

A LOOK TO POPULAR CULTURE CONCEPT IN THE TERM OF INDUSTRIALIZATION THROUGH ADORNO'S PHILISOPHY

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ABSTRACT

The industrialization of music has become an important matter of discussion, especially due to its social effects. Music, which is regarded as one of the driving forces of a fast consumption culture, is also considered to be effective on globalization. The fact that popular culture played a role in starting the uniformization of societies paved the way for 20th century thinkers to study in this field as well. T.W. Adorno, one of the leading names in the Frankfurt School, also came to the fore with his studies on music, especially around the concept of culture industry. Adorno's criticism on popular music, who brought new concepts to the sociology of music and even combined music and philosophy and thus considered to be the founder of the music sociology in many comments, constitutes the main study area of this study. In the study the concept of popular culture and its combination with popular music is explored through the ideas of Adorno.

Key Words: Music, Popular Music, Popular Culture, Adorno

1.THE CONCENPT OF POPULAR CULTURE: DEFINITION AND SCOPE

Popular culture is a concept that does not belong to elite and dominant ideology and is defined as opposed to high culture. The main starting point of the definitions about popular culture is that it is a culture that is loved or liked by many people. In determining this, many quantitative elements can be used as comparison elements. What is clear, however, is that a quantitative index on its own is not sufficient to make an adequate definition of popular culture (Storey, 2006: 5-6). This definition of popular culture is supported by claims that popular culture is a mass-produced commercial culture, while high culture is the result of an individual creation (Storey, 2006: 6).

Artistically, popular culture is expressed as the music, art and literature of ordinary people as opposed to opera, ballet, theatre, literature or classical music, which are considered as high culture, while in the Turkish Language Association Current Dictionary, the concept has been explained as "the whole of the cultural features that are valid for a certain period, produced quickly and consumed fast" (Sakallı, 2014: 309).

Popular culture emerges as the culture of daily life. Popular culture is defined as the culture that the ruling classes create by reshaping in line with their traditions and cultural values and ideologies and offer them to dependent individuals. Popular culture, which includes entertainment as an input of daily reproduction in a narrow sense, provides the prerequisite for ideologically reproducing a certain lifestyle in a broad sense (Oktay, 2002: 18). The popular culture which is associated with the concept of "people" according to some views based on the popular concept, is explained as everything produced for the people (Alemdar and Erdoğan, 1994: 110). Erdogan (2004: 3-4) opposes to the statement that popular culture is only a people's culture and argues that popular culture is a culture based on the forms of capitalist production, marketing, distribution and consumption built around a broad business division.

Fiske (1999: 34), on the other hand, explains this concept as a process of self-creation with the possibilities provided by the ruling class. Accordingly, this process is in a central position in popular culture, and the ruled class in industrial societies can access the resources that can form their own culture through the ruling class. Popular culture is considered as the art of handling through whatever that works. Popular culture is also defined as an effective process that creates meaning and pleasures in the social system rather than consumption, and sends them into circulation.

Another definition of popular culture is an approach based on the political analysis of Italian Marxist Antonio Gramsci, especially on the development of hegemony concept. Gramsci uses the term 'hegemony' to refer to the ways in which the dominant groups in society gain the consent of subgroups in society through the process of an "intellectual and moral leadership" (Storey, 2006: 10).

The difficulty of defining popular culture leads different thinkers to analyse the concept in different ways. Raymond Williams has identified four common uses of the popular term: these are the forms of culture that are loved by many people, deemed ordinary and worthless, intentionally trying to gain the appreciation of people and made by people for themselves (Grindstaff, 2008: 207).

Popular culture is generally presented as a separate culture category from folk culture, high culture or "elite" culture. However, its definition also varies according to age, country or simply perspective. In the recent past, television programs, cinema, various stage shows and popular print media have started to become widespread, and new popular culture types have emerged in addition to the intensive use of information technologies and the Internet. However, regardless of how it is classified, popular culture is often associated with consumption by a public. Even if the main element of popular culture is the "popularity" of an object, a person or an event, it should be considered that popularity is directly proportional to the size of the group reflected on these faiths or values. Therefore, the concept carries the meanings of etymological origins (Nachbar ve Lause, 1992: 5-6).

Özbek (2000: 81) argues that popular culture has two meanings. Accordingly, popular culture means being widely loved and consumed, as it was first described by Stuart Hall as being commercial. The second meaning is that of the people whose origins date back to the 18th century. Although some thinkers oppose the first meaning of the concept because they defend cultural elitism, the culture shows a positive development.

Regardless of its definition, popular culture is always the dominant culture in any culture and its indispensable feature is its popularity. According to Fine, this feature is the most important feature of popular cultural rhetoric (Sözen, 2001: 57). Today, the concept of popular culture is interpreted as "the majority of mass culture", "culture of the majority" or "watched, deemed favourite and preferred by the majority". At every stage of popularity, people use popular items such as popular sports, artists, popular ideas and ideologies, popular rules, popular TVs and TV shows, popular magazines and heroes (Erdoğan, 2001: 75-78). In the light of this information, popular culture is popular because it is linked to life (Mutlu, 2005: 319).

In popular culture, money is paid to buy and consume products, and basically popular culture is a part of bourgeois culture. Popular culture has the task of "creating" between the person and the public (Erdoğan, 2001: 80). In other ways, the media reproduces its materials with predefined rules and conditions.

Thus, the media not only mediates, but also reproduces the popular culture (Mutlu, 2005: 317).

Sakallı (2014: 309) emphasizes that the common point of popular culture definitions and features is that it does not appeal to a specific segment, but to everyone without a class difference, and does not require ordinary and special education or manners. McQuail (1983: 120) also listed the characteristics of popular culture as follows:

- ✓ Popular culture represents the power of the people.
- ✓ Popularity is a quality in itself.
- ✓ Popular culture has universal appeal.
- ✓ Popular culture is important for many subgroup identities.
- ✓ Popular culture is a materialized culture.

2. POPULAR MUSIC AND ITS FEATURES

Popular as a concept is used in the meanings that everyone knows, recognizes and loves and this concept is used under the name of pop music to indicate the popular music which is different from the traditional instruments and voices in the USA and Europe (Özeren, 2005: 1). Popular music, by the definition of Arık (2004: 83), is a type of music that is intended to be listened / liked by large masses, produced by mass production techniques in this direction and introduced into the social circulation under market conditions.

Although pop music is commonly used as an abbreviation of popular music, it is also stated that with the concept of pop music, it is understood that a more contemporary and fun, temporary and simple genre will be understood (Çiftçi, 2010: 153). Accordingly, pop music is the most common form of popular music, but it does not cover popular music completely. Pop music is a very common type of music in modern societies, consisting of melody, harmony and lyrics, easily perceived and permanent, polyphonic and consumed in a short time. Popular music, on the other hand, is the integrated expression of the most common forms of music production and consumption in an organized society. In this regard, popular music includes mostly pop music, but it can also contain other types of music (Arık, 2004: 83).

As Sakar (2009: 388) quotes from Birrer, the basic criteria in defining popular music will be materialized as follows:

- ✓ Normative definitions: Popular Music is an ordinary genre
- ✓ Negative descriptions: Popular music is another genre without folk or art.
- ✓ Sociological definitions: Popular music is related to them or a certain social group produced by them.
- ✓ Technological-economic definitions: Popular music is spread by mass media and / or in a market.

Although the history of popular music can be taken to the Sumerian period, it is widely accepted that this type of music is a result of the Industrial Revolution. As a result of the understanding towards producing commodities for the market with the transition to the capitalist industrial society, the idea that artistic products should also be evaluated according to their value came to the fore and music started to be evaluated as an industry (Aydoğan, 2004: 211).

Popular music that emerged as of the end of the 19th century and the beginning of the 20th century has started to become widespread in the USA and Europe with industrialization and urbanization. First of all, playing all kinds of songs with key instruments influenced the sales, and the reproduction of the popular tracks provided the producers with significant amounts income. In the evolution of music, technological innovations such as phonograph, radio, hi-fi and stereo techniques have accelerated the development of both popular music and other genres. This music emerged with the transition from jazz to swing in the West after the Second World War and became widespread based on factors such as the listener's / consumer relaxation, listening, having fun and forgetting about the problems in their social lives (Arık, 2004: 84).

In Turkey, the popular music emerged mostly thanks to the Music Halls until 1980s when televisions started to become widespread (Dürük, 2011:35-36). In these music halls which were

significant parts of the entertainment industry, bosses and today's music producers and the headliners and the pop stars were similar in terms of musical production, and the audience was playing a prominent role in determining the music presented here (Dürük, 2011: 36).

The music repertoire, which was fed from two sources, *Turkish and European*, in Turkish Music Halls, emerged as a genre due to the fusion of local music with the musical works that were examples of the Western ideal and with the Republican era the Western genres such as tango, rumba, jazz were added to the city's entertainment life. As time goes on, they were localized through writing Turkish lyrics and making new compositions and they formed the European music repertoire of the Music Hall programs of that period (Dürük, 2011: 36)

While the pop music has risen under the influence of Westernization in Turkey during the 60s and 70s, the arabesque music which was born due to migrations from rural to urban life has also reached large masses. The rise of both species in the same periods has revealed the dilemma of urban culture's desire to modernize and not to break with tradition (Dürük, 2011: 36).

While the media play important roles in transferring and delivering popular culture to large masses; those who are the receivers have become the subjects of the culture industry. Reaching of the media to everyone and its role in life caused art to be turned into a material by the culture industry. Thus, music has become not only a field of activity where people use their free time through the culture industry, but also an entertainment material in the quality of commodities (Karakoç, 2014: 247).

The concept of popular music can be extended from individuals to all humanity and from the present moment to all periods. In this way, an unpopular musical work can attract the attention of the whole world thanks to its media support, and otherwise the popularity of a popular work may decrease. At this point, discussions arise at the point of dignity rather than the prevalence of popular music (Özeren, 2005: 1).

Within the scope of the general thinking that approaches music in a critical manner, songs have changed in accordance with the culture and content of the period which is the general form of popular music. Therefore, aside from sensory expression and singing potentials, music has started to be mentioned together with industry and consumption (Aydar, 2014: 804).

Opinions that approach popular music positively argue that the ground for social synthesis should be the popular music. The popular music, claimed to include folk elements, is almost everywhere and embedded in the practices of the people (Sakar, 2009: 388).

3. PREVIOUS STUDIES ABOUT POPULAR MUSIC IN TURKEY

After the concepts of culture industry and mass culture started to be examined more in the communication studies, popular music has become an important area that is examined in these studies. Many studies conducted to date have dealt with popular music.

In his study devoted to standardization of the popular music in Turkey, Kuyucu (2016) analysed the lyrics of ten most played songs at 32 national radio stations. According to the findings obtained, the popular musical works analysed have the quality of making thinking unnecessary, while the lyrics and music and rhythm have been configured as a whole. The actions to be explained in the songs are presented directly with rhythmic fiction. The lyrics of the songs do not contain too much meaning alone and reach the integrity of the meaning with the music.

According to the findings of the study conducted by Birekul (2015) based on the content analysis of the meaning in popular music, it was concluded that pop songs reaching high listening rates were devoid of deep meanings and based on irrelevant refrains and material pleasures were brought to the forefront rather than sensations and the refrains that are repeated as a rhythm were far from having a meaning as a whole.

The stages of pop music starting from the 1950s to the present day and the differences and similarities about their reflections on youth listening to pop music both in Turkey and in the World

were tried to be revealed in the study presented by Koç (2015) as a postgraduate dissertation. According to the findings, Turkish pop music was determined as the most listened music type among youth.

In their study titled "The Effect of Popular Music on Preschool Children"; *Okumuş and Karadağ* (2014) concluded through statistical data that children's musical lives and habits are under the influence of families and institutions that provide preschool education, and mainly by mass media. In addition, it was revealed that the parents guide their girls much more than their boys while listening to music.

According to the results of the interview with university students conducted by Özden (2010) it was seen that the most effective mass communication tools used by students to follow popular culture and music were television and the internet, and the number of people using these two media was equal. However, according to the survey results, students used television as a mass communication tool at a higher rate.

4. POPULAR CULTURE APPROACHES AND ADORNO

Popular culture is generally handled with two approaches. First of these are the negative approaches against popular culture and secondly the approaches that evaluate popular culture as a field of struggle (Yılmaz, 2017: 512).

Negative criticism towards popular culture has emerged around the mass culture critique of conservative elitism and Neo-Marxism. Accordingly, conservative elitists consider themselves to be the only producers of culture and focus on slipping of the culture out of privileged classes as the new urban classes that occurred through industrialization produce their own cultures. The elitists, who argued that this new culture was commercial, were disturbed by any culture outside the ruler class, and argued that this culture was against the culture that preceded it (Yılmaz, 2017: 512).

Another source of negative criticism towards popular culture is Neo-Marxist mass culture criticism from Frankfurt School. Notable representatives of the Frankfurt School, such as Adorno, Horkheimer and Marcuse, considered art as a carrier of social meaning with an epistemological perspective (Işıktaş, 2017: 159).

While conservative elitists see popular culture as a threat to the existing class structure, Frankfurt School representatives reject popular culture with an assertion that it limits people's resistance to dominant classes (Yılmaz, 2017: 513).

The Marxist tradition analysed the individuals engaged in active production under the historical conditions determined by their livelihood, equivalent ideologies and social relations. While new forms of production have emerged with the rise of capitalism, these new forms of production have deepened the economic and social inequalities between individuals. On the one hand, there is a ruling class (bourgeois) that possesses means of production, such as machinery or technologies, and possessing means of production is about the economic power of the ruling class (Eaglaton, 1976: 3). On the other hand, there is the working class (proletariat) that is forced into the production process and alienated from all production processes and what they produce. In addition to the economic power of the ruling class (bourgeoisie) over the proletariat, the ruling class also has social, political and religious power in society. "The function of ideology is also to justify the power of the ruling class in the society" (Eaglaton, 1976: 3). The proletariat, then, is "not free to choose social relations and is under the pressure and ideology of the ruling social class, even if they are not limited by a material obligation. Bourgeois also creates its own social and cultural spaces that particularly affect the understanding of art, aesthetics, media and entertainment. These changing culture patterns led to definition of new concepts such as "mass culture" and "popular culture" by the members of the Frankfurt School.

Addressing popular culture with the logic of industrial production, Adorno and other Frankfurt School representatives argue that individuals have become industrial fools with the culture industry products within the capitalist order. They claim that because the working class is not organized in capitalist society, disconnected individuals can be easily drawn into fascism and that the culture industry has the same functions with a fascist state. According to the representatives of the Frankfurt School, the solution as a whole is art (Sakar, 2009: 386).

The high and low art concepts used by Adorno while describing the culture industry can be distinguished according to their opposition characteristics. The opposing dissociation that Adorno uses when interpreting the concept of aesthetics emphasizes that ideology uses and changes the nature as well according to its own interests, just like cultural elements. The way to get rid of this is to extract nature and art from their imperative characteristics (Akkol, 2018: 124).

The culture industry, or in other words, industrial culture, is a process in which all kinds of cultural elements and activities such as music, cinema, and literature are materialized or produced in a material form and converted into a sellable form like ordinary objects and where a culture based on rationalization is built through these cultural products. Regarding this process, two intertwined dimensions can be mentioned, namely economic and cultural. Cultural products are economically and culturally “similar” or at least intertwined. They create a system that virtually leaves no space behind” (Adorno, 2009: 109).

Adorno argues that the concept of art has lost its essential value under mass culture. To highlight the relationship between folk culture and mass culture, Adorno (1993: 279) emphasizes that “the consumer really worships the money he pays for a Toscanini concert”. In "mass" or "popular culture", the most important thing in the relationship between the individual and the action is the amount of money paid to buy the tickets rather than the concert and the music. This also shows that works of art (value) are produced in the culture industry for the sake of profit (money). The concert is listened only to pay for the money. Thus it creates its own sector (Adorno (1993: 279-280).

As another example, Horkheimer and Adorno point out that movies and what is being played on the radio are the products of the industry, so they are no longer considered art. For example, as a part of the industrial products, films (Hollywood films) are directly related to the budgets spent in the film and famous actors. This creates a movie industry where film studios compete with each other to make more money. The development of technology plays an important role in the emergence of the culture industry and popular culture. There is a strong relationship between technological reproducibility and culture and art. Horkheimer and Adorno state that, together with technology, "standardized forms continue to be created in the culture industry, and these standardized forms are directly related to the forms of production in society. For example, in today's world (popular and trending) music is created with digital platforms. In other words, a particular piece of music is produced in standard forms designed for categorized consumers and suitable for mass production and reproduction (as seen in similar tones, rhythm, and also lyrics in music). As a result, each piece of music becomes similar to others and creates these standardized formats (Horkheimer and Adorno, 2002: 95). Shortly, in today's capitalist order, the industry produces the forms of culture, each of which is seen as a commodity and this mentioned culture is produced to be bought and sold in the market and thus, it has a trade value. Therefore, the companies produce culture to make a profit (Kuyucu, 2016: 191).

The culture industry controls consumers through entertainment. Entertainment is the extension of working time with free time. It provides a short getaway until he returns to work again. The culture industry always delays full satisfaction. Instead, it makes an exhibition here, showing the naked body of the sports hero. The system never leaves its control over the consumer. Anyone can be happy if he delivers his body and soul to the system. Individuals define themselves according to stereotyped patterns, and the love of such stereotypes allows someone to imitate someone else rather than showing an individual effort. Art takes its place among other consumer goods and

artists' autonomy is limited by market demand. Kant's definition of art as “aimless purposiveness” is turned into “aimless for purposes determined by the market” (Horkheimer and Adorno, 2002: 111-128).

Adorno also thinks that the culture industry prevents the development of “autonomous” and “independent” individuals. In addition, he states that art / aesthetics is dominated and guided by the culture industry. In other words, the autonomy of works of art [...] is gradually being eliminated by the culture industry” (Adorno, 1975: 13) In the light of this analysis of the relationship between the culture industry and art, for Adorno, the concept of “autonomy” in artwork is seen as the opposite of popular and mass culture.

5. POPULAR MUSIC CRITISM AND ADORNO

Adorno, one of the important names of the Frankfurt School tradition, has carried out intensive studies on music. Adorno is also a pioneer in mass research and discussion of new concepts in music sociology such as the fetish character of music, false individualization and regression in listening. Discussing the differences between the two music types with a serious - light music distinction, Adorno has also created eight basic listener typologies. In addition, Adorno's approach was criticized for being too deterministic and elitist (Güven and Ergur, 2014: 3-4).

Adorno refers to the popular products, which he defines as mass culture, as corrupt products (Yılmaz, 2017: 513). Adorno subjected the materialized music, which he often described as corrupt, to a detailed technical evaluation, and pointed out the distinctive features of it against artistic music, enriching it by addressing the listening habits of individuals and the effect of materialized music on the individual.

Popular music is standardizing according to Adorno's point of view. In popular music, there is no part and whole relationship. The musical works that do not have an intellectual aspect do not drag the listener to a quest, but turn the music into an ordinary listening activity. Adorno also suggests that popular music is a social cement in favour of capitalism (Yılmaz, 2017: 513). In the light of this general information, it is possible to follow Adorno's description of popular music as follows:

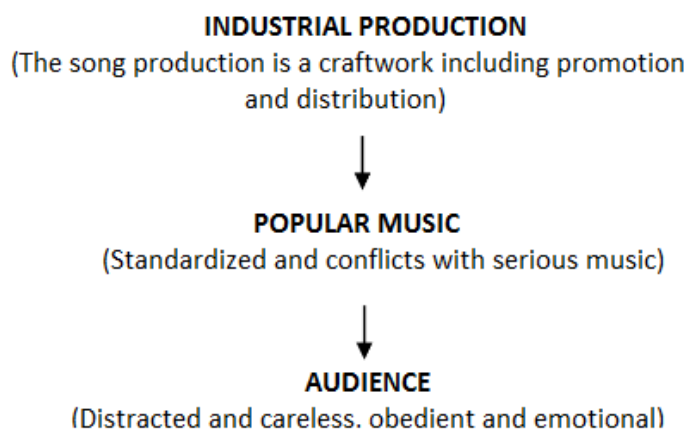


Figure 1. Adorno's Popular Music Explanation (Kuyucu, 2016: 196)

Suggesting that the world in which the music is heard will determine how that music is perceived, Adorno argues that art and music belong to the social world. As such, the person's immediate environment, where he was born and lived, his belief, his preferences, his class, as well as his social and economic status, shape how he perceives music (Akkol, 2018: 114). In this context, music is determined by the elements and institutions of the society, just like everything else about human beings. For this reason, music has been turned into an instrument, and this instrumentalization has emerged during the economic process. Therefore, the production and consumption relations in the

society cause the music to be shaped according to the demands in the society (Akkol, 2018: 114-115).

Adorno revealed the idea of turning music into a commercial material through the concepts of instrumentalization and alienation in sociology, and both subjects have become the preliminary studies of music sociology (Akkol, 2018: 115). According to Akkol (2018: 115), Adorno's establishing a relationship between music and sociology is related to the fact that he attaches a special importance to music, besides showing the art as a model for the libertarian society. Thus, Adorno handled music as a social element beyond being an artistic product. In addition, Adorno was separated from other Frankfurt School representatives by considering the music outside the scope of art.

The fact that the market was the determining factor in music caused the average consciousness of the music producer and listeners to be conditioned. No matter how advanced the subjective consciousness of the musician, he has to produce products under the domination of the common consciousness created by the market conditions and music creates false utopias in this cultural environment. In short, in the capitalist society, music serves the bourgeois by creating false consciousness, and the meeting point of music and the bourgeoisie is to remove consciousness. Although this is also true for all types of music, it is most decisive for pop music (Arik, 2004: 85-86).

According to Adorno, the production of music is for consumption only and this determines its cultural value. There must be something that can be consumed in order to be popular in popular music, and in this context, music has turned into a tool rather than a result in the social environment (Arik, 2004: 85-86).

Adorno's predictions about the ideological function of popular music in modern societies are detailed especially in the article "On Popular Music". In this article, Adorno made 3 important arguments about popular music itself. Accordingly, as stated in other studies, popular music has expanded from its general features to the most special ones as a standardized music type. For example, if an emotional pop music work is successful, the standards become clearer and exploitation and consumption increase. The delicacies of a popular work can also be replaced by the delicacies of another work, which, unlike qualified music, makes popular music mechanical. At this point, Adorno argues that a false process of individualization has emerged in order to hide the standardization function of popular music. The standardization of the hit songs results in the audience becoming the same, that they do not give them the right to choose (Özeren, 2005: 2).

Another argument that Adorno states about popular music is that this music creates passive listening. Since working in the capitalist order is boring, the working class pursues popular music for escape, and its consumption is always in a passive and infinite repetition. In an environment where people refrain from making efforts for leisure, they move to popular music that is far from productivity and efficiency. As such, popular music functions within a type of daunted dialectics. (Özeren, 2005: 2-3).

The third argument of Adorno on popular music is that this type of music functions as a cement. Thus, ensuring the physical adaptation of individuals to the order of daily life is the socio-psychological function of popular music. This harmony manifests itself in two types of socio-psychological form of mass behaviour: rhythmically obedient and emotional. The first operates by means of distraction of the consumer's own exploitation and oppression (persecution) rhythm, while the other is caught in an emotional misery, unaware of the basic conditions of life (Özeren, 2005: 3). In short, music serves as a social cement, providing entertainment to the public and also functioning as a phenomenon that determines taste and aesthetics; and the society reinforced in this way can be easily guided by the government in an atomized structure (Arik, 2004: 88).

In his work titled “Fetish Character in Music and Regression of Listening”, Adorno defines the presenting of the same thing to everyone's consumption in large areas as standardized production and argues that this is the main feature of mass culture. These can be popular movies, hit songs and bestsellers, we are exposed to them, we see and listen everywhere. It is then possible to say that the culture industry is everything created under the monopoly of the ruling class who are producing (aiming) standard consumer goods (Adorno: 1993: 280) At this point, Adorno's analysis reveals that the individual who feels he has the right to choose what he wants in the society actually has to get along with what the culture industry offers him.

In his book “On the Social Status of Music”, Adorno also argues that the film and music industries are in the hands of a capitalist propaganda, which gives the most important themes of his later works on the relationship between art and society. Accordingly, absorption of musical production and consumption by the capitalist process causes music to move away from human beings (Adorno, 2002b: 391).

In short, the critical language of music is lost and polyphonic music, which is an important vessel of high art, is forced to serve the wheels of mass culture. Thus, the praxis structure of the social content of music is drawn to the background and a fundamentally non-aesthetic process emerges that reconciles with the aesthetic consciousness of the bourgeoisie. According to Adorno, the works that should contribute to the individual's world of thought become commemorated with sales figures along with this materialization process and the most obvious area of this situation is music. This situation leads to the fact that the music is then expected to be an item demanded only in the market rather than being discussed in terms of its value. This materialization rule begins with the collapse of feudal society and the rise of capitalist society. (Adorno, 2002: 427).

While mass or folk music existed with limited possibilities in the past, many artists were supported by the nobility, and when the nobles lost their old power, the artists they supported had to settle for materialization. Although the materialization of music makes it possible to reach people in a broad sense, it also brings the distancing of music from the individual. For example, the condition of reaching the music is listening to the selected music on the radio without objection or the music records that they buy by paying the price (Adorno, 2002: 391).

According to Adorno's point of view, those who want to make music have the opportunity to do so only within certain limits. According to this, works may have two different qualities due to materialization. These are works that are commodified and shaped according to market conditions, and the other are anti-commodity works that do not take into account the market (Adorno, 2002: 395). Accordingly, while the first category is light music (pop / popular music, hit music), the second can be called serious music (artistic music).

Adorno's thoughts on serious music are based on the valuation of the specificity and general nature of the musical work and the close relationship between its particular pieces. For example, great musical works, like in Mozart, are original and specific. When the pieces of music come together, it is not just the sum of the pieces, but the art creation that uses the pieces to create the general meaning. For this reason, using one piece instead of another will seriously affect the meaning (Kuyucu, 2016: 193).

For Adorno, light music is pure material and "kitsch" in music corresponds to light music. This music meets the need for short-term thinking and is the most distant item to the individual because it gives the listener what he wants to hear instantly. On the contrary, serious music has an artistic value and makes a difference in the thought world of the individual and forms a bridge between the universal values. Serious music with art value is also a starting point for light music and the light music, which is a kitsch, is always dependent on a work of art (Adorno, 2002: 501).

Materialized music is also music devoid of creativity. A product can be created with some pieces from serious music or imitates the product based on its own template. This is one of the criticism

points of those who produce serious artworks. The contrast between the two types of music also emerged with the capitalist society (Adorno, 2002: 427).

Compliance with established standards in light music is essential in market conditions. The production of music by standards is very similar to the commodities of the same factory and in a light music work each piece should be interchangeable with another like a machine gear. Therefore, it is very easy to turn any phrase into a refrain. However, when it comes to serious musical works, the displacement of parts means losing the originality of the work (Adorno, 2002: 442). The replacement and expansion of a fashion that seems to be endless in popular music bears the function of a curtain that hides, spreads, and reproduces the same theme relationships that actually make the system as a whole. Nothing really new can be found in this music, and it is the inexhaustible repetition of previously adopted formulas that fail the changes made (Adorno: 1993: 307).

Popular music wants everyone to be drawn into the system with the proliferation of musical differences by manipulation. Having a music that appeals to everyone is a desire of the popular culture industry. At the same time, this development eliminates freedom of neglect, critical thinking and provokes individual and social alienation. Because this is the purpose of existence. At this point, music plays a role as a theory for getting out of this cultural degeneration. This revolutionary role undoubtedly is provided by Schoenberg music, which has the greatest relationship with praxis dialectics. In this sense, just as high and light art definitions come out, the distinction between high music and light music is inevitable. Light art has been the shadow of autonomous art. It is the social evil conscience of serious art. The truth is division itself. At least, it expresses the negativity of the culture created by different fields. Contrast cannot be reconciled at all by dissolving light art in serious art or by doing the opposite. But that's what the culture industry is trying to do (Adorno, 1997: 26).

According to Adorno, who studied music before philosophy education, the cultural phenomena are neither independent nor completely separate or reflected in music. Therefore, the fact that music is independent from social reality is more and more threatened every day. Music carries a material value with its exchange rather than usage and is no longer an art that can be tasted without market orientation (Birekul, 2015: 166).

Within the capitalist system, the producer in the popular music market has lost his control over the work of art and has been alienated from the product as in other markets. Therefore, in this communication process that seems to be individualized, the emotions in the songs are also guided according to their position in the system, which have the quality of a "material". In this environment, music becomes just a "thing" and the role of music is having a market value. (Arik, 2004: 86).

According to Adorno, the feelings of popular music are fake and immature. Therefore, it is not possible to compare with the feelings and emotions expressed in serious music (Kuyucu, 2016: 194).

Adorno's views on popular music also caused different criticisms. For example, although Gendron states that he adopts Adorno's ideas of standardized production, he argues that musical works should be kept separate from other industrial products in terms of usability and delicacy. On the other hand, Cook stated that although the usage value and consumer relationship continue, the value of marketing and advertising as a discourse and function are at the forefront as much as mass products including these musical works (Güven and Ergur, 2014: 4).

6. CONCLUSION

Today, popular music has become an important part of mass culture like other popular culture tools, and therefore, the features of mass culture such as standardization and similarity have started to be seen more in these works. In the light of the discussions initiated by T. W. Adorno, who is the

founder of music sociology and one of the most important representatives of Frankfurt School, there has been an increase in studies on popular music.

The rise of capitalism and new forms of production created a great economic and social gap between classes, and the economic power of the ruling class emerged as a social, political and religious force in society. In other words, the ruling class formed its own social and cultural sovereignty, and this changing culture model has opened the door to the "mass" or "popular" culture, which Adorno and Horkheimer later called the "culture industry". Mass or popular culture refers to standardized production created only under the property / monopoly of the ruling class. In the culture industry, all production becomes similar. Although individuals have the right to choose what they want, these choices are determined by the culture industry.

The understanding of society, culture and art that has changed with the rise of capitalism is one of the main criticisms of the Frankfurt School. The critical method of the Frankfurt School was called "Critical Theory", and the culture industry views led by Adorno were especially decisive for popular music studies. Pop music / popular music is the main type of music that got its share from the criticism of Adorno, who introduced new concepts in music studies, especially serious music and light music distinction.

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