



ABSTRAK

Pagelaran Sendratari Ramayana telah menjadi simbol rumah besar kebudayaan yang mempertemukan dan membesarkan banyak seniman panggung di Yogyakarta. Tantangan stabilitas dan pembatasan pagelaran telah menjadi risiko normatif yang dihadapi Sendratari Ramayana dalam perjalanan panjangnya selama 63 tahun mempertahankan pagelaran reguler. Di balik romantisme budaya, potret terkini justru menunjukkan tuntutan komersialisasi dan komodifikasi budaya di Sendratari Ramayana semakin tak terbandung. Kelembagaan TWC sebagai pengelola Sendratari Ramayana juga mengalami transformasi seiring pergeseran status BUMN menjadi *sub-holding* PT Aviastri Pariwisata Indonesia (Injourney). Penelitian kualitatif ini menggunakan pendekatan studi kasus dalam penyelidikan komprehensif hubungan hegemoni budaya terhadap aspek emansipasi pagelaran dan distribusi kesejahteraan bagi komunitas budaya. Pengumpulan data dilakukan secara bertahap mulai dari observasi, studi pustaka, hingga wawancara semi terstruktur dan terbuka. Temuan penelitian ini menunjukkan bahwa dinamika hegemoni budaya yang dilanggengkan melalui serangkaian kebijakan TWC telah membatasi emansipasi pagelaran dan memusatkan distribusi kesejahteraan sehingga mengancam komunitas budaya berdaya. Kebijakan TWC telah efektif menancapkan struktur relasi produksi bercorak komersial melalui tiga kebijakan pokok, yakni pemindahan panggung Open Air, diversifikasi grup tari, dan pemadatan durasi pagelaran. Sementara itu, sentralisasi distribusi pendapatan juga terbentuk akibat kebijakan TWC menerapkan pagu tarif kontrak yang berlaku tunggal bagi semua grup tari.

Keyword: cultural exploitation, cultural exploration business, pagelaran Sendratari Ramayana



ABSTRACT

The Sendratari Ramayana performance has become an important symbol in culture, connecting and promoting many performing artists in Yogyakarta. However, challenges related to stability and restrictions on performances pose normative risks that Sendratari Ramayana must face in its 63-year effort to maintain regular shows. Behind the apparent cultural beauty, the current situation indicates that the push for commercialization and commodification of culture in Sendratari Ramayana is increasingly unavoidable. The TWC institution, which manages Sendratari Ramayana, has also undergone changes, aligning with its transition to a sub-holding of PT Aviassi Pariwisata Indonesia (Injourney). This qualitative research employs a case study approach to comprehensively analyze the relationship between cultural hegemony and the emancipation of performances as well as the distribution of welfare for cultural communities. Data collection was conducted in stages through observation, literature review, and semi-structured and open interviews. The findings of this research indicate that the dynamics of cultural hegemony, reinforced by TWC policies, have restricted the emancipation of performances and centralized the distribution of welfare, thereby threatening community empowerment in the cultural sphere. TWC policies have effectively established a structure of commercial production relations through three main policies: the relocation of the Open-Air stage, diversification of dance groups, and the regulation of performance duration. Furthermore, the centralization of income distribution has emerged as a result of TWC's policy to set a uniform contract rate applicable to all dance groups.

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