

INTISARI

Penelitian ini membahas gambaran kehidupan keluarga konglomerat (*chaebol*) di Korea Selatan. Tujuan penelitian ini adalah untuk mendeskripsikan representasi kehidupan keluarga *chaebol* pada drama Korea *Graceful Family* (우아한 가) '*Uwahan Ga*'. Konsep habitus, modal, dan ranah dalam teori praktik sosial yang dikemukakan oleh Bourdieu (1977) digunakan untuk menganalisis data dengan metode kualitatif.

Hasil analisis menunjukkan bahwa gambaran kehidupan keluarga *chaebol* dalam drama dapat dibagi menjadi tiga. Kehidupan pribadi *chaebol* digambarkan dengan (1) pencapaian seperti beasiswa prestasi dan tawaran pameran lukisan sebagai modal budaya untuk mendapat validasi dan (2) mengadakan acara mewah untuk pertunjukan modal ekonomi, menambah modal sosial, serta mendapatkan validasi. Kehidupan bisnis *chaebol* digambarkan dengan memanfaatkan modal sosial dan ekonomi untuk (1) pernikahan bisnis antara *chaebol* dengan pejabat, (2) memelihara kekuasaan keluarga, serta (3) kolusi dengan pejabat mulai dari jaksa hingga Komite Legislatif dan Peradilan. Pengendalian informasi oleh *chaebol* digambarkan melalui peran aktif tim manajemen resiko dalam (1) mengendalikan informasi via media menggunakan modal ekonomi serta sosial dan (2) mengendalikan informasi non media menggunakan modal ekonomi. Habitus *chaebol* yang digambarkan berorientasi pada superioritas memengaruhi strategi sosial *chaebol* dalam berbagai ranah sosial. Secara keseluruhan kehidupan keluarga *chaebol* dalam drama digambarkan secara negatif.

Kata Kunci: *Chaebol*, Teori Praktik Sosial, Modal, Habitus, Ranah

ABSTRACT

This study discusses the depiction of the lives of conglomerate (*chaebol*) families in South Korea. The purpose of this study is to describe the representation of chaebol family life in the Korean drama Graceful Family (우아한 가) ‘*Uwahan Ga*’. The concepts of habitus, capital, and field in Bourdieu's (1977) theory of social practice are used to analyse the data using qualitative methods.

Analysis result show that the depiction of chaebol family life in the drama can be divided into three categories. Chaebol private life is depicted through (1) achievements such as merit-based scholarships and painting exhibition offers as forms of cultural capital used to obtain validation, (2) hosting luxurious events to display economic capital, expand social capital, and gain validation, and (3) the acquisition of social capital through business marriages between chaebols and government officials. Chaebol business life is portrayed as utilizing social and economic capital to (1) preserve family power and (2) engage in collusion with officials ranging from prosecutors to the Legislative and Judiciary Committees. Information control by chaebols is depicted through the active role of risk-management teams in (1) manipulating media narratives by mobilizing economic and social capital and (2) controlling non-media information flows using economic capital. The chaebol habitus is depicted as being oriented toward superiority, shaping their social strategies across various social fields. Overall, chaebol family life is depicted negatively.

Keywords: Chaebol, Theory of Practice, Capital, Habitus, Field