

INTISARI

Tesis ini mengkaji sampai sejauh mana Ariel Heryanto mampu keluar dari bayang-bayang masa lalunya, yang melihat kebudayaan dari perspektif yang elitis, dalam kajian-kajiannya mengenai budaya populer. Dengan menganalisis tulisan-tulisan yang dia hasilkan sejak dekade 1970-an sampai tahun 2015, tesis ini berfokus untuk menjawab dua pertanyaan penelitian. Pertama, bagaimana pergeseran pemikiran Heryanto mengenai kebudayaan. Kedua, bagaimana gugatan Heryanto terhadap wacana dominan yang meremehkan dan merendahkan budaya populer. Menggunakan teori budaya Raymond Williams dan Stuart Hall, serta metode arkeologi Foucauldian, tesis ini menunjukkan pergeseran pemikiran Heryanto yang terbagi dalam empat periode: sastra dan seni, sastra dan politik, kekerasan politik, dan budaya populer. Meskipun pada awalnya dia ikut terseret dalam arus dominan wacana kebudayaan di Indonesia, tapi sejak awal dekade 1980-an, Heryanto selalu menggugat definisi kebudayaan yang dia anggap terlalu sempit, sebab kebudayaan selalu dipahami semata-mata sebagai tradisi dan milik orang-orang istimewa. Dalam kajiannya tentang budaya populer, dia pun menggugat pandangan dominan yang meremehkan dan merendahkan budaya populer. Meskipun begitu, dia belum bisa sepenuhnya keluar dari bayang-bayang masa lalunya yang melihat kebudayaan dari sudut pandang yang elitis. Heryanto masih membuat penilaian estetika ketika mengkaji budaya populer, khususnya film-film yang bercerita tentang peristiwa 1965-66 dan etnis Tionghoa. Dia juga membuat hierarki tentang film dokumenter non-komersil terbaik yang bercerita seputar peristiwa 1965-66. Namun, berbeda dengan hierarki dominan yang memuji film tertentu dan mencemooh film lain, hierarki yang dibuat Heryanto justru memuji film tertentu tanpa mencemooh film lain.

Kata Kunci: Ariel Heryanto, Budaya Populer, Elitisme.

ABSTRACT

This thesis examines whether Ariel Heryanto able to come out from his past or not, the past that saw culture as an elitist, in his works about popular culture. By analyze his works since 1970s until 2015, this thesis focused to answer two research questions. First, how was Heryanto's thought about culture shifted. Second, how is Heryanto's criticism against the dominant discourse that facile and disparaging popular cultures. Using Raymond Williams and Stuart Hall's cultural theory, along with Foucault archaeological method, this thesis shows Heryanto's shifts which are divided into four periods: literature and art, literature and political, political violence, and popular culture. Although initially he was drifted in the dominant discourse of culture in Indonesia, but since the beginning of 1980 Heryanto tends to challenging the definition of culture that he considered merely narrow, for culture has always understood solely as tradition and the possession of the elites. In his works about popular culture, he is also challenging the dominant perspective, which is facile and disparaging onto popular cultures. Further he has not yet to be fully out of his past that elitistly reviewing cultures. Heryanto still consider aesthetics evaluation when examining popular cultures, especially film works about 1965-66 events in Indonesia along with Chinese ethnical themed films. Furthermore, he also stated hierarchy of best non-commercial documentary film about 1965-66. Slightly different indeed from the dominant hierarchy that praise specific film and denigrate another, Heryanto tends to praise without denigrating another.

Key Words: Ariel Heryanto, Popular Culture, Elitism.