

THEOREM OF THEODOR ADORNO ON HEGEMONY, MUSIC CRITICISM, AND FOLK MUSICAL STUDIES

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Abstract

This research aims to demonstrate that there is music thinking as a resistance or non-violent resistance that is based on the balance of life through musical works. In order to realize the research objectives, Theodor Adorno's thoughts have become essential to explore, analyze and make Adorno's thoughts as the basis for criticism of music which prioritizes music as merely personal satisfaction but excludes certain subjects or groups. This study is qualitative research with library sources through journals as part of the secondary sources. In addition to secondary sources, books written by Theodor Adorno became the main material as the basis for analysis of music secularization and resistance. Results have shown that Theodor Adorno's thoughts on the basis of music hegemony in the public sphere become weapons of the self and outside the self as tools of resistance to find glimmers of hope through reflection through and in music universally.

Keywords: Absorption, Hegemonic Overshadowing, Musical Criticism, Secularism, Traditional Music.

INTRODUCTION

Theodor Adorno, beyond being or having been involved and focused on social theory, aesthetics and/or philosophy in the 20th century, Adorno also had the gift and thoughts of music (Adorno, 1975, 1997, 2018, 2020, 2022; Adorno & Simpson, 1941). Adorno talked specifically around music, and he displayed his thoughts on the diverse fibers of the phenomenon of the alienated subject, commonly referred to as social alienation (Pascual, 2022).

The pioneering philosopher, born in Frankfurt in 1903, is not just any philosopher, his name is soaring high due to the combination of music with modernization and modern philosophy. Adorno did not just stop at this deepening, but

he also gave time to dialogue on problematic narratives on the issues and problems of music itself. Adorno, in addition to his philosophical skills, also played the piano with his compositions at the University of Frankfurt.

Adorno's thoughts are colored with music that leans towards neoclassicism. Adorno's current of struggle is more about retracing or looking back when it comes to art as well as traditional aesthetics. According to him, modern society is now filled with falsehood or the loss of aesthetics in social space and everyday life. This kind of thinking certainly makes it difficult for researchers because Adorno is far from the reach of researchers to see his gestures, anxieties, and hopes for many people. Particularly when Adorno mentions music.

RESEARCH METHOD

Utilizing a qualitative research method, this research utilizes a data search model through previously published journals or raw materials as secondary sources for at most the last ten years. Based on this literature review research, Adorno's thoughts on resistance, aesthetics, and bitter experience are the adrenaline of struggle and defense for oppressed subjects. Adorno's thoughts and experiences become interesting and then researchers make them as representatives of voices that are lost in the world of research and provide a certain side phenomenon when talking about resistance that is only in the space of social activists. In addition, to strengthen Adorno's thoughts, researchers include books that talk about Adorno's mindset and thoughts when he mentioned music as something neutral.

RESULT AND DISCUSSION

Findings

Music according to Adorno, as far as researchers are concerned, on the other hand, presents music as a space for expression in the midst of an increasingly exclusive religious culture (Andiny, 2020, 2023; Dandung et al., 2022; Martinson, 2018; Nugrahhu, 2020, 2021, 2022; Nugrahhu et al., 2023; Seruyanti et al., 2023; Sihombing, 2022, 2015; Sulistyowati et al., 2021, 2022; Teriasi et al., 2022; Utami, 2022; Widyasari, 2021).

Religion is seen as being confined to the private sphere, which often eliminates the spirit of non-violent resistance to the perpetuation of oppression. Moreover, Adorno's exploration of religion and violence (Ahmad Ardillah Rahman et al., 2021; Pahan, 2020, 2021; PAHAN et al., 2011, 2014; Pahan & Prasetya, 2023; Sanasintani, 2019, 2020a, 2020b). in addition to being an opponent, also gained many followers as he secularized music through his classical works. He sometimes alluded to language, religion, culture, but still juxtaposed music as a form of political resistance as an act of partisanship.

Analysis/Discussion

Musical Criticism, Secularism and Hegemonic Overshadowing

Adorno was an accomplished pianist who specialized in classical music. He loved classical music because he wanted to make classical music a resistance to the hegemonization of music mixed in capitalistic culture (Awak et al., 2023; Dandi & Veronica, 2023; Eribka et al., 2023; Istinia et al., 2023; Keristina et al., 2023; Kurniati et al., 2023; Manik et al., 2023; Meilan & Mariani, 2023; Muñoz & Osorio Arias, 2022; Pradita & Veronica, 2023; Putri et al., 2023; Reggina & Indriani, 2023; Riska et al., 2023; E. J. Saputra et al., 2023; Silipta et al., 2021; Simanjuntak, 2019; Stepania & Setianti, 2022; Sulistyowati et al., 2022; Susanto et al., 2022; Tamara et al., 2022; Tedy et al., 2023; Tekerop et al., 2019; Trisiana et al., 2023; Veronica, 2022; Veronica & Munte, 2022; YUEL et al., 2011). Speaking of his lifetime, he was in a state of war which certainly caused a lot of polemics.

Criticism here and there and anger at oppression while sharpening empathy for victims of oppression (Angellyna, 2021; Angellyna & Tumbol, 2022; Malau, 2021; Munte, Natalia, et al., 2023; Munte & Wirawan, 2022; Trisiana et al., 2023; S. Tumbol, 2020; TUMBOL, 2022; S. N. Tumbol & Wainarisi, 2023; Wainarisi, 2021d, 2021a, 2021b, 2021c; Wainarisi et al., 2022b, 2022a, 2023; Wainarisi, 2023; Wainarisi & Tumbol, 2022b, 2022a; Wirawan, 2021; Wirawan et al., 2023). Based on Adorno's experience interpreting music as resistance to hegemonization, he was honored by musicians or musicians and also scholars. Therefore, the philosophy of music according to the researcher based on Adorno's thoughts is that music is not only heard, felt, and enjoyed, but it is a weapon or tool of non-violent resistance.

Non-violent tools for researchers were interesting in the midst of the mass brutality of destroying public facilities and brutally judging the leaders even though the perpetrators were basically not to blame if they reflected on who the victims were and made victims (Apandie et al., 2022; Apandie & Rahmelia, 2020, 2022; Kristin et al., 2022; Marilyn, 2018, 2020; Pattiasina, 2021; Pattiasina et al., 2022; Pradita, 2021; Pradita & Veronica, 2023; Prakosa, 2022; Prakosa et al., 2023; Rahmelia & Apandie, 2023; Sriwijayanti, n.d., 2020a, 2020b, 2023; SUGIYANTO et al., 2014; Susila, 2022a, 2022c, 2022b; Susila & Pradita, 2022; Susila & Risvan, 2022; Teriasi et al., 2022). Social science studies always and often prioritize victims and are in a cross-political position that the victim is the party being defended (Amiani, 2022; Munte, 2017; Munte, Natalia, et al., 2023; Munte, Saputra, et al., 2023; Munte, 2018a, 2018b, 2021a, 2021a, 2021b, 2022b, 2022a, 2023; Munte & Korsina, 2022; Munte & Natalia, 2022; Pengky et al., 2023; Samuel et al., 2023; Siburian et al., 2023). The enemy is the system.

Policy makers or leaders who take action through full awareness when eliminating one or several groups and benefiting other groups. This behavior, according to the researcher, is not only in the chaotic political system, but also in the educational, religious, and decision-making systems (Baruno et al., 2021; Colina, 2015, 2016, 2021; Faot & Hutapea, 2022; Hutapea, n.d.; Hutapea & Yusuf, 2023;

Lumbantobing, 2022; Sarmauli et al., 2022; Supriatin et al., 2021, 2022; Timan Herdi Ginting et al., 2022; Tobing, 2015; Triadi et al., 2022). For example when talking about the participation of women or vulnerable groups, who are lost and unheard.

Nonviolence, Cross-Political, Survivors and Vulnerable Groups

Returning to Adorno, researchers see Adorno's thinking from another perspective in the context of European culture at that time, Adorno contributed directly through the emancipation he built and fought for (Haloho, 2022a, 2022b; Haloho et al., 2013; Kristiani et al., 2023; Pransinartha, 2022; M. T. Sarmauli, n.d., 2020; S. Sarmauli, 2016; S. Sarmauli & Pransinartha, 2022; Selawaisa, 2023; Sembiring et al., 2021; Sriekaningsih et al., 2019; Suriani & Betaubun, 2022; Tamara et al., 2022; M. T. Telhalia, 2017; T. Telhalia, 2016, 2023; T. Telhalia & Natalia, 2021, 2022). The deepening and struggle that Adorno did was more about or using non-violent criticism as well as the other side, he was one of the victims of exile who was exiled to the United States.

Absorption, Dualism, and Traditional Music

Interestingly, in the absorption of Adorno's thoughts, the researchers sees as if Adorno believes in dualism, which according to the researchers and the researchers's position here is not in and standing on dualism thinking. Dualist thinking means, making a basic distinction as well as a conscious sorting out, which music is traditional, and which is modern (Anjini et al., 2022; Ariaini & Sanaya, 2023; Dela et al., 2022; Desti, 2023; Keristina et al., 2023; Monica, 2023; Munte, Saputra, et al., 2023; Pernando et al., 2022; Riani et al., 2022; D. A. Saputra et al., 2023; E. J. Saputra et al., 2023; J. Saputra & Sukarno, 2019; Setiawan et al., 2022; Sinta et al., 2022; Sisianti et al., 2022; Stepania & Setianti, 2022; Valentino et al., 2023). Adorno's dislike of modern music made him favor traditional music. Whether it is because he likes traditional music or prioritizes ideological patriotism or he has a bitter experience with modern music itself, Adorno is not alone.

At least, according to researchers, Adorno's thoughts that prioritize traditional music make researchers understand and even empathize with Adorno's life who lived in times of crisis as well as he became a victim in the midst of capitalism hegemony (Prasetiawati, 2020; Rahmelia, 2020; Rahmelia, Prasetiawati, et al., 2023; Rahmelia, Prihadi, et al., 2023; Rahmelia & Agustina, 2022; Rahmelia & Prasetiawati, 2021; Tanyid, 2019; Tanyid & Kataruhan, 2023; Wulan, 2005, 2023; Wulan & Sanjaya, 2022). Adorno's thinking in the end, apart from being rejected by some thinkers for rejecting capitalism, he also delved deeper into musicology and sewed it with philosophical thoughts. Whether it was a clash with social politics or an attempt to discover a new theory. Although, as far as we can see, Adorno did not show what was really new in the style of music itself.

Researchers argue that, despite Adorno's clear and seemingly exclusivist positions and beliefs, he earned the respect of no less important circles than those who criticized him before. Furthermore, the results of researchers' reading of his masterpiece in the form of contributions of thought and theory at the level of music, Adorno is more focused or inclined to the music reproduction system itself as a reproduction system that does not have to be brought into the public sphere. This thought is considering that if music is in the public sphere, then music is commercialized (Andriany et al., 2023; Anggreni, 2023; Chiristina et al., 2023; Eribka et al., 2023; Kristiani et al., 2023; Mayleta et al., 2022; Novitasari et al., 2023; Nursusanti et al., 2022; E. J. Saputra et al., 2023; Seruyanti et al., 2023; Supardi, n.d., 2014, 2022; Veronika et al., 2023). The commercialization of music distances things or activities related to capitalism, the researcher's view leads to the loss of emancipation, empathy as a manifestation of music for the presence of music as aesthetics. In addition, the increase in barbaric behavior referred to as barbarism.

CONCLUSION

Therefore, based on researchers' thoughts, searches, and data searches, researchers see Adorno as a famous philosopher through his breakthrough of thought, empathy and feelings when encountering injustice. Thoughts such as these provide a space of freedom to secularize music to a struggle, balance and also as a giver of musical meaning across borders, religions, cultures and music genres themselves.

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