

ABSTRAK

Tesis ini ingin mengetahui bagaimana hubungan antara habitus, modal, dan arena dapat mempengaruhi keberhasilan seorang seniman, khususnya dalang, meraih posisi sebagai dalang profesional dan ternama. Studi kasus dalam tesis ini mengangkat biografi seorang dalang dari Muntilan, Jawa Tengah, yang berasal dari keluarga Tionghoa peranakan. Terlahir bernama Tee Thiam Hauw, dibesarkan oleh kedua orang tua dan lingkungan keluarga pedagang di Muntilan, namun ternyata memilih jalan hidup berbeda dari kebiasaan keluarga. Ia memilih menjadi seniman dalang, panggilan yang sejak kecil didapat dari kesenangannya menonton wayang di sekitar lingkungan tempat tinggal.

Kebiasaan menonton wayang sejak kecil, dukungan orang tua, dan tersedianya fasilitas yang diberikan, menjadikannya leluasa mencari ilmu dengan berguru, sekolah, serta mengembangkan diri dari berbagai lingkungan pergaulan keseniman. Sampai suatu saat ia direkrut oleh keraton sebagai delegasi kesenian ke luar negeri. Kemampuan mendalang yang memiliki ciri khas dianggap mirip atau identik dengan Ki Timbul Hadi Prayitno, menjadikannya terkenal mulai dari pelosok daerah, hingga ibukota. Ia terkenal sebagai, Ki Radyo Harsono.

Biografi kehidupannya sejak kecil hingga menjadi dalang Tionghoa peranakan ternama di Indonesia yang berpegang teguh pada *gagrag* Yogyakarta klasik, dibaca dengan menggunakan pandangan Pierre Bourdieu untuk mengurai bagaimana interaksi dan letak “Kreatif” Ki Radyo Harsono dengan lingkungan belajarnya, sehingga membawanya pada ketenaran serta keberhasilan sebagai dalang wayang kulit purwa *gagrag* Yogyakarta klasik.

Kata kunci: Kreatif, Radyo Harsono, habitus, modal, arena, dalang *gagrag* Yogyakarta.

ABSTRACT

This thesis is about to search how habitus, capital, and field could influence an artist's achievement, especially a puppeteer to become a professional and a well-known one. The case study of this thesis is focused on the biography of a Javanese shadow puppet performer from Muntilan, Central Java; a Chinese descendant named Tee Thiam Hauw who is grown up by his parents in a merchant family environment. He is the one who decided to take the different path from what his family usually does for living. He chooses to be a Javanese puppet artist, a desire he got from his habit of watching Javanese puppet performance in his child neighborhood.

The habit of watching Javanese puppet performance, his parent's support, and the facilities given by his parent smoothed him to learn puppetry from someone expert, to find the art school, as well as to improve himself by interacting with art environment. Of this, he was eventually recruited by *Keraton Yogyakarta* (the Palace of Yogyakarta) as an art delegation to foreign countries. His Javanese puppetry skill which is considered having many identical resemblances with Ki Timbul Hadi Prayitno made him so popular. He is then well-known as Ki Radyo Harsono.

The biography of Ki Radyo Harsono from his childhood to being a famous Chinese descendant Javanese puppeteer in Indonesia who stands on the Yogyakarta classic puppet style, will be read using Pierre Bourdieu's theory to analyze how the interaction exists between his *creativity* and his learning environment, that finally led him to being both a very popular and a successful Yogyakarta classic puppeteer.

Key words: creative, Ki Radyo Harsono, habitus, capital, field, Yogyakarta classic puppet style

