Music the Healer: Sound and Resonance as Transformative Knowledge Within IR

Picture by James Clark at Dribble.com

Abstract

This thesis aims to contribute to the conversation started with the aesthetic and emotional turn in IR by adding a sonic lense to the discipline of IR. It addresses the discipline's structural epistemic violence, and proposes a new approach that focuses on healing, in line with Daoist IR, where resonance and the *in-between* space in the international are the space of the political. However, with a holistic world-view, nothing can be detached from its spirituality. It is therefore that I hope for a third turn in IR: the spiritual turn.

MA thesis of International Relations
Rebecca Streng (S1247352)
r.streng@umail.leidenuniv.nl
Supervisor: Karen Smith
Word count (excluding bibliography/footnotes): 15,859

Contents

Introduction

We live in a challenging time. Global neoliberalism has created unprecedented growing inequalities within, but also clearly between the Global North and the Global South[1] (Roberts, 2008), and post 9/11 global politics has seen a rise in right-wing politics and racial violence from police and white supremacist terrorist attacks. Meanwhile, over 40,000 refugees at the EU border face inhumane suffering and even death in what we can only call a humanitarian and political disaster. At the time of writing for example, two refugees in Greece committed suicide (Sanderson, 2019), unable to face circumstances that push children as young as two years to self-harm or attempt suicide (Montague, 2019). Meanwhile, climate change predicts future pressures that will displace more people and exacerbate socio-political tensions. Not just global politics that suffers from the neoliberal greed and conflicts, but the same violence is inflicted on our bodies, from direct violence within armed conflicts, traffic stops, crime, and more subtly in everyday racism and precarious work; to daily life, where pollution is in the noise that surrounds us, the air that we breathe, the food that we eat, and even the news we consume. Simultaneously, through consuming, we cause damage to the planet and the dignity of human life, comfortably located elsewhere in sweatshops and unsafe coalmines.

One could thus carefully say that globalization fuelled a systemic illness of the global political system dominated by Machiavellian logic (Block, 2014). According to Block (2014: 8), "the first step on the road to recovery is acknowledging the illness. As long as we (as a society and species) reward Machiavellian intelligence with social success and electoral victory, we are sick." Furthermore, according to Block (2014: 13), political leaders that use Machiavellian politics are "the least spiritually healthy among us." Something is thus fundamentally wrong with the collective health of world politics in practice, but it is my conviction that this illness pervades the academic field of IR too. Planetary healing requires a shift of mind in all areas; it is only right that we critically keep discussing IR's legitimacy. If not for contributing to healing, why do we study IR in the first place? Healing requires a renewed academic mission statement, and intelligence that roots not in the rational mind, but the heart. It is to this that I commit my work.

[1] As Roberts (2008: 31) indicates, there is no fixed definition to indicate what is called the Third World, Global South, Majority World, developing world, or simply the 'Rest'. Therefore, these terms are used interchangeably as they all indicate an asymmetrical power relationship.

Though most important IR textbooks emphasize that the discipline should engage with change, they do not speak of *healing*, but still regard the world as a space of conflict and survival (see Baylis, Smith & Owens, 2016; Reus-Smith & Snidal, 2008). The time of producing knowledge for the sake of knowledge has passed. Where critical IR offers a justice-driven voice that reveals and criticizes asymmetrical power structures, there is relatively little work done in a softer-voiced IR, which I imagine as healing-driven. Though healing IR or global politics sounds metaphorical or far-fetched, the field of holistic medicine and music therapy already acknowledges that we are all interconnected, but currently out of balance. Though mainstream IR has yet to include herbal or alternative medicine in interdisciplinary research, the emotional and aesthetic turns in IR are expanding its epistemological horizon, calling for a broader inclusion of the senses and metaphors. Music opens doors to further explore this, and has already been called to be included as method that deepens the dimensions of observation (Davis & Franklin, 2015). It seems a far stretch to link structural violence on a global scale to IR as academic discipline and try to fit it in a sonic frame. However, I believe that it is exactly what Bleiker (2001) means with the power of the metaphor that creates the tension between reality and perception-as-embodied-experience where politics happen. I thus regard the metaphoric sonic lense as an extension of the aesthetic and emotional turn in IR.

Music's healing potential has elaborately been researched in disciplines from ethnomusicology to musicology, anthropology, sociology and peace and conflict studies (Adelman, 2011; Gray, 2008; Impey, 2013; Pilzer, 2014; Pinto Garcia, 2016; Sloboda & Bergh, 2010; Sykes, 2013), but is still underrepresented within IR, through music and sound reflect and shape the social landscape created by global politics (Davis & Franklin, 2015). This thesis aims to contribute to further broaden IR's epistemological field, and push postcolonial efforts towards healing. Healing may sound abstract against the overwhelming amount of violence that marks a global state of 'disharmony', but I believe that healing can begin with a shift in understanding the world, reproduced, reiterated, but not enough revisited in academic journals. Therefore, my focus here is on healing the IR discipline itself, which still echoes legitimizing narratives of structural violence's inevitability.

Problem statement

The current state of the IR discipline is not as inclusive and integrative as today's complex world demands. According to Grovogui, Western-centric IR roots in self-

justifying narratives of conflict and colonial legacy, has a blind spot the fact that non-Western knowledges are co-constitutive with what is presented as knowledge that originated in the West (Creutzfeldt, 2013). More scholars addressed this blind spot (Levine & Barder, 2014). In the top 23 US and European IR departments studied by Hagmann and Biersteker (2012), syllabi still display dominance of "methodology (rationalist/formal), language (English), geographical location of authors (US), and their gender (male) (Ling, 2014b: 36). Jackson (2011: 9-10) rightfully asks: "Could not a generation of scholars condemning everything else as 'bad science' have played at least a part in the dominance they now observe?" This western-centric status quo has been elaborately addressed by Qin (2016) and Ling (2014), who write from a Daoist perspective. Ling (2014: 30) explains how IR is "all yang and no yin," addressing an imbalance where the Western-centric, masculine, rational and formal is preferred over the non-Western, feminine, emotional and emphatic. "Yet," she argues, "the yins of the world make IR/WP" (Ibid.). Furthermore, this imbalance leads to another imbalance where the quest for science impedes on the social dimension of the field, turning a blind eye to "any sense of politics of humanity beyond state power" (Ling, 2014: 31). The idea that the international is violent and characterized by unavoidable conflict is one narrative, but not a self-explanatory natural law (Qin, 2016: 40), that derives its dominance from marginalizing alternative narratives and methods.

Another well-voiced critique comes from Bleiker (2001: 519), who has pointed out that IR dismisses the need for a "full register of human perception and intelligence" to understand the world in all its complexity. Like Ling (2014), he criticizes IR's disciplinary hierarchy that "[establishes] the rules of intellectual exchange," defining "methods, techniques, and instruments that are considered proper for the pursuit of knowledge" (Bleiker, 2001: 524). These are rather positivist and rational. Similar critique comes from Sylvester (2001: 544) who asserts that realist IR is "obsessed with deduction, categorization and scientific legitimacy" instead of "celebrating the diversity of life and drawing from its sensual potentials." According to Bleiker (2001: 516), "we have forgotten whether we understand realist interpretations by noticing resemblances to the world or whether we notice resemblances as a result of having internalized such interpretations." It thus seems that the conventional story of IR as it is has become a rational self-fulfilling prophecy. Furthermore, he addresses a clear lack of self-reflection and critical review of whether the form of representation (logic) in fact is co-constitutive of the politics it claims to neutrally observe.

Finally, ethics and the academic field cannot be separated. Smith (2004) scrutinized IR's dominant methods as not only covertly political, but also co-constitutive of today's world. Asking if IR "is marked by any less hegemonic behaviour than the international political system itself" (2004: 503), he called for the need to critically and ethically reflect on how IR's construction of theories have social consequences; in their description they are co-constitutive of the world: "constructed theories about politics, and the content of those theories, have supported specific social forces and have essentially, if quietly, unquestioningly, and innocently, taken sides ethical and political questions. In that light [we] need to ask about how the extent International Relations has been one voice singing into existence the world made September 11 possible" (Smith, 2004: 500). Taking responsibility for how IR's work relates to the world events seems today more important than ever.

Therefore I ask: *how could the sonic metaphor inform an alternative healing-based-IR as a transformative angle that informs and possibly transforms IR's developing epistemology and mission?* In other words: *What happens when we turn on the sound?*

Methods

This thesis is a conceptual and explorative study grounded in literature in different academic fields. It resembles grounded theory as I have gone back and forth from literature to imagining, working with what I came across. I used mostly secondary sources in the sense that they are written and not sonic. However, as this study focuses on the epistemic violence of IR and opens up the conversation to include a new approach, some texts could be considered primary sources. This study is less analytical in the traditional sense as I aimed to engage deeper, more intuitively and creatively with, rather than structuring the literature. I aimed to use my other senses in absorbing what I came across, listening to my intuition and sensing how certain work resonated with me or other works. The result is the development of a metaphor, that tries to grasp the subjective nature of my work, and open a discussion rather than aiming for an end result. This thesis tries to open up the conversation about ways of knowing, and is in itself a step in that direction. The methodological question is why a more creative approach that uses unconventional senses, and that anchors in the idea of human interconnectedness through the sound metaphor, would be insufficient for understanding IR.

Literature Review

Music as political act has been widely acknowledged (DeNora, 2003; Gienow-Hecht, 2012; Street, 2012). According to Cursick (2006), "we make and receive music through our bodies, … with manifest consequences for international relations (in Davis & Franklin, 2015). Music is politics, and vice versa (Street, 2012). In IR, music has been mostly emphasized for its diplomatic and unifying role. It is music's seemingly apolitical qualities that make it an "instrumen[t] of political influence" (Gienow-Hecht, 2012: 28). Hence, music in IR is often linked to cultural diplomacy, first coined by Cummings (2009: 1), who defines it as "the exchange of ideas, information, art and other aspects of culture among nations and their peoples to foster mutual understanding." Most importantly, cultural diplomatic exchanges are emotional instead of formally political.

Music diplomacy aims to overcome cultural differences since the early modern period (Albert, Kessler & Stetter, 2008; Kitsou, 2003). Music benefited French-Siam diplomatic relations in the 17th century (Irving, 2012), and proved successful during the Cold War era, where music decreased tensions between the two great powers (Von Eschen, 2004). Music diplomacy also positively affected Turkish-Israeli relations in spite of their diplomatic distances during the 2010 diplomatic crisis (Demir, 2017). Hence, Demir (2017: 1225) calls to recognize music and culture as "crucial diplomatic instruments." Music diplomacy has been widely addressed in the context of U.S. foreign relations (Gienow-Hecht, 2012; Rosenberg, 2012). U.S. music diplomacy through symphony orchestras shifted from fostering dialogue into "performing the nation" (Gienow-Hecht, 2012: 18). Performing the nation constituted an act of representation with a clear power hierarchy in which the orchestra (or nation-state) plays, and the audience is silent and then claps (Ibid.). Music can thus also serve as a means of displaying power through soft diplomacy.

Beyond state relations, music is also studied with regards to international values. Dave (2015) studied how musical interventions can strengthen human rights discourse and practices, but nuances the idea that music is an inherently progressive universal language that can overcome any intercultural tension. For music to contribute to human rights, she argues, music interventions must practically contribute to human capabilities as articulated by Amartya Sen and Martha Nussbaum. Similarly, Sandoval (2016) has reviewed most literature on music in peace building and violence alike, to nuance the idea that music is inherently good or bad.

Music as presented in peace building literature can provide space for protest, create bridges, or do both, for example in the Israel-Palestine conflict, where making music together is an act of protest, resistance and peace, and creates mutual respect and alliance (Brinner, 2009). King (2016) explores how music contributes to peace building and fostering dialogue between Muslims and Christians, and offers a new theoretical framework based on her concept of *musicking*, which asserts that music is a participatory verb and not just a commodity, where everyone that takes part carries responsibility for the outcome (King, 2016: 205). She found that "musicking, with music practiced as a verb, engenders arenas of relating and musical dialogues among religious people" (2016: 213), creating new social spaces where people can connect. Where music unites people, it is also a powerful divisive medium for perpetuating violence and national and transnational exclusionary group-identities (Dell'Agnese, 2015; Schirch, 2008). For example, the Islamic State terrorist group uses Islamic song (*nashid)* to celebrate victories and motivate and incite violent action (Lahoud & Pieslak, 2018). Music thus helps build narratives of belonging and possibly violence. It is therefore no surprise that it also plays a role in the rise and performance of empires, or provides a counter-hegemonic voice (Dunn, 2008).

In *Audible Empire,* Radano and Olaniyan (2016: 7) link music to empire, emphasizing how sound production has a powerful role in the "formation of social and political orders" (2016: 2). More specifically, sound production for the European empires was a "colonizing force" and a "key tool in imposing other forms of discipline and order," shaping human behavior (Ibid.). By changing the representational language, and therewith people's "references of identification and self-knowing," European powers also shaped "emerging orders of vernacular musical knowledge" (Ibid.). Empires were audible, making military, industrial and symbolic sounds as they were expanding, but also echoed the glory of foregone empires in military orchestras. Today, we can still hear "imperial sound" in the "global indoctrination of U.S.-based forms of racial authenticity [visible in] … black-infused club-culture beats and comedic practices such as 'gagnam style'" (2016: 6). Imperial sound is still imperial in its representations of the 'other' in popular culture and academics alike. The ethnomusicological discipline started in the early twentieth century as a Eurocentric effort to, using social Darwinist knowledge of "recorded specimens of musical foreignness" acquired during colonial conquest, "learn how modes of musical practice informed the character of a complex, global hierarchy" (2016: 10). Music has thus contributed to empire in its representations and impositions on the colonized, and on a larger scale, is a tool of political control.

Attali (1985) describes how music during the industrial age, or the "age of repetition," was a tool of mass subjectification to a new network of capitalist social relations. With the new recording technologies available to a wide audience, consuming music became an individual act, where "each spectator [had] a solitary relation with [music]" (1985: 32). Here, the consumption of music shifted away from the social activity, towards the isolated individual disciplined by mass capitalism. According to Attali (1985: 32), "the new network first appears in music as the herald of a new stage in the organization of capitalism, that of the repetitive mass production of all social relations."

Finally, music in IR addresses and contests border experiences, as is the case with popular music that relates to the Mexican-US border (Dell'Agnese, 2015). In fact, music makes up part of the more symbolic representation of borderscapes (Brambilla, 2014), and forms a lense of analysis for (border) landscapes and the meanings they carry pertaining to geopolitical power dynamics (Dell'Agnese, 2015).

Though all studies seem to look at music as an object of study that is either a vehicle for, or symbolic of politics, there is no focus on music as a methodological tool of healing for the IR discipline itself. Interestingly, music has already been studied as tool of international healing. Gienow-Hecht (2009: 43) shows that already in the 19th century, a lively public debate situated music within modernity as a "therapeutic medicine for a self-appointed nervous generation struggling to cope with the stresses of the modern age" of which industrialization and international conflict were most apparent. Classical music was acknowledged as a trans-boundary healing tool situated in what Gienow-Hecht (2009: 45-6) calls "emotional internationalism." Both in Europe and the U.S., there was a consensus about music's potential as a language to bring together a global community and transcend the nation-state as divisive force. Somewhere on the path of history, this focus waned. It is therefore my intention to revive a (symbolic) focus on music and situate it IR's momentum of the aesthetic and emotional turn.

IR's turns: first steps

Though music is not yet a part of IR methods, the last decades have seen a renewed effort to make the academic field more inclusive, and to shine a light on where IR's conventional methods come short, in the aesthetic and emotional turn. Roland Bleiker (2001) introduced the aesthetic turn in IR, urging to include aesthetics in the study of IR, and with that, a wider approach that validates all modes of perception in our

register, of which reason and sight is only one. Instead of aiming to capture the world as it is, the aesthetic approach acknowledges the gap between what is represented and how it is represented. Instead of problematizing this gap, aesthetics take it as the "very location of politics" (Bleiker, 2001: 510). Bleiker (2001) also states that no representation can precisely reflect the represented object.

Secondly, Lily Ling (2014) at the forefront of IR's emotional turn, exemplifies a different IR approach seated in metaphors and empathy. In *Imagining World Politics,* she re-tells the story of world politics through fables that as metaphor "[show] connections between the familiar and the alien, the past and the present, the East and the West" (2014: 24). Connected to Doaist yin-yang dialects, Ling (2014; 2014b) presents a non-Western lense, acknowledging the interconnectedness of the world, and how opposites co-create it. She accomplishes what I hope I can contribute to by shifting the focus to music: to "begin to see another world with another kind of politics [with] justice that sustains over time" (2014: 33). Compassion as driving force for justice instead of critique shows where the emotional turn is beneficial. Music as lense aims for a similar effect on IR's changing mission.

One of the few arguments to include music into IR's methods comes from Davis and Franklin (2015), who emphasize how studying music in IR requires methods stretching beyond text and the visual register. They add two methodological dimensions, which they call the "evocative, connotative dimensions to music as sonic and literal meaning-making and political agency" and the "embodied effects and experiences of sonic, audible, worlds" (Ibid.). Music is thus perceived (meaning), and felt (experiences). First steps are made, but a sonic metaphor within the aesthetic or emotional turn is yet to be explored, especially when combining the holistic medicine perspective on what it means to be human and a human-in-relation. Before I lay the foundations for this metaphor as a new approach, I first address IR's epistemic structural violence.

IR's Structural Violence

IR is for a large part about violence (Thomas, 2011). Most of mainstream IR takes for granted and expresses political structures in terms of international power distribution, where international actors must prevent, deal with, or end violence in a state of anarchy (Goldstein, 1994: 76). Consequently, "humans are [deemed] less responsible for the routine and violent outcomes of unpredictable international political and economic turbulence than the nature of the system itself" (Roberts, 2008: 136). Realist IR thus depersonalizes violence, or assigns its inevitability to a pessimist view on human nature.

This chapter addresses structural violence in IR and explains how the discipline of IR is not outside, but embedded in global structures of political and epistemic violence. Changing global political violent structures is difficult. Yet, we as scholars can address and change the epistemic violence of our disciplines, which is intrinsically connected to the world it claims to objectively study. I start by defining structural violence, and then will go on to address IR's epistemic violence and place it within the Western imperial history. Though not elaborately, I will briefly touch on some of the violent structures in the world today.

Structural violence

I want to emphasize two definitions of structural violence. First, Mbembe (2001: 25) interprets structural violence as a reproductive tool of power relations that works by creating and sustaining cultural "imaginaries, … through a gradual accumulation of numerous acts and rituals." It is in the realm of these imaginaries that IR is situated as an epistemic tool that reproduces structural violence through its normalization and justifications. This definition enables to understand violence as reproductive narrative that, through repetition, has real consequences. Secondly, Galtung (1969) provides a broader definition, which supports a holistic approach to IR and the view of the whole of human relations as a complex (spiritual) network of energy. In line with how holistic medicine takes as departing point the innate harmony of the human body and spirit, Galtung (1969: 168) defines structural violence as a gap between the reality and what could be: "violence is present when human beings are being influenced so that their actual somatic and mental realizations are below their potential realization." In other words: violence deprives us of reaching a physical and spiritual potential that applies to the individual and the collective: a state of (peaceful) harmony. Though violence spans

a broad spectrum of injustices (Thomas, 2011: 1832), it is my view that anything that violates human dignity and thereby deprives us collectively of a state of harmony is violence to an extent.

Structural violence: the world that IR speaks

Though IR addresses violence, it has given relatively little attention to structural violence inflicted along intersected racial, classist and gendered lines (Coleman, 2007). In IR, the underlying structures of this violence remain elusive (Roberts, 2008). Though it is out of scope to extensively explain the structural violence and the underlying power relations in today's world; in order to understand the reality studied and co-constituted by IR, some attention must be paid to the world that IR speaks about selectively. Most structural violence is embedded in neoliberal's growing global inequalities (Galeano, 2005; Greig et al., 2007; Harvey, 2007; Lytle, 2017; Mbembe, 2003; Persaud & Kumarakulasingam, 2019; Rapley, 2004; Selwyn, 2014; Stiglitz, 2016). Global poverty has been described from structural and institutional (Hayden, 2007), to the "largest crime against humanity ever committed" (Pogge, 2005: 2). This kind of violence is political, arising "from a coordinated institutional scheme the effects of which make human beings superfluous" (Hayden, 2007: 291). Many 'developing' states still struggle economically because financial institutions that facilitated thriving economies in the North "have done so by maintaining an exploitative, uneven asymmetry of disequilibrium" rooted in colonial advantage (Harvey, 2007; Roberts, 2008: 70). In other words, the world economy, called predatory by several scholars (Cohen, 2001; Gelinas, 2003; Roberts, 2008), is "composed of a socially constructed structural disequilibrium of power maintained by hegemonic neoliberal institutions" (Roberts, 2008: 73; Seabrook, 2004).

Structural violence is mostly apparent in asymmetrical divisions of resources and power, which find their roots in Western imperialism (Gruffydd Jones, 2006; Lytle, 2017; Seth, 2013). Inequalities today are still racialized (Persaud & Kumarakulasingam, 2019: 200), visible in a violent order of police and state violence on black bodies (Lytle, 2017), whose lives are criminalized (Krishna, 2001), devalued and become easily disposable in a necropolitical display of state sovereignty (Mbembe, 2003). The racial narrative of Western expansion has helped to shape and today's power relations and violence through legitimization and normalization. The story must thus be told in more detail, for it has laid the foundation for IR's epistemic violence addressed in the next section.

Racialized and colonial violence goes back centuries, but was especially supported and sustained by intellectual efforts starting from the 18th century encounters between Europeans and their colonial 'other' (Barder, 2019; Hirsch, 2004). Especially with the early 19th century polygenist worldview that posed a fundamental racial divide –and consequently foresaw eternal racial conflict- between people descending from "different Adams" (Gould, 2008: 71), did scientific racism flourish. It is here that a flawed world view took root, directly opposing my claim that we as a human race are naturally whole and spiritually interconnected. It is then here that a systemic 'sickness' becomes apparent; our collective sense of self was scientifically misconstrued to believe a racial divide was in our nature. The idea that humanity was racially divided created what Grovogui (1996: 15) calls an "ordered language" that explained the world accordingly, and would form the basis of IR as a discipline.

A global political that was violent and "fundamentally racialized" (Barder, 2019: 207) was narrated scientifically, with "scientific vocabulary of race [used] in order to make intelligible a global politics of hierarchy rooted in white supremacy" (Barder, 2019: 209). Social Darwinism and scientific racism became "pervasive to the point of common sense" (Persaud & Kumarakulasingam, 2019: 201). Imagining the world meant imagining a racial division and inevitable conflict. Importantly, this scientific "global racial imaginary" gave meaning to the world, and organized its racialized hierarchical political reality in a racial hierarchy (Barder, 2019: 208-9). In other words: race ideology directly impacted social sciences academic fields, and the world that gave them space and agency. This is still visible today in IR.

Hidden structures: (the normalization of) IR's epistemic violence

Epistemic violence is a form of dominance that "[restricts] modes of knowledge production … and [limits] categories of political discourse that enable certain practices of governance" (Meyer, 2008: 563). IR as we know it is mostly presented as striving for an objective understanding of the world and its relations. However, when looking at its origin, we find deeply problematic roots. This section describes racialized epistemic violence and addresses how this violence is made elusive.

Much of classic IR sees relations as inherently violent. Historically, violence against the non-Europeans was not depoliticized and not described as political violence, but rather an inevitable natural process of racial struggle (Barder, 2019). Morgenthau (1960: 28) for example says: "Political power, however, must be distinguished from force in the sense of the actual exercise of physical violence. The threat of physical

violence in the form of police action, imprisonment, capital punishment, or war is an intrinsic element of politics." Offensive realism found in Mearsheimer "claims that great powers attempt to maximize their power through offensive strategies, and that war is the main strategy used to do this" (Thomas, 2011: 1820). This resonates with Waltz (2001: 163) who holds that "in a state of nature conflict and violence reign."

Many IR texts that describe violence often do so with different terms, like military force, or "military response" (Snyder, 2004: 55), which depersonalizes, legitimizes and normalizes state-violence. Though referring to the same act, violence is mostly used to describe what the scholar considers illegitimate actions, but the state as sovereign actor is entitled to use violence (Coleman, 2007; Thomas, 2011). This hints at IR's ideological confines: if IR as a discipline is complicit in upholding and normalizing structural political violence, it must describe violence not for what it is, but for the purpose it serves. This damage continues into current IR, where Western-centric "distinctions between civilization and barbarism continue to inform the distinctions we make between legitimate and illegitimate violence" (Thomas, 2011: 1820). In other words, if imperial distinctions between civilized and uncivilized still inform how the discipline presents violence, there is a fundamental flaw in IR's mission.

Yet, most of IR discourses remain silent on the issue of structural violence inflicted by a global political system, which Barder (2017: 509-10) calls IR's "amnesia about race and imperialism." The discipline of IR is not a spectator, but participates in the construction of the reality it studies (Adler, 2005), while sanitizing its violence to a necessary force within the state system. Thomas (2011: 1816) argues that these covert terms "keep at bay the harmful, destructive, personal nature of violence," thereby obscuring its personal impact and justifying its use in international politics. Of course, the Eurocentric lense exacerbates the selectivity of addressing violence: when talking about military acts as "peace-making", it becomes clear how "Eurocentric reason is prone to non-listening and ignoring the experience of others" (Meyer, 2008: 555). The non-listening extends to legitimizing the violence inflicted on the 'Other', often situated in the Global South (Persaud & Kumarakulasingam, 2019). Moreover, the 'Other' becomes the cultural image of what IR considers violence vis-à-vis state force.

The concept of violence is conveniently detached from the West and culturally placed in the Third World. "Consequently, [narratives of the Global South become] yet another instance of violence, sans history and politics; a place where dark-skinned bodies brutalize each other" (2019: 203). For example, Pinker's (2011: 56) argues that violence is disappearing, saying that "[t]hough imperial conquest and rule can … be

brutal, they do reduce endemic violence among the conquered," thereby implying that imperial violence intervenes in a natural state of violence in the non-West. This can only be argued through what Persaud and Kumarakulasingam (2019: 204) call "a platform of abstractionism that restricts violence and silences its articulation with various forms of racialities." Structural violence in IR is thus eluded through racializing the sites where it occurs and taking the West out of the historical equation. Another way of situating violence within the non-West is through IR's idea of political order characterized by inter-state warfare, which implies that Europe is a space of order, and its 'other' dwells in a space of nature and anarchy, "in which outright dominion rules" (Barder, 2019: 210). This depoliticizes the non-European space and justifies a type of violence than is not allowed by the rules and regulations of inter-state war (Ibid.). Furthermore, Sampson (2002) has argued that the idea of anarchy is not just central to IR's idea of inter-state relations, but also refers to how anthropology regarded non-European peoples.

The state as moral opposition to other forms of 'illegitimate' violence is a feature of modernity's justifying discourse on colonial violence as imperial states encountered its 'Other' (Hirsch 2004; Meyer, 2008: 561-61). According to Muppindi (2018: 52), understanding racialized world politics "then is to ask how IR has been historically structured by the fictions of whose lives matter and whose do not." We thus need to historicize IR and place its roots within its ideological and political structures, which prove to be imperial and racist in nature. It is to this that I now turn.

Imperial roots

As the previous section elaborately argues, scientific knowledge about the world reflected and sustained racial violence. An important alternative historical account of IR's origins is provided by Thakur, Davis, and Vale (2017). Contrary to the idea that IR was born in 1919 at the Department of International Politics at Aberystwyth University in Wales in the aftermath of WWI, they situate the origins of IR in colonial South Africa. According to the conventional account, IR aspired, through the "scientific study of international politics," to "avoid future conflicts, and promote global peace" (2017: 6). Instead, they describe that IR's mission was more related to the fear to lose imperial power in what imperial powers believed to be a perceived race struggle. Thakur, Davis and Vale (2017) situate IR's birth as a 'scientific' discipline within the Round Table Movement, a British imperial community in the early twentieth century, which provided

a scientific and institutional infrastructure to strengthen and justify a racially structured political order.

The Round Table movement stemmed from imperial state-building efforts in South Africa after the Anglo-Boer war, led by British High Commissioner and later governor of Orange River Colony Alfred Milner who believed that the Empire was a "moral force for civilization" (2017: 11). He recruited like-minded men in an intellectual strategic project what was called "Milner's Kindergarten" (2017: 12). Among them were now famous IR scholars like Philip Kerr and Lionel Curtis. Recorded meetings show discussions on racial segregation and more interestingly, how the Empire still lacked political governmental theory, or more simply, "there was a worrying absence of a coherent theory of imperial rule" (2017: 12). It is Kindergarten that with the book of Lionel Curtis *The Government of South Africa,* laid the positivist methodological foundations for IR (2017: 13). However, the Thakur, Davis and Vale (2017) remind us that the intellectual and ideological efforts of the Kindergarten to theorize world politics based its authority and legitimacy on what happened in South Africa, which they regarded as a mirror of wider imperial dynamic. Across British colonies, the image was formed of "how '30–40 men went and planted themselves in the different colonies in South Africa' and 'accomplished (the South African) union' through *research and propaganda*" (2017: 14, emphasis mine). These ideas in the next decades shaped the Organic Union, the British Commonwealth, and finally the World State. When the legitimacy of these ideas was questioned, "Curtis would refer to South Africa, where the combination of research, knowledge and propaganda had created a new political reality" (2017: 14). IR is thus rooted in propagating and naturalizing empire; the scientific method was regarded as the "vehicle through which ideas of an imperial Commonwealth would become a reality" (2017: 7).

This materialized in the journal *The Round Table,* founded by active members of the Round Table Movement, still existing today. The journal served to spread the political ideas through the Dominions, like South-African journal *The State* did in South Africa. For example, Philip Kerr presented in *The State* the idea of "racial segregation as a template for global relations" (2017: 15). People that read these scientifically proven 'facts' would "discover commonality, and better appreciate why Imperial Union was necessary (2017: 20). The Journal in its introductory statement said that it would "serve its purpose if it contributes to the better understanding of the problems of the Empire and to their solution, and *if no one ever raises the charge against it that it has distorted the truth for its own ends"* (2017: 22, emphasis mine). In other words,

imperial truths could, if unchallenged, unite the Empire only through their circulation (2017: 22).

The discipline of IR spread globally in the first half of the twentieth century, drawing from the same network of the Round Table, which meant that most IR chairs were filled by imperialists. IR's mission and methods as voiced by the early journals like the first IR journal called the *Journal of Race Development* (2017: 7), claimed to aim for world peace by "the gathering of 'facts'" (2017: 7). These 'scientific' facts are, in retrospect, no more scientific than their biopolitical soil of white supremacist discourse, but, like *The Round Table,* the journal created the space to argue that world peace required an imperial and racialized political order (2017: 8, 15, 18). Furthermore, Thakur, Davis and Vale (2017) point to Kerr's 1916 introductory text to IR titled 'Political Relations Between Advanced And Backward Peoples' which poses that "the division of mankind on a 'graduated scale' of civility and barbarism was 'one of the most fundamental facts in human history'" (2017: 15). What is important to note, is that the scientific nature of the 'political facts' made IR a "closed epistemic community," where alternative ideas were all but welcome (2017: 19), for the Kindergarten and the members of the Round Table firmly believed that "knowledge created reality" (2017: 20). This knowledge was inherently racial and violent, and in this manner, IR helped to shape the political order accordingly.

As the previous section shows, not much has changed in the discipline's way of knowing. Though there is a growing body of critical IR that calls for decolonization, "IR's center has used this logic of insularity from the everyday to foreclose debates about its theoretical and empirical agenda" (2017: 22). However obscured, the historical fact remains that the state system as described by IR is not preceded by anarchy, but Empire, "structured around the essentialist idea of race" (2017: 23). Violence is thus not the absence of order (Bull, 1977), or the transformation of order (Thomas, 2011: 1826), but the maintenance of the order itself. It becomes clear that IR as fundamentally part of an imperial system needs to radically alter its mission in order to contribute to healing from the wounds its political parents inflicted. If not for healing, it seems to me that IR as a discipline is irrelevant at best and violently complicit at worst.

The violent order rings not only in the echoes of our colonial past, or in police gunshots fired upon innocent black and brown bodies. It is not only seen in structural adjustment programs imposed on developing countries, or at Congo cobalt mines where children work to assemble the raw materials that built my laptop on which I currently write this

thesis. Violence as a social and political order has since modernity and industrialization started to radically alter the human experience. Modernity in the 19th century was already implied as violent to our well-being (Gienow-Hecht, 2009: 43), as life started to accelerate and disturb our inner harmony. As music comprises a "larger soundscape that constitutes our world" (Johnson & Cloonan, 2009: 4), it is now time to turn on the sound.

The Sonic Story: Violence and Healing

This chapter explores the violent and healing properties of sound and relates music to our sense of humanity. I start by outlining the sonic violence of modernity, after which I take a step back and explore the concept of sound and music in more detail. As will become clear, music and human nature in social and spiritual terms are deeply interlinked and point to a holistic world. With regards to our human nature and its interconnected character, I will at times use the term 'we' to talk about human experiences. Though not traditionally academic, I do so in line with my ideal vision of IR as a reflection of humanity's interconnectedness. That means that to a certain degree, all experiences are shared.

Sonic violence

Violent structures are not only imagined; they are heard and leave a sonic trail (Johnson, 2009; Smith, 2015). For example, Birdsall (2012) provides a historic account of Nazi Germany, showing that (amplified) sound has been used as a totalitarian tool of political control. Western imperialism too left a sonic imprint, for example in North America as studied by Smith (2015: 136), who holds that the "auditory dimensions of power" give us insight in how social relations are "deployed, … enforced, or who and why they affected." Sound provides a deeper insight into the violent character of imperial power; "if we are to account for the full range of violence integral to the process, we must … listen" (Smith, 2015: 138). Doing so, we can hear how empires colonize the sonic space through sounds of guns and railroads, religious songs either imposed or forbidden, and through sounds or "ordering" and shaping behaviour (Radano & Olaniyan, 2016: 7). Asymmetrical power relations inform "who has the right to make public noise," and invade and marginalize the space of certain people (Johnson, 2009: 37). For, "every time music is used to demarcate the territory of self or community, it is incipiently being used to invade, marginalize or obliterate that of other individuals or groups" (Johnson & Cloonan, 2009: 4).

The moment one loses ownership over his or her sonic environment, we speak of sonic violence (2009: 158). Sound on all occasions enters our unprotected bodies "with extreme intensity" (Johnson, 2009: 16), and when listening more closely, we can hear that our everyday lives are to differing degrees confronted with modernity's accompanying structural sonic violence described as noise (2009: 12). According to

Cusick (2013: 290), we find ourselves "immersed in a vibrating world that keeps us all always already in constantly re-sounding touch with every other vibrating entity." Johnson and Cloonan (2009) provide insight in the sonic aspect of social violence by zooming in on sound properties (frequencies and vibrations) and its effects on the body. Among those is the ability of sound to "arouse and also produce organic damage [and] … profound distress" through certain frequencies and volumes (Goodman & Dawsonera, 2010; Johnson, 2009: 14, 17, 20). Noise overall has been studied in relation to health, with negative effects that come from traffic, people or even toys (Evans, 2001; Karlsson, 2000). Indeed the effects of sound have been recognized and utilized by the military, ranging from torture technique in places like Guantanamo Bay (Cursick, 2013), to sonic violence that close to its source becomes a "blunt force, the force of a large object smashing against your body" (Daughtry, 2014: 38). No one is immune to sonic violence because our bodies are naturally resonating entities, and vulnerable to what Daughtry (2014: 47) calls thanatopolitics, referring to Thanatos, the Greek god of death, and as concept first coined by Robert Esposito, who used the term to "point to the extreme edge of biopolitics, in which human bodies are not just the objects affected by political action, but are mute units extinguished by political action … [in] a project of extermination." Daughtry (2014: 40) uses the term for the "extreme edge at which … sound and death are fused together. … Thanatosonics is thus the acoustic instantiation of what Achille Mbembe has called 'necropolitics.'"

In *Sonic Warfare,* Goodman and Dawsonera (2010) present a dystopian view on the use of acoustic and amplified sound vibrations, drawn from militarized and commercialized "sonic strategies of mood modulation" (2010: xix), and how they affect the collective mood of a society. Placing the story of vibrational power within the "tactical and mnemonic context of viral capitalism" (2010: xix), they call the power politics that are practiced through these vibratory effects the "politics of frequency" (2010: xv). By focusing on a "vibrational ontology" of vibrations and frequencies, they find that sound, even when its vibrations surpass the hearing range, can contribute to the "colonization of the not yet audible" (2010: xvi). This according to them characterizes today's capitalism that colonizes our sonic space (2010: 83). We thus dwell in spaces we cannot consciously experience, but that are already occupied with vibrations that can affect our collective daily experience.

Today, sound pervades most of our daily lives to the extent that 44% of the time we experience music, though most of it not actively (Johnson, 2009: 62). Sonic violence is pervasive, but subtle. Though the daily soundscape need not necessarily put us in

distress, we resonate with it consciously or subconsciously. Johnson and Cloonan (2009: 162) for example, compare noise from neighbours playing loud music to a situation in which music, penetrating our hearing without escape, is used for torture, to stress that "we are all detainees of the soundscape." Furthermore, sound can make power elusive. This is called the ubiquity effect, which refers to the fact that the receiver of a sound is uncertain about its source, and can experience emotions throughout the spectrum of anxiety (Augoyard & Torgue, 2005: 131). The effect is so powerful because there is no escape to sound (Johnson, 2009: 17).

The elusiveness of violence through cloaking its source is similar to IR's discourse on violence. Silence or the "power of disengagement" (Bull, 2000: 10) is only available to those that can afford to be silent, or to impose silence elsewhere. Western-centric narratives in IR can claim (sonic) space before they are even audible, and thereby silence alternative narratives. More boldly put with IR's imperial roots in mind, white academics have the privilege of disengaging with, and silencing narratives that resonate in the non-white body and collective mind.

Epistemic and sonic noise in modern society –sound as a "constructed social relation" (Davis & Franklin, 2015) - disturbs not only the individual, but also the community. Johnson and Cloonan (2009: 170) write: "[T]he circulation of sound and music in contemporary urban society disturbs the sense of where Self ends and other begins, both at an individual and a collective level, and in doing so it problematizes social formations. This raises the question of globalization." They raise an important point here, by connecting sound to the individual experience of being embedded in humanity. Globalization has made the world smaller, but with its pervasive capitalism and sonic violence, it seems to also have created a sense of collective alienation. It is interesting that, as will be shown in the next section, sound indeed blurs the boundaries between the self and other, the physical and spiritual. Here, we can see that the other side of the sonic coin is not interconnectedness, but estrangement. When music is used to connect people, there is also the risk of creating homogeneity, when it is used with a political agenda of mass consumerism that wants a predictable response (Adorno, 1976).

Music's role of controlling the political status quo is not new. Plato in his famous book *The Republic* already said: "The overseers must … throughout be watchful against innovations in music … to counter the established order. … For the modes of music are never disturbed without unsettling of the most fundamental political and social conventions" (in Thaut, 2015: 150). Beyond the political, music structures our

social conduct as it describes and reiterates human experiences in different situations (DeNora, 2003: 145). In doing so, music can be a controlling device that demands conformity (Ibid.). One must thus ask where the music comes from, and where it is sent. As DeNora (2003: 119) says: "Music – its production and its reception – is inevitably located somewhere. That 'somewhere' – musically configured space – is where we can begin to situate music as a technology of 'control'." Adorno (1976: 29) consequently warns us for the standardization of music as it tries to standardize the responses, and others anything that is different (Ibid.). Put differently, music has the ability to connect, but popular music seems to do so only selectively.

Back to humans as vibrating entities, Goodman and Dawsonera (2010) make an interesting remark about vibration that hints to an IR approach that acknowledges our interrelatedness. They say:

> If we subtract human perception, everything moves. … At the molecular or quantum level, everything is in motion, is vibrating. Equally, objecthood, that which gives an entity duration in time, makes it endure, is an event irrelevant of human perception. *All that is required is that an entity be felt as an object by another entity*. All entities are potential media that can feel or whose vibrations can be felt by other entities (2010: 83, emphasis mine).

Firstly, their description resonates with what Goodman (1988) pointed to: we are fundamentally part of the soundscape that is our world. Secondly, our perception may make what we experience intelligible, but we as entities vibrate in one another, and only become objective phenomena through perception. Though we need perception and descriptive compromises to make our social world cohesive (Wittgenstein, 1953), it is important that before we explain it, we *feel*, which in terms of sound means that before we form the word, what we encounter *vibrates with or in us.* This is crucial, especially when we link it to Ling's (2014b) idea of resonance as part of her Daoist IR approach. I will elaborate on this in the next chapter, but for now, we turn away from violence and focus on music and sound as holistic healer.

Towards Healing

The next section focuses on the healing aspects of sound and music, and connects it to our sense of humanity. A short word must first be said about the difference between healing and curing. Curing focuses on the alleviation of a particular symptom or illness, and solves the area that does not function the way it should (Webster, 1989). Healing however aims to restore the whole to a state of balance (Ibid.), not necessarily focusing on the problem area itself (Crowe & Scovel, 2001: 22). It is the second approach that sound-healing often uses (Ibid.). Healing and sound may be more connected than we

think, even linguistically. Kivnick and Erikson (1983: 602) point to how the verb 'healing' comes from the Anglo-Saxon 'hal', which means 'sound,' 'healthy,' and 'whole'. What is important is that healing thus refers to something that through becoming 'whole' again, can restore balance and thus health.

Music defined: we are the universe

Music has been defined as the "temporal sequence of sounds" (Adorno in Franklin, 2005: 10), a "purely abstract auditory language" (Thaut, 2015: 146), or an "art of sound in time which expresses ideas and emotions in significant forms through the elements of rhythm, melody, harmony, and colour" (Webster, 1989: 943). Music, put simply, is vibration that resonates between and in us. Hughes (1948) defined music as the intersection of sound and our consciousness. According to Scruton (2007), music is a sound that lives its own life. Though it always has a cause, it is its destination; its effect and assigned meaning, that is much more important. Though music can be objectively described, some of its characteristics are culturally rooted. The Western idea of preferred harmonic consonance over dissonance[2] for example, does not apply to all people, as shown by Zatorre (2016) who studied the Tsimane' tribe in the Amazon and found that they had no preference to consonant tone intervals, or any interval at all. The idea of musical harmony seems nurtured, but it is still deeply ingrained in ancient knowledges across the world, that related music to spiritual world. I therefore will, while recognizing the diversity of peoples and their expressions/communications through music, follow the idea that there is something about music's harmony and function as found throughout history that is common to the human experience of being connected to different worlds. Moreover, music does not only mark a shared experience, but hints towards a fundamental idea that underlies a holistic world-view: in our interconnectedness expressed in frequencies and vibrations, we are not only interconnected with spirit, but as our smallest atoms are made of the same vibrations that underlie music, music is a part of our constitution as sentient and spiritual being. To understand this better, we must go back in time.

The essential relation between humans and the divine as characterized by music goes back to ancient Greece, where Pythagoras emphasized that nature's mathematic laws and proportions were mirrored in music (Samama, 2016; Thaug, 2015). Cosmic

[2] "For instance, tones whose frequencies are in simple integer ratios to one another, such as 3:2 (called the perfect fifth) or 5:4 (the major third), are considered consonant and more pleasant than dissonant ones such as 16:15 (the minor second). If this hypothesis is correct, then all listeners, regardless of their culture, should prefer similar tone combinations" (Zatorre, 2016: 496).

proportions as directly related to music's vibratory proportions indicated that music was the sound of a higher truth. Like Pythagoras, Plato also related music to an abstract higher form, relating music's proportions to those of the spirit and soul. This ratio can be explained by the expression that says: "a bird is known by its note, and a man by his talk. For Plato this means: every bird sings in the way in which its soul and its spirit are put together" (2016: 195). In other words, the soul is ingrained in a cosmic order, but, through its individual character, also shapes it. This makes music not only a reflection of spirit, but also a shaping factor. When we talk differently, we thus change ourselves (2016: 197).

The ancient Greeks held music in a high philosophical regard because through its divine nature, it was also seen as entity that carried (scientific) knowledge.[3] The ancient Greeks posed that music came from the muses, who were created by the gods (2016: 33-34). In fact, "the Greek word 'mousike' means everything offered by the muses" (Ibid.). Muses were also regarded as keepers of science and knowledge; hence it is no surprise that ancient Greek society regarded music as one of the four sciences. Music's potential to carry knowledge was forgotten from the moment the written word represented objective, scientific knowledge and marked the Enlightenment of the 18th century (Johnson, 2009). Still, with regard to understanding our metaphysical world, old Christian spiritualism preferred sound to vision as a key to find spirit within our soul, emphasizing a difference between spirit and letter, sound and sight, life and damnation. "The spirit is living and life-giving—it leads to salvation. The letter is dead and inert—it leads to damnation. Spirit and letter have sensory analogues: hearing leads a soul to spirit, sight leads a soul to the letter" (Sterne, 2003: 16). Though it seems like a far stretch, what would happen to our idea of sound if we can regard it as a transmitter of knowledge and a guide to our source? For, if we look closer, the physical boundaries between our bodies and music slowly fade.

Music not only reflects a divine cosmic ratio of which we are part; it reveals that we are made of the same fabric of music and the universe; vibrations, frequencies and energy. As composer Lowell Hohstadt said: "the universe as a whole and we in particular are not matter but music" (Goldman, 1988: 28). The larger and abstract music's description, the more it reveals an "inherent interrelationship between microcosm and macrocosm" (1988: 28). If according to Goldman (1988: 28) "there really is an interrelationship between the vibrations of an electron circling around an

[3] This fact is crucial to what this thesis aims to contribute to: (re)legitimize music as epistemological approach that brings back the spiritual in academics' *reason d'ètre*.

atom and a planet circling around a sun, we must surely recognize this same relationship in ourselves." Furthermore, he writes, "if we understand all matter to be vibration, then this vibration may be conceived and perceived as music" (1988: 29). Goodman and Dawsonera (2010: xiv) say: "From vibes to vibrations, [sound as vibration] is a definition that traverses mind and body, subject and object, the living and the nonliving. One way or another, it is vibration, after all, that connects every separate entity in the cosmos, organic or nonorganic." In other words, the essential sonic vibratory building blocks of music reflect those of the micro- and macrocosms of life, humans included. Music as vibrations *is* us.

Our innate metaphysical connection to music stretches into the social evolutionary and emotional realm. Besides it being a physical component of our (spiritual) bodies, music as an "intrinsic human behaviour" (Crove & Scovel, 2001: 22), "affirms us as individuals, as members of a community or culture, and as human beings" (Samama, 2016: 233). Music is also defined as a function of our evolutionary path (Ames, Loersch, 2013; 1967; Thaut, 2015). According to Loersch (2013: 777), music developed in "service of group living" which explains our emotional link with music: musicality can be understood as a social means to belong. Hence, Loersch (2013: 777) says, "the pleasure we derive from listening to music results from its innate connection to the basic social drives that create our interconnected world." In other words, through music we could belong. We are musical beings because through music we ensure our immersion in communities. Thaut (2015: 144) extensively argues that in "early human minds" around 100,000 years ago, music was an "integral part of human activities" that contributed to the mind we have today. Furthermore, our sensitivity to auditory experiences in general is in our DNA, and directly linked to survival as explained by Ames (1967: 242) who argues that humans survived "by attention to the audible. Sound has to be heeded." We needed our ears to survive. Sound thus presses powerful buttons ingrained in our biological and cultural history. This brings us to the power of sound and how and why it is used as a healing tool.

Sound: the healer

Sound healing is deeply ingrained in different holistic medicine practices, where Aung and Lee (2004: 270) urge to "learn to listen to –and deeply appreciate- the many diverse healing sounds provided by Mother/Father nature according to its own true nature." Holistic medicine sees the human body and its connection to the cosmos that is explained in terms of energy systems within our physical body. One important belief is

the "biophysical resonance of the physical body" (Crowe & Scovel, 2001: 23). McClellan (1991: 38) puts it like this: "The body consists of a large number of interlocking and interdependent vibrational systems of various frequencies and densities. The substance of the body is a virtual symphony of frequencies, sounds, and biological, mental and emotional rhythms in a state of continuous flow which seek to achieve and maintain the state of perfect balance and equilibrium." There is thus a sense of harmony resonance can restore, because our bodies consist of the same fabric that makes up sound as argued above.

Another principle locates the energy system not only in, but also around the physical body (Gerber, 1988). According to this principle, we radiate a field of energy around us, which is also called the etheric body or the aura (McClellan, 1991: 43), first discovered by Burr (1972: 12) who calls this life, or L-field. This etheric body "carries information for the growth, development and repair of the physical body" (Gerber, 1988: 69). Most importantly, the energy system around our body is connected to the one within, which is taken as a fact in holistic medicinal knowledge from China (acupuncture and Traditional Chinese Medicine) and India (chakra and nadis system), (Gerber, 1988; Goldman, 1988). This energy system can be affected by "external wave phenomena" such as sound (Crowe & Scovel, 2001: 23). This implies that we are not only music, but also interconnected with the world around us in a way we can only 'feel' or experience emotionally. Secondly, it seems that this connectedness can be better-understood or accessed through hearing rather than vision.

Though music is a subjective experience, sound healing literature with regard to only physical healing poses that it is unimportant how sounds are perceived emotionally and what meaning patients assign to them (Goldman 1992). In fact, it is the physical aspects of a sound like vibration patterns, frequency, amplitude or the amount of overtones that affect a patient (Crowe & Scovel, 1996; Gerber, 1988). Most approaches related to sound healing stem from old and non-Western medicine and healing,[4] but an increasing amount of more contemporary research has found physiological proof or strongly suggests that sound has physiological healing power. Creath and Schwartz (2004) for example studied the biologic effects of sound and healing by using seeds instead of humans as biomarker that was more objective, finding that "musical sound had a highly statistically significant effect on the number of seeds sprouted" (2004:

[4] For an elaborate outline of different sound healing techniques, see Crowe & Scovel (2001).

113), as had healing energy. This implies that "sound vibrations (music and noise) as well as biofields (bioelectromagnetic and healing intention) both directly affect living biologic systems" (Ibid.). This of course goes both ways as elaborately discussed by Johnson and Cloony (2009), who indicate that sound and music can be used to induce physical and emotional damage. This will be further elaborated on in the next chapter.

Music: The Healer

Beyond merely sound as healer that moves energy, music adds an emotional and spiritual element. Physiological and emotional effects of music are well documented (Bonny, 1986; Lipe, 2002; MacKinnon, 2006; Nettl, 1955), and support the idea that music engages with us as energetic entities: music "reaches us through the mediums of skin, bones and viscera" (Bonny, 1986: 4). In other words, it enters, and engages with us holistically. According to Salas (1990), the healing power of music is its ability to carry meaning and reflect our inner world, hinting at a more personal, emotional effect. This sense of intimate effect is mentioned by Aigen (1991), who argued that personal transformation is music's core function. Music can thus open up space for transformation, or move our inner world into a new direction. Goldman (1988: 29) believes that music could be "one of the best instruments available to us for a true holistic model of wholeness and health. Music can affect the physical body, as well as those less defined aspects of self which we call mental, emotional and spiritual." Lipe (2002: 209) reviewed over 50 reports on music, healing and spirituality to find how music affects health though spirituality, and found that many reports supported the view of spirituality and health as innately connected, as is the case for example in many shamanic healing practices.

Music as a physical and spiritual healer as well as communication medium with the spiritual world has been prominently present in ancient cultures and traditions across the world (Densmore, 1954; Goldman, 1988; Thaut, 2015). Healing and spirituality were highly connected. In fact, in 3000 B.C. Egypt, songs for healing were thought to directly originate from the spiritual world and were communicated to human beings (Thaut, 2015: 147). In Babylonian society, music in healing was applied to reconcile with the gods, who were regarded as the cause of most illnesses (Davis, 2008). In ancient Greece, music was believed to heal in the sense that it restored a harmony reflected in the universe (MacKinnon, 2017: 92; Thaut, 2015: 149). The Medieval period of music was influenced by Boethius' book *De Institutione Musica*, which placed musicking within three hierarchical levels: musica instrumentalis, humana and

mundana, of which the latter referred to the divine mathematical character of music and ranked highest. Because of its mathematical link to the cosmos, musicking was like mirroring the divine, which resulted in the view that music was a way to realize a divine order in the "hearts and minds of the listener" (Lipe, 2001: 211). Music, though now increasingly morally controlled, was still believed to have the ability to battle depression and harmonize the soul (Thaut, 2015: 152).

The Renaissance with Descartes' rationalism brought a change in the idea of health that moved away from holism and understood the human body as dualism made up of a mind and a body (2015: 152). Yet, body and mind were not entirely separated; the pineal gland still connected the two, and turned perceptions into vibrations, which kept the ideational space for music as a therapeutic medium in the work of contemporaries of Descartes like Kircher and Nicolai (2015: 152). Music thus still connected the body and soul. Especially Kircher's work is interesting. In his theory on music therapy, he brings together *musica humana* and *mundana* in what he called *Iatromusik*, which builds on vibrations that can 'shake' the bad humors out and thereby also purify the soul (2015: 153). Nicolai's perspective was less mechanic and put more emphasis on how music affected the mind and emotions, thereby healing the body (2015: 154). Where these healing effects of music were a mystery, or where they were mechanically described in the medieval era, these ancient systems can now be explained in terms of resonance and entrainment, which is a universal sound phenomenon where different objects that vibrate at different rates will naturally tend to vibrate together at the rate of the strongest vibration, for "[i]t is the natural tendency of everything that vibrates to harmonize together" (Goldman, 1988: 28). This concept hints to human nature as naturally harmonic, which means that music as healer finds its strength not only in the emotional, but also in the relational.

Music has been a language of communal belonging, emotions and spiritual communication since homo sapiens dwelled the earth (Loersch, 2013; Samama, 2016). In fact, our biologically innate musicality is elaborately argued by Honing (2018), and Samama (2016: 32) says that we are "connected to music to a degree not seen in any other resident of our planet." Goldman (1988: 33) also proposes that music is a "communal activity that activates awareness of interrelationships." He explains that this is seen in how just by toning together [as with entrainment], groups can realize their interconnectedness and overcome all kinds of barriers as they become subconsciously aware of their "interrelationship with all of humanity" (1988: 32). Here lies music's potential to create world peace: "Through our communal music experience we can

begin to realize that we are not singular, isolated units, but rather an interrelated web of unified beings whose purpose is to work together as one" (1988: 32). Music's relationality also points to what used to be a mystery, but what is now scientifically proven through concepts like entrainment and morphogenetic fields[5]: we are part of a larger consciousness that encompasses humans and also our natural environment, as shown by Callicott (2013: 33), who described how in indigenous Amazon tribes, singing is used as a direct means of communication with the plant world in order to heal the body. On the physical level, we mirror the world around us as Pythagoras already indicated. More recently, studies "have recognized the rhythms of the body as being related to the rhythms of the world around us" (Bonny, 1986: 6). In other words, in its relationality music has a potential to contribute to collective healing.

Though the focus in this thesis is on the collective, music's healing properties for the individual also relate to a sense of wholeness. Music affects our *whole* being, stretching beyond the physical body. According to Goldman (1988: 29) we must realize that "not only are our internal parts interrelated to each other, but also to the mind and the spirit." He explains that music and its different frequencies can affect all parts and fabrics of our physical body including the brain, and can even alter our emotional reactions and state of consciousness (1988: 29). Batt-Rawden (2010: 11) says that music is therapeutic in the sense of creating a "sense of being whole, despite a personal medical condition." In this event that Adorno compared to narcotic experience, the self is abandoned and one's consciousness stretches beyond the individual (DeNora, 2003). The self is no longer an island, but becomes part of the ocean around it.

As this chapter argued, it has been historically widely recognized that music can heal people physically, emotionally, mentally and spiritually, while it can also abuse our biological musical and resonatory essence and become part of a necropolitical project. Furthermore, we can acknowledge music as a "communal activity to improve relationships. If we extend both of these concepts further, we can begin to grasp the potential of music to create shifts in global consciousness toward wholeness and unity" (Goldman 1988: 32). From this follows my belief that there should be nothing that stops IR, as a reflection of the human complex organism of energy meridians that connect the

[5] "The Theory of Morphogenetic Fields by biologist Rupert Sheldrake, in his book A New Science of Life (Los Angeles: Tamher, 1982), speculates that there is collective unconsciousness of the physical world. He hypothesizes that there exist fields of energy outside our ordinary perceptions of time and space in which all events are recorded and may be drawn from. "The One-Hundredth Monkey" illustrates this concept" (Goldman, 1988: 33).

physical and spiritual body, from engaging with the idea of sound as a collective healer, and transforming its mission. It is to this that I now turn.

The Sonic Dao and Healing IR

This chapter makes a first attempt to bring together the sound metaphor and Lily Ling's Doaist approach to IR. It builds on a two ideas: our innate interconnectivity with the social world, and more metaphysically, with the soundscape of the universe most elaborately articulated by Goldman (1988) and the idea of resonance within Daoist dialectics as posed by Ling (2014b). If IR sees the world not as a power struggle, but a web of interconnected actors that move and resonate within each other, but are currently in a imbalance, using the sound metaphor provides a first step in the healing of the discipline, as resonance and empathy could be vital to gain a more intuitive, deeper and more integrated understanding of world politics that can begin to co-constitute and speak into existence a world that allows for collective healing.

So far, I have attempted to explain why IR is in need of revisiting its mission and approach. Besides its imperial violence, IR's worldview seems mostly opposed to the way that holistic medicine and music therapists look at humans as spiritual/energetic entities and part of a social world. Looking at the therapeutic side of music and sound has allowed us to see that there is a natural state of harmony that the individual and collective body and mind seem to have lost during the age of modernity, but that this door has not been closed entirely. As IR has not only described the world, but through its academic mission to involve all colonies in building a racialized world order also shaped it, IR's epistemic violence must be reverted into epistemic healing, so that we can begin to co-constitute a different system.

Daoist approaches and resonance

Daoist IR most famously developed by Lily Ling (2014b), but also articulated by Quin (2016), has offered an important new approach that looks at the international world not as the continuous power struggle, but a complex, interrelated and co-constitutive network. I will elaborate on their approach here, as it is vital to my humble contribution to IR's emotional and aesthetic turn.

Quin (2016: 33) provides an alternative relational approach to IR, where relationality becomes the "metaphysical component of its theatrical hard core," and consequently, social relations become the main analytical unit rather than the actors themselves. A relation theory of IR takes the world as a complex web of interrelated actors that base their actions on the context of their (changing) relations, and thereby

takes motion to be "ontologically significant" (Ibid.). This acknowledges that change is a constant (social) reality in IR's "universe of interrelatedness," where social relations change with context (2016: 35). Quin (2016) draws on Nisbett (2003: 19) who holds that in Chinese thought, we not related as pieces of a puzzle or a pie, but as "ropes in a net." The idea is thus that everything is connected to everything in some way, which, according to Qin (2016: 36) reflects how Chinese holistic medicine views the human body: "a web of interrelatedness." In this interrelated web, every actor is equally entangled in its relations, which implies that no actor can shape it singlehandedly. This also means that there is not one sense – rationality- alone that can "[transcend] the human relational complexity" (2016: 36). Logic is not enough to make sense of the human experience; we need to understand the world from an inner complexity of a diversity of senses that are equally related and important. Consequently, we start to see that if we observe from an *interrelated* inner world, we may more easily grasp the complexity of the physical and spiritual world around us of which we are part, moving beyond IR's mainstream idea of the international as a realm of conflict as described by Qin (2016: 40). The interrelatedness of our inner and outer world cannot be detached in the epistemic journey into the international.

Lily Ling's book *The Dao of World Politics* opened up the conversation about empathy and respect across differences as ways of knowing the world, explored through the yin-yang dialectic. Ling (2014b) offers a new approach to IR called worldism, which refers to the presence of multiple worlds that together co-constitute the international system. With their different ways of "thinking, doing, being and relating, [they] intersect with and reframe Westphalia World to produce the kind of hybrid, creole, or melange legacies we have today" (Ling, 2014b: 32). These worlds intersect and mingle through daily lives of families and friends, through "chat and joke, heal and pray," and more recently, through (social) media (Ibid.). But they also show an interconnectedness with the living world and "relations with other forms of sentient life, e.g. earth and water, flora and fauna, mammals and fish" (2014b: 33). Worldism, like holistic medicine and music therapy, offers a worldview where humans are connected with the *all of* the (multiple) world(s) around them. Worldism thus has epistemic implications, urging to "[communicate] and [negotiate] across difference, [and] find common ground with Others who seem so different from the Self" (2014b: 34).

The problem however is that the West, or the Westphalia World is so dominant that it distorts the presence of the non-Western worlds and their role in shaping the international. According to her, western-centric IR "denies Multiple Worlds

epistemically" (Ling, 2014b: 20); meaning that the knowledge that has come from outside the West, but has shaped Western epistemic wealth is dismissed. It exists within the West, but its presence is distorted as if non-Western knowledge is just a small dot in a much larger yang (see figure 1.2, provided by Ling, 2014b). Ling (2014b: 34) uses Daoist *yin-yang* dialectics as a part of Worldism to explain that contradicting opposites are in fact interconnected and complimentary, and exist in each other, which provides internal and external transformations. As both different worlds are equal in value, Worldism can bring back harmony in the whole world of which the multiple worlds are part (2014b: 35). By seeing the world as a system of interrelated, complementary and co-constitutive opposites, we start to create what Ling (2014b: 22) calls a "post-Westphalian IR," where "universality … need not rely on hegemony."

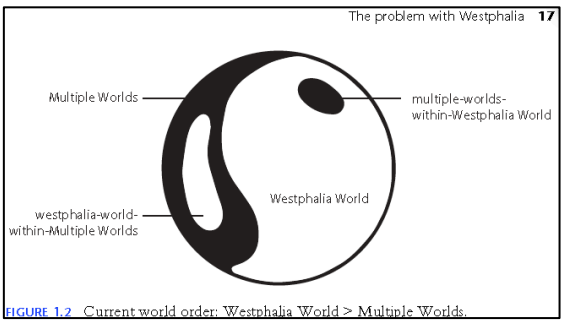

FIGURE 1.2 Current world order: Westphalia World > Multiple Worlds.

This new form of engagement across differences is explained through the concept of zones of engagement (see figure 1.3, provided by Ling (2014b) where the yin and yang meet at their border and within their centres. A border then becomes a space of connection instead of distinction. This space can be created through relationality, resonance and interbeing (2014b: 39), with resonance as most relevant to the sound metaphor. Relationality poses the question of "who is saying what to whom and why," focusing on the fact that social relations have a dominant narrative that is structural, institutional and intellectual (2014b: 39). The latter has been elaborately described as IR's epistemic violence attached to its mainstream narrative of the world.

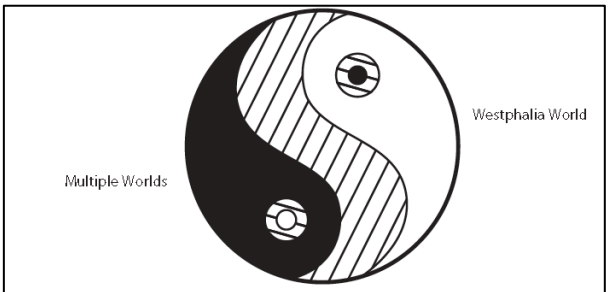

FIGURE 1.3 Zone of engagement: internal and external "borders."

Resonance poses the question of the origin and meaning of alternative discourses, and poses that they come into being within the power relation addressed by the concept of relationality. The alternative narratives become a transformative force when "similar discourses at different sites begin to resonate, transmitting change" (2014b: 40). Ling (2014b) defines resonance with the Daoist-Confucian lense of *ganying*, drawing on Li (2004). Here, resonance happens "when the plucked string of one musical instrument vibrates a corresponding string on another instrument nearby, producing a harmonious sound together" (Ling, 2014b: 40). Ling's articulation of the

idea of resonance in IR is very important to the relevance of this work, as it resonates with alternative narratives and aims to contribute to an epistemic transformation. In other words, even if dispersed across the globe, alternative narratives when resonating in each other become stronger. This points to an "'underlying unity and its particularities' that signify an 'ethical and socio-political order and the divergence from order'" (Ling, 2014b: 40). In other words, there is a certain sense of unity that becomes visible when our narratives resonate. The force of resonance is not in hegemonic power, but in its dissolving of dichotomies of "Self vs Other, or "West vs Rest" (Ling, 2014b: 122). In exploring the non-dichotomous zone of engagement, it is creativity that we need, poses Ling (2014b), which resonates with what Bleiker (2001) aims at within the aesthetic turn. It is creativity – imagination - that is needed to develop the field of IR further to speak another world into existence.

Finally, interbeing, as the child of resonance and relationality asks: "How can I act ethically and with compassion?" (Ling, 2014b: 40). This question so much needed in IR is based on the idea that "[y]ou are in me and I am in you" (ibid.), and also acknowledges that both ethics and compassion need each to be a transformative and balanced force: "Ethics without compassion tends to punish and preach; compassion without ethics often dissipates in impact and meaning" (Ibid.). There is one more thing important to mention pertaining to Doaist IR. The Dao as harmonious state of the world, or "proper way" is in fact already planted in each of us, but these "natural tendencies" called *xing* must be cultivated (Li, 2004: 176). Where this points to a tendency to harmony and non-violence inherent in humans, it also implies that there is a responsibility to nurture this. Indeed, Li (2004) poses that *dao* can be cultivated through education. Epistemic institutions thus have an opportunity and responsibility for nurturing our *inner* world so that we can work to restore the world's *dao.* When we speak of healing the international, or restoring a balance, we must therefore speak about restoring a balance within the academic discipline, where the international from all its localities and angles can be understood not through depersonalized observation but empathy and creativity.

On resonance and sound metaphor: the space between us

So far we have seen that there is a different way of understanding the international where the current IR comes short. The most important points to take away from this are the following: a) the international realm is part of an interconnected whole where humans are interconnected amongst each other and the world around them; b) this

interconnected whole with its complementary diversity according to Daoism, naturally tends towards a state of harmony; c) this whole, as addressed in the last chapter, is reflected in each human's physical and energetic micro cosmos, that is today disturbed by a state of disharmony experienced in a spectrum of structural violence ranging from physical, military, institutional or sonic every-day violence; d) this state of disharmony could be restored through education (as first step) that nurtures our natural lean towards balance, but the current state of Ling's Westphalia IR that is also a field of education, still ascribes to, and justifies a state of political disharmony; e) there is a long, historical relation between humans and music, hinting to music as a medium through which we have communicated with the spiritual world and through which we have practiced holistic healing on the body and mind. All this together shows that as part of the aesthetic turn in IR, the relations are more important units of analysis than the actors themselves. In other words: we should not look at what happens between people in terms of outcomes, but take a relational angle. To this, through the sound metaphor, I would like to add another unit of analysis: the space that holds these relations-in-motion (Qin, 2016).

As explained above, resonance reveals our underlying unity and creates a space where alternative narratives are not alone. Resonance shows that there is a space within IR where an alternative narrative already sounds, though not yet heard: if one string is plucked, the other will resonate in harmony – if one alternative narrative is told, another will soon be told too, until a holistic balance is restored. International relations however are not strings, but take place in a relational space between people, and any sentient entity in our surroundings,[6] where sound can dwell (Daughtry, 2014). It is this space that is between and within all sentient beings, that must be further revealed when talking about international relations. Though we can take relations as a unit of analysis, the space they occupy changes with the fluidity of relationality, and their nature varies on the spectrum of how deeply people are connected and understand –i.e. resonate in – each other. So what would happen if we take the relational space and the level of resonance as a way to add understanding to the Daoist way of viewing IR? When understanding relations, we must not only ask what the relation is(becoming), but *where* it is, and where it resonates. Like bats using sound waves to navigate, one could find the

[6] Though it is slightly outside of the scope to list what I consider sentient entities, it must be mentioned that there have been experiments that prove that plants and for water experience emotion. Emoto (2004) photographed water crystals and showed how they change with words and music around it. Furthermore, research also presents plants as sentient beings (Braam & Davis, 1990; Moghaddasi, 2011; Wildon et al., 1992).

relational space where there is resonance. I believe that this space extends to, and can resonate in our inner core. Hence, I propose that to find the relational empathic space, we must create resonance, or feel where we resonate *with* a certain narrative. For that, I believe sound to be a good metaphor. To elaborate further, I draw on Daughtry's (2014) ontological manifest on sound, which is closely connected with the work of Goodman (2010) on sonic violence.

Firstly, drawing on Abbate (2004), Daughtry (2014: 30) asserts that sound is not just a violent force that can break down body and mind, but is also a text that carries meaning. Therefore, academics could acknowledge sound as source of knowledge in the first place. Secondly, sound even before it becomes a text, is a "phenomenon of contact" that "displays, through an array of autonomic responses, a whole spectrum of affective powers" (Goodman, 2010: 10). Sound carries meaning, but is never detached from its source and receiver, who in turn are always in a power relation. Thirdly, most sounds are bigger than us. They "take up more space than us, and they occupy that space dynamically" (Daughtry, 2014: 29). Here, sound as metaphor starts hint to the Daoist relational spaces that are characterized by change. Like sound, relations, or something one can only 'sense' *between* the people, are bigger than us and take up, and fill space that is around, or within us. Sounds can, finally occupy this inner space because our bodies are "uniquely attuned to sounds" (Daughtry, 2014: 32). Though we have some agency in relating to the sounds around us, sound makes all of us respond in resonance. Daughtry (2014: 32) writes:

> [A]ny act of entrainment that we might attempt necessarily takes place within a vibrational field of sounds that are constantly forcing our bodies into sympathetic movement. Before we can decide how to act in response to a sound, the sound has already compelled our eardrums and other parts of us into microscopic motion. When taken seriously, this fundamental state of resonance puts uncomfortable pressure on the assumption, widespread since the Enlightenment but now subject to decades of postmodern critique, that we are all reasonably autonomous beings: the choreography of vibration ensures that we are never not connected to surrounding entities.

What is interesting here, is that sound 'awakens' an underlying unity encoded in our bodies; a *fundamental state of resonance*. Furthermore, our fundamental resonating state indeed shows that we are always connected to the entities that surround us, like Daoist IR acknowledges. Sound here thus expresses a holistic view of world politics in terms of resonance. When combining the idea of a fundamental state of resonance with Ling's (2014b) figures of the distorted yin-yang, the practices of sonic torture in Iraq

where prisoners subjected to music had "no choice but to become, themselves, the characteristic sounds of their captors" (Cursick, 2013: 276) can be seen in a new light: the yin is obliterated, fully colonizing one's outer and inner being. Indeed, "sound colonizes acoustic territories, including the resonant territory of the body" (Daughtry, 2013: 33). Ling's (2014b) figure 1.2 now becomes almost fully colonized by the sonic aggressor. This is what (Westphalian) sonic violence looks like. The only black spot left (i.e. the alternative narrative) has then no way to resonate. And, like it damaged wartime soldiers, the violence resonates more, also affecting, with its omnidirectionality, those it was not directed to in a "zone of sensory leakage" (Daughtry, 2014: 46).

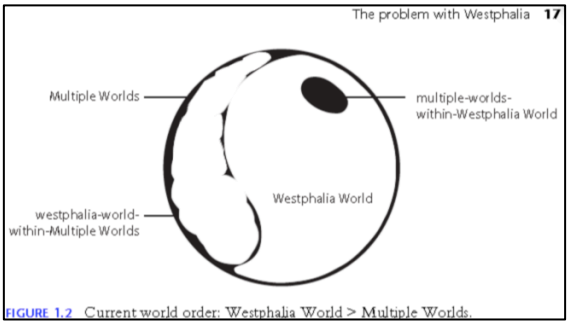

FIGURE 1.2 Current world order: Westphalia World > Multiple Worlds.

Where sound and resonance facilitate noise and imposed silence or non-listening, they also allow to access the physical and spiritual space between us as sentient and naturally resonating beings. Through sound, we can give meaning to the space that marks our fluid relations, and through resonance, we can make it more personal. When not a sound wave but a narrative resonates, there is a fundamental string of empathy that is plucked. Resonance thus makes the space where relations flow truly *relational* through a personal sense of connection. If we start to understand IR through finding the spaces where a narrative or experience resonates, the international as a space and dynamic becomes a never-ending movement that starts in exactly this space that only sound can find. We must thus not only ask where this space is, but also how it is shaped, by whom, and how its shape could foster more resonance to restore the world's *dao.* To find these spaces, one must listen. If however, IR cannot listen to alternative narratives and sounds (i.e. different sources of knowledge), it raises a barrier to any type of engagement with (resonance) the unknown. However, it is exactly the unknown that co-constitutes IR's epistemological world, which can only expand into the unknown. If IR will allow the unknown to *resonate*, epistemological growth need not to be another act of colonizing new spaces.

Exploring implications for IR

There are some further implications for IR when we add the sonic lense. The idea of sovereignty as legitimizing concept for state violence for example could through sound be revisited. If states are no longer regarded as separate, self-constitutive actors but

entities that resonate in each other, and only exist because they are *experienced* as such by other entities (Goodman & Dawsonera, 2010), violence can be studied from the experienced and one can ask why and where violence resonates instead of why it occurs. When we look into how states are experienced by their co-constitutive 'Others', resonance and sound indicates that we must *listen* to other narratives of violence that currently only resonate in the margins of the IR field. These narratives, when they can fill IR's space with their sound, will reveal that though violence is still part of the international whose relations are always changing, but not its characterizing trait. By recognizing the state as an entity embedded in the sonic and vibrational realm, the state becomes what its embodied experience is from all sentient beings in and around it, and where it resonates. Closely related to a more constructivist approach, this adds the realm of embodied experience that makes the international, all connected through sound. This could have implications for fundamental questions on state responsibility for its social, political and ecological environment. In terms of resonance, this environment could be defined quite differently.

Using resonance as a metaphor reveals another space of necropolitics and other state-inflicted violence, placing it within a network of experiences that are situated not only onto the bodies of its victims, but also move the air and energy between both sides. Politics thus become experiences that are only experienced as such because they are a *common* experience *between* and *within* at least two bodies. If sovereignty is priorized over the individual entities that make up the state –humans- then people's humanity "is put into question" (Lytle, 2017: 77), through metaphorically and often physically silencing them. Silence, by blocking an interrelational resonance, thus robs people of their voice and agency, and cuts into the relational space. In line with critical theory, IR should ask who is silent and who speaks, but we must go further and ask in what *space-in-between* it resonates.

Sound shows that IR is silent about its existential past, and through its dominant narrative, colonizes a future that is not sounding yet, but could sound different if only we listen. Violence as experience must be understood from *within* - we must resonate. Roberts (2008: 123) for example explains that most people working within neoliberal financial institutions are not exposed to the effects of their work. In other words, the experience of people affected by their work does not reach them. Structural poverty is only upheld because those at the bottom are invisible to those on top: "the absence of any imaginative identification with the global poor contributes to their dehumanisation and to the normalisation of extreme poverty as a form of structural violence" (Hayden,

2007: 95). This work, as I have explained, can be intellectual as well, while having violent effects. If we cannot feel the effects of our work, we cannot vibrate within, which leaves us disconnected, possibly alienated, and takes away the opportunity to redefine the international in terms of what is felt *between* entities. In other words, IR must study this relational space to become more compassionate in its intellectual mission. Countering IR's selective silence requires a different epistemic approach that is not only more historically grounded, but also 'grounded' in the vibrational space between the entities that all together make up the international system. If we revisit Plato who said that "the bird is known by its note" (Samama, 2016: 197), we can begin to understand epistemic violence's effects: when a people are robbed of their voice, when their world is de-tuned, they become different people. A world that sings differently changes; and if IR sings differently and stops detuning other voices, we can begin to alter its course and mission towards one of global healing, and perhaps open the conversation for a new turn in IR – a spiritual turn.

Conclusion

I have tried to bring together an ambitious but necessary contribution to a conversation of bringing compassion and spirituality back into academics. Where current mainstream IR prioritizes sight over sound (Davis & Franklin, 2015), I have tried to situate the sound metaphor in the epistemological conversation of the aesthetic and emotional turn. Taking resonating spaces as a unit of analysis allows us to expand on Ling's (2014b) ideas and those of Bleiker (2001). The space between the represented and the perceived, or between self and other is never empty, be it filled with spirit, (entangling) energy fields, or sound. I humbly tried to argue that a sonic metaphor combined with a Doaist view on IR could inform a more healing-based IR through its focus on resonance and the interrelationality of the spaces between us. Furthermore, sound hints to our innate energetic and spiritual interconnectedness, which would radically alter IR's starting point that takes the world as characterized by conflict. We can achieve this by 'turning on the sound' and listening to alternative narratives and engaging with the 'Other' or the (quite literally) unknown in a way that allows for it to resonate with us, creating a more compassionate and integrated way of understanding the world around us. Still, some remarks must be made.

Though proposing a spiritual turn and claiming that the international is also an interrelational spiritual space, this thesis has not expanded on spiritual knowledge. Though spirituality like religion carries a large portion of belief, spirituality is also an embodied sensory experience that includes senses some of which most of us have not developed.[7] Though some scientific proof is accumulating concerning energy fields around us, and those of other sentient entities, there is much to be explored when including a spiritual worldview in the study of IR. Also underrepresented due to limited space and time are other non-Western knowledges that also stand for an intrinsic interconnectedness of humanity, like *Ubuntu* as well as the cosmic angle from India. Though my work focuses mostly on the Daoist angle, I have argued previously that a holistic and more spiritual world view is, when zooming out, in fact much more common throughout the world than a Western-centric stance would acknowledge (Streng, 2019). Further expanding on this strengthens my argument that we need to understand and honour our world and its relations as such. Though not supported by any arguments, it is my conviction, rooted in my life experience so far, that understanding

[7] See for example the works of Rudolf Steiner.

requires respect and reverence for what we want to understand. Differently said, IR's epistemology misses the point if it can study the world without feeling gratitude and awe.

This thesis leaves open a concrete new approach to IR. This is mostly due to a lack of time and space to develop a new theoretical approach. It was therefore my intention to contribute to, and deepen the conversation of aesthetics and emotion in IR, and funnily, it leaves space for the reader to *feel* what *resonates*. This is the door that we - reader and student from different countries and in an academic asymmetrical power relationship - just opened *together*. For this alone I am grateful.

Sound as colonizing presence has been a marker of empire, and silence still echoes its underlying power relations. IR's western-centric narrative is not self-explanatory, but IR's discipline, rooted in an imperial society, has shaped the world around it so that its empire could resonate louder. It is time to sing a new tune, while at the same time carefully listening. As the yin-yang shows, opposites need each other to balance. Without listening, we cannot speak, and without respect and compassion, we cannot be critical. The sonic metaphor allows for a new epistemic space to be filled with a new song, as our voice is "the living body project directly into the social space," (Johnson, 2009: 16). This space may not yet allow the 'Other' and its narrative to be present, but space itself cannot help but be filled with sound. Furthermore, though perhaps still unconscious, some of these projections may already resonate with some of us.

Bibliography

Abbate, C. (2004). Music — drastic or gnostic? *Critical Inquiry, 30(3):* 505-536.

Adelman, E. 2011. The processes of music and peace building. In Burgess, G. & Burgess, H. (Eds.) *Beyond Intractability* Conflict Information Consortium, University of Colorado, Boulder.

Adler, E. (2005). *Communitarian international relations the epistemic foundations of international relations. (New international relations).* New York: Routledge.

Adorno, T. W. (1976). *Introduction to the sociology of music.* Seabury Press.

Aigen, K. (1991). The voice of the forest: A conception of music for music therapy. *Music Therapy, 70(1):* 77-98.

Albert, M., Kessler, O. and Stetter, S. (2008). On order and conflict: International relations and the 'communicative turn.' *Review of International Studies 34(1):* 43-67.

Ames, M. (1967). What Is Music? *The Journal of Aesthetics and Art Criticism, 26(2):* 241-249.

Attali, J. (1985). *Noise: The political economy of music*. University of Minnesota Press.

Augoyard, J. F. & Torgue, H. (2005). *Sonic experience: A guide to everyday sounds,* (translated by McCartney, A. & Paquette, D.) McGill-Queens University Press.

Aung, S. K. H., & Lee, M. H. M. (2004). Music, sounds, medicine, and meditation: An integrative approach to the healing arts. *Alternative & Complementary Therapies,* 266-271.

Barder, A. D. (2019). Scientific racism, race war and the global racial imaginary. *Third World Quarterly, 40(2):* 207-223.

Barder, A. D. (2017). Race and International Relations. *International Studies Review, 19:* 509–516.

Batt-Rawden, K. (2010). The role of music in a Salutogenic approach to health. *International Journal of Mental Health Promotion, 12(2):* 11-18.

Baylis, J., Smith, S. & Owens, P. (2016). *The globalization of world politics: An introduction to international relations (7th edition).* Oxford University Press.

Bergh, A. & Sloboda, J. (2010). Music and art in conflict transformation: A review. *Music and Arts in Action, 2(2),* 2–18.

Bleiker, R. (2001). The aesthetic turn in international political theory. *Millennium: Journal of International Studies*, *30(3*), 509-533.

Birdsall, C. (2012). *Nazi soundscapes: Sound, technology and urban space in Germany, 1933-1945.* Amsterdam University Press.

Block, T. (2014). *Machiavelli in America*. New York: Algora Publishing.

Boyce-Tillman, J. (1996). Getting our acts together: Conflict resolution through music. In M. Liebmann (Ed.) *Arts Approaches to Conflict*, 234-235. London: Jessica Kingsley Publishers.

Bonny, H. L. (1986). Music and healing. *Music Therapy, 6A(1):* 3-12.

Braam J, Davis RW (1990). Rain-, wind-, and touch-induced expression of calmodulin and calmodulin-related genes in Arabidopsis. Cell 60: 357–364

Brambilla, C. (2014). Exploring the critical potential of the borderscapes concept. *Geopolitics, 20 (1):* 14-34.

Brinner, B. E. (2009). *Playing across a divide.* Oxford: Oxford University Press.

Bull, H. (1977). *The anarchical society. A study of order in world politics*. London: Macmillan.

Burr, H. S. (1972). *Blueprint for immortality: The electric patterns of life.* Essex: Nevelle Spearman Publications.

Callicott, C. (2013). Interspecies communication in the Western Amazon: Music as a form of conversation between plants and people. *European Journal of Ecopsychology 4:* 32-43.

Cohen, G. A. (2001). Why not socialism? In E. Broadbent (ed.), *Democratic equality: What went wrong?* Toronto: University of Toronto Press.

Coleman, L. (2007). The gendered violence of development: Imaginitive geographies of exclusion in the imposition of neo-liberal capitalism. *British Journal of Politics and International Relations, 9(2).*

Creath, K., & Schwartz, G. E. (2004). Measuring effects of music, noise, and healing energy using a seed germination bioassay. *The Journal of Alternative and Complementary Medicine, 10(1):* 113–122.

Creutzfeldt, B. (2013, August 29). Theory Talk #57: Siba Grovogui on IR as theology, reading Kant badly, and the incapacity of Western political theory to travel very far in non-Western contexts. *Theory Talks*, http://www.theory-talks.org/2013/08/theory-talk-57.html

Cummings, M. C. (2009). Cultural diplomacy and the United States government: A survey. *Washington DC: Center for Arts and Culture.* Retrieved from: http://www.americansforthearts.org/sites/default/files/MCCpaper.pdf, May 4.

Cusick, S. (2013). Towards an acoustemology of detention in the 'Global War on Terror.' In Born, G. (Ed.) *Music, sound, and space: Transformations of public and private experience*. Cambridge University Press.

Dave, N. (2015). Music and the myth of universality: Sounding human rights and capabilities." *Journal of Human Rights Practice, 7(1),* 1-17.

Davis, W.B. (2008). Music therapy: a historical perspective. In: Davis, W.B., Gfeller, K.E., Thaut, M.H. (Eds.), *An introduction to music therapy: Theory and practice*. American Music Therapy Association, Silver Spring MD.

Davis, M. & Franklin, M. I. (2015, June 9). What Does (the Study of) World Politics Sound Like? *E-International Relations.* Retrieved from: https://www.e-ir.info/2015/06/09/what-does-

the-study-of-world-politics-sound-like/.

Daughtry, J. M. (2014). Thanatosonics: Ontologies of acoustic violence. *Social Text, 32(2): 25-52.*

Dell'Agnese, E. (2015). Welcome to Tijuana: Popular music on the US–Mexico border. *Geopolitics*, *20(1),* 171-192.

Demir, M. (2017). Music as a cultural diplomacy between Israel and Turkey (2008-2016). *Idil, 6(32),* 1225-1240.

DeNora, T. (2003). *After Adorno: Rethinking music sociology.* Cambridge University Press.

Densmore, F. (1954). The music of the American Indian. *Southern Folklore Quaterly, 18:* 153–156.

Dunn, K. C. (2008). Never mind the bollocks: the punk rock politics of global communication. *Review of International Studies, 34,* 193–210.

Emoto, M. (2004). Healing with water. *Journal of Alternative and Complementary Medicine, 10(1):* 19-21.

Evans, G. (2001). Low-level office noise can increase health risks. *Soundscape: The Journal of Acoustic Ecology, 2(1).*

Galeano, E. (2005). The upside-down world, in J. Pilger (Ed.), *Tell me no lies*. London: Vintage.

Galtung, J. (1969). Violence, peace and peace research. *Journal of Peace Research, 6:* 167–91.

Gelinas, J .B. (2003). *Juggernaut politics: Understanding predatory globalization*. London: Zed Books.

Gerber, R. (1988). *Vibrational medicine*. Santa Fe, NM: Bear and Company.

Gienow-Hecht, J. C. E. (2009). *Sound diplomacy: Music and emotions in transatlantic relations, 1850-1920.* Chicago: University of Chicago Press.

Gienow-Hecht, J. C. E. (2012). The world is ready to listen: Symphony orchestras and the global performance of America." *Diplomatic History*, *36(1).*

Goldman, J. S. (1988). Toward a new consciousness of the sonic healing arts: The therapeutic use of sound and music for personal and planetary health and transformation. Music Therapy, 17(1), 28-33.

Goldman, J. S. (1992). *Healing sounds: The power of harmonics*. Rockport, MA: Element, Inc.

Goldstein, J. S. (1994). *International relations*. New York: HarperCollins.

Goodman, S., & Dawsonera. (2010*). Sonic warfare sound, affect, and the ecology of fear (Technologies of lived abstraction)*. Cambridge, Mass.: MIT Press.

Gould, S. J. (2008). *The mismeasure of man*. New York: W.W. Norton.

Gray, A. (2008). Music as a tool of reconciliation in South Africa. In Urbain, O. (Ed.) *Music and Conflict Transformation: Harmonies and Dissonances in Geopolitics,* 63–77. London and New York: I.B.Tauris.

Greig, A., D. Hulme & Turner, M. (2007). *Challenging global inequality: Development theory and Practice in the 21st Century*. London: Palgrave Macmillan.

Grovogui, S. N. (1996). *Sovereigns, quasi sovereigns, and Africans.* Minneapolis: University of Minnesota Press.

Gruffydd Jones, B. (2006). *Decolonizing international relations*. Lanham, MD: Rowman & Littlefield.

Hagmann, J. & Biersteker, T. J. (2012). Beyond the published discipline: Towards a critical pedagogy of international studies. *European Journal of International Relations, 6(1):* 1–40.

Harvey, D. (2007). Neoliberalism as creative destruction. *Annals of the American Academy of Political and Social Science, 610(21):* 21–44.

Hayden, P. (2007) Superfluous humanity: an Arendtian perspective on the political evil of global poverty. *Millennium: Journal of International Studies, 35(2):* 279–300.

Hirsch, A. (2004). *Recht auf Gewalt? Spuren philosophischer Gewaltrechtfertigung nach Hobbes.* München: Wilhelm Fink Verlag.

Honing, H. (2018). On the biological basis of musicality. *Annals of the New York Academy of Sciences, 1423(1):* 51-56.

Impey, A. (2013). The poetics of transitional justice in Dinka songs in South Sudan. *UNISCI Discussion Papers. 33,* 57–77.

Irving, D. H. M. (2012). Lully in Siam: music and diplomacy in French–Siamese cultural exchanges, 1680–1690. *Early Music, XL(3),* 393-420.

Jackson, P. T. (2011). *The conduct of inquiry in international relations*. London: Routledge.

Johnson, B. (2009). Context: The sound of music. In Johnson, B. & Cloonan, M. (eds.) *Dark side of the tune: Popular music and violence*. Farnham, England: Routledge.

Johnson, B. & Cloonan, M. (2009). *Dark side of the tune: Popular music and violence.* Farnham, England: Routledge.

Karlsson, H. (2000). The acoustic environment as a public domain. *Soundscape*: *The Journal of Acoustic Ecology, 1(2).*

Kerr, P. (1916). Political relations between advanced and backward peoples. In A.J. Grant et al. (eds.): *An introduction the study of international relations*. London: Macmillan.

Kivnick, H. Q. & Erikson, J. M. (1983). The arts as healing. *Amer. J. Orthopsychiat. 53(4):* 602-619.

King, R. R. (2016). Music, peace building, and interfaith dialogue: Transformative bridges in Muslim–Christian relations. *International Bulletin of Mission Research, 40(3),* 202–217.

Kitsou, S. (2003). The power of culture in diplomacy: The case of U.S. cultural diplomacy in France and Germany. *Exchange: The Journal of Public Diplomacy, 2(1),* 21-39.

Krishna, S. (2001). Race, amnesia and the education of international relations. *Alternatives 26*: 401–424.

Lahoud, N. & Pieslak, J. (2018) Music of the Islamic State. *Survival, 60(1),* 153-168.

Levine, D. J. & Barder, A. D. (2014). The closing of the American mind: 'American School' International Relations and the state of grand theory. European Journal of International Relations, 20(4): 863–888.

Li, C. Zhongyong as grand harmony: An alternative reading to Ames and Hall's focusing the familiar. *Dao: A Journal of Comparative Philosophy, 3(2):* 173–88.

Ling, L. H. M. (2014). *Imagining world politics: Sihar & Shenya, a fable for our times.* Routledge.

Ling, L. H. M. (2014b). *The Dao of world politics.* New York: Routledge.

Lipe, A. (2002). Beyond therapy: Music, spirituality, and health in human experience: A review of literature. *Journal of Music Therapy, XXXIX (3):* 209-240.

Loersch, C. (2013). Unraveling the mystery of music: Music as an evolved group process. *Journal of Personality and Social Psychology, 105(5):* 777–798.

Lytle, C. (2017). Violence, borderlands and belonging: The matter of black lives and others. *Coolabah, 21*: 71-87.

MacKinnon D. (2006). Music, madness, and the body: Symptom and cure. *History of Psychiatry: Special Issue, 17(1).*

MacKinnon, D. (2017). Hearing madness and sounding cures: Recovering historical soundscapes of the asylum. *Politiques de communication HS Special issue, 1:* 77-106.

Mahoney, T., Lesage, F., & Zuurbier, P. (2019). Investigating politics through artistic practices: Affect resonance of creative publics. *European Journal of Cultural Studies*, *0(0):* 1–22.

Mbembe, A. (2001). *On the postcolony*. Berkeley: University of California Press.

Mbembe, A. (2003). Necropolitics. *Public Culture, 15(1):* 11-40.

McClellan, R. (1991). The healing forces of music. Rockport, MA: Element, Inc.

Mearsheimer, J. (2001). *The tragedy of great power politics.* London: W. W. Norton.

Meyer, J. (2008). The concealed violence of modern peace(-making). *Millennium, 36:3*.

Montague, J. (2019, October 6). In Lesbos's Moria camp, I see what happens when a child loses all hope. *Guardian.* Retrieved from: https://www.theguardian.com/commentisfree/2019/oct/06/moria-refugee-camp-lesbos-traumatised-children?fbclid=IwAR2TexWwrrgcGqkGNETcaG1YU9gGNYwwtMkKIYhFHhGy3Vf-6i1IcmdYPwo.

Morgenthau, H. (1960). *Politics among nations. The struggle for power and peace*. New York: Alffred A Knopf.

Moghaddasi, M. S. (2011). Attention in plants. *Advances in Environmental Biology, 1297*.

Nettl, B. (1955). Change in folk and primitive music: a survey of methods and studies. *Journal of the American Musicology Society, 8:* 101–109.

Nisbett, R. E. (2003). *The geography of thought: How Asians and Westerners think differently . . . and why.* New York: Free Press.

Persaud, R. B. & Kumarakulasingam, R. (2019). Violence and ordering of the Third World: an introduction. *Third World Quarterly, 40(2):* 199-206.

Pilzer, J. D. (2014). Music and dance in the Japanese military 'Comfort Women' system: A case study in the performing arts, war, and sexual violence. *Women and Music: A Journal of Gender and Culture*, *18(1),* 1–23.

Pinker, S. (2011). *The better angels of our nature: Why violence has declined*. New York: Viking.

Pinto Garcia, M. E. (2016). Cesar Lopez and the escopetarra. In O. Urbain & C. Robertson Music (Eds.), Po*wer and Liberty: Sound, Song and Melody as Instruments of Change*, 185–203. London and New York: I.B.Tauris.

Pogge, T. (2005). World poverty and human rights. *Ethics & International Affairs, 19(1):* 1-7.

Qin, Y. (2016). A relational theory of world politics. *International Studies Review, 18:* 33-47.

Radano, R. & Olaniyan, T. (2016). *Audible empire: Music, global politics, critique*. Duke University Press.

Rapley, J. (2004). *Globalization and inequality: Neoliberalism's downward spiral*. London: Lynne Rienner.

Reus-Smit, C., & Snidal, D. (2008). *The Oxford handbook of international relations*. Oxford University Press.

Roberts, D. (2008). *Human insecurity: Global structures of violence*. London: Zed Books.

Rosenberg, J. (2012). America on the World Stage: Music and Twentieth-Century U.S. Foreign Relations. *Diplomatic History, 36(1),* 65-70.

Salas, J. (1990). Aesthetic experience in music therapy. *Music Therapy, 9(1):* 1-15.

Samama, L. (2016). *The meaning of music.* Amsterdam University Press.

Sampson, A. B. (2002). Tropical anarchy: Waltz, Wendt, and the way we imagine international politics. *Alternatives: Global, Local, Political, 27(4):* 429–57.

Sanderson, S. (2019, December 27). Two migrants commit suicide in Greece. *InfoMigrants.* Retrieved from: https://www.infomigrants.net/en/post/21789/two-migrants-commit-suicide-in-greece.

Sandoval, E. (2016). Music in peace building: a critical literature review. *Journal of Peace Education*, *13(3),* 200-217.

Schirch, L. (2008). Trauma, identity and security. In B. Hart (Ed.) *Peacebuilding in traumatized societies*, 85-86. Lanham: University Press of America.

Seabrook, J. (2004). *The no nonsense guide to world poverty*. London: Verso.

Selwyn, B. (2014). *The global development crisis.* John Wiley & Sons.

Seth, S. (2013). *Postcolonial theory and international relations*. London: Routledge.

Smith, S. (2004). Singing Our World into Existence: International Relations Theory and September 11. *International Studies Quarterly, 48(3),* 499-515.

Smith, M. M. (2015). Sound—So what? *The Public Historian, 37(4):* 132-144.

Snyder, J. (2004). One world, rival theories. *Foreign Policy, 145.*

Sterne, J. (2003). *The audible past: Cultural origins of sound reproduction*. Duke University Press.

Streng, R. (2019). Alternative medicine in IR: Towards a new framework. Unpublished manuscript, Leiden University.

Stiglitz, J. (2016). Globalization and its new discontents. *Project Syndicate, 5(8).*

Street, J. (2012). *Music and Politics*. Cambridge: Polity Press.

Sykes, J. (2013). Culture as freedom: Musical 'liberation' in Batticaloa, Sri Lanka. *Ethnomusicology*, *57(3),* 485–517.

Sylvester, C. (2001). Art, abstraction and international relations. *Millennium: Journal of International Studies*, *30(3).*

Thakur, V., Davis, A. E., & Vale, P. (2017). Imperial mission, 'scientific' method: An alternative account of the origins of IR. *Millennium: Journal of International Studies, 46(1):* 3–23.

Thaut, M. H. (2015). Music as therapy in early history. *Progress in Brain Research, 217*: 143-159.

Thomas, C. (2011). Why don't we talk about 'violence' in international relations? *Review of International Studies, 37:* 1815–1836.

Von Eschen, P. M. (2004). *Satchmo Blows Up the World: Jazz Ambassadors Play the Cold War*. Harvard University Press.

Waltz, K. (2001). *Man, the State and war. A theoretical analysis*. New York: Columbia University Press.

Webster's encyclopedic unabridged dictionary of the English language. (1989). New York: Gramercy Books.

Wildon D.C., Thain J.F., Minchin P. E. H. et al. (1992). Electrical signaling and systemic proteinase inhibitor induction in the wounded plant. *Nature 360:* 62–65.

Wittgenstein, L. (1953). *Philosophical Investigations.* Oxford: Blackwell.

Zatorre, R. (2016). Amazon music. *Nature, 535:* 496-497.