

Representasi identitas diaspora Tionghoa dalam film Ngenest (Indonesia) dan The Journey (Malaysia) = The representation of The Chinese diaspora's identity in Ngenest (Indonesia) and The Journey (Malaysia) films

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Abstrak

Penelitian ini tentang representasi identitas diaspora Tionghoa dalam dua film, yaitu The Journey (Malaysia) dan Ngenest (Indonesia). Peran diaspora Tionghoa sejak awal kehadiran film di kedua negara (akhir 1920-an) sangat signifikan. Akan tetapi, sejak periode akhir 1960-an hingga tahun 2000, peran itu dan tema ketionghoan berkurang sangat drastis akibat dari kebijakan politik kedua negara terhadap diaspora Tionghoa. Baru setelah tahun 2000-an, seiring perubahan politik di Indonesia dan ketersediaan teknologi dalam pembuatan film di Malaysia, film bertema ketionghoan kembali hadir di kedua negara. The Journey (2014) dan Ngenest (2015) diproduksi pada era setelah tahun 2010-an, dan disutradarai oleh diaspora Tionghoa. Menggunakan metode kualitatif, penelitian ini melakukan analisis mendalam terhadap unsur-unsur pembentuk kedua film, yaitu unsur naratif dan unsur sinematik. Konsep representasi dan identitas dari Stuart Hall digunakan sebagai kerangka teoritis dalam penelitian ini untuk memahami representasi identitas diaspora Tionghoa dalam kedua film dari dua negara ini.

Temuan dari penelitian ini adalah bahwa kedua film sama-sama merepresentasikan hal-hal berikut, namun dengan cara yang berbeda, yaitu: 1) tradisi adalah bagian dari penanda identitas diaspora Tionghoa; 2) dinamika identitas yaitu berupa tegangan antara tradisi dengan modernitas (The Journey) dan antara ketionghoan dengan pandangan diskriminatif terhadapnya (Ngenest); 3) ketidakadaan relasi dengan Tiongkok sebagai negara secara politis. Representasi identitas diaspora Tionghoa di dalam kedua film sangat berbeda karena tidak terlepas dari perbedaan sosial, budaya, dan politik identitas terhadap diaspora Tionghoa di kedua negara tersebut. Masing-masing tokoh utama dalam kedua film merepresentasikan bagaimana identitas diaspora Tionghoa berada dalam kondisi “being” dan “becoming” dalam konteks konsep identitas dari Stuart Hall, yaitu identitas adalah a matter of “becoming” as well as of “being”.

.....This research is about the representation of the Chinese diasporas identity in two different films, The Journey (Malaysia) and Ngenest (Indonesia). Since the late 1920s, when the cinema has just started to be introduced in both countries, the contributions of the Chinese diaspora has been very significant. However, from the late 1960s to 2000, there has been a decline in the participation of the Chinese diaspora in the cinema which results in the decline of Chinese-themed films. This phenomenon was a result of the two countries' political policies towards the Chinese diaspora. It was only after the 2000s, along with political changes in Indonesia and the availability of technology in filmmaking in Malaysia, that Chinese-themed films returned to both countries. The Journey (2014) and Ngenest (2015) were produced in the post-2010s era, and were directed by the Chinese diaspora. Using qualitative methods, this research conducts an in-depth analysis of the elements of the two films, which are the narrative elements and cinematic elements. Stuart Hall's concept of representation and identity was used as a theoretical framework to understand the representation of Chinese diaspora identity in the two films from these two countries.

The findings of this study are that both films represent the followings: 1) tradition is part of the identity

marker of the Chinese diaspora; 2) the dynamics of identity in the form of tension between tradition and modernity (*The Journey*) and between Chinese and discriminatory views against it (*Ngenest*); 3) the absence of relations with China as a country politically. However, there were differences in how those things were represented. The different representations were related with the differences in terms of social, cultural, and identity politics of the Chinese diaspora in both countries. Using Stuart Halls concept of identity, it can be seen that each of the main characters in both films represents how the identity of the Chinese diaspora is in a state of "being" and "becoming".