

ABSTRAK

Penelitian ini mengkaji pemaknaan seni dalam pengalaman hidup Slamet Santosa sebagai penggagas *Cartoon Village Direja* di Dusun Peninis, Desa Sidareja, Kecamatan Kaligondang, Kabupaten Purbalingga, beserta *because motive* dan *in-order-to motive* yang melatarbelakangi dan mendasari tindakan sosialnya. Masalah yang diteliti berkaitan dengan bagaimana pengalaman hidup seorang penggagas ruang seni berbasis komunitas membentuk pemaknaan terhadap seni hingga melahirkan tindakan sosial, sebuah fokus yang belum banyak dikaji dari perspektif fenomenologi, mengingat penelitian terdahulu cenderung menempatkan hasil program atau pemberdayaan komunitas sebagai capaian akhir, bukan proses pemaknaan penggagasnya. Penelitian ini bertujuan menganalisis pemaknaan seni, *because motive*, dan *in-order-to motive* dalam pengalaman hidup Slamet Santosa. Penelitian menggunakan pendekatan kualitatif dengan jenis deskriptif fenomenologis berlandaskan teori fenomenologi Alfred Schutz. Data dikumpulkan melalui observasi, wawancara mendalam, dan dokumentasi terhadap enam informan yang dipilih melalui teknik *purposive sampling*, terdiri atas satu informan utama dan lima informan pendukung. Analisis data menggunakan model interaktif Miles dan Huberman melalui tahap pengumpulan, reduksi, penyajian, serta penarikan dan verifikasi kesimpulan. Hasil penelitian menunjukkan bahwa pemaknaan seni Slamet Santosa terbentuk sebagai konstruksi tiga lapis, yaitu seni sebagai media diplomasi sosial, kebutuhan eksistensial personal, dan wahana pelestarian budaya lokal. *Because motive* nya terbentuk dari perpaduan pengalaman perjuangan hidup pribadi dan keprihatinan atas kondisi sosial ekonomi warga, sementara *in-order-to motive* nya mencakup niat ibadah, perubahan cara pandang masyarakat terhadap profesi seni, penyatuan potensi kreatif desa, dan pewarisan kepada generasi penerus. Temuan ini mengimplikasikan bahwa tindakan sosial berbasis seni lahir dari proses pemaknaan panjang atas pengalaman hidup penggagasnya, bukan sekadar program yang dirancang secara instan.

Kata kunci: Fenomenologi, Pemaknaan Seni, Pengalaman Hidup, Motif Tindakan Sosial, *Cartoon Village Direja*.

ABSTRACT

This study examines the meaning of art in the life experience of Slamet Santosa as the initiator of Cartoon Village Direja in Dusun Peninis, Sidareja Village, Kaligondang District, Purbalingga Regency, along with the because motive and in-order-to motive underlying his social action. The problem investigated concerns how the life experience of an individual initiator of a community-based art space shapes the meaning of art, ultimately giving rise to social action, a focus rarely explored from a phenomenological perspective, given that previous studies tend to position program outcomes or community empowerment as the final achievement rather than the initiator's process of meaning making. This research aims to analyze the meaning of art, the because motive, and the in-order-to motive within Slamet Santosa's life experience. The study employs a qualitative approach with a descriptive phenomenological design grounded in Alfred Schutz's phenomenological theory. Data were collected through observation, in depth interviews, and documentation involving six informants selected through purposive sampling, consisting of one main informant and five supporting informants. Data were analyzed using the interactive model of Miles and Huberman through the stages of data collection, reduction, display, and conclusion drawing and verification. The results show that Slamet Santosa's meaning of art is constructed in three layers, namely art as a medium of social diplomacy, art as a personal existential need, and art as a vehicle for preserving local culture. His because motive is formed by a combination of personal life struggles and concern over the community's socioeconomic condition, while his in-order-to motive encompasses a spiritual intention of worship, a shift in public perception of art as a profession, the unification of the village's creative potential, and the regeneration of art to the next generation. These findings imply that art based social action emerges from a prolonged process of meaning making rooted in the initiator's life experience, rather than from a program designed instantly.

Keywords: Phenomenology, Meaning of Art, Life Experience, Social Action Motive, Cartoon Village Direja.