

## Etnografi dialogik naratif : Studi kasus pengalaman imajinatif Slankers

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### Abstrak

This research derived from Slankers phenomena. Slankers imagine their idol, the image of Slank. Slank is a group band that their music genre composed of pop, rock, blues, and reggae. For Slankers, Slank's songs are not only easy listening and singing, but also presenting the image of Slank. Even though Slank does not present physically, at that time Slank along with others image can be presented in Slankers' imagination. Mami - one of an example-, when she miss her father -who had pass away- she'll listen to some of Slank's songs. For her, Slank's songs can present her fathers image and Slank's image, because her father was a Slanker. After she has listen to the songs, her longing will be tempered. While her imaginative experience comes up, she writes itto Slankers' media.

Based on the phenomena, I study literatures in the Anthropology of Experience ((Turner and Bruner 1986 (ed.)), but they do not show the theory of imaginative experience. It urges me to state the objective of this research to construct theory of the imaginative experience. I build the conceptual framework composed of the concept of experience, imagination, and culture Experience is expression of interaction system between categories (Dilthey 1910, in Rickman, (ed.) 1976: 199, 211). imagination is to confront between contradictory categories (Casey 1991:20,42). Culture is constructed (Clemmer 1969:221). Within the composition I found the essence of dialogic, narrative, and narrative dialogic. This led to the development of narrative dialogic ethnography.

I argue that the narrative dialogic ethnography is a research paradigm, that consist of (Guba and Lincoln, in Denzin and Lincoln (ed.) 1994: 108-109):

- Ontology: to view imaginative experience is an expression system of relation and interaction between categories that to present images, furthermore the system is constructing.
- Epistemology: to conduct between categories as the narrative dialogic.
- Methodology; to make tense, to confront, to relate, and to interact some categories, and to accommodate some possibilities of sequences from some categories within the topic of imaginative of experience.

Based on that paradigm, this research question is how the narrative dialogic ethnography works to construct the theory of imaginative experience. As a foundation, the narrative dialogic ethnography constructs a concept of imaginative experience. Imaginative experience is a narrative dialogic between "the realm of areal" and "the realm of afotik" that activates "the realm of aktinik, with the result is enable to presence a narrative dialogic between "the realm of areal" and "the realm of aktinik". Narrative dialogic can be able to construct the imaginative construction in "the realm of areal" or in "the realm of aktinik". "The realm of areal" is "the realm of physics" that contents of physical presence of certain person, or with others or things in various event. "The realm of afotik" is "the realm of images" that contents of their idol's image presence. "The realm of aktinik" that contents of both subject

and images presence in imagination.

Based on that concept, the narrative dialogic ethnography constructs the theory of imaginative experience, that is narrative dialogic among "the realm of areal", "the realm of afotik" with "the realm of aktinik, which are; 1) "the realm of areal" is narrative dialogic between the concept of imaginative dramatic performance (it is performance of experiencer) with the concept of imaginative dramatic identity (it is admission of others); 2)"the realm of afotik" is narrative dialogic between the concept of imaginative embodiment (it is energy of their idol's image that never last) with the concept of hero (it is their idol's image that have been last their heroic way); 3) "the realm of aktinik" is narrative dialogic between the concept of imaginative symbol and imaginative ritual (it is process of imaginative relationship) with the concept of religion (it is structure of imaginative relationship).

This research concludes that;

1. The narrative dialogic ethnography more capable to construct the concepts of imaginative experience compared to other anthropological approach, such as Bruner's dialogic narration (2005), Geertz's interpretation of cultures (1973), and Turner's interpretation of symbols (1967).
2. The narrative dialogic ethnography works not only interrelated one concept with others, as realized up till now, but also narrative dialogic one concept with others.