

Representation of Political, Social, and Cultural Phenomena in Biopics of Chinese Indonesian Figures using Historical Approach

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Abstract: Films are often used to communicate phenomena that occur in society. The representation of Chinese Indonesians in films portrays the political, social and cultural values of Indonesians. Problems that ensue Chinese Indonesians were reconstructed through films, thus enabling public consumptions. Three films will be the objects of the research: "Love and Faith", "A Man Called Ahok" and "Susi Susanti: Love All". This research was conducted in order to find out what are political, social and cultural phenomena being conveyed through these films, as well as how the matter is visually delivered. The methods used in this research is interpretative qualitative descriptive; in which the films were analyzed with a historical approach. An in-depth observation was applied for these three researched films as a form of data gathering technique. Through in-depth observation towards the existing political, social and cultural phenomena, it is revealed that Chinese Indonesian as an ethnic minority still received discriminative treatment despite their huge devotion to the country. It is hoped that the product of this research could build up Indonesia to be a strong country capable of taking on future obstacles in accordance with Sustainable Development Goals (SDGs) enforced by the Indonesian government.

1 INTRODUCTION

Film is one of mass communication media that is capable to attract public attention, while also serves as a unique message conveyor. Film is likened as a mirror of life's reality: representing and reconstructing various social phenomena that occur in the society to the audience, as well as inviting them to experience the film as if they are inside the story. Film can be used to depict reality the way it is, as well as a medium for political aspiration (Sutandio, 2020). Film, likewise, serves as a representation of a social occurring that has certain meaning. A real-life situation that happened at a certain period of time can also be represented through film. Film is not just a mere entertainment program. Behind the story there are lessons and reflections that the filmmaker tries to construct and deliver to the audience. During its development, the Indonesian film industry has presented several films that depict the life of Chinese Indonesians as an ethnic minority who has

experienced many upheavals. Chinese Indonesians have a pretty long historical journey. Since the Dutch colonial era, Chinese Indonesians have received discrimination even violence. Up to post-independence time, Chinese Indonesians remained a minority group that has negative stigmas attached to its ethnicity. In the era of power alteration, Presidential Decree No. 12 of 2014 was made so that Chinese Indonesians' existence is acknowledged and the discriminative behaviour towards them could be stopped. The government tried to place Chinese Indonesians on an equal ground with other ethnic groups. However, even after that decree was issued, the stigmas and stereotypes towards Chinese Indonesians remain the same.

One of the social phenomena that occurs in the midst of Indonesian society is the existence of the Chinese Indonesian community as an ethnic minority in Indonesia. This social phenomena in Indonesia is often associated with political aspects. Based on data from the Indonesian Center of Statistics (BPS), the

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total population of Indonesia in 2010 was 237,641,326 (Statistik, n.d.). Based on a census conducted in the same year by the institution (BPS), Chinese occupies the 18th place among other ethnic minorities in Indonesia, with a total population of only 2,832,510 or 1.19% (Tan, 2016). The spread of Chinese people in Indonesia was mostly in the Capital City of Jakarta (632,372 souls), followed by West Kalimantan, North Sumatra, West Java and East Java.

In 2015, 2018, and 2019 three films based on true story of some influential Chinese Indonesian figures were produced. The films are "Love and Faith", "A Man Called Ahok" and "Susi Susanti: Love All". "Love and Faith", a national film set in year 1940-1960, was released in 2015, adapted from a true story novel by one of the previous Indonesian SOEs Ministers. This film tells a story of a Chinese Indonesian banker named Kwee Tjie Hoei (Karmaka Surjaudaja) who fought to keep Bank NISP, a bank that was founded by his father-in-law in Bandung. Now the bank has changed its name to Bank OCBC NISP. "A Man Called Ahok" is another national film framed in year 1970-2005 and was released in 2018. This film is an adaptation of a biographical novel titled "A Man Called Ahok: A Story of Struggle and Sincerity" by Rudi Valinka. It tells the life journey of Basuki Tjahaja Purnama (Ahok), as one of Indonesian's political figure who came from Chinese Indonesian background. Likewise, "Susi Susanti: Love All" is a national film in which the story tells about a journey of Susi Susanti, an Indonesian female badminton athlete who is a Chinese Indonesian. This film was released in 2019 and received 13 nominations at Indonesian Film Festival in 2020. These three films tell a similar story about how Chinese Indonesians are treated. This minority group is fighting for acknowledgement of their identity, as well as the right of equal treatment by other ethnicities in Indonesia – without social, political, or cultural discriminations. Through their contribution and role, Chinese Indonesians huge sense of nationalism for their country was depicted in those films. Looking back, there were quite a number of Chinese Indonesians who have also contributed for their beloved country. Nevertheless, the life of Chinese Indonesian ethnicity as a minority in Indonesia has never been separated from discrimination of certain groups. Theodorson said discrimination is an unequal treatment of individuals or groups based on race, ethnicity, religion, or social standing. The term is usually used to describe the immoral and un-democratic relationship between a dominant majority with a weak minority (Putri & Syafiq, 2016). Constitution No. 40 of 2008 explained

that discrimination against one race and ethnicity is any form of distinction, exclusion, limitation, or segregation based on race and ethnicity, that resulted in revocation or reduced recognition, acquisition of human rights and basic freedom in civil, politic, economy, social and culture equality. The constitution also elaborates in details, behaviors that can be considered as a form of discrimination against a race and ethnicity, for example producing writing or drawing that consist of hate speech, committing acts of intimidation, persecution or deprivation of liberty based on race and ethnicity. Life struggles of Chinese Indonesians ethnicity are intriguing to study. Hence, based on the previously explained rationale and with the three films as the research objects, the researchers want to analyze what kind of political, social, and cultural phenomena those films want to deliver and how the phenomena are visualized in those films. Film media is expected to be one of the educational or informative learning media for the public regarding a peaceful multi-ethnicity society without violence and discrimination.

Kracauer said philosophically, films and historical phenomena should be able to help and encourage people to find peace and friendship among themselves through shared knowledge and experiences with society and the world (Sutandio, 2020). Through the study of these three non-fictional films that take up the struggles of Chinese Indonesian figures, it is hoped that the negative stigma against the Chinese Indonesians ethnic could be straightened out, and Indonesian in general could realize even though the Chinese Indonesian ethnicity is a minority, they have a huge devotion to the country. With that in mind, hopefully, Indonesians could live side by side in peace and work together to develop Indonesia. This is aligned with the Sustainable Development Goals (SDGs) agreement that has been agreed upon by the world's leaders to promote changes that lean towards sustainable development while paying attention to human rights and equality in order to eradicate poverty, reduce social gaps, and protect the environment. The 17 goals and 169 targets in the SDGs are expected to be achieved by 2030 (Goals, n.d.). One of the SDGs objectives related to this research are peace, justice, and strong institution, namely strengthening an inclusive and peaceful society for sustainable development and providing justice access for all (PPN/Bappenas, n.d.). In the future, Indonesia as a country of law is expected to be able to provide legitimate justice and identity, also to guarantee equal access for all Indonesian citizens.

2 METHODS

The research method that was used here is interpretative qualitative descriptive. The descriptive approach was used to observe behaviours as well as both the spoken and written words from an event (Rukajat, 2018). It will then be combined with an interpretative approach that seeks to find the meaning behind those behaviours and words. The aim is to uncover the humans' way to understand their experiences (Littlejohn & Foss, 2007).

2.1 Historical Approach

In order to explain the discrimination, the researchers will use a historical approach. Historical approach was chosen to study all events that happened in the past as a way of learning about a better change in the future. Research method based on historical approach is divided into four stages, namely:

- a. Heuristic, gathering historical sources;
- b. Verification, investigating whether the sources are valid, both in forms and contents;
- c. Interpretation, determining the meaning and relevance of verified facts;
- d. Historiography, presenting the synthesis results obtained in a form of a historical story (Daliman, 2015).

2.2 Film Studies

Film studies as a scientific discipline could be carried out through a historical approach that sees film as the product of an era and culture. In the process of studying a film, film studies with historical approaches analyze values and cultures that are contained and conveyed in a film, along with how it is portrayed visually (Sutandio, 2020).

Film analysis is often done on various elements at once, among which there are semiotic analysis, narrative structure analysis, contextual analysis, *mise-en-scene* analysis, gender approach analysis, ethnicity approach analysis, political approach analysis, and historical approach analysis (Sutandio, 2020).

Based on the objectives of this research, to obtain a more comprehensive result, research towards these three non-fictional films were conducted by combining the following analyses:

1. Contextual Analysis: analyzing films as a part of a bigger context, like cultural background, location, and time period of that story. Contextual analysis can analyze the culture that

a film wants to convey and which social or political issues that the story is based on.

2. Ethnicity Approach Analysis: combining film analysis with the concept of ethnicity by analyzing ethnic representation portrayed in a film. Analysis with ethnicity approach studies how one ethnic is portrayed in a film whether it is based on reality or stereotype, and why the film portrays it as such.
3. Political Approach Analysis: analyzing certain political condition, ideology, government, public relation, and state government that are recorded in a film.
4. Historical Approach Analysis: analyzing films that contain historical contents, either explicitly or implicitly. It analyzes how a film represents a historical event, whether it is told in accordance with reality or not. Besides, the analysis also finds out what the focus in that film is, and what the purpose of such historical event to be represented in the film.

3 RESULTS AND DISCUSSION

3.1 Political Phenomena

Discrimination against Chinese Indonesians has occurred since a long time ago when the Dutch colonial government came to Indonesia and implemented the officer system (*Kapitan China*), the settlement system (*Wijkenstelsel*) and the pass-road system (*Passenstelsel*), which made it difficult for Chinese Indonesians to get along with the local community (Onghokham, 2017a). In the New Order era, Soeharto, the President of Indonesia at that time, issued various regulations that caused Chinese Indonesians to lose their "Chinese" identity. Afterwards, citizenship issue and Chinese Indonesians "privilege" status in the economic field with their *cukong* system resulted in economical gap between Chinese Indonesians and the local community. These policies ultimately triggered massive discrimination and sentiment towards Chinese Indonesians.

One of the discrimination forms in the films that is used as a source for this research is the Chinese Indonesian citizenship problem in "Love and Faith", "Susi Susanti: Love All", and "A Man Called Ahok", this problem is portrayed explicitly by the actor/actress in those films.

Discrimination in "Love and Faith" was depicted when Kwee Tjie Hoei did a visit to Bank Indonesia to solve the problem of his father-in-law's bank, Bank

NISP, but it turns out that his in-laws' nationality is questionable. Therefore, he had a hard time getting his in-laws' rights as Indonesian citizens. Meanwhile, in "Susi Susanti: Love All", the film gives more highlight regarding this citizenship problem, starting from the recall of two Chinese Indonesian coaches (Tong Sinfu and Liang Chiusia) by Indonesian Badminton Association to train the Indonesian team. They still had Chinese citizenship and faced with many difficulties to become Indonesian citizens. Similar case happened with the application of Susi Susanti's citizenship status that was still unclear, resulting in her having a trouble to process her administration documents.

This citizenship problem could be said to be a legacy of the Dutch colonial era. At that time, Chinese Indonesians did not care about their citizenship, so those who live in Indonesia did not think about it at all. In Asia, the notion of citizenship, nationality, and nationalism had not existed yet, the word nationality and nationalism in a modern sense had not crossed their mind (Ongkhokham, 2017b). The issue was getting more complicated in 1910 when the Dutch colonial government issued a citizenship law on the principle of *ius soli*, that everyone born in Dutch East Indies, Suriname, and Curacao was considered a citizen of the Netherlands. While the Chinese citizenship law is based on the principle of *ius sanguinis*, that Chinese people who were born outside or inside the country were recognized as Chinese citizens, that was why in the end this citizenship problem arises (Ongkhokham, 2017b). After Indonesian and Chinese governments open a diplomatic relationship, this citizenship issue became an important matter that needed to be resolved. In 1953, there were two situations that prompted Indonesia and China to finally solve this problem. Indonesia was preparing their first election, while China was preparing their first major congress. In the event of Asian- African Conference in April 1955, Zhou Enlai as the Minister of Foreign Affairs of China negotiated with the Minister of Foreign Affairs of Indonesia and signed up an agreement regarding the Dual Citizenship Issue, where one of the important points was the freedom for Chinese Indonesians to choose their citizenship status (Liang, 2012). Then during the New Order era, on March 14th 1978, the Minister of Justice brought forth the Regulation of the Minister of Justice No. JB. 3/4/12 concerning Republic of Indonesia Certificate of Citizenship, abbreviated as SBKRI.

SBKRI is the product of the citizenship agreement between Indonesia and the People's Republic of China in 1955. SBKRI was first included in the

closing Provision of Law No. 62 in 1958 regarding Citizenship of the Republic of Indonesia, that stated whoever needs to prove that he/she is a citizen of the Republic of Indonesia and does not have a proof that shows he/she has or obtains or participates in obtaining that citizenship, he/she can request for it to the District Court in the area where he/she lives to determine whether he/she is an Indonesian citizen or not under ordinary civil procedures. The SBKRI brought its own consequences for the Chinese Indonesians because this document is one of the requirements that must be met when applying administration documents such as identity cards, birth certificates, marriage certificates, even passport applications (Pratiwi & Salain, 2013). This SBKRI enforcement could be said as a discrimination against Chinese Indonesians because it contained an element of discerning the rights of Chinese Indonesians by needing an SBKRI to proof their identity as Indonesian citizens.

Citizenship became quite a complex issue for Chinese Indonesians during that period. That happened because at first Chinese Indonesians did not really pay attention to it and they disregarded their citizenship status. However, when they realized the importance of it and began to plan to take care of it, they were faced with a lot of obstacles. In "Susi Susanti: Love All" it was told how difficult it was to take care of Chinese Indonesian citizenship status at that time. A clear restlessness in the Indonesian Badminton team's coaches (Tong Sinfu and Liang Chiusia) regarding their citizenship status was also portrayed. The coaches were called back to Indonesia to coach the Indonesian team; however, they were only given a KITAS (Limited Stay Permit Card) to stay in Indonesia. They were given empty promises about changing their citizenship status and it was never actualized. Their anxiety was shown in several scenes where they kept asking about their status but ended up with rejection in their SBKRI application process. In addition, this film also told us the process of Susi Susanti's SBKRI application that kept dragging on, resulting in her hardship in taking care of her marriage administration with Alan Budikusuma. Another negative side of SBKRI's administration that was exposed is the convoluted procedures, where they needed to pay people a certain amount of money. As a result, corruption was thriving in the beurocracy of the New Order era.

Another form of discrimination experienced by Chinese Indonesians at that time was the acts of violence. In "Susi Susanti: Love All" there were at least two acts of violence that befell the Chinese Indonesians, the riot of Tasikmalaya in 1996 due to

false news about acts of violence by police officers towards members of the santri (Mudzakkir, 2017) and May 1998's riot as a result of an economic crisis hitting Indonesia. Chinese Indonesians in both events received physical violence and intimidation, confiscation of their property, and even lost of their lives. These acts of violence have also caused many Chinese Indonesians to question what the real meaning of their citizenship was. If we look deeper, in reality, those two events had nothing to do with Chinese Indonesians, and only caused by a deep-rooted sentiments, making them the target of those riots.

The next case of discrimination is in terms with political rights, Chinese Indonesians are prohibited to involve themselves in politics, they are not allowed to hold important political positions in Indonesia. In "A Man Called Ahok" it was shown that when Ahok ran for Regent of East Belitung, he received discrimination from his political rivals with incitement discrediting Chinese Indonesians, pointing out that never in history was East Belitung led by Chinese Indonesians. They then proceeded to persuade the citizens not to vote for Ahok. The various types of rejection even had caused Chinese Indonesians experiencing identity crisis, having doubts regarding their citizenship status, to the point of saying "Are we even Indonesian?" in one of the scenes in this film.

3.2 Social Phenomena

Furnivall said the social phenomena faced by Chinese Indonesians have happened since the Dutch colonial rule. They divided society into three levels of social class. The highest social class is for the white race (Dutch), the second class is for the yellow or eastern foreign race (Chinese Indonesians, Arabic, and Indian), while Indonesian natives are put in the third class (Christian, 2017). Those social division implemented by the Dutch colonial government had placed Chinese Indonesians in a different identity and social status compared to other ethnic groups in Indonesia. Moreover, the Chinese Indonesians higher status over natives caused social jealousy.

This condition continued until the New Order era, which imposed a social stigma on Chinese Indonesians, portraying them as exclusive, asocial beings who had a better financial condition, and leaned more to China. This caused discrimination towards Chinese Indonesians in terms of their existence, culture, beliefs, role in the economy, and several other things. At that time, Chinese Indonesians often became the victim whenever there

was social unrest (Susanto, 2017). The different social status between Chinese Indonesians with the indigenous that had been outlined in the past had created social stigma that was unfavourable to the Chinese Indonesians. It caused them to be rejected, limited, and constrained in a lot of aspects.

Physical identity is one of the most prominent and easily recognized characteristics from an individual. The Chinese Indonesians' physical identity in general is slanted eyes and an oriental face (Kusuma & Sholihah, 2018). This physical identity also becomes one of the most used excuse to discriminate Chinese Indonesians. In one of the scenes of "Susi Susanti: Love All", discrimination was blatantly shown by a street vendor towards Susi Susanti because of her slanted eyes. When she refused to purchase his snacks, the vendor then expressed his anger by throwing one of his snacks to the bus window where she was in, as well as shouting "Hey slanted!". This scene represents the local's rejection as a majority group towards the minority which is Chinese Indonesians due to their physical differences (faces and eyes).

Chinese Indonesians' rights to receive education was also discriminated. Indonesian government limited the quota for acceptance of Chinese Indonesians in state universities to only 5-10%. Siburian said Chinese Indonesians were having a hard time to get a qualified higher education in Indonesia at that time (Kusuma & Sholihah, 2018). It is represented in "Love and Faith" and "A Man Called Ahok" which showed the desire of these figures to get the rare opportunity to study in one of Indonesian state universities.

Not only do the films depict Chinese Indonesians discrimination phenomena, but they also represent some of Chinese Indonesians values for the audience. Hidayat said one of Confucius's (孔子) teaching that has become Chinese Indonesians' fundamental is one's relationship with their family, nation, and country (Cerba, 2018). Therefore, despite facing discrimination, the three Chinese Indonesian figures in the films still showed their deep love for their homeland. In the early scene of "Love and Faith", Kwee Tjie Kui (father of Kwee Tjie Hoei) was shown to be very happy when receiving the news of Indonesia's independence in 1945. Then, still in the same film, it was shown how happy and proud the Kwee Tjie Kui family because his brother (Kwee Tjie Ong) managed to become a doctor that could devote himself to the country. In addition, in one of the scenes, through a conversation between Kwee Tjie Hoei and a general of the Indonesian National Army, the audience could see that Kwee Tjie Hoei's father in

law (Lim Khe Tjie) was a Chinese Indonesian soldier who fought for Indonesia. Next, "A Man Called Ahok" also showed Ahok's desire to occupy a political office in East Belitung because he wanted to serve and do something for his country and hometown as well as fight for the fate of many people. "Susi Susanti: Love All" film also showed Susi Susanti's determination to become the first Indonesian badminton player who achieved a gold medal in the Olympics. Her whole family was very supportive of her dream to incise achievements for Indonesia on international levels. She kept doing her best in the international badminton stage even though Chinese Indonesians still experienced hardship in getting their SBKRI. This film even told us when Chinese Indonesians became a victim of persecution from rioters in the country, Susi Susanti and several other Chinese Indonesian athletes continued to fight for Indonesia in Barcelona 1992 Olympics. Furthermore, after she won her gold medal, a CNN reporter interviewed her and asked whether Susi Susanti as a Chinese Indonesian had ever doubted herself as Indonesian, Susi Susanti firmly and confidently answered that she was Indonesian.

The desire and attitude of these three Chinese Indonesian figures along with their family in the films have depicted a massive devotion from the Chinese Indonesians minority to their country. Although they faced discrimination, facing a lot of rejection and restriction, they kept fighting for Indonesia in their respective fields. Kwee Tjie Hoei was willing to sacrifice a lot of things, willing to face officials at that time who did not make it easy for Chinese Indonesians, kept fighting to maintain the continuity of his bank in order to guarantee the money of commoners in Indonesia. The same could be said for Ahok, he started with rejection from many parties but he was persistent with his desire to serve his region and country until at last, he succeeded to be the Regent of East Belitung. His achievements in East Belitung brought Ahok to become the nation's capital regional leader. Ahok succeeded to become Deputy Governor and the Governor of DKI Jakarta, making a lot of positive changes in the capital. Susi Susanti who took active part in the sports field also did her role, even though her citizenship status was still not guaranteed. She kept fighting, training, and competing on behalf of Indonesia until finally, she became the first Indonesian athlete who won a gold medal in the Olympics and became the pride of Indonesia.

Another value that these three films intend to express is the good relationship between those Chinese Indonesian figures with the indigenous

people who are of different ethnicity. Chinese Indonesians actually mingled easily with other ethnicities, respecting differences and not making themselves exclusive. The social stigma that Chinese Indonesians are exclusive, asocial, and have better finances that have caused social jealousy by the locals is what these three films want to put right through portrayals of the characters.

In "Love and Faith", Kwee Tjie Hoei is portrayed as a Chinese Indonesian businessman who paid attention and fought for Indonesian indigenous employees. Although faced with the possibility of bankruptcy and protest from the company's worker's union, Kwee Tjie Hoei remained on the employee's side, inviting all workers to unite with him, not letting them being mistreated, and took it to himself the responsibility to humanize those workers. While "A Man Called Ahok" presented Kim Nam (Ahok's father) as someone who liked to help others regardless their ethnicities, even when his family was having a financial problem, Kim Nam still willingly provided help in his limitation. More in the film, Ahok was portrayed to have a best friend named Musyono who had different ethnicity than him. They lived side by side, played together, and shared the same dream. The good relationship between Chinese Indonesians and other ethnicities was also clearly delivered in "Susi Susanti: Love All". In the film, Susi Susanti's family was living side by side with the community around her neighbourhood in Tasikmalaya. They were also shown to participate in performances and competitions along with the locals. Then, after Susi Susanti showed her promising abilities in badminton, the Indonesian government and the people of various circles put high hopes for her, a Chinese Indonesian, to bring victory for Indonesia. Furthermore, in this film, there was an advice from Susi Susanti's father who told her to "radiate unity amidst differences, and put the differences aside for the sake of unity". This showed a spirit to be practised so the people of Indonesia could live side by side. All of these portrayals done by the directors of those three films can represent Chinese Indonesians attitude who want to mingle with other ethnicities, even willing to help and fight together.

Other social phenomena that can be studied from those three non-fiction films have to do with the Chinese Indonesian professions. Many Chinese Indonesians are successful in trading and even dominate the economy in Indonesia. This condition is represented quite clearly in "Love and Faith" and "A Man Called Ahok". For example, in "Love and Faith", there was a Chinese Indonesian businessman who

owned a textile factory and Kwee Tjie Hoi's father in law (Lim Khe Tjie) who was the owner and the founder of a large bank in Bandung. Next, in "A Man Called Ahok", Kim Nam (Ahok's father) was brought up as a "*tauke*" (big boss) of a mining company in Belitung.

The success of Chinese Indonesians in trading caused a fit of social jealousy among the indigenous people. Even though, the Chinese Indonesians' success did not come easily. During the New Order era, the rules made by the Indonesian government were heavily limiting the space for Chinese Indonesians to work (Susanto, 2017). More often, SBKRI was required as one of the access for Chinese Indonesians to obtain state services and facilities, however, as previously mentioned, SBKRI was very difficult to obtain. For that reason, most Chinese Indonesian citizens at that time chose a trading livelihood to survive. It was not uncommon for them to do multiple jobs at the same time for the sake of their family's finance. In these three non-fictional films, since childhood Kwee Tjie Hoi, Ahok, and Susi Susanti were taught to find a way to trade and diligently fight for survival. The clearest example can be seen in "Love and Faith", where Kwee Tjie Hoi's family worked multiple day and night jobs, including working in a restaurant, making cake/food, polishing shoes, becoming a Chinese teacher, repairing electronics, and so on.

In reality, the negative stigma about Chinese Indonesian exclusivity for their success in the economy is not quite right. Not all Chinese Indonesians have good finance and be successful in their business. They have varied economical status, lots of them are from middle to lower class society. As mentioned before, all the jobs or works that were done by little Kwee Tjie Hoi and his family in "Love and Faith" were not jobs with a big income. In fact, because of their financial problem and the need for his younger siblings to go to college, Kwee Tjie Hoi was willing to stop his education journey in high school to work. Moving on to "Susi Susanti: Love All", little Susi Susanti and her family survived by making meat buns and selling them around. With those representations, it is clear that Chinese Indonesians and other ethnicities in Indonesia have the same economy and social status. Suryawinata said even now there are many Chinese Indonesians who work as farmers, labourers, teachers, office workers, doctors, etc. (Cerba, 2018). All of these are public works that are also commonly occupied by other ethnicities in Indonesia. Therefore, the economy and profession exclusivity stigma surrounding Chinese Indonesians are false.

3.3 Cultural Phenomena

Code switching as symptoms switching of language use due to changes situation. Speech events is the occurrence or taking place of an interaction linguistic in one or more forms of speech involving two parties, namely speakers and opponents said, with one main utterance, inside certain time, place and situation (Chaer & Agustina, 2004). Code-switching and mixing were found inside the dialogues of the casts of these three films. Code-switching is a change in the use of a language or dialect into another one. Code-switching is also a transition in language use by taking account of the situation that occurs between the languages and the variety of spoken language (Aslinda & Syafyahya, 2007). Code-mixing refers to the mixing of two or more languages or language varieties in speech (Risdianto, 2013). Code-mixing can be seen in spoken language.

Internal code-switching found in "A Man Called Ahok" is Indonesian with Hakka dialect (East Belitung), and the Hakka dialect with Malay. In Indonesia, apart from speakers of the Bangka-Belitung Islands, other regions like Singkawang, Pontianak, and other cities also have communities that still use Hakka dialect to communicate on daily basis. The Chinese was one of the largest immigrants that have settled in the archipelago. At the time, marriage between the locals and the Chinese happened and they produced descendants that are now recognized as Chinese Indonesians. Chinese Indonesians were widely spread in several islands such as Java, Sumatera and Kalimantan. While in "Love and Faith", external code-switching between Indonesian and Mandarin appeared when the mother of Lim Kwei Ing invited Kwee Tjie Hoi to eat in her house, Lim Kwei Ing's mother said "*lai, bu you keqi*" which means "come, do not hesitate". External code-switching from Hakka dialect to Mandarin was also found in "A Man Called Ahok", when the landlord came to ask for a contract's signature to Ahok's father's house. The landlord greeted "*ni hao, ni hao*" to Ahok's father. Code-mixing that appeared in "Love and Faith" is Indonesian and Sundanese. This film inserted the local language element from West Java which is Sundanese into a lot of the casts' dialogues. The use of Sundanese was adapted with the production's location of this film which is in Bandung. "A Man Called Ahok" also used code-mixing in their dialogues, even Koh Acun (one of the characters acted by Ferry Salim) used Hakka dialect in all of his dialogues. This condition is purposely highlighted by the film director due to the location of the film, and to show the environment surrounding Chinese

Indonesians in East Belitung who still maintain their Hakka dialect even to this day. The film director wanted to portray the strong social condition and cultural background in East Belitung to the use of the language spoken by the cast, starting from the elderly to children. The indigenous ethnicity casts also contributed by using the term such as "*tauke*" and other terms that were usually used for Chinese Indonesians like "*ko*" and "*cik*". Based on KBBI, *tauke* means boss. In "A Man Called Ahok", Ahok's family was respected in East Belitung, no wonder they were called *tauke* by the locals. Other cultures such as meat buns, *cia po*, abacus, and a temple also appeared as a representation of Chinese Indonesian life in general. In "Susi Susanti: Love All", Susi Susanti's parents were selling meat buns. Since childhood, Susi Susanti really likes *cia po* made by her mother. *Cia po* or better known as "chicken steam rice" is a type of traditional Chinese Indonesian dish made from ayam kampung, boiled together with various kinds of dried herbs. *Cia po* came from Hokkian, which means "food that strengthens". Susi Susanti's mother regularly provided *cia po* for her to maintain her health and strength. Later on, Susi Susanti had to separate with her parents for a while to go to Jakarta to join the Badminton National Training, and she missed *cia po*. Around that time, Alan Budikusuma took her to eat *cia po* at one of the Chinese Indonesian family restaurants.

The Chinese Indonesians as a minority in "A Man Called Ahok" was described as having a generous nature, they liked to help; therefore, a lot of commoners who were in need and experiencing material difficulties came, expecting help from them. However, life was not always at the top, Ahok's family had also experienced ups and downs to the point that they had to sell some of their belongings. During this time, the audience could see that Kim Nam's face (Ahok's father) was filled with sadness. He even cried when he could no longer help others who were in need. The Chinese Indonesians in this film was depicted as having close ties with other ethnicities and willing to mingle with local ethnic groups in East Belitung. The miserly stereotype that were often attached to the Chinese Indonesians were not reflected in this film. Instead, the Chinese Indonesians were described as a minority who cared about the financial problems experienced by the local community around them. In "Love and Faith", Kwee Tjie Hoei tried to help find the solution over the bank issue that was detrimental to the lower-class society. Kwee Tjie Hoei fought hard to be able to overthrow his father-in-law's business partner who was greedy for money, tormenting lower-class customers because

their money saved in the bank could not be withdrawn by the customers. At that time, bank debt was piling up and was on the verge of bankruptcy. After a long fight, Kwee Tjie Hoei finally managed to pay off bank loans to customers and slowly revived the wheels of the company. Honesty, as one of the life principle, instilled by Chinese Indonesian parents since childhood was shown by Kwee Tjie Hoei and Ahok as they grew up and worked. When Kwee Tjie Hoei worked as a teacher, he taught his students one of Lao Tzu's (老子) sayings about water, which reads: "nothing in the world is as soft as water, but nothing excels it in penetrating the hardness of mountains.". This Chinese proverb written by the philosopher Lao Tzu in Tao Te Cing (道德经) chapter 8 teaches humans to be like water. Water has a gentle nature and provides many benefits to all without strings attached. Humans are expected to live and imitate water so that they can do their best, sincerely, and genuinely, without asking anything in return (Pitoyo, 2006). Another emerging Chinese philosopher's teaching was Sun Tzu's (孙子兵法) war technique of "attacking before being attacked, winning the battle without fighting". In ancient Chinese warfare, war was not always defined as a battle of blood and lives, but rather a strategy of immobilizing an opponent without slaughter. This war strategy book is widely used and influential in Eastern and Western military strategy. This strategy does not only function in the military world but can also be applied in business.

The strict education of the Chinese Indonesian family is found in the three films studied. The father figure in the family plays an important role, being a figure that is respected (sometimes without tolerance) but is admired. Ahok's father, for example, said to his wife that wealth was not taken to the grave, but the inherited value and upbringing of parents would not just disappear. Therefore, during his lifetime, Ahok's father always instilled the values and life principles in his children. They taught children to fight for themselves since childhood just like what their parents did when they were young, so they could live well in the future. The persistent, hardworking and resilient characters that were instilled by the parents since childhood would be deeply rooted inside their children. The figure of Kwee Tjie Hoei in "Love and Faith" also had a high work ethic so that he was able to manage a bank that was almost going bankrupt and develop it into one of Indonesia's big banks, even the existence of the bank is still standing firmly today. Chinese Indonesian parents are also described as people with such ambitions that their children can achieve success, because according to them, with high education, their children can become "valuable

people". Parents always encourage and motivate their children to be the pride of the country by devoting themselves to the nation and state. Susi Susanti, for example, was a child from a small town but had high aspirations, namely as a reliable badminton player who could make the nation proud. Tenacity, persistence, and focus on goals enabled her to become a national athlete. She was a daughter who was touched by her victory and felt proud of herself for realizing her father's dream of becoming the first badminton athlete to donate an Olympic gold medal for Indonesia even though she was a minority who was in a dilemma about recognition of her identity. Career and business experiences in the Chinese Indonesian family have been passed down from generation to generation, representing their success and prosperity thanks to the extraordinary persistence to achieve it.

Generous parents of Chinese Indonesian families are also good at saving money for their children's education. When the family's financial condition was not good, Ahok's mother took the initiative to sell gold deposits. Long story short, the family could survive. As the eldest son, Ahok succeeded in taking his master's degree in Jakarta and returned to his homeland to devote himself to East Belitung, in accordance with his father's dream. Likewise, Kwee Tjie Hoei's habit of saving that his parents taught him from childhood was able to make him a successful person. This breaks the general assumption of the public that the Chinese Indonesians is an ethnic group whose lives are rich in wealth due to the legacy of the previous generations. Kwee Tjie Hoei's simple life was far from being luxurious. He had to work hard to earn a living, working day and night in restaurants, making cakes/food to sell, polishing shoes, becoming a Chinese schoolteacher, and repairing electronic devices so that he could send his younger siblings to school. The sacrifice of a brother for his younger sibling and his family is a form of devotion towards his parents. Within the Chinese Indonesian family, the close relationship between siblings is heavily emphasized. In "Susi Susanti: Love All", Susi Susanti's father wanted his children to succeed in achieving their dreams and be able to contribute to the country.

4 CONCLUSIONS

The films "Love and Faith", "A Man Called Ahok", and "Susi Susanti: Love All" represent the relationship between Chinese Indonesians with locals but those three films have not yet able to completely

change the view of the locals towards Chinese Indonesians. The Chinese Indonesians still get the stigma and negative stereotypes from the majority, marked by the existence of various forms of discrimination experienced by the Chinese Indonesians, such as the mention of the term "slanted eyes" referring to the shape of the Chinese Indonesians' eyes, as well as the difficulty to gain Indonesian citizenship. From a social point of view, it can be concluded that the social status of the Chinese Indonesians is the same as other ethnic communities in Indonesia. The economic condition is also similar to other ethnic communities, with varying financial conditions, spreading them to the upper, middle, and lower social classes. This can be seen from the types of jobs occupied by the Chinese Indonesians. Therefore, the exclusivity caused by economic inequality is inappropriate. The Chinese Indonesian's culture that inherits the valuable life principles from generation to generation is still maintained. The moral concept of high fighting spirit, sacrifice for the family that is deeply rooted in them is the basis for success – as exemplified by one family member who sacrificed for the success of other family members. A family will always support every step its members take. Then the fading of the use of Mandarin or local language among Chinese Indonesians becomes a real picture of the situation of Chinese Indonesians at that time.

There is also no doubt about the love of Chinese Indonesians for their homeland because the three films clearly illustrate the efforts of Chinese Indonesians to make Indonesia proud through their achievements in respective fields. Indonesia has recorded the participation and struggle of Chinese Indonesians long since the Dutch colonial era until now. The effort of the Chinese Indonesians to help the people around them without seeing their differences is proofs of what they feel that they are fully citizens of Indonesia.

In the future, Indonesia with all its differences is expected to provide justice and ensure equal access for all Indonesians. Peaceful conditions among all Indonesians can encourage sustainable development in various aspects, to make Indonesia a strong country in facing all obstacles in the future in accordance with the Sustainable Development Goals (SDGs) set by the Indonesian government.

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