

## ABSTRAK

Praktik pertelevisian merupakan sebuah upaya membangun konstruksi sosial atas individu tertentu dalam sebuah kondisi sosial melalui produksi dan penyiaran program televisi yang memadukan berbagai unsur-unsur seni di dalamnya. Dalam program musik dangdut di televisi, produksi dan penyiaran program menjadi arena bagi praktik produksi budaya. Tujuannya adalah untuk memperoleh dan mempertahankan posisi dominan individu atau lembaga dalam kondisi sosial tertentu.

Televisi telah mengubah kondisi masyarakat Indonesia semenjak adanya sistem siaran televisi. Fenomena itu diawali dengan munculnya kebiasaan baru, yakni menyaksikan siaran televisi, yang mengalami pasang surut karena persaingan antar lembaga penyiaran televisi. Kebiasaan itu kemudian membentuk budaya baru, budaya televisi di mana peristiwa-peristiwa dalam program televisi telah menjadi bagian dari realitas sosial masyarakat audiens. Kondisi seperti itu mendorong sebuah lembaga penyiaran televisi, Trans TV, bersama praktisi di dalamnya, memproduksi program-program televisi sekompetitif mungkin, dengan mempertimbangkan faktor-faktor eksternal. Fenomena menyangkut munculnya budaya televisi di Indonesia tampaknya perlu dikaji dengan menggunakan teori sosial budaya yang komprehensif.

Dalam memproduksi dan menyiarkan program televisi, praktisi dan lembaga penyiaran televisi, serta mereka yang terlibat dalam kerja budaya tersebut, dituntut untuk menghasilkan produk-produk yang tidak saja bernilai ekonomi tetapi juga artistik yang dapat diapresiasi oleh audiens. Oleh karena itu, kerja mereka tidak hanya melibatkan modal ekonomi, tetapi juga modal budaya, simbolik, dan modal sosial. Latar belakang sosial, pengalaman, pengetahuan dan wawasan tentang bidang pertelevisian juga menjadi syarat penting bagi mereka yang terlibat dalam produksi dan penyiaran program televisi. Mereka yang terlibat dalam praktik produksi budaya televisi juga tidak bisa dilepaskan dari habitus mereka, yakni sistem disposisi yang distrukturkan sekaligus berfungsi untuk menstrukturkan tindakan. Habitus menjadi dasar orientasi tindakan dari dalam diri mereka.

Inul Daratista, penyanyi dangdut yang terkenal dengan goyang *ngebor*-nya, adalah salah satu hasil produksi budaya televisi. Popularitas Inul berawal dari peredaran VCD bajakan yang menampilkan gaya panggung yang mengundang kontroversi di tengah-tengah masyarakat karena dianggap sensual dan erotis. Kesuksesan yang lebih besar ia dapatkan melalui keterlibatannya dalam dunia televisi. Inul berhasil menggeser posisi artis-artis dangdut lain yang sudah eksis lebih dulu di layar kaca. Keberhasilan ini tentu saja tidak terlepas dari kerja para praktisi dan lembaga penyiaran televisi. Namun karena masih dinilai sensual dan erotis, Inul dan lembaga penyiaran televisi menuai banyak kritik dari sejumlah kalangan, termasuk dari sesama artis dangdut. Trans TV menjawab kritik tersebut dan menciptakan konstruksi baru atas diri Inul Daratista melalui kerja budaya dalam program *Rindu Inul*. Tulisan ini merupakan hasil penelitian tentang kontestasi sebagai modal di sekitar produksi program *Rindu Inul*.

## ABSTRACT

Television practice is an effort to create a social construction of an individual (person) in a social condition by producing and broadcasting a television program, which combine the artistic elements within it. In the television program of dangdut music, the production and the broadcasting become the field of cultural production. The aim is to obtain or to maintain the dominant position of an individual or institution in a certain social condition.

Television has changed the condition of the society in Indonesia since the broadcasting systems arrived here. This phenomenon happened to the people who has new habit, that is watching the television programs which has grown up and down because of the competition among the television institution. This habit has created a new culture, the television culture. Throughout the habit, the events in the television program have become part of social reality. This condition motivated a television institution, namely Trans TV, together with the practitioners, to produce television programs as competitively as possible, considering the other external factors. It seems necessary that the phenomena concerning the production of television culture be studied using the social theory of culture which is more comprehensive.

In producing and broadcasting the programs, television practitioners and institutions, and those who are involved in that cultural works, are demanded to put out the products, not only containing the economic value, but also the artistic values which are appreciative by the audience. Therefore, their works did not only involve the economic capital, but also the cultural capital, the symbolic capital, and the social capital. The social background, experience, knowledge, and view concerning field of television have also become the important requirements for those who are involved in the production and the broadcasting of television programs. They, who are involved in the practice of cultural production, cannot be separated from their habitus, that is the disposition which is structured and, at the same time, is structuring the action. Habitus has provided the principle of orientation for action from the inside of them.

Inul Daratista, a dangdut singer who is very famous for the 'drilling' dance, has been the one of the production of the television culture. The popularity of Inul began from the circulation of the pirated VCDs showing the stage acts which arouse the public controversies because those acts were assumed as sensuous and erotic. Inul obtained a greater success through her involvement in the television universe. She replaced the position of other dangdut artist which existed before her. This success was, of course, inseparable from the work of television practitioners and institution. However, since her performance in the television was judged as sensuous and erotic, Inul and the television institutions have received many criticisms from several groups of people, including other dangdut artists. Trans TV responded the criticisms by creating a new construction of Inul through the cultural works in the television program of *Rindu Inul*. This thesis is the result of the research on the contestations of the capital involved in the productions of television program *Rindu Inul*.