philosophy, all things that exist in the world are visible with the objectification of the will. The systematic philosopher puts man at the highest place in the steps of objectification, and the person places the ideal of genius that shows the ideal

through art. Aesthetic taste takes place in the most important position in understanding the essence of existence in order to challenge the philosophical systems of the working period and the past. Schopenhauer claims that only the saints and geniuses have access to this information. This transcendence gives the characteristics of the people who will reach through intuition in detail. Here, we should mention the interesting findings he made about the human genius rather than the differentiation of people into three different types. Men are smarter than women, and with the support of men, women can only have a say in certain issues.

“One need only look at a woman’s shape to discover that she is not intended for either too much mental or too much physical work. She pays the debt of life not by what she does but by what she suffers- by the pains of child-bearing, care for the child, and by subjection to man, to whom she should be a patient and cheerful companion. The greatest sorrows and joys or great exhibition of strength are not assigned to her; her life should flow more quietly more gently, and less obtrusively than man’s, without her being essentially happier or unhappier.” (Schopenhauer, 2012, p. 8).

According to Schopenhauer when he looks at women's thoughts, the metaphors are made like children who have not grown up. He says that the genius can only be a man. He emphasizes that women are best in the art of painting but that they are able to accomplish this art and they do not have talents in other arts.

“Nothing different can be expected of women if it is borne in mind that the most eminent of the whole sex have never accomplished anything in the fine arts that is really great, genuine, and original, or given to the world any kind of work of permanent value. This is most striking in regard to painting, the technique of which

is as much within their reach as within ours; this is why they pursue it so industriously. Still, they have not a single great painting to Show, for the simple reason that they lack that objectivity of mind which is precisely what is so directly necessary in painting. They always stick to what is subjective.”(Schopenhauer, 2012, p. 18).

In his essay “On Women,” he has a clear definition of what a woman is, what she is not, and what she will not be. Even when he glorifies the good qualities of woman he does in a manner which clearly places her as secondary citizen.

Throughout his essay this attitude can be noted. Woman with these qualities he outlines, is seen as a “material” company in the male world. Considered as uncreative, it makes it very difficult for this being to have a place in the realm of intellectual thought processes.

6. SCHOPENHAUER FROM THE PERSPECTIVE OF FEMINIST PHILOSOPHY

From Plato to today the ability of humans to control their physical and emotional changes has been important for the intellect. Philosophers believed that in order to get out of the physical and emotional state and to reach the truth, they needed to separate the females, thus degrading everything feminine in their male world. The connection between intellect and maleness has been the system of many of the philosophers. The subject of our research is the place of aesthetics and the core of existence in Schopenhauer's philosophy. In his work on the core of existence and the correlation between thinking and intellect and the genius he notes that all these are only hereditary for male sex. He identifies the genitals as the center of the will power. Under the oppression of the male expression in the history of philosophy, Luce Irigaray stressed the importance of "forming a female discourse and language." Our work is built further on referencing Irigaray's methods and Butler's concept of "performative."

We will use references to the male language in our work. Throughout history, women in many fields have analyzed and noted that the male language must be critiqued and have formulated different applications to achieve this goal. In order for Philosophy to create thought processes beyond what is contemporary, it was inevitable for the Feminist Philosopher to re-evaluate and analyze the situation. Schopenhauer's thoughts and ideals on the role of woman, and feminism, its place in the history of the world, and the need for it to be reevaluated from the feminist perspective are all fundamental. He attributes the 'genius,' and all the ideas of philosophy to the male.

"Some feminist philosophers such as Genevieve Lloyd (1984) have added that these changing conceptions of reason, or standards of what counts as reason, all

incorporate associations between reason and being male. According to Lloyd, philosophers from Plato to Sartre all – in varied ways – understand reasoning to require standing above, or ‘transcending’, one’s emotions and one’s body. (Alison Stone, 2007, p.8)

Feminist philosophers claim that from the Antique Greek Philosophers to the contemporary ones, the discourse on woman and feminism have been sexist and that the male language created the world dynamics and all should be opened to re-interpretation and debate. This will also open the discussion on the dualist approach toward feminist philosophy.

“These same philosophers also associate reason with maleness, believing that maleness is something that one must achieve by overcoming one’s ‘female’ – emotional, embodied – dimension. Arguably, then, ideas of reason have a history of being linked to ideals of maleness which degrade women. (Alison Stone, 2007, p.8)

Contemporary Feminist Philosophers’ studies of ethics, aesthetics, epistemology, science, show and take responsibility for the impact on the status of woman in the culture of philosophy, society, art, politics and law, and psychology. For this reason language and ideas and its effect in the history of philosophy must be reviewed.

The fact that throughout the history of philosophy the works of female philosophers were not published is a typical indication of the male dominance, where women and their issues were stereotyped and ignored. With the rise of the 2nd wave of the Feminists movement and philosophy in the 1970s the pressure was on the male chauvinistic tendencies. The female philosophers of this period critiqued the male stereotyped

philosophy leading to a new area in the academia where the perception of the female ideas/intellect as inadequate and lesser being were to be reevaluated.

“Having criticised the male biases they have found in past and present philosophy, feminist philosophers have developed new theories – for instance, new moral theories or new theories of knowledge – which are intended to improve on the older, biased, theories. Thus, feminist philosophy both criticises male biases and develops new theories and concepts to correct these biases” (Alison Stone, 2007, p.1)

Feminist philosophers brought on new ideas and thoughts through their questioning. Their research on sexuality, gender, what makes a woman a woman brought new thoughts and approaches to philosophy therefore expanding its fields. In the history of philosophy well known writers works on epistemology, ethics, and aesthetics the image of woman was criticized. During the studies of the historical philosophy, it was noted that in many of the philosophers teachings/identifications especially in the area of ‘aesthetics,’ they excluded women from the activities involving thinking and ideas using the excuse that its basis lies in biological differences.

According to Schopenhauer’s thinking woman is irrational, emotional, matures at an early age but is not ever mature enough, and will always be behind the male figure. In this study, the language which uses symbols, hidden messages squarely placing the woman in the secondary position by the male Philosophers is outlined by feminist philosophy. It makes it easier to articulate Schopenhauer’s language towards woman. While studying other universal intellectual writings and theories finding the innuendo language against women is more tedious, Schopenhauer’s exclusion of the woman is direct and obvious. When talking about the perfect ontological idea it does not see sexuality as important and

does not include it. Looking at the hierarchy, the 'will' becomes an it of the lifeless bodies, and the lower step must serve the higher step. Using this it points to the center of the human body, the sexual organ, which is active in the male making it superior to the woman thus pacifying her.

Here woman becomes a secondary being that serves the male. Although he identifies the biological differences of the two sexes, the woman is the birth giver and is the servant of the will to live. 'That the nature of woman is insufficient and must be passive in all aspects of life' is a well-established thought mechanism within Philosophy. We note that the 'will' is seen in the living world, and that the living and dead have a sexual hierarchy is established during the enlightenment period of the history of philosophy.

The identification of sexuality of Schopenhauer is well established in the philosophical system and is a strong source for the pacification of woman. These biological traits of woman makes it natural for the 'Will' to objectify her. Within this body of work, the aspects of biology which demeans her is also insufficient for the mental capacities. He does not flinch saying that thinking is the sole realm of men and he does this by using references to the sense/body relations from the past. Without questioning he places the men, the conqueror and power identification that comes from the past. Even the aesthetic ideals which encompasses the perception of the world, establishing it does not stop it from overthrowing the woman thus denying her everything in the hierarchy. Art work is viewed from the perspective of the 'genius.' Music is on the top step, which is produced by men without competition among his male peers, and the woman is not within this sphere. All of these sayings force the feminist philosophy to re-evaluate and re-establish new parameters in the field.

6.1. Re-evaluating Schopenhauer's concepts of the 'Genius' from the perspective of the feminist philosophy

The concept of the 'will' according to Schopenhauer is used to understand the universe and the metaphysical aspects of the philosophical system. His metaphysics cannot be looked at on its own. In the make-up of the dual world 'design and want' shows that want is objectified by the subject who produces the object. Knowing and wanting subject is seen as the object of want. Knowledge in the subject comes from its talent and thus makes the human being unique among all other beings. The ability to use the mind and becoming aware of want brings with it the pain to the subject. The person who wants constantly needs to feed the will to live. All of these make man suffer (pain), and blindly takes the existence under his service. Human beings are puppets and woman is the secondary being and is the puppet of the man.

All of this shows that the woman will never attain the 'Will.' Within the hierarchy he has formulated for the humans he distinctly puts the woman at a place where she does not have the mental thought process to be considered for this hierarchy thus she is shunned. Only men attains the goals within the cosmic will, and thus is able to normalize the exclusion of the from the society in both the cultural and symbolic sense.

Only through art does the subject gain transcendent in dependence from "The Principle of Sufficient Reason" and reaches the knowledge of ideals and liberates itself from becoming the victim of its own endless desires. This special state that everyone cannot achieve is a feature of genius. Genius is the person who sees, realizes the conflict

with himself, reaches the archetypes of nature and shows it to others. They are architects, painters, poets and musicians.

The human who constantly struggles must either become the 'genius' or the 'dervish,' The person who achieves the talent of the 'genius' is able to overcome his pain and reaches the upper echelons of the human being. The male is the person at the top, and only he can benefit from this and this thought forces the woman to endless pain.

We noted that within the 'genius' of art of Schopenhauer, he puts great importance to music from among the other art forms. The 'genius' that creates music is put to the highest level, because it is not the copy of the will but in essence the projector of will, thus making the musician as the lead 'genius' among geniuses. Because the genius is able to produce art independent from his pain, expectation and wants, he is morally above all else. A woman will never be the person who is morally better, selfless, and above all wants and desires.

To re-examine the definition of "female genius," Ana Mendieta's various works from her "Silueta" series have been analyzed as an example of French feminist philosopher Luce Irigaray's "Imitation Strategy." American feminist philosopher Judith Butler's definition of the performative will be examined through Ana Mendieta's works on sexual identity, sexual violence, and beauty. Before getting into these topics, let us look at what performance is and how it has been defined through history.

6.2. The Relation of Feminism and the Body in Performance Art

Influenced by postmodernism, performance art broke down the traditional formats of artworks and discourses. Many performances allowed the artist to make subversive artworks, melding together their personal experiences and social issues. It has been pivotal in helping women find a place for themselves in the art world and has evolved over time, coinciding with different art movements.

The first instances of performance art can be found in the Surrealist movement in the 1920s and 1930s, and then in Futurism and Jackson Pollock's action paintings. It later coincided with Fluxus, Body Art and "Happening"s and continued its existence post 1960s under conceptual art.

From the era of Enlightenment until today, the woman's role in theory and philosophy was reduced to a passive position, based on Cartesian explanations. In the binary of mind-body, the male is defined as the superior one. In the art of bodily performance however, the object and the subject are melded together. The concepts are represented using the body and space. In the 1960s, art became free from the confines of the museum and artists began exploring ways to make art more inclusive and to include the spectator in the artwork. Concepts which used to be expressed through painting, sculpture and the canvas were now told through the artist as the artist made themselves the subject and the object of the artwork. The body, which used to be in a passive state in painting and sculpture, became active through its relationship to the audience and by concretizing abstract concepts.

Performance art uses the body as the primary subject and the body is utilized to express identity, existence, and social issues. The body is interested in the inner and outer reality and through performance art it becomes a vessel in taking abstract concepts and making them concrete. By performing an artist does an interactive model of presentation in their art in which the spectator also takes part in forming the meaning.

The body has been addressed in different ways in different times in history. The body practices have changed through different time periods in art, social life, and politics. The separation between the soul and the body in philosophy started from the thinkers in the Ancient Ages and continued from the Middle Ages to the Enlightenment. The thought that the body fades away, therefore the mind is superior to it, has been used in various ways to associate the female body with shame, disgust, and sin. The ideas around the body, influenced by the religious aspects of the relationship between pleasure and the self, had been intertwined with shame and self-flagellation for a long time. The use of patriarchal discourses in art, politics and law has justified the violence women have gone through, especially regarding the discourse of the body. The body has been seen in a negative way in different eras: It was regarded as “a piece of meat” in the Middle Ages and a commodity during the Industrial Era. The Renaissance, however, did help to free the body and the individual to free itself from the constraints of religion.

It is clear that, throughout these changes over time regarding how the body was perceived, it was women who were the most negatively affected by them. Their bodies were looked down upon as objects of desire, acts of violence against their bodies were justified and even in art their bodies were reduced to an object of lust. The works on body during the 1950s were considered as a major backlash and an effort to change the

perception of the female body and give women an assertive role in art, instead of merely being a spectacle. In body art the subject is at the center and regarded in unity within the subject-object relationship. Female artists started using their bodies as a vessel to tell a story and give a message. That is why, performance art has become an initiative for women to rebel against the male gaze and patriarchal rules that have put their bodies under constraint, using their own ideas and creativity. The artist does a performance that feeds off their relationship with the audience and the end product becomes a collaboration between the two, sometimes even going off script.

The performances sometimes, influenced by ancient rituals, can push the limits of the body. Whereas before women were the gender who were looked at and even used as a commodity, feminist artists took on an assertive role in the artworks on how they would look and how to use their bodies. Concepts like violence, rape, motherhood, commodity, death, and desire were subverted and re-defined.

Feminist artists opened a new space in which the female body was used as an artwork with their artworks since the 1960s. Performance art became a space that was not dominated by male ideals and a place where women can freely concretize their ideas they wanted to present. Especially in the early era of performance art, contrary to plastic arts which were exhibited in closed spaces, they used different methods of using open space.

Ana Mendieta is one of the female artists who have contributed the most to performance art in the 1970s. Especially using nature in her work to show the connection between the earth, her works frequently featured topics such as identity, displacement,

trace, migration, violence, sex, sacrifice, death, and rebirth. By using her body and the locations effectively, she was able to visualize these abstract concepts.

As a Cuban artist she had to leave her home country from a young age and because she had lived in exile in different countries, the influences of those experiences can be seen in her series “Silueta”, where she explores belonging and identity. Other topics that are prevalent in her works are violence against women, virginity, rape, and beauty. Against Schopenhauer’s claims that a female genius does not exist, a female artists’ performances and ideas objectification will be presented as a counter argument.

6.3. Irigaray’s “Creating a New Language Through Imitation Strategy” and Ana Mendieta’s SILUETA series

When talking about language, Irigaray does overlook the importance of culture and mythology. She begins to create a new language by analyzing the patriarchal language. She explains it through Lacan’s ideas. She researches how to create a new language for the woman. To identify the differences between man and woman, she not only uses the differences in their sexuality but also the pressures that language has effected these differences which she notes is extensive. Irigaray notes that one of the main reasons that the woman has not found herself a place is due to the fact that they have accepted and used the male language over centuries. The woman will only be free when she breaks free from the male language and creates an independent new language. During her research, she notes that in order for woman to create an independent language she must use the ‘mimesis’ strategy. According to Irigaray women have become estranged within the male language. If the woman continues to exist attached to the man, she will not be able move

forward in her search for self. Throughout history woman was not able to find her own space within the male language, thus she must create her own language.

“In this women must find ways to talk like a woman. Talking like a woman is talking without the need for the existence of the other. (Irigaray, 1980:74)

She notes that all of these attempts are a must on the road to creating, and moving forward with the feminist language.

Irigaray notes that the only way to override the ‘placement’ of the women in philosophy and other fields from the negative is to create a new language within the symbolic system. We will study this new language through Schopenhauer’s existence language and the ‘genius’. We will examine Ana Mendieta’s “Silueta” series as an example of creating a new language with body performance.

Women’s existence in literature works written by men served in expressing a male perspective rather than a female’s and thus kept women from expressing their own creativity. Another important aspect to keep in mind is that sexual differences are not acknowledged in the patriarchal order. The male order does not want or allow sexual differences to be seen. This can explain the disapproval that was aimed at some of the female artists who made works centered on sexual difference. Irigaray’s strategy based on “imitation” and “adaptation” made a way for women’s sexual differences to be revealed. The female cannot find a space to express her own body and desires in a patriarchal order because the desires she is expressing and language she is using does not belong to her. They are being presented and expressed through the wants of another gender. This is why

Irigaray coined the “imitation strategy.” It is about the woman imitating the dominant language to reveal her own essence which had been hidden. She unveils her own reflection by mimicking a world which has not been designed for her. This happens through her accepting the “femininity” that has been determined for her by men and continuing the game while discovering herself in it. In her performances Ana Mendieta did not put emphasis on her femininity and instead used a different approach by using it as a vessel to embody social matters.

Language has evolved in time within the conditions of the society. It sometimes is a gentle language and other times becomes a rough rude language and this is the accepted norm of societies, and is a combination of education, family and the environmental conditions. Can a new language regarding how the female body is discussed be formed by Ana Mendieta’s approach on expressing female identity?

Woman was always an object for men and was only an inspiration/muse for their art and only entered the museums naked. Meanwhile in her performances Ana Mendieta is the woman showing desire beyond that of the reproducer, and she exposes all this in her art. All of this was analyzed and reviewed from the perspective of Irigaray’s belief that woman must create a new feminist language. What does Schopenhauer’s thought that the genius is a male and that sexuality which is consummated through the female body say of objectifying sexually through performances? When did male centered ‘genius’ go to the other side where the woman becomes more than an object?

Body is wrongly seen as a thing, sacred and covered part of the woman, which she offers to the man within the cultural, and social norms. And man is able to rent, buy

(marriage, engagement and promise), and if he is defied than he can rape and murder the woman. When the woman gives, rents or sells, her body and if she does not surrender it is an 'object' that can be torn to pieces.

Irigaray said that in order for women to move away from the historical patriarchal marginalization and create a new language the best tool is using art. Schopenhauer's 'genius' theory and Irigaray's 'imitation strategy' is reviewed from the perspective of the feminist philosophy.

Performance art presented the female body in a way it had not been before, for female artists transformed the notion of body from an object of desire for the male gaze, to a subject of art. There has been works that made a difference in how they presented the naked body: As a vessel for abstract ideas to come to form. In performance art, the female body is not a desirable, lustful or erotic; on the contrary it is presented in an existentialist manner, in relation to space and time. Some of these performances are presented through video and photography instead of live events. In the book "The Artist's Body" (written by Tracey Warr and Amelia Jones) some of the performances on body are presented in chapters and the contexts in which artists have transformed their bodies into artworks. In the book, the subchapters for the body are: "Painting bodies, gesturing bodies, ritualistic and transgressive bodies, body boundaries, performing identity and absent bodies". In all these categories Ana Mendieta's works are included under more than one.

In the context of Irigaray's "imitation strategy" as a suggestion for creating new language, Ana Mendieta's early series "Silueta" will be used as a sample.

We can observe that the artist has reflected her real-life experiences onto her performances. As a woman who had to live in exile and struggle with the concept of identity, the themes of displacement, leaving traces, disappearance and rebirth are frequently featured in her works. In her performances she uses her body and the aid of various tools to tell stories in which the body is immersed with nature and her efforts to form an identity. The choice of using nature as a location is to emphasize the temporariness of the body. The human body symbolizes both death and rebirth in nature. Absent bodies, performing identity and transgressive bodies are all present in this series.





Figure1. Ana Mendieta, “Silueta”, 1973

In *Silueta*, the entrance of a cave resembles the opening of a vulva, therefore it symbolizes rebirth. In this work, the naked female body is not an erotic, object of desire but it is presented as a part of nature. Contrary to usual artworks, it does not give pleasure but rather provokes the viewer and makes them question. The location has an impact on the body and vice versa. These photographs are a proof of that. By photographing herself being one with nature she symbolizes the connection between the earth and all living beings and by showing a grave dug in the shape of a vulva, she concretizes the themes of death and rebirth. In these works, the female body imitating nature gives the woman to express her body not as a work of art, but through nature.



Figure2. Untitled (Silueta Series), 1976

1976 “Untitle” is another work from the same series. In it we see a blood-colored liquid inside the ocean water in the silhouette of the artists’ body. In time the waves wash away the traces. The silhouette of the artist gets lost inside of nature. Mendieta formed her silhouette using sand and later added a red pigment onto it. While the waves washed it away, she photographed every detail. The aspect of presenting the body without it actually being visible symbolizes the transcendent body.



Figure 3. Ana Mendieta, "Three of life", 1976

Tree of Life 1976 from the Silueta series. The artist is seen camouflaging herself inside a tree. She is both inside and outside the tree. Her body looks like it was made from the tree. The most important symbols of life: the female body and the tree. It recalls the symbols of mother nature from the matriarchal times. The fact that her naked body is being camouflaged by the tree gives the impression that they are one. The body is not just the body, it is also a part of nature, and it imitates nature.

In the art periodical "SanatTarihi" (Art History) Nur Bakır wrote an article on Ana Mendieta named "Bir Ana Mendieta Varmış, Bir Ana Mendieta Yokmuş." Here is how she analyzed her Silueta series:

“The void that Mendieta creates in Silueta, emphasizes the alienation the artist feels in a foreign country, and emphasizes the tactile a gnosis of her body that takes place in the void. The tactile a gnosis the uncertainty which comes from displacement and being uprooted. An uncertainty that does not allow to have a relationship with the location that will shape the memory and even destroys the existing identity. This, is the area of the creative power that will aid the rebirth of the artist between the earth and the established order.

In the imitation strategy we see the female imitating nature and we see a transcendental depiction of her situation. The body we see is different from the usual body images and it is standing before us in conceptual narration. Without speaking and only by the traces she has left, the female artist has embodied the themes of death, rebirth, and void. The new usage of language in artworks has formed a new and feminine language.

6.4. Butler’s Concept of the “Performative” and Ana Mendieta’s Works on Violence Against/Beauty concept Women

The concept of performative was first used by John Austin in his classes as a term he had coined for the philosophy of language. It represents the discourse not only being expressed by words but also performed in actions. To depict a social phenomenon with words, action, space, and spectators is to perform it on stage. Performing a social issue through performance has been an important communication technique.

Although Butler has based her understanding of the concept performative on John Austin's definition, she has used it in different meanings. She criticizes the heterosexual viewpoint of the concept of social gender. She has also said that feminism had been stuck to the masculine and feminine binary and had produced exclusionary gender norms. She explains that gender has become a norm by repetitive actions through various social and cultural rules. It dictates that the subject is constructed through the performative.

Butler says how the rules of gender roles have been determined through history. The subject is defined by the rules dictated by society. Actually, the subject builds their own identity through their choices and gender identity is seen as a result of those choices. The subject is defined as a something that is shaped by actions and discourse. What Irigaray defines as the patterns of patriarchal discourse are defined here as the subject being identified through the language. Butler claims these norms in language can be changed and erased and rebuilt through repetition. Similar to how the subject has been defined by the performative, it can also be changed and redefined through the performative as well.

The performative can also be seen in artworks on women's issues. For example, Ana Mendieta's works on women's identity, violence against women and sex can be given as an example for Butler's concept of the performative. The way she uses her body in her art is also about the female experience. In her performances she depicts the most striking violence to show how women are being worn out before the eyes of the society. The re-enacted depictions of violence in her work are: torture, beating and rape. Besides those themes she also challenges the stereotypical ideas of society regarding the concept of beauty and being an object of desire, by manipulating her facial features.



Figure 4. Ana Mendieta, *Untitled (Rape Scene)*, 1973

Ana Mendieta presents her performances on violence in a way that includes the audience. In her performances where she handles the violence which takes place in society she displays her body in a position to evoke a scene of violence and rape to put the audience in an emotionally challenging position. This artwork reminds us that the violence against women does not happen far away but often very close to us. By presenting what we hear and see in the media as taking place right before our eyes, the effect is amplified.

In her performance “Untitled Rape Scene”, she took a recent event of rape and murder, which happened in her university campus and recreated it using her own body in her own house as a location. This is a striking example of a performative example of

violence against women. After one of her peers from the school was raped and murdered, she made this performance piece and invited her friends and fellow students to the event. The realistic setting of the performance made the audience question whether she was actually raped and therefore, proved the how effective the artwork can be when the audience is included.

“As a consequence, gender cannot be understood as a role which either expresses or disguises an interior 'self,' whether that 'self' is conceived as sexed or not. As performance which is performative, gender is an 'act,' broadly construed, which constructs the social fiction of its own psychological interiority.” (Butler, Performative Acts and Gender Constitution: An Essay in Phenomenology and Feminist Theory, 1988, 526)

In her performances, the usage of her body helps to bring the concepts into visualization. All of these actions are performative. Her body does not symbolize herself but all of the women that came before her and what they had to endure. This aspect of inclusion features how the female identity is formed by her place of birth, her habits, her environment and her history.



Figure 5. Ana Mendieta, *Untitled (Glass on Body Imprints)*, 1972

In another work, Ana Mendieta makes a case of Butler's concept of gender as a performance, by breaking down the preconceived notions of what gender is. In this work the female body is in a very different from its usual position in the art world, of being an aesthetic object in paintings and sculptures. Rather, it is presented in a new discourse. Instead of being a visually pleasing object for the male gaze, the female face is presented as unpleasant, even disgusting.

In performance art, female artists have used their bodies to concretize abstract themes, which is an example of mental objectification. These artists embodying ideas ("idée" in French) can also be regarded as evidence for the female genius. Against

Schopenhauer's justifications on how genius is exclusive to men, the feminist philosophers' ideas and methods have paved a way for female artists to create a new language in art. This is something that is present throughout Ana Mendieta's work. In examples like these in performance art in which the male gaze is subverted, it can be said that female artists have been effective in creating a new and different language.



7. CONCLUSION

Since the 1970s as a new school of thought in the academia, Feminist philosophy has criticized and analyzed together with female philosophers new ideas and thoughts into the field helping it to grow. They have resisted the barriers, preconceived ideas and the male dominant practices. They have contributed greatly to the feminist movement by reading, reevaluating, and restructuring the basic male centric Western philosophy, which states that all mental and intellect is a male trait. The main purpose of this study is to compare the works of not only Plato, Aristoteles, but also the likes of Schopenhauer on the women, together with the works of contemporary feminist philosophers. In order to break the cycle of ostracizing women as not having wisdom or logic, instead they used the female sexuality in the field of art as the tool for creating a new language.

The world as representation intuitive and abstract ideas again, in the relationship between the subject and the object, we see the fourfold root of “The Principle Of Sufficient Reason”, which causes the object to be designed for the subject. As a precondition for the objectification of the a priori realities of the subject, how the fourfold roots of the principle of sufficient reason necessarily exist within the causal bond is explained in the cause-effect relationship. It is necessary to say that the binary world is actually considered as a whole. Subject and object are defined as intuitive and abstract representation sareunder the title of world as representations.

The philosopher also mentioned the dual structure of the subject; the other side of the subject who knows and wants to ask as the world has shown.

In defining his system of philosophy, Schopenhauer carried out all stages in a certain order. This order is defined by creating hierarchical structures. In our study, we followed this path and examined all the hierarchical structures in detail.

Hierarchical structures are as follows; The steps of objectification of will are inorganic, plants, animals and **human**. Humans are divided into two, of which only **male** is considered genius rather than female. The hierarchical order for body is stomach, teeth, mouth and genital organs (**sexuality**), of which are active in a man and passive in a woman. What makes humans special is that they obtain knowledge beyond physical appearances. Science informs us about appearances, **geniuses** (males) get real knowledge. In Art hierarchy the order is architecture, sculpture and painting, poetry and tragedy and **music**.

The object in the thesis and the presumptions towards the male sex within the hierarchy is studied from the perspective of the female philosophy

This feature of genius leads to free him from worldly desires and causes a moral and consistent living. It only gets rid of unhappiness. In this whole system of philosophy, the issue of genius, which is particularly emphasized, is excluded by explaining all the clear reasons why it cannot be reached from the very beginning when it comes to women. Schopenhauer, like previous philosophers and contemporaries, does not display a sufficiently conscious attitude about the place of women in society. Even in the music, in which he said to capture the essence of being, he closed the doors firmly, saying that only men could reach it. When the creatures of the next generation (the best ones) are victims of sexual desires for the continuation of the species, the blind will lead them to the original destination with the illusion of love when they turn to the opposite sex for the emergence

of the ideal. This is usually the physical characteristic expected from the opposite sex in line with the target. The woman prefers brave men who take care of her, while the male pays attention to physical characteristics. So far, information is provided about finding the most ideal spouses for survival of sexuality for human beings for mere reproductive purposes.

Particularly in the whole philosophical system, the most important step of the hierarchical definitions of the essence of existence is known as man in man, art in music, sexual organ in the body and all these most important steps are evaluated in terms of women.

During the 1960s when performance art began to develop, female artists found a way to free their bodies from the constraints of the male gaze and define it on their own terms. With the feminist viewpoint, many artists have produced artworks in which the traditional role of the female body has been reversed and depicted in an undesirable way. While making works that were inspired from her own life, Ana Mendieta made many works on themes like the union of the body and nature, death, disappearance, rebirth, violence against women and rape. Against the male gaze which manipulated the female body, a new language was formed with these themes.

A genius is defined as someone who sees ideas and embodies these ideas using their art. What makes them special is that instead of seeking self-interest and pleasure, they are the ones who can comprehend ideas and display them to ordinary people. Can a woman be a genius? It is important that what used to be unquestioned throughout history regarding

women, is now being questioned and reexamined by feminist philosophers and what makes this thesis important that it juxtaposes the female genius with the male genius.

Irigaray's imitation strategy and the new, female discourse produced in Ana Mendieta's artwork have been analyzed as examples for how women have been made docile and stripped from their creativity. Another feminist thinker Butler's concept of the performative has been analyzed from the perspective of violence and social gender. Irigaray's imitation strategy is actually a method for women to take initiative and redefine themselves as the subject and assert their identity outside of what men has defined for them, by using a new language. In her artworks, Ana Mendieta embodies the will of the female body that has been ignored by the male. In this dissertation her artworks have been discussed in terms of Butler's theory on forming an identity through repetitive action and how she has challenged the typical female identity by using her own body and her art.

According to Schopenhauer, the genius is the one who sees the *idée* and the one who selflessly uses art to depict those ideas to the rest of the people. If so, we can assume that Ana Mendieta's depiction of the *idée* about women's bodies and by embodying it on stage, by using her own body selflessly.

When the woman is rebelling, she can use speech and writing to overcome the male language. This way the woman can make a difference with her rebellion and actions by shaking the traditional behaviors with which she was conformed to. The rejection of roles given to women by women and the search for new come from this. That is why the

imitation strategy used by the female artist by using her body is not to arouse men but to express the self from within her body.

It is also important to review the many sexual stereotyping that was imposed on women put forth by the Feminist philosophers.

The reassessment of philosophy by the feminist philosophers, where different methodologies and universal thought practice that helps in its evolution does make it a better whole within itself. Although until recently it was not considered a branch of academia, feminist philosophy does find its place in the evolution of thinking and understanding its dimensions. Different time periods in history helped break down paradigms and moved to more realistic and evolutionary thinking opening up difference avenues for the study of critical thinking. Women have a place and prominence in the areas of Science, Art, Law, Politics and other areas of the society, and philosophy is the mother of all and should be used when analyzing the language. For thousands of year the perceived and the reality have been points of discussion in the center of which is male, and new formulation will take into consideration the female and bring a new dimension to the philosophical discussions.

One of the topics that need to be well studied and critiqued is that the woman is not able to enter a museum except when she is naked. She is placed in the undeserving position as an object for inspiration for the genius. If the woman is given the same opportunities as the genius male in all areas including culture, social structure, she is able to expand the

feminist movement and the female genius can reach its potential. It is an attempt to not only discard the thesis of the thinkers, but also to add the woman to all levels. The most important point here is to override the concept of male mental intellect and genius and changing it male-female mental intellect capacity.

These new avenues created by the Art Historians for the female artist also have created opportunities for the female philosophers to analyze many of the established thinkers thus this move in the academic field will open avenues in other fields as well. Especially the ideas of Aristotle, Descartes, Kant, and Nietzsche many of whom even today are being debated will be analyzed from the perspective of the female perspective bringing the valuation of the female genius to present day discussions.

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