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## The Auditory-Musical Function or Disfunction in the Identitary Construction of the National Super-Ego – Case Study on the Disfunction of the Romanian Super-Ego

**Abstract:** The present research starts from the supposition of fundamental vibrations, theorised in modern physics under the name of “string theory”. The assumption is that everything, matter, life, force or energy, stems from the vibrations of these strings, which resemble “the musical notes” or Pythagoras’ ”music of the spheres”. This made physicists state that the Universe would be “a cosmic symphony”. In this sense, I set out to demonstrate that these vibrations or sound “strings”, perceived through the auditory-musical function, specialized in receiving order, harmony, measure, rhythm or “tuning” of the sound vibrations, plays a primordial role in configuring the cultural, character-forming, institutional and identitary function of a nation. This function is structured under the form of the national Super-ego, as a superior integrator of identity. This auditory-musical function will serve as basis for classifying nations into musical and non-musical. Musical nations are those with the highest degree of culture, civilization and identity, which is to say the nations with the strongest Super-ego, while non-musical nations, as is our own, are the one with the lowest degree of culture, civilization and identity, which is to say the nations with the weakest national Super-ego, due to the auditory-musical disfunction. If the auditory-musical function, specific to musical nations, reveals the identity-interiority axis, as an axis or vector of all forms of creation, then the musical-auditory disfunction, specific to non-musical nations, exemplified by the Romanian nation, will reveal the identification-exteriority axis, as a false identity, based, in the absence of internal “hearing”, on visual identification with a form or image from the exterior. Given that music best expresses, according to Schopenhauer, the essence of the will *to be*, meaning the essence of life, it is obvious then, that the most musical nations will best express the very essence of their will to be, as the essence of life, reaching, through means of their Super-ego, the highest form of awareness and objectiveness of their will and the “to be” of their identity. It is this awareness that leads to the heliocentric, or circular movement of music, of will and life, seen as an eternal movement of returning of the Same, the Identical.

**Keywords:** string theory, fundamental “string”, vibration, harmony, “music of the spheres”, heliocentric movement, auditory-musical function/dysfunction, identity, will, Super-ego, cosmic symphony.

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## 1. *Musica universalis* or “cosmic symphony” – from Pythagoras to String Theory

Due to its qualities which make it break through spatial-temporal borders, music has been rightfully considered the universal language of the soul. Starting from this *universality*, the present paper aims to show that music, whose essential essence is the “tremor”, the vibration or sound pulsation which rests at the basis of the Universe and of creation, can be seen not only as a universal language of the human soul, but as a universal language of the cosmic soul. As such, music constitutes the very foundation or the “string” of universal interconnection and harmony. It ties together, based on the law of symmetry, the visible and the invisible, the physical and the metaphysical, macrocosmos and microcosmos. In this way music becomes *the universal language of a “Super-string”*, which makes the entire Universe vibrate, resonate and harmonize within a true “cosmic symphony”.

The first great thinker who discovered, all the way back in ancient times, that music is not only related to human acoustics, but also to “planetary acoustics”<sup>1</sup>, was Pythagoras, the Greek philosopher and mathematician. It is to him that we owe the famous concept of “music of the spheres”, later taken over by Plato, Aristoteles, Aristoxenus, Boethius, Dante Alighieri, Johannes Kepler, Eminescu, just to name a few representative names for a concept which had a major influence, especially in the ancient, medieval, renaissance and romantic periods. Nowadays, this concept is rightfully revalued from the scientific perspective of modern physics and its newest theory, which is *string theory* or that of vibrating “strings”.

In order to formulate the concept of “music of the spheres”, Pythagoras started from the sphere itself, considered the perfect geometrical body. The Ionian philosopher demonstrated that the Universe moves spherically, circularly, around a central celestial Fire, which is not identical to the Sun, but with the Soul of the Universe, also known as *antichthon* (Fouillée 1882, 45) or Counter-Earth. The movement of the planets within the celestial spheres or orbits produces harmonious sounds, sphere harmonies or “music of the spheres”, which although influence us, are not sensorially perceptible. The celestial bodies, Pythagoras explains,

must describe around the central Fire some circular lines, because circular motion, returning to itself, is perfect. The intervals between planets must be subject to musical law, and their movements must produce the most beautiful of harmonies. If we cannot hear it, this is due to the fact that it is continuous or that its sounds are too low.<sup>2</sup> (Fouillée 1882, 45)

Pythagoras, thus, seems to have discovered approximately two and a half millennia back, one of the most important aspects of the Universe, which is

*the intercorrelation number-rhythm-harmony* (of sounds). The number is the one which introduces rhythm or movement into objects, and rhythm, in its turn, generates the harmony of sounds (Fouillée 1882, 47) Because it follows naturally that the harmony of sounds is nothing more than “the tuning of low and high-pitched sounds.” (Fouillée 2000, 70), describing, the same as waves, the rhythm, movement or *the undulatory vibration of the Universe*, can we not ask ourselves, along with Pythagoras: “Is not the entire universe harmony and music?” (Fouillée 1882, 48)

If during ancient times Pythagoras set the ordering principle of number-rhythm-(musical) harmony intercorrelation at the very basis of the Universe, describing in this manner, at a macrocosmic level, the majestic waltz of the turning of planets, accompanied in the background by the music of this imposing sphere rotation, which is “the music of the spheres” or “the cosmic symphony”, during the twenty-first century modern physics rediscovers this cosmic symphony, this time at a *microcosmic* level.

It is interesting to observe, otherwise, that the close connection between philosophy and physics resides in that both try to offer a general view of the world, in the sense of elaborating that *Weltanschauung* or theories of unification of the entirety of existence.

Within these theories which unify the entirety of existence („theory of everything”) one can also find the most recent theory of modern physics, named *string theory* or the theory of *vibrational string patterns*. This theory tries to unify the laws (equations) of colossal bodies and the laws (equations) of small-scale bodies, respectively the conceptual framework of the general theory of relativity, given by the macroscopic dimensions of the Universe – stars, galaxies, galaxy clusters – and the conceptual framework of quantum mechanics, given by the microscopic dimensions – molecules, atoms, subatomic particles, electrons and quarks (Green 2000, 16). Given the fact that the two theories, the general theory of relativity and quantum theory, find themselves in a radical conflict or antagonism, string theory proposes an enlarged conceptual framework, which could *unify* the two fundamental pillars of modern physics, to reach thusly, a deeper level of understanding reality (Green 2000, 6).

The unifying framework proposed by string theory has at its core the fundamental notion of *vibrating string*. This notion replaces the static and substantialist<sup>3</sup> conception of fundamental constituents<sup>3</sup> of matter with the dynamic and non-substantialist conception of vibrating strings, through which, if one was to look for a plastic expression, *the letter alphabet*, equivalent to fundamental constituents, is replaced by *the musical notes portative*, equivalent to the specific vibrations of its strings (Green 2000, 11-12). It wouldn't then still be about pointlike particles, but about infinitesimal vibrational strings or “tiny, one-dimensional filaments, somewhat like infinitely thin rubber bands, vibrating to and fro” (Green 2000, 65). It is

because these strings are considered the very essence of the Universe, that all there is – matter, life, force and energy – “derive, then, from a fundamental unique element, which is the vibrating string” (Green 2000, 14). This unification, for now hypothetical, of matter and its forces, through fundamental vibrant strings, whose quantic “tremor” at the level of the microphysical world allows for the fundamental constituents of matter to transform from pointlike particles into strings, would solve, according to Brian Green, the conflict or incompatibility between quantum mechanics and the general theory of relativity (Green 2000, 65).

If every particle of matter consists, therefore, of a string, “whose pattern of vibration is its «fingerprint»” (Green 2000, 69), then the “properties”<sup>4</sup> of said particles are not seen as having a fixed and static structure anymore, but on the contrary, a flowing, melodic and dynamic one, given by the “properties” of the pattern of vibration (Green 2000, 69). In other words, even if all the strings are absolutely identical, each particle is a unique string.

Differences between the particles arise because their respective strings undergo different resonant vibrational patterns. What appears to be different elementary particles are actually different “notes” on a fundamental string. The Universe – being composed of an enormous number of these vibrating strings – is akin to a cosmic symphony. (Green 2000, 69)

Therefore, if Pythagoras, through the “music of the spheres”, discovered a *musical pattern* at the level of the *macrocosmic* world, modern physics, through the theory of vibrational string patterns, discovered a *musical pattern* at the level of the *microcosmic* world, showing that this is interweaved by a network of wires or minuscule strings “whose vibrational patterns orchestrate the evolution of the cosmos”(Green 2000, 65).

Everything is, therefore, music. From the waltz or the majestic music of the rotation of celestial galaxies, to the dance or frantic music of the subatomic particles (Green 2000, 6) both hypostases, macrocosmic and microcosmic, appear as manifestations of a pattern or musical structure intrinsic to the Cosmos, revealing in this way the tapestry or texture of the musical filaments of the Universe. From this perspective of string theory, if the universe can be viewed as music vibrating through hyperspace, we can ask ourselves, along with Kaku: “Is there a composer?” (Kaku 1995, 187)

## **2. The auditory-musical function as *a priori* function of a Language of order and harmony**

All these scientific considerations, which carry forth the existence of a universal musical pattern, served as a starting point, general argument of framework-theory of the present research. It all started, therefore, from the assumption of existence of these *vibrations or fundamental strings*, discovered

by string theory, through which all that exists – matter, life, force and energy – appears as a result of the vibrations of these strings, so alike to “musical notes” or “Pythagoras “music of the spheres”, which made physicists declare that the Universe would be a *cosmic symphony*, and its laws harmonies of a super-string (Kaku 1995, 154).

My hypothesis is that, due to this musical pattern of the Universe, an *auditory-musical function* can be brought to discussion. It is considered *the superior octave of the basic auditory function*. This is because, as opposed to the simple auditory function, specialised in *passive*, utilitarian and strictly adaptive reception of sound vibrations, the auditory-musical function is specialised in the *active, creative and transformative* reception of *sound vibrations*. It functions as a “transformer”, transfiguring and modelling sound vibrations, leading in this manner to an adaptation of superior rank and being, therefore, a *function creative of Cosmos*, which is to say of order and harmony.

The auditory-musical function appears in this way as resembling an “antenna” specialised in *receiving, converting and transforming vibrations or sound “strings” into relations of order, rhythm, measure, balance and harmony, structured for humans in the shape of Language*. Due to the transformation of these sound vibrations into structures of order or *structures of language*, the auditory-musical function can be considered the *a priori function of a universal Language of order and harmony, out of which all other forms of language will be derived. In this way the auditory-musical function becomes the creative matrix of all forms of language*.

### 3. The anteriority or primordality of the auditory-musical function

One of the arguments for which the present research considers the *auditory-musical function* of such importance is *the argument of this function’s primordality and anteriority*, as related to the visual function, as well as the others. The other functions, respectively senses, structure themselves based on the auditory-musical function.

Moreover, as it is well known, during the intrauterine period the first sense to develop, between the third and fourth month of foetal life, is the *hearing* and, implicitly, the *auditory-musical function*, through which the fragile creature “dances” and gravitates around the “drum” or mother’s heartbeat, then later to her voice and words, connecting in this way with the resonance of the pulsation of the original rhythm, which is to say with the sound vibration or the *melos* of life. This is how the *auditory-musical function* becomes a *condition of folded possibility of order* or *Cosmos*. For this reason, even after birth, the first reference of a child still remains one of *auditory-musical* order, as long as her crying and separation anxiety are only comforted, as primary therapy, by hearing the *musical* sound modulations, rhythms and heartbeats of her mother.

The auditory-musical function becomes, thus, the primordial function or the *alpha function, of introversion and internalization of the exterior sound vibrations*, starting from which, we build our own Universe, our interior Universe, the one which is always auditory. The auditory Universe is our first “home”, our first “habitation”, and our first internal space, as a premise or prefiguration of our future *identity*.

#### **4. The auditory-musical function as an identity structuring function under the form of a strong national Super-ego**

In the following paragraphs I will show that this auditory-musical function plays a primordial role in configuring the *identity* of a nation. In what sense? In the sense that if the auditory-musical function is the creating function of a universal language of order, which is to say the creating function of all forms of language, then the auditory-musical function also becomes, implicitly, the creating function of culture, morals, civilization and spirituality, meaning the *cultural, character-forming, institutional and spiritual, respectively identitary function of a nation, structured under the form of a national Super-ego, as a superior integrator of identity*.

We all know how important the constitution of the Super-ego instance is, not only at an individual level, but at a national level as well; it being equivalent to censorship and moral conscience. According to Freud, the Super-ego, based on repressing selfish instincts, which are tributary to “the principle of pleasure”, constitutes itself to favour “the principle of reality”. The Super-ego thus forms itself through internalising a fundamental interdiction (limit), on the basis of which all future norms, rules, conduct, values and moral principles will be able to undergo interiorization. Next to take place is the education of the instinct and its transformation into something superior and valuable to society, culture and civilization (Nasio 1999, 146). The Super-ego thus proves itself to have not only an interdictive function, but also a *creative* one, it being not only the greatest “censor”, but also the greatest “creator” of values, ideals, culture, civilization and spirituality, meaning the *greatest creator of identity* (Ardelean 2016, 91).

If the interdictive-creative function of the Super-ego consists of repressing *the inferior vibrations of the selfish instinct*, generator of disorder, disharmony or chaos, to make perceptible *the superior vibrations of the value instinct*, generator of order, harmony or Cosmos, then we can say that the *basic function of the Super-ego is the auditory-musical function*, as function which creatively transforms sound vibrations in structures of order, rhythm, measure, balance and harmony, converted in language structure. Thusly, the auditory-musical function proves itself to be a Cosmos creating function, which is to say of culture, civilization and identity, objectified or institutionalized under the form of the Super-ego.

In effect, it is this very *objectification or institutionalization*, specific to the Super-ego, which I consider accounts for *the difference in degree between identity and Super-ego*. For, just as the auditory-musical function is the superior octave of the basic auditory function, integrating the latter, and actively and creatively converting it in a transformative manner, so is the Super-ego the superior octave of the basic identity, integrating the latter, and actively and creatively converting it in a transformative manner, meaning objectifying, materializing and institutionalizing it. It is from this level of creatively converting or transforming something “given” that the tight connection between *the auditory-musical function and the Super-ego* stems from.

Starting from the premise that the auditory-musical function sets “the tone”, it being the “conductor” or the orchestrator of all forms of creation, culture and civilization, structuring the Super-ego of a nation, we can establish *the degree of a national Super-ego’s identity* beginning with the very *criterium of the auditory-musical function*, according to which nations can be classified into *musical and non-musical*. What can be immediately pointed out is that the nations which are most *musical* are also the nations with *the highest degree of culture, civilization and identity* (the major cultures), which is to say the nations with *the most developed Super-ego*, whereas the most *non-musical* nations are, quite the opposite, the ones with the *lowest degree of culture, civilization and identity* (the minor cultures), meaning the nations with *the least developed Super-ego*, case in which it can be more likely talked about a *false identity*, which is an *identification*, based on copy and imitation.

My hypothesis is that this very auditory-musical function, specific to the Super-ego of great cultures and nations, makes possible the conversion or creative transformation of sound vibrations in superior forms of language, specific not only to artistical (aesthetical) language, but also to ethical, theological, philosophical and scientific language. Thus, the auditory-musical function becomes the creating function for all forms of language, which is to say *the cultural, character-forming, institutional and respectively identity function of a nation, structured, objectified and institutionalized in the form of a nation’s Super-ego*.

We can easily convince ourselves of this, invoking Germany’s example. Its auditory-musical genius allowed the conversion and creative transformation of sound vibrations into the excellence of language forms specific to art (poetry, music, painting, literature), to philosophy, morals, religion, science and even technology, Germany lacking any cultural void, due to the cultivation of this exceptional musical hearing on which, in essence, their whole cultural, character-forming and institutional genius Super-ego is based. Given that their whole architectonic is built on the scale or hierarchy of musical sense, it is of no wonder that, if a writer of Hesse’s calibre could state that music plays a paramount role in the life and social organization of a state, a nation, and that when the musical sense falls into decline, the nation itself, its morals (Hesse 1990, 23), its spirituality, civilization and culture

included, falls into decline. This in turn, leads implicitly to the decline of the national Super-ego's institutions, because of the degradation and laxity of its musical "string".

Therefore, it is upon music, as Hesse states, that a major role in the day to day destiny of a nation falls upon. Because if music is "the string" which sets "the tone", the essence of music, which expresses so well the essence of life, consisting of rhythm, harmony, order, balance and measure, then the escalation of the rhythm, balance, measure, harmony and "tone" reverberates, distorts and affects the very cultural, character-forming, institutional and respectively identitary function of the Super-ego. *The Super-ego can therefore be considered the expression par excellence of objectifying, of setting into play or of institutionalizing the national musical "string". It follows that this string becomes the very "soundtrack" or spine of national identity.*

In conclusion, if *the auditory-musical function* specific to *musical nations* will favour the development of the cultural, character-forming, institutional and identitary function, leading to a *strong national Super-ego*, then *the auditory-musical disfunction*, specific to *non-musical nations*, will favour the cultural, character-forming, institutional and identitary disfunction, leading to a *weak national Super-ego*.

## **5. The auditory-musical disfunction as a disfunction of identity structuring under the form of a weak national Super-ego**

The great difference between a strong (musical) national Super-ego and a weak (non-musical) national Super-ego consists in *recognizing and being aware of a reality, law or superior order principle* around which the Super-ego will gravitate, describing a rotation movement similar to the spherical rotation of Pythagoras planets around the central Fire. This is a *heliocentric movement*<sup>5</sup> out of which the "music of the spheres" will reverberate, as an expression of an order, law or superior harmony.

Thus, in the case of a strong national Super-ego, which has at its basis the auditory-musical function as a *function of harmony*, it is this exact awareness of the heliocentric movement around a superior reality which will lead to the conversion of collective energies, strivings and efforts into a *superior will, creative* of values, ideals and authority models (Ardelean 2016, 92), objectified in the cultural, character-forming, institutional and identitary *function* of a nation.

On the contrary, in the case of a weak national Super-ego, as is the Romanian one, having as its basis the auditory-musical disfunction, as a *disfunction of harmony*, the lack of awareness regarding this heliocentric movement around a superior reality, will make it impossible to convert the collective energies, strivings and efforts into a superior will, creative of values, ideals and authority models. This will lead to a high moral relativity,

meaning a fragile national Super-ego, lax and unrestrictive (Ardelean 2016, 92), based on a cultural, character-forming, institutional and identity *disfunction*.

Therefore, I set out from the painful realisation that the Romanian society suffers from this *auditory-musical disfunction*. This disfunction consist of the low vibrations of *dis-order*, *dis-harmony* and *out-of-tune-ness*, which prevents us from “hearing” the higher vibrations of an *order*, or superior harmony, be it spiritual, cultural, social or institutional. The most visible auditory-musical disfunction, which imposes itself as evident, is that of a Romania which is *non-symphonic*, meaning a Romania which *lacks rhythm, measure and harmony*. This disfunction reverberates in all levels of life and society, affecting our entire sphere of affection, intelligence and character, which is to say the whole sphere or our *identity*.

Starting from this *Romanian identity disfunction*, which has been interpreted from various points of view, I will try to show that it can also be looked at from the *auditory-musical disfunction* point of view, which generates the whole cultural, character-forming, institutional and identity disfunction, meaning the entire disfunction of our national Super-ego. By auditory-musical disfunction I mean the degree of removal, alteration or escalation of the auditory-musical function, as a function or order, harmony, measure, rhythm, balance and tuning, respectively the disfunction as disorder, disharmony, imbalance and out-of-tune-ness.

To be able to gravitate around a superior reality, the Super-ego can be seen as a concentric, spherical or heliocentric structure, comprised of three great spheres: the affective-emotional sphere, the verbal-rational sphere and the volitive-actional sphere. *The resonance of these spheres gives the unity or character identity of the “soundtrack” or spine of a nation*. I will show that the disunion of our “soundtrack” or spine is due to this auditory-musical disfunction, at the level or/of the three spheres, generating a disfunction of the feeling, of the word/thought and of the will.

The auditory-musical disfunction at the level of the *affective-emotional* sphere, can be seen as a *disfunction of the maternal auditory paradise*, considering our collective unconsciousness. Because this disfunction, pertaining to the collective unconsciousness, can only be expressed rhetorically, metaphorically and interrogatively, we can therefore ask ourselves: are we, Romanians, a collective entity fundamentally at feud with the auditory-musical paradise, meaning with the inner paradise of sound rhythms and harmonies? Is our auditory-musical capacity profoundly perturbed and do we, then, suffer from an auditory disharmony? And who are we to blame for his disharmony or deficiency of the paradisiac hearing? Did our homeland or our Mother-unconsciousness, who gestated us and brought us into the world, not protect us with at the warmth of her chest? Did she not rock the volutes of our crying into notes or musical portatives? Did she not turn our tears into rays

of sun, not caressed us with stories and coddling whispers, fed us our milk with the dreams, hopes and aspirations of uplifting songs? Did she not initiate us in “the music of the spheres”? Could it be that “the drum” of her heartbeat only imprinted on us the low rhythm of “immediate existence” and survival, without it being enlivened by higher breaths, rhythms and sonorities, through which the priceless and eternal treasure of the memory of paradise could have been deeply inoculated within us? Because paradise, contrary to popular belief, is always auditory. The auditory “nerve” is specialized in insuring the internal balance and harmony, which is to say in the subtle perception of musical vibrations, rhythms, proportions, geometries or harmonies, structured firstly under the form of *the vibrations of feeling*, meaning under the form of *an affective-emotional pattern*. Thus, without having an “ear” for paradise, for perceiving the high vibrations of superior harmonies and octaves, us Romanians, have unfortunately listened to the other pole, of the auditory inferno, which consist of the low vibrations of *dis-order*, *dis-harmony* and *out-of-tune-ness*, which covers our musical hearing of paradise.

This disorder or disfunction of the affective-emotional sphere, which belongs to our collective unconsciousness, will become from a *biological* point of view *the past*, meaning our “dowry”, hereditary inheritance or predisposition, which will determine from a *psychological* point of view our *present*, meaning the verbal-rational sphere of the word and thought, and from a *social/institutional* point of view our *future*, meaning the volitive-actional sphere of the will. In other words, the feud with *the feeling*, meaning with *the past*, with *the unconsciousness*, will generate in the other levels the feud with *the word*, which is to say with *the present*, *the consciousness*, and the feud with *the will*, meaning with *the future*, with *the superconsciousness*.

The most visible auditory-musical disfunction from the level of the *verbal-rational* sphere, as sphere of the consciousness and the present, is *logopathy* which is the feud with *the logos*, *the Universe of the word and of the thought*. The painting of this Universe is surprised and described in such exact and current manner by Caragiale, that we can safely say that what Mircea Iorgulescu coined as “Caragiale’s world” constitutes our actual *verbal-rational pattern*.

Given that any language has at its basis a *sublinguistic*, *phonological* (Pleșu 1994, 12) or *musical sound foundation*, connected to rhythm, harmony and measure, which imprints a certain vibration and sentiment, then *the logopathy of the verbal-rational sphere*, from which we suffer, will designate a disorder of the rhythm, debit, fluency, tonality, measure, balance and harmony of language, under the form of *verbal excess* or uninterrupted chatter. Logopathy will thus describe the clinical painting of “Caragiale’s world”, which is, at a symbolic level, the world we live in, the world of a Romania which suffers from a verbal hyperactivity and irritability, a lot greater than the

international average. Examples would include: logorrhea, verbiage, chatter, babble, gibe, gossip, irony, carping, teasing, cachinnation quarreling, calumny, blasphemy, slander, cursing, whining or lamenting. In this “logopathological Universe” (Iorgulescu 1994, 104), composed exclusively by word inebriation, people talk.

Babble. Gabble, chatter, blether, rant, shout, yell, foam at the mouth, grind their teeth, whine, gossip, threaten, perorate, protest, peddle, comment, tease. They talk uncontrollably, unconstrainedly, incoherently, inarticulately, deliriously, madly, most often without saying anything, but always with an inexhaustible energy. (Iorgulescu 1994, 12)

In this logopathological Universe, in which uninterrupted gabble comes to fill in a hole, an inner void, there is no quiet, but an ongoing collective racket and caterwaul. This explains the Romanian’s lack of respect and preoccupation of private or inner space, resulting in *the absence of the interiority axis*, an axis of thought, memory and *identity* par excellence. This will make us predisposed to living, in the sense of *running*, only on the *exteriority axis*, which is to say only in the horizon of the *immediate* and of improvisation from one moment to the other, from one transition to the other, from one discourse to the other, or from one word to the other. This continuous “flexibility” or chameleonic adaptability to an immediate present, forever generative of chaos and transition, will only inoculate us with the cult or *culture* for “*resisting*” them. In this way we will cut loose from any tendencies towards ideal, freedom, verticality, meaning for the finalist culture of the deed, construction and creation.

Finally, in this logopathological Universe, in which „one lives in words, works in words, suffers in word, fights in words and inhabits in words” (Iorgulescu 1994, 66), language becomes an instrument for mystification reality in a space of lies. Language, thus, places its stakes on the implicit forms of allusions, undercurrent and deformations of sense, it having in this way, a structure, a dual rhetoric, a double meaning, true and false at the same time (Iorgulescu 1994, 35-36). Serving mystification and lies, the slough of language and the socio-moral slough are inseparable (Iorgulescu 1994, 35).

If the auditory-musical disfunction at the level of *the affective-emotional sphere* is given by *the disorder of rhythms, vibrations and harmony of the Feeling*, and the one at the level of *the verbal-rational sphere* by *the disorder of rhythm, vibrations and the harmony of the Word*, then the auditory-musical disfunction at the level of *the volitive-actional sphere* is given by *the disorder of the rhythm, vibrations and harmony of the Will*. This disfunction of the will is nothing more than a disfunction of *the value hierarchy scale*, similar to *the scale of musical notes* or musical hierarchy. As it is well known, the musical scale entails the very precise and rigorous *diffrence* of the musical notes, which delivers the

top-bottom hierarchy, high sounds – low sounds, which alternate. The harmony of music consists precisely in the integration, the „tuning” or the harmonizing of low sounds with high ones. This disfunction of the will and, implicitly, of the value hierarchy scale will lead, therefore, to the deletion of the value axis, meaning to the *homogeneity, leveling and abolishment of value differences and differentiations of will*, these being melted in the indistinctive amorphous of the „helter-skelter”, in which *there is no difference, alterity or opposition*. If there is no more *hierarchy*, there is also no more well or bad, or good or evil, and there is only *the average*, and in this average *everyone is the same*, there is none better than the other, no *model* in which one can truly find one’s self. Hence, „they’re all of the same kidney”, „everyone steals”, „they’re all corrupt” and „there are none to choose from” become *the defence mechanism of the will* of Romanians, through which the idea of moral in itself is dismissed. Because it is „neither this nor that”, „neither one or the other”, there is no contrast, no hierarchy, not a vague inkling of a social, intellectual, axiological difference, nothing. Only the blend of desolation, obtained through the leveling of a world in which

harmony is reached by forcefully bringing everything to the same denominator, the common denominator of homogenization [...]. To step outside the line, to be different, to differentiate, to dare to see and say represents in this world a capital sin, which stirs and spontaneously uniting in coalition the environment’s leveling energies, which manifest with extreme violence. (Iorgulescu 1994, 101)

Thence, this is how the auditory-musical disfunctions of the three spheres hold these back from rezonating, hindering, therefore, „the instrument’s string” or our national Super-ego from „singing” and vibrating. This will lead to a cultural, character-forming, institutional and, respectively, identitary disfunction, because of *the disfunction of our musical „string”*, which oscilates between being to lax, which is insufficiently tightened and tensed, or overly tightened and tensed. Unable to find a balance, a measure or a „major tuning” and, thusly, unable to „sing” in a convincing manner, our national „string” cannot yet find its „soundtrack” or spine of its national identity. The auditory-musical disfunction becomes in this way the expression of *our auditory identity „at feud”*, prologue and epilogue of our entire cultural, character-forming, institutional and *identitary dis-harmony*.

## 6. Conclusion

In conclusion, what I aimed to evidenciate through this auditory-musical function was that *the true identity*, at an individual, as well as at national level, *is in its greatest part auditory*, and consists of *discovering, becoming aware of, objectifying and institutionalizing its own voice, sound, or inner thrill*, as a premise for

creating all culture, spiritual and civilization forms, as a premise for ordering, cosmosizing or shymphonizing the Universe, as a premise for *transforming chaos into star* (Nietzsche 1997, 10). Therefore, if the auditory-musical function, specific to musical nations, reveals the *identity-interiority axis*, as axis or vector for all forms of creations, then the auditory-musical disfunction, specific to non-musical nations, as is ours, reveals the *identification-exteriority axis*, as *false identity*, based on *visual identification*, with a form or image from the exterior. This identification is due to *the unrevealing, unawareness and dis-institutionalizing of one's own voice or inner sound*, which leads to the copying, mimicing or *visual immitation*, meaning to importing from outside, from the exterior, all cultural, character-forming, institutional and identitary forms. *The identification-exteriority axis* becomes, thusly, an axis of running from ourselves and from our own identity, an axis of not taking responsibility, in which our external „eye”, in the absence of our internal „hearing” is only oriented towards the exterior. This is where the permanent conflict with these images borrowed from outside, circumscribed to a *culture* whose particularity is not creation, but „resistance” or continuous adation to these exterior or visual forms, without foundation, „voice” or inner sound, stems from.

## 7. Final argument – the heliocentric movement of music and the Super-ego

If the law of symmetry or resonance between small and great, microcosmos and macrocosmos, through which the alike „participates” to the alike, describes *the law of symmetry or heliocentric resonance*, then the Super-ego's rotation movement, whose vibrant „string” if formed by *will*, around a superior reality, describes, according to this symmetry or resonance, a rotation movement around a superior, universal *Will*. In this conception, *the vibrant „string” of the Super-ego's will becomes the resonance box of a „Super-string” or superior, universal Will*.

In order to support this idea one can invoke Schopenhauer, who demonstrated that this *universal Will*, considered the core or the in-itself of things, *has the highest form of expression, awareness and objectiveness in music* (Schopenhauer 1909, 336), music being considered the universal language which expresses the very universality of will.

Music expresses in a perfectly universal language, in a homogene material, mere tones, and with the greatest determination and truth, the inner nature, the in-itself of the world, which we think under the concept of will, because will is its most distinct manifestation. (Schopenhauer 1909, 344-345).

And because music expresses best the essence of the will *to be*, which is the essence of life, it is obvious then, that the most musical nations will

express the essence of their will to be, as essence of life, the best. In this way they will achieve, through means of their Super-Ego, the highest form of awareness and objectiveness of the „to be” of will, the „to be” of life and the „to be” of their identity.

Therefore, because music expresses the essence of the will to be, which is the essence of life, then the essence of music, and implicitly of will and life, is *harmony*, which is nothing more than „the tuning” of low sounds with high sounds, meaning the harmonizing or „major tuning” between low and high, sky and earth, as balance, measure or integration of the two poles (Hesse 1990, 24).

This integration of the poles or contraries is accounted for by the heliocentric or circular movement of music, will and life, seen as *an eternal movement of returning of the Same, the Identical*. Or, this movement we can best feel, „hear” and understand through music, which

is a constant digression and deviation from the key-note in a thousand ways, not only to the harmonious intervals to the third and dominant, but to every tone, to the dissonant sevenths and to the superfluous degrees; yet there always follows a constant *return* to the key-note. (Schopenhauer 1909, 339)

This *return* to the fundamental tone signifies a complete rotation or integration movement, meaning a *spherical movement*, out of which also springs „the music of the spheres”, as *movement and music of the will, of life*. This is why, only a nation who understands music has access to the meaning of the tremendous mystery of the world and life.

## Notes

<sup>1</sup> This planetary acoustic was highlighted with the help of radio-astronomic technology, which made audible the sounds transmitted by the stars, pulsations, quasars or planets with magnetosphere, such as the Earth. These apparently describe the resonant radiation in the wake of the Big Bang or the big primordial explosion.

<sup>2</sup> Seeing how the lowest note can be found, according to Pythagoras, in correspondence with Saturn, the planet which is farthest away, it could be speculated then, that the low notes of planet Saturn, considered ever since ancient times the planet of melancholy and philosophy, could only be “heard” by those printed with these (pre)dispositions, which is to say only by philosophers. It follows that Blaga’s statement, according to which philosophy makes all “tones” lower, by dropping them “with half a tone” (Blaga 1968, 11), can also be substantiated.

<sup>3</sup> The particles of universe are not, by themselves, fundamental. An electron is no more fundamental than a neutrino. “If we could somehow magnify a point particle, we would actually see a small vibrating string. In fact, according to string theory, matter is nothing but the harmonies created by this vibrating string. Since there are an infinite number of harmonies that can be composed for the violin, there are an infinite number of forms of matter that can be constructed out of vibrating strings. This explains the richness of the particles in nature” (Kaku 1995, 153-154).

<sup>4</sup> By understanding “how a violin strings vibrates, we immediately understand the properties of an infinite number of musical notes” (Kaku 1995, 153).

<sup>5</sup> It is interesting to observe in this sense, that the heliocentric movement, actually discovered by Pythagoreans a long time before Copernicus (Fouillée 2000, 70), describes the very prototype of the movement of recognition of a superior order reality. It gravitates around a superior axis or alterity, be it Pythagoras’ *central Fire, God or Mother*, around whom the child describes in the intrauterine period, but not only, a heliocentric movement, gravitating around her heartbeat, “drum”, rhythm, “string” or vibration, as well as the *Law/Principle* around which gravitates the instance of the Super-ego.

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