



UNIVERSITY OF INDONESIA

**A PHENOMENOLOGICAL STUDY OF THE MOVIE
*ALANGKAH LUCUNYA (NEGERI INI)***

BACHELOR'S THESIS

**RUKITA WUSTARI WIDODO
0806347864**

**FACULTY OF SOCIAL AND POLITICAL SCIENCES
DEPARTMENT OF SOCIOLOGY
DEPOK
JUNE 2012**



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Submitted as a requirement in obtaining the bachelor's degree

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**FACULTY OF SOCIAL AND POLITICAL SCIENCES
REGULAR UNDERGRADUATE PROGRAM
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JUNE 2012**

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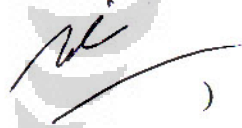
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Alangkah Lucunya (Negeri Ini)

Telah berhasil dipertahankan di hadapan Dewan Penguji dan diterima sebagai bagian persyaratan yang diperlukan untuk memperoleh gelar Sarjana Sosiologi pada Program Studi S1 Reguler, Fakultas Ilmu Sosial dan Ilmu Politik, Universitas Indonesia.

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Tanggal : 27 Juni 2012

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If anyone asks me about my bachelor's thesis writing process, I would have to say that it was one of the most tiring and devastating moment in my life; so far. The word "devastating" might sound exaggerating, but what else can I say? The writing process didn't just require deep and analytical thinking, but also physical and psychological "sacrifices". But, most of all, in my case, what really disturbed me was the fact that I had to deal with the dynamics in my house, my home: my family.

The early months of 2012 felt difficult. My father just got retired after (almost) three decades of work experience, my mother was struggling with her unstable condition after her surgery, my sister was just beginning to experience the uncertain fluctuations as a junior high teenager, and I, myself, was struggling to complete my bachelor's thesis. Unconsciously, those "little" and "meaningless" problems created a very tense aura at home, making the four of us very sensitive towards one another. I couldn't write. I couldn't run from reality. It just kept shadowing me until it eventually grew in me. But, as they say, there's always a rainbow after the storm; and so it happened to me, to my family. There was a moment in late April 2012 where my father and I just had to "blow up" all of our hidden concerns and emotions. It was horrible at first but it was "eye-opening" afterwards; we could finally understand and value one another, like before. And so, after months of being unproductive, I began to have faith in myself to start writing again; no matter how close I was to the due date, at that time.

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The Almighty God for giving me a life to live, lessons to learn, and temptations to overcome. I feel forever blessed. **My parents** for shaping me as a person that I am now, letting me be the person that I want to be, and giving me the chance to

experience education. **My sister** for being the opposite of me. Life would be totally flat without you. **My friends in Sosiologi UI 2008** for being so different from one another but still so harmonious towards each other. I will treasure all the laughter and tears we shared in the last four years. **My friends since the early college days, Kistiyah Aini Sri Prabasanti and Ariyanto Aji Prihastono**, for sticking up with me from the beginning and for going through a lot of ups and downs together. I wish you both all the best in life. **My favorite Sosiologi UI 2007 seniors, Maulida Raviola, Nur Huda, and Andri Ramawan Adipura**, for the sincere and unique friendship and all the craziness that we shared through our love of music and movies. I'm never bored when the three of you are around. **My good and close friends in FISIP UI, Shabrina, Avokanti Nur Arimurti, Athina Zoraya, Reno Dalu Maharso, and Dana Agriawan**, for all the good and bad times we had. My four years in FISIP UI wouldn't be colorful without the five of you. **Mr. Hari Nugroho** for being such a gentleman, and a patient and understanding advisor, and also for fully comprehending what I really want and need to write in my bachelor's thesis. I hope you'll be more successful in the future. **The lecturers at my bachelor's thesis session, Mr. Ricardi S. Adnan (my examiner), Mr. Hanneman Samuel, and Mrs. Putu Chandra Dewi Kardha**, for all the input regarding my bachelor's thesis revision, very helpful and informative indeed. **My informants** for their sincerity in sharing their life experiences and other varied information for this research. **Sociology** for being my only choice of reason to experience higher education. **Peter L. Berger** for being such a humanistic sociologist. Honestly, without your thoughts and framework on phenomenology, I won't find a single reason to start writing my bachelor's thesis. And last but not least, I would like to thank **the most unconditional soul mate that I ever had** (especially during this bachelor's thesis writing), **Music**, for being the air that I breathe and the greatest escape from all my troubles.

Depok, June 27th 2012

Rukita Wustari Widodo

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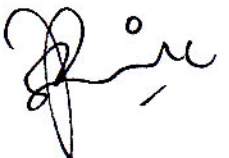
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ABSTRAK

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Program Studi : S1 Reguler Sosiologi
Judul Skripsi : A Phenomenological Study of the
Movie *Alangkah Lucunya (Negeri Ini)*

Agar dapat mengelaborasi dan menginterpretasi proses di belakang layar (*behind the scenes*) dalam pembuatan film *Alangkah Lucunya (Negeri Ini)*, penelitian ini menerapkan pemikiran dan pendekatan fenomenologi milik Peter L. Berger untuk menganalisis proses dialektis (eksternalisasi, obyektivasi, dan internalisasi) dalam pembentukan niat-niat (*intentions*) dan pengalaman-pengalaman yang dimiliki oleh para pembuat film, yang turut mempengaruhi dan mendasari penciptaan film tersebut. Sehingga, penelitian ini melibatkan peran interpretasi yang aktif dari para pembuat film, terutama tiga orang utama “di belakang kamera” (produser, sutradara, dan penulis skenario), dan juga peneliti sendiri.

Kata kunci:

Alangkah Lucunya (Negeri Ini), film, fenomenologi, Peter L. Berger, *behind the scenes*, pembuat film

ABSTRACT

Name : Rukita Wustari Widodo
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Title of the Bachelor's Thesis : A Phenomenological Study of the
Movie *Alangkah Lucunya (Negeri Ini)*

As an attempt to elaborate and interpret the behind the scenes process of the movie *Alangkah Lucunya (Negeri Ini)*, this research applies the phenomenology of Peter L. Berger in order to analyze the dialectical process (externalization, objectivation, and internalization) on how intentions and experiences owned by the filmmakers eventually influences the creation of the movie. Therefore, this research involves active roles of interpretation from the filmmakers, especially the three main people “behind the camera” (the producer, director, and screenwriter), and also the researcher herself.

Keywords:

Alangkah Lucunya (Negeri Ini), movie, phenomenology, Peter L. Berger, behind the scenes, filmmakers

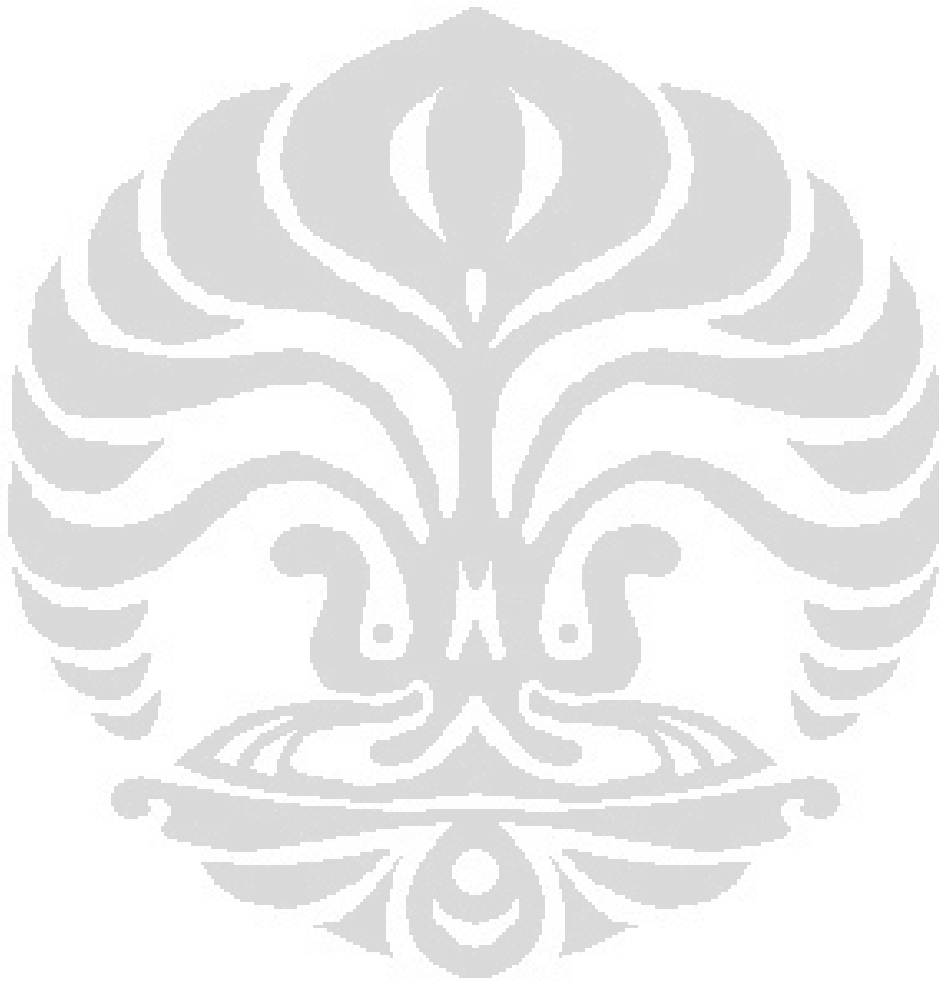
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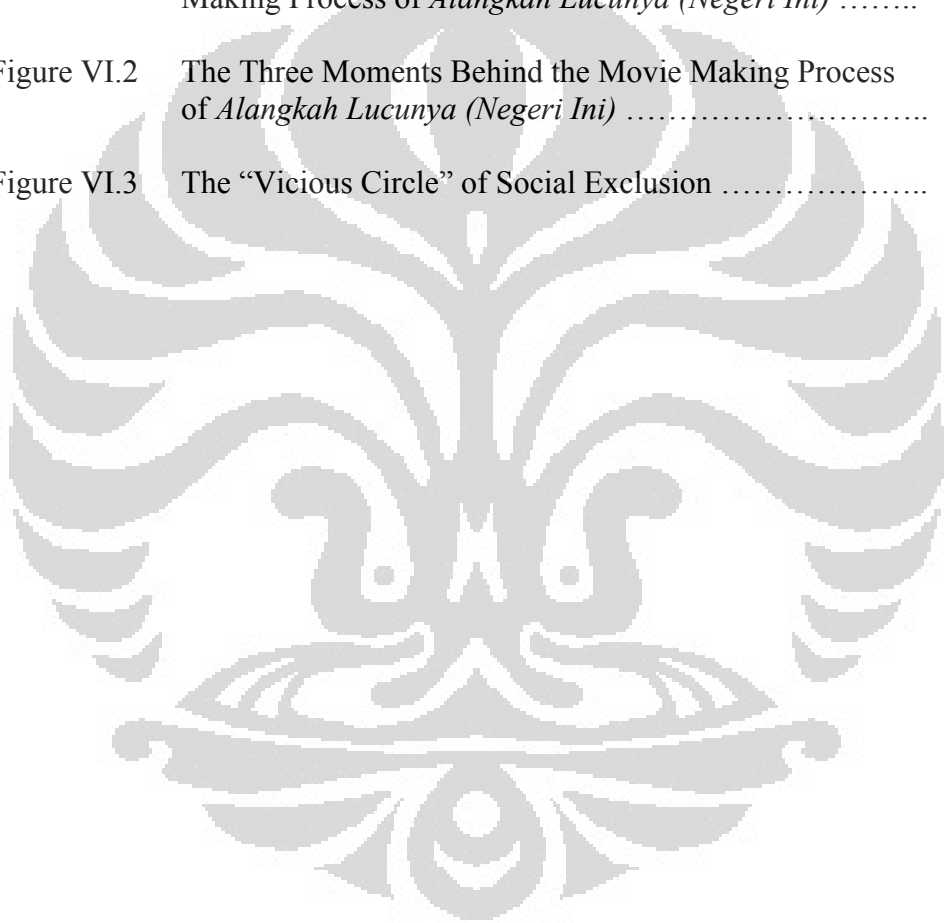
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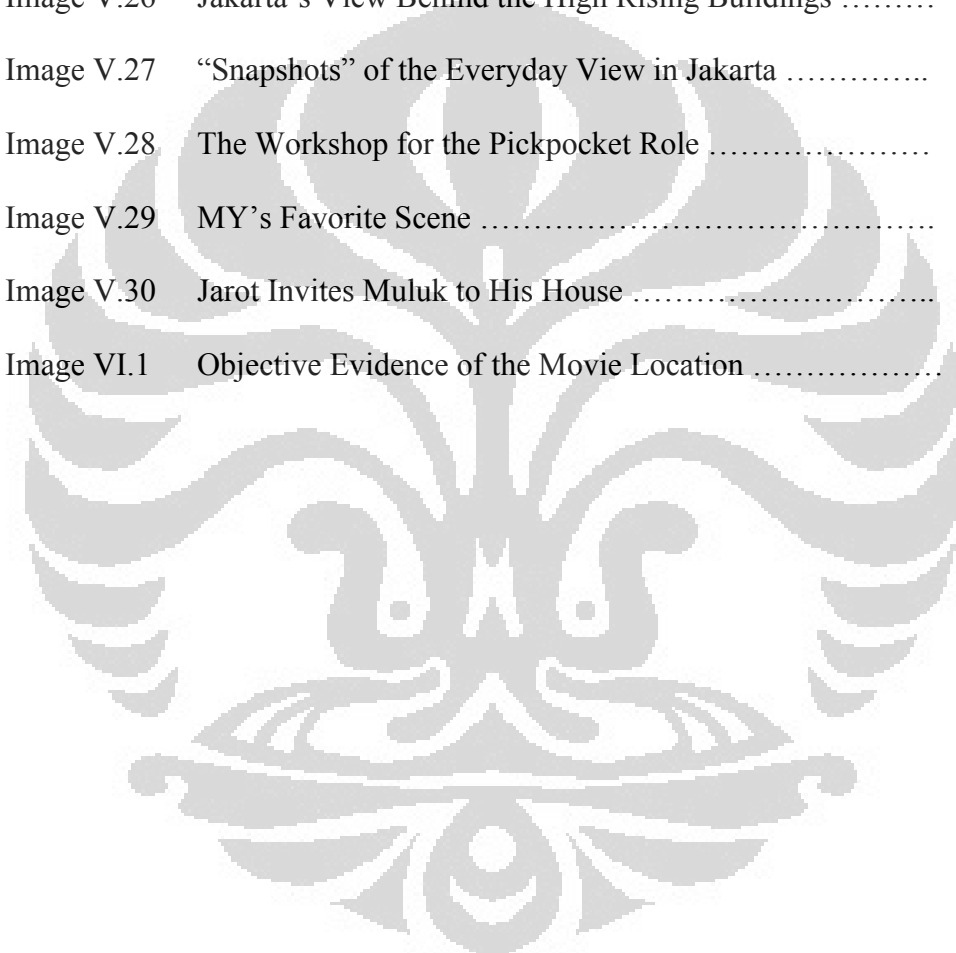
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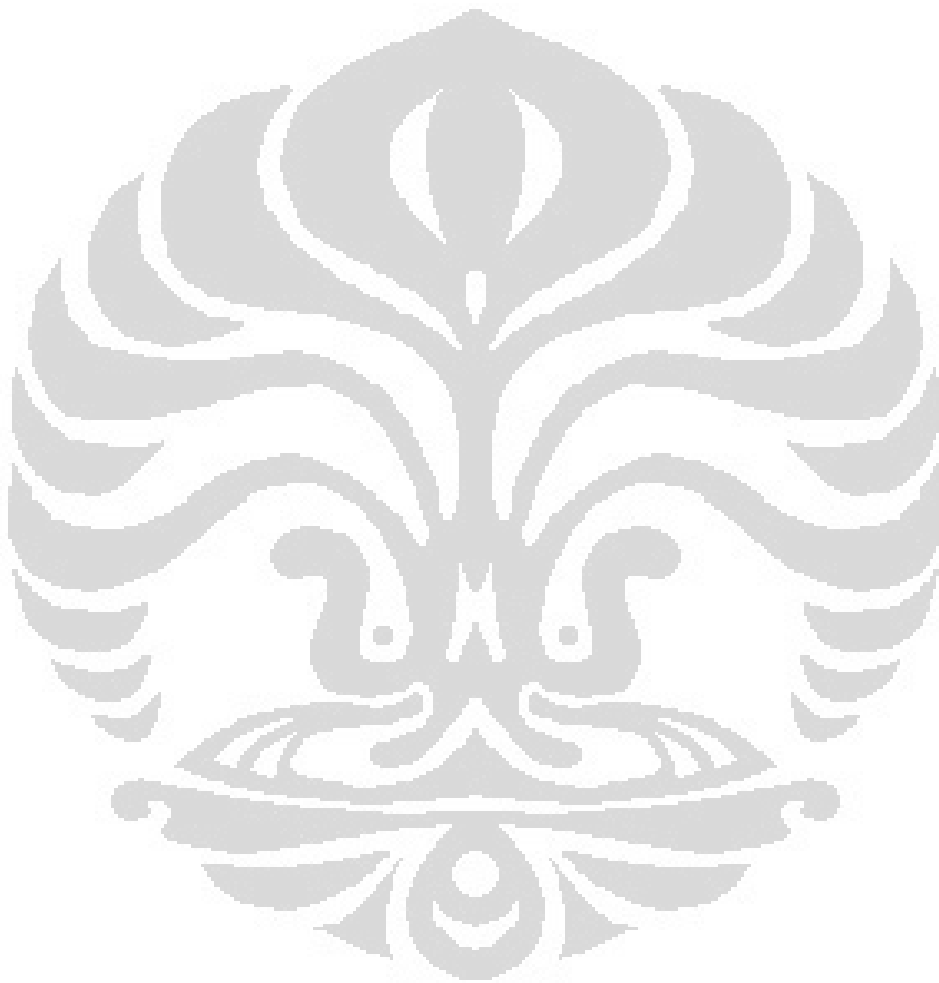
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CHAPTER I

INTRODUCTION

I.1 Background of the Problem

Urban areas, or familiarly known as cities, are densely settled areas where a great variety of specialized services are available, such as manufacturing, commerce, and administration.¹ Those characteristics slightly illustrate how cities, due to its density, own a high level of varieties and complexities, whether it's socially, spatially, or professionally. So, it is considered reasonable if in some cases, the individuals living in the cities could become detached towards their own society due to the discomfort and anxiety they feel towards the city's heterogeneous atmosphere and its "overwhelmed" diversity and size.²

That indicates how diversity and complexity in the cities could create pressure among its inhabitants and could eventually turn into a certain inevitable situation where social disorder is dominant and may cause individual suffering, but could still be prevented through virtuous social policies and effective social developments³. This chaotic situation is usually defined as social problems, which is a condition where most individuals in a society agree that the quality of their lives and their most cherished values are being threatened, and where a certain kind of solution is needed to overcome that kind of condition.⁴

With such kind of urban dynamics that cause dispute between the inhabitants and their settlement, it is then possible to say that the potential of social problems are mainly caused by the presence of social differentiation in society, which then

¹ William Kornblum and Joseph Julian in collaboration with Carolyn D. Smith, "Chapter 15: Urban Problems", *Social Problems, 7th Edition* (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1992), p. 420

² *Ibid.*, William Kornblum and Joseph Julian in collaboration with Carolyn D. Smith, p. 423

³ Edgar F. Borgatta and Rhonda J. V. Montgomery, *Encyclopedia of Sociology, Volume 4, Second Edition* (New York: Macmillan Reference USA, 2000), p. 2,759

⁴ *Op. cit.*, William Kornblum and Joseph Julian in collaboration with Carolyn D. Smith, "Chapter 1: Sociological Perspectives on Social Problems", p. 3

leads to social stratification, where individuals or groups are divided into certain levels of society according to the material and social abilities they have. To be exact, that certain kind of stratification and competition leads to and reflect inequality, which is a condition that occurs when individuals experience a condition where they don't receive equal access to achieve social rewards, as in how an individual's power (the ability to carry out plans, efforts, or policies) could affect their wealth and prestige (social status).⁵

The social stratification, competition, and inequality issues above indicate the presence of the conflict perspective (in sociology) in viewing social problems. In which, according to this perspective, social problems occur when there are major contradictions and conflicts in society, between those who have access to the good life and those who don't.⁶ This shows how social problems could be caused by inequalities happening among individuals from various class, race, ethnicity, gender, and/or age, where they meet and compete in a condition that doesn't reflect conformity in society.⁷

Therefore, when different elements and status in society "meet and compete", it reflects inequality in the form of social exclusion, which could be indicated by the lack of access to obtain certain social and economic factors, such as settlements, security, employment status, income, health, consumption skills, education level, legal equality, citizenship, race, humanity, family, and understanding from others.⁸ Usually, the lack of access to those social and economic factors are experienced by the social misfits, which include handicapped individuals, suicidal individuals, abused children, drug abusers, single-parent, individuals from troubled households, and asocial individuals.⁹

⁵ Neil J. Smelser, "Chapter 9: Inequality", *Sociology* (Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1981), p. 194, 196-197

⁶ *Op. cit.*, William Kornblum and Joseph Julian in collaboration with Carolyn D. Smith, p. 8-9

⁷ *Ibid.*, p. 6

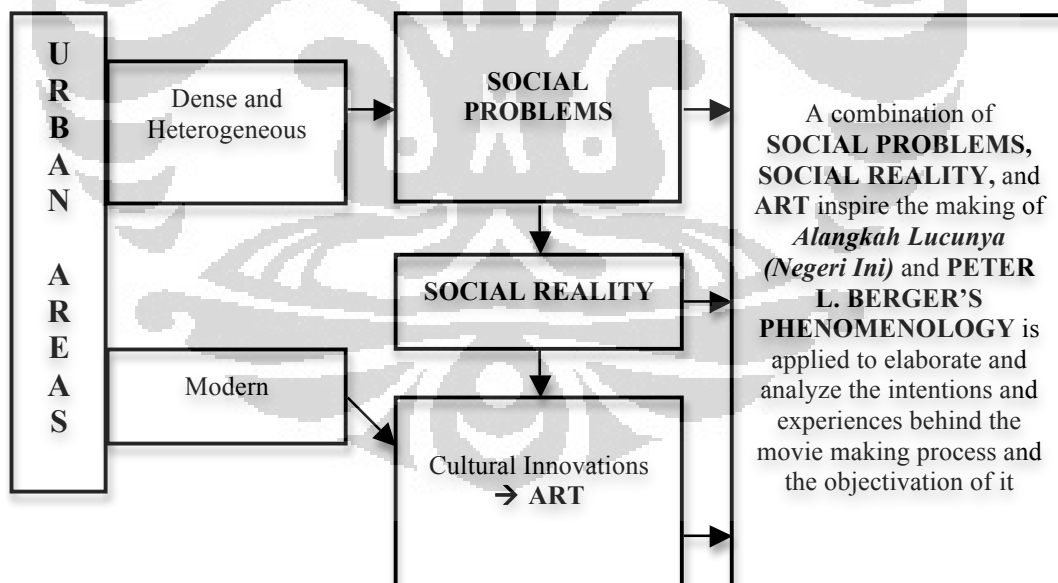
⁸ Amartya Sen, "1: The Task of Evaluation and Assessment", *Social Exclusion: Concept, Application, and Scrutiny, Social Development Papers No. 1, Asian Development Bank (June 2000): 1*

⁹ *Ibid.*

So, to clarify the previous statements, social exclusion is where certain individuals or groups are labeled as misfits and are not capable in coping with the well-beingness of their society. The detachments that occur in social exclusions, which in this context are socially-driven, are caused by the different levels of class, status, and power in society, where those who have more, win, and those who have less, lose. So, there's a slightly obvious pattern where social differentiation leads towards social stratification then towards social exclusion. A common form, product, and/or cause of social exclusion that denotes the inter-relation between social differentiation, stratification, and exclusion is poverty, a condition where an individual's standard of living is below the national average, whether it's in the form of low incomes, low opportunities in social mobility, low participation in decision making, or low necessities to maintain life.¹⁰

Figure I.1

The Flow of the Research Problem



¹⁰ *Op. cit.*, William Kornblum and Joseph Julian in collaboration with Carolyn D. Smith, "Chapter 8: Poverty Amid Affluence", p. 226

Apart from its “rich” social problems, there’s a side of the city that shows modernity, one of the urban phenomenon apart from industrialization, and capitalization.¹¹ Subsequently, those impressive elements blend and eventually dominate the cities itself through cultural innovations such as lifestyles in fashion, information technology, gadgets, food, places to hang out, etc., and also cultural products in the form of movies, music, books, paintings, etc.¹²

Those cultural products are considered as art, which is a product, therapy, illustration, manual skill, intellectual manipulation, and/or a public or personal expression concerning conscious intentions, meanings of life, unselfconscious experience, illusions, paradigms of order and/or disorder, and perception of reality.¹³ Art also reflects basic facts and structures of a given society and/or period, which means that the content of the artwork is strongly related or dependent to the nature and/or basic condition of that certain society and/or period.¹⁴

This shows how art could function as a medium to express social and everyday life experiences (besides aesthetic and personal matters), including experiences that are related to the city and its social problems. Such kind of experience is usually defined as social reality, which is not a fixed or an objective reality or state of being, since it is constructed by interactions between individuals and eventually forms inter-subjectivity on socially derived expectations, assumptions, and prescriptions.¹⁵

¹¹ Steve Bruce and Steven Yearly, *The Sage Dictionary of Sociology* (London: Sage Publications, 2006), p. 311

¹² *Ibid.*

¹³ Robert J. Belton, “What is Art?”, *Art History: A Preliminary Handbook*, http://www.ubc.ca/okanagan/creative/links/arthistory/What_is_Art_.html (1996), accessed on May 21st 2012, at 10.30 AM

¹⁴ Raymond Williams, “1: Towards a Sociology of Culture”, *Culture* (Great Britain: Fontana Paperbacks, 1981), p. 23-25

¹⁵ Soren Overgaard and Dan Zahavi, “Chapter 3: Phenomenological Sociology – The Subjectivity of Everyday Life”, *The Journal of the British Sociological Association* (2009)

Consequently, a combination of the city, social problems, and social reality, may inspire the creation of art in the form of a movie, which in this case is the movie *Alangkah Lucunya (Negeri Ini)*.¹⁶ In this movie, the portrayal of social problems in Jakarta is made clear: an unemployed (bachelor of management) young man striving to get a job in the capital city, while on the other side, a group of young boys “afford” their living by being pickpockets. But, eventually, the unemployed young man finally gets a “job” by devoting himself to those pickpockets through educational and financial management activities, then “earning” money from them in return. This contradictive combination of unemployment and poverty depicts the misery of job seeking in Jakarta, and how sometimes it is better to trespass the rules in desperate moments. So, this shows how this movie isn’t just a reflection of the reality in Jakarta, but also a fictional-yet-still-real representation of it. Because, when a movie reflects a certain reality, it only “moves” the reality into the screen without changing it.¹⁷ But, when a movie represents a certain reality, it forms and brings back the reality based on the codes, conventions, and ideology from its culture.¹⁸

I.2 Statement of the Problem

Since Jakarta is known as the fourth largest urban area in the world, based on the number of population estimate,¹⁹ it won’t be odd to discover varied social problems in such a packed capital city. In year 2011, the unemployment rate increased from 537,470 to 542,710 people in the course of one year (February

¹⁶ *Alangkah Lucunya (Negeri Ini)* is a 2010 Indonesian satirical drama-comedy movie directed by Deddy Mizwar, co-directed by Aria Kusumadewa, produced by Zairin Zain, and written by Musfar Yasin. The main casts of this movie are senior actors Deddy Mizwar, Slamet Rahardjo, Jaja Miharja, Tio Pakusadewo, and new actors and actress Reza Rahadian, Asrul Dahlan, and Tika Bravani. This 105-minute movie has won several movie awards in the Indonesia Film Festival 2010 (Best Music Director, Best Original Scriptwriter, and Best Sound) Jakarta International Film Festival 2010, (Best Feature Film) Bandung Film Festival 2011 (Best Editor), and Indonesian Movie Awards 2011 (Best Supporting Actor and Best Young Act). According to the data owned by *Film Indonesia*, this movie has been viewed by approximately 392,625 moviegoers, taking place in two large Indonesian cinema companies (XXI and Blitzmegaplex).

¹⁷ Alex Sobur, *Semiotika Komunikasi* (Bandung: PT Remaja Rosdakarya, 2006), p. 127-128

¹⁸ *Ibid.*

¹⁹ Demographia. *Demographia World Urban Areas (World Agglomerations)*, 7th Edition, April 2011, p. 13

2010-February 2011), and is mostly experienced by individuals whose level of highest education attainment is high school and associate degree/college diploma (*Diploma I/II/III*).²⁰ At a glance, this illustrates how higher education doesn't always predispose the chance for an individual to be employed, because those individuals who experience lower levels of education attainment (below high school, especially lower school) have the lowest unemployment rate.²¹ This situation is similar to the plot of the movie *Alangkah Lucunya (Negeri Ini)*, where the bachelor of management finds difficulties in finding a job in Jakarta.

The portrait of the social problem above, could highly encourage artists to create a certain artwork, where the situation and characters in that certain artwork are intended to produce the subjective or actual feeling that originally comes from the creator of the certain artwork itself.²² This is because artists capture the elements of social reality through their work,²³ whether it's in a form of experience that they directly feel personally or an experience "out there" that's untouchable, yet still possible to be captured by their five senses.

In the movie making process, the motivations and initiatives to create a certain artwork (a movie) usually come from the three main people "behind the camera" (the artists), who are the producer, director, and screenwriter.²⁴ But, among the

²⁰ *Badan Pusat Statistik DKI Jakarta*, "The Employment Condition in Jakarta, February 2011", *Berita Resmi Statistik No. 19/05/31/Th XIII, 5 Mei 2011*, p. 1, 5

²¹ *Ibid.*

²² *Op. cit.*, Raymond Williams, p. 24

²³ John Paul, "Art as *Weltanschauung*: An Overview of Theory in the Sociology of Art", *Electronic Journal of Sociology (2005): 2*

²⁴ According to the explanation in the American Film Institute Basic Tool Kit & Resource Guide for Young Filmmakers Handbook, the three main individuals "behind the camera" are the producer, director, and screenwriter. The three of them are also assisted by other numerous individuals "behind the camera" such as the production designer, art director, costume designer, cinematographer, editor, and music director. The producer's duty is to manage the production from start to finish, starting from developing the project from the initial idea (making sure that the screenplay is finalized), arranging the finance, hiring the personnel to make the film, overseeing the film distribution to movie theatres, until ensuring that everyone involved in the project is working on schedule and on budget. The next is the director, who is responsible for the shooting and assembly of a film and is also directly responsible for the picture's final appearance. In order to help him/her create the film, the director is assisted by numerous artists and technicians. And, as for the screenwriter, he/she doesn't just create dialogues for the film but he/she also shapes the

three of them, the screenwriter is considered as the most important figure in generating the basic ideas and general outline of a movie, since he/she is the one who elaborates the whole movie content (which is likely based on his own experiences, knowledge, and/or fantasies) as detailed and specific as possible, in the form of a screenplay or movie script.²⁵ Moreover, a film of a certain nation reflects the mentality of its own nation, which is the society where the film is made, as in the settlement of the filmmakers, supporters, and production crew.²⁶ This emphasizes how a socially-aware movie like *Alangkah Lucunya (Negeri Ini)* is intended by the people “behind the camera” (who most likely are inhabitants of Jakarta themselves) who are interested in depicting the everyday social reality that reflects and represents Jakarta’s characteristics and ways of living.

In previous film studies, the main problems are mostly focused on the viewers and what appears on the “surface of the screen”, such as the impact that the viewers get when they watch certain scenes²⁷, how women interpret their reaction (in forms of thoughts and actions) when watching patriarchal-like Hollywood movies²⁸, and how social class influence an individual’s interest towards certain movie genres²⁹. So, it is considered important to also reveal the behind the scenes process in movie making, including the experiences, intentions, and meanings based on the social realities that are retold, captured, and objectified through the screens.

This is why a phenomenological approach is required in film studies (in general) because the tendency of contemporary film theory is to use a normative instead of

sequence of the film to ensure that one scene to another is inter-related. Besides dialogues, description of settings, gestures, and movements are also important elements of a screenplay.

²⁵ *Ibid.*

²⁶ Siegfried Kracauer, *Theory of Film: The Redemption of Physical Reality* (New Jersey: Princeton University Press, 1997), p. 90

²⁷ J. P. Mayer, “Chapter Seven: Movies and Conduct”, *Sociology of Film: Studies and Documents* (London: Faber and Faber Limited, 1946), p. 145-168

²⁸ John Storey, “4: Film”, *Pengantar Komprehensif Teori dan Metode Cultural Studies dan Kajian Budaya Pop* (Yogyakarta: Jalasutra, 2006), p. 85-92

²⁹ Lisa A. Barnett and Michael Patrick Allen, “Social Class, Cultural Repertoires, and Popular Culture: The Case of Film”, *Sociological Forum, Vol. 15, No. 1 (Mar., 2000): 145-163*

a realist point of view, by depicting, symbolizing, and portraying motion pictures through the spectator's language, ideological beliefs, aesthetic sensibilities, unconscious processes, etc.³⁰ That underlies the reason why a realist approach is considered important to reveal the actual process involved in identifying what a motion picture represents.³¹

Different from the phenomenological approach in general, Peter L. Berger's phenomenology combines the normative and realist point of view to make it an approach that seeks the inter-subjective reality in every day life, which then makes the reality itself a dialectical process in society among the individuals themselves and the socio-cultural world around them.

This process is best known as Berger's three moments in society, which are:

- a) Externalization → the personal thoughts and behaviors of an individual as a form of expression towards the social world around them;
- b) Objectivation → the common experiences and features that are shared by individuals in society, which creates an objectivated collective consciousness in order to create stability and conformity in and between them through strict regulations, norms, etc.;
- c) Internalization → the process in which an individual learns and accepts the roles and identity that they have through socialization and personal experiences related to the world "out there".³²

When applied in film studies, Berger's phenomenology could be used as a basis to analyze and elaborate the dialectical process in movie making, starting from the

³⁰ Alex Neill, "Film and Phenomenology: Toward a Realist Theory of Cinematic Representation by Allan Casebier", *Philosophy and Phenomenological Research*, Vol. 54, No. 2, (Jun., 1994): 486-487

³¹ *Ibid.*, p. 487

³² Robert Wuthnow, et. al., *Cultural Analysis: The Work of Peter L. Berger, Mary Douglas, Michael Foucault, and Jurgen Habermas*, "Chapter Two: The Phenomenology of Peter L. Berger" (London: Routledge and Kegan Paul, 1984), p. 38-40

inspirations that the filmmakers gather and internalize until externalizing and objectivating those inspirations in the form of a movie.

I.3 Research Questions

Based on the arguments stated in the “Statement of the Problem” sub-chapter, this research generates two research questions:

- a) How do the people “behind the camera” interpret their intentions and experiences in the movie making process of *Alangkah Lucunya (Negeri Ini)*?
- b) How does *Alangkah Lucunya (Negeri Ini)* reflect and represent the objectivation of those intentions and experiences?

I.4 Purpose of the Study

This research is aimed to describe, elaborate, and interpret the behind the scenes process of the movie *Alangkah Lucunya (Negeri Ini)* from the people “behind the camera’s” point of view, especially on how they give meaning to their intentions and experiences behind the movie making process, which are then objectivated in the form of a movie.

I.5 Delimitations and Limitations³³

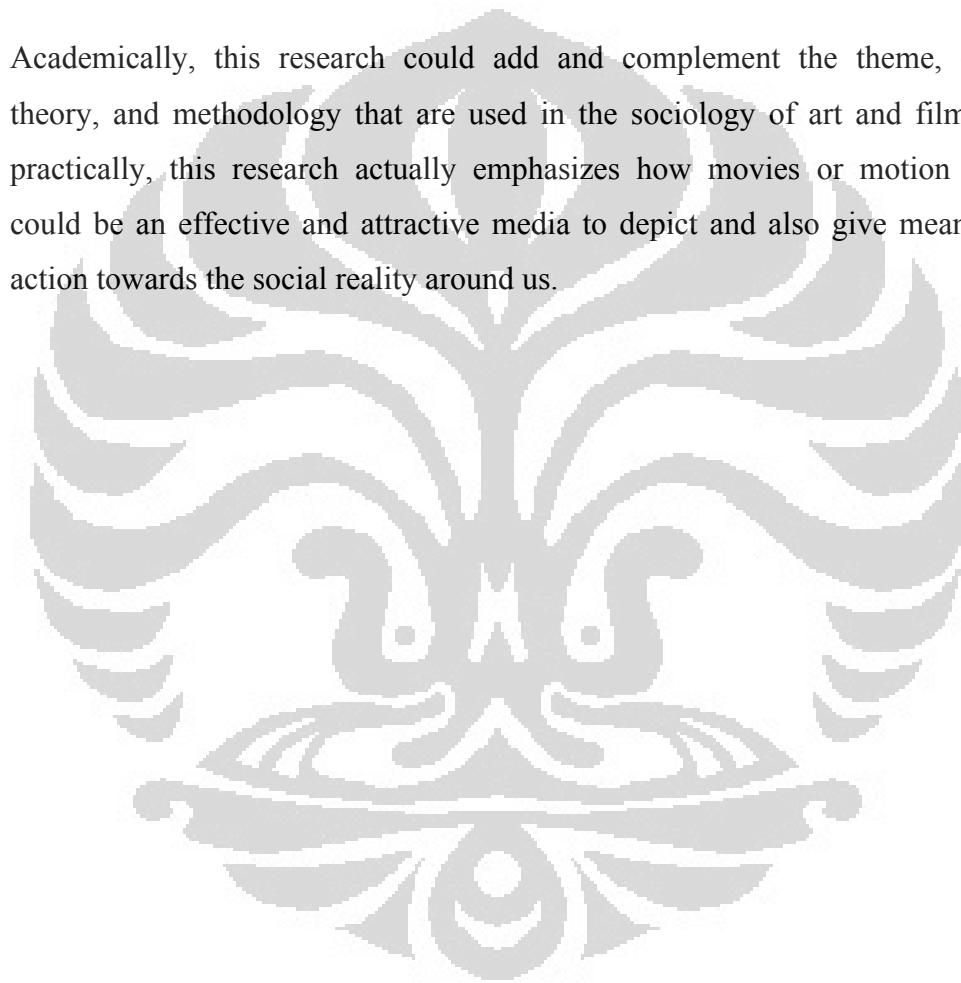
This research is confined to the views of the people “behind the camera” from the movie *Alangkah Lucunya (Negeri Ini)* on their intentions and experiences behind the movie making process and how those intentions and experiences are then

³³ Delimitations are used to narrow the scope of the study, while limitations are used to identify its (the study) potential weaknesses. (John W. Creswell, “Chapter Eight: Definitions, Limitations, and Significance”, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches, Second Edition* (Thousand Oaks California: Sage Publications, Inc., 2003), p. 148)

objectivated in the form of a movie. As for the limitations, the lack of sources of previous sociological studies on the behind the scenes process of a movie making and the failed attempts to interview the director of the movie may leave the “Literature Review” and “The Description of Data and Results” chapter incomplete.

I.6 Significance of the Study

Academically, this research could add and complement the theme, concept, theory, and methodology that are used in the sociology of art and film. While practically, this research actually emphasizes how movies or motion pictures could be an effective and attractive media to depict and also give meaning and action towards the social reality around us.



CHAPTER II

LITERATURE REVIEW

II.1 Sociology of Film: Studies and Documents³⁴

In certain parts of this book, J.P. Mayer (1946) wrote about Herbert Blumer's study in 1933, entitled *Movies and Conduct*, and Edgar Dale's study entitled *The Content of Motion Pictures*. Both of those studies have slight similarities in making the "surface" of movie scenes as the main object of those studies. In *Movies and Conduct*, Blumer focuses on how movie scenes could influence children and adolescents' emotion and personal behavior and also their perspective on life itself. While in *The Content of Motion Pictures*, Dale focuses on categorizing and describing movie themes based on movie contents.

Here are the main points on each of the study:

- a) In Blumer's study, it involved 1,823 young Americans from various race and religion (634 university students, 431 college and junior college students, 583 high school students, 67 office workers, and 58 factory workers). Those people who are involved are requested to elaborate freely (not required to answer structured questions) on their film experiences and to submit their writing anonymously.

The content of their writing showed several similarities though the writers come from different parts of the country (New York, North Carolina, Arkansas, Illinois, etc.) and racial groups (white and black Americans). Although there were similar patterns in each of those writers' categories, Blumer didn't have an attempt to see the writers' responses according to

³⁴ *Op. cit.*, J. P. Mayer, "Chapter Seven: Movies and Conduct" and "Chapter Eight: The Content of Films", p. 145-177

their social class (economic level) which then became the deficiency of Blumer's study.

The writers' film experiences shows how film could effect how they feel (thrill, excitement, sorrow, emotional detachment, etc.), how they dress (imitating the film's characters), how they act and give views towards others and/or certain situations, and also their habit of daydreaming and fantasizing something. So, it is possible to say that in this study it is quite clear that film could stimulate certain patterns of behavior, imaginations, and conceptions of life.

- b) In Dale's study, the content of a film is seen as a function of an individual who views that particular picture, meaning that an individual has the ability to interpret the content of a certain film. So, the first aim of his study was to categorize major themes of motion pictures through its synopsis. Then, to take it to a more intense level of analysis, Dale selected 115 films from the years 1929, 1930, and 1931 (the selection was considered random and the films are all produced by major producing companies), and used trained observers to watch the films personally and give scheduled reports (referring a little to the film reviews in the newspapers) afterwards. Those scheduled reports formed several main film categories (based on various aspects of life and society), which are "Nature of American Life and Characters", "Crime, Delinquency, and Violence", "Relations of the Sexes", and "Depiction of Underprivileged Peoples", where each of those main categories was then divided again into sub-categories.

II.2 *Representasi Nilai-nilai Ketidakadilan Sosial dalam Penggambaran Kelompok Marjinal pada Konteks Kemiskinan: Studi Semiotika Film Alangkah Lucunya (Negeri Ini) (The Representation of the Values of Social Inequality in Describing the Marginal Groups in the Context of Poverty: A Semiotics Study of the Movie Alangkah Lucunya (Negeri Ini))*³⁵

Using a constructivism paradigm through semiotics, this bachelor of communication studies bachelor's thesis focuses on identifying the values of social inequality, marginal groups, and poverty in the movie *Alangkah Lucunya (Negeri Ini)*. According to John Fiske, semiotics itself is a study of signs and meanings as in how meanings are constructed and communicated through any kinds of creation in society (cultural products, media, etc.). In television semiotics (also according to Fiske), which can also be applied in movies, there are three levels in analyzing the social codes contained in them (television and movies). Those three levels are reality (costume, make-up, environment or surroundings, behavior, expression, voice, body movement, the way of talking), representation (narration, conflict, characteristics, actors, action, dialogues), and ideology (any forms of ideology such as individualism, patriarchy, racism, materialism, capitalism, etc.), which are then used as a tool to analyze the scenes, words, and symbols in the movie *Alangkah Lucunya (Negeri Ini)*.

Through the use of television semiotics and its three levels of social codes analysis, the main results and conclusions of this research are as follows:

- a) The values of social inequality in the movie are represented through the limited access of education, employment, and proper housing (which in

³⁵ Ruly Irawan, *Representasi Nilai-nilai Ketidakadilan Sosial dalam Penggambaran Kelompok Marjinal pada Konteks Kemiskinan: Studi Semiotika Film Alangkah Lucunya (Negeri Ini)*, (Depok: Department of Communication Sciences, Faculty of Social and Political Sciences, University of Indonesia, 2011)

the movie are experienced by the pickpockets). Those values are believed as a form of state's "violence" towards its citizens;

- b) The existence of pickpockets as a form of structural poverty, which is likely caused by an unbalanced distribution of resources, discriminations created by social institutions, and the development of industries and technologies which creates gaps in various forms of employments;
- c) Marginal groups such as poor communities (partially women and children) as an impact of unemployment and how poverty is accused as the main cause of massive social gaps in Indonesia;
- d) The failure of the state in creating and maintaining wealthy citizens is also believed as the reason why the level of crime in Indonesia is relatively high;
- e) There seems to be a "classical" problem in Indonesia's society: the needs of education are already fulfilled but there are still those who are remained unemployed;
- f) As a form of reaction towards the complex social problems mentioned in the previous points, the solution or recommendation which is suggested in the movie (done by the main character) is to apply humanistic approaches through actions such as giving informal education (to the pickpockets) and to help those pickpockets shift jobs from being pickpockets to street vendors (*pedagang asongan*).

II.3 *Metoda Fenomenologis dalam Sosiologi Pengetahuan Peter L. Berger* (The Phenomenological Method in Peter L. Berger's Sociology of Knowledge)³⁶

In this bachelor of philosophy bachelor's thesis, the researcher's aim is to identify how Peter L. Berger uses the phenomenological method and/or approach in

³⁶ Sudariyanto, *Metoda Fenomenologis dalam Sosiologi Pengetahuan Peter L. Berger*, (Depok: Department of Philosophy, Faculty of Humanities, University of Indonesia, 1987)

forming his theoretical framework, and also to define the implications of the method and/or approach in a sociological view as a whole. By having such aim, the highlights of this research are focused on the relation between individuals and reality (individuals are believed to always be challenged in reacting and positioning themselves towards the reality around them), philosophy as the last criteria in reality and knowledge, and sociology of knowledge. As a part of Berger's interpretive, humanistic, and phenomenological theoretical framework, the sociology of knowledge isn't meant to examine the validity and truth of reality and knowledge which are accepted by certain groups in society, but to examine empirical facts in an empirical way, whether or not there's a correlation between what is accepted as a reality and knowledge in a certain society according to their own social structures and conditions around them.

Since this is a theory-oriented bachelor degree thesis, the method used is bibliographical study (*penelitian kepustakaan*) and is done by reading and examining literatures and writings or articles in newspapers and magazines. The literatures that are used are those on phenomenology and the phenomenological method (Herbert Spiegelberg's *The Phenomenological Movement: A Historical Introduction*), the relation between phenomenology and sociology, Berger's basic theoretical framework (sociology of knowledge and religion), and other literatures that aren't related to the research topic (as a supplement to the research itself).

As a conclusion, the main results of this research are "wrapped up" in these points below:

- a) Society consists of three moments, which are externalization (society as a product of individual actions), objectivation (society as an "uncontrollable force" and also constraining towards the individuals in it), and internalization (individuals as a society's creation). This means society is a dialectical phenomenon between individual and society, both create each other's existence and are interconnected. Those three moments also

explain how there's an integration between Max Weber's and Emile Durkheim's views on society;

- b) In everyday life and reality, individuals are actors who are aware of their own actions and behaviors (subjective reality);
- c) The empirical condition of a certain society could be analyzed using Berger's theoretical framework. For example, as a form of externalization, the members of society form, support, and change the social order or system around them. While as a form of objectivation, society is the influential structure to its members because it is believed that without structure (language, law, family, meaning, morality, etc.) it is impossible for an individual to keep on living;
- d) Berger's view on social situation is more balanced, this is because he believes that individuals as members of society has consciousness towards the importance of social order, but on the other side also understand that they could have a creative role in fixing social disorders. This is of course contradictive with Talcott Parsons' view on structural functionalism that could be solved without Marxism. Parsons' view shows how individuals could lose their creativity for a dynamic action because they tend to fit themselves in the "structural forces" around them (such as in political stabilities where the state takes total control of its citizens). This is because the main aim is to form integrity and to straighten up deviant actions and/or situations to maintain social order.

II.4 Descriptive Phenomenology and Film: An Introduction³⁷

In this journal article, it is stressed out that Edmund Husserl's phenomenology could be applied in films since it can also be used as an alternative form of interpretation, besides semiotics and structuralism. This is because phenomenology is a descriptive method that can be applied by artists,

³⁷ N. Patrick Peritore, "Descriptive Phenomenology and Film: An Introduction", *Journal of the University Film Association*, Vol. 29, No. 1 (Winter 1977): 3-6

academicians, and even students, in figuring out the numerous realities that are captured through film viewing. Also, the role of phenomenology in films is strongly related to the formation of artistic experience through temporal structures of consciousness and the inter-subjective appreciation and analysis towards the artistic experience itself.

As a method, phenomenology consists of four main standards of procedures. The first is to view the object of consciousness as the one that's fully aware of its own consciousness, leaving aside the analytical processes on the beliefs and prejudices of the real life world. This means that the individual's consciousness has its own knowledge in creating explanations about the reality around them. Second, since every consciousness are considered intentional, so it is important to select the focus of the intended object that will be further analyzed through subjective judgments. Third, the intended object is believed to have a multi-layered interpretation, so it is then important to structuralize the meaning-strata of the object. Last, after giving judgments and interpretations on the object, it is then possible to sum all of those judgments and interpretation together to define the essence of it.

When applied to filmic experience and studies, the previous standards of procedures present the role of phenomenology in creating subjective and cultural meaning. So, in this case and according to Karl Mannheim, film can be defined as an artistic product, a creation intended by a subject, and a cultural aspect that motivated the subjective intent. As an artistic product or an object of consciousness, film is judged through its visual characteristics (light gradation, camera movement, etc.) and its other technical "surfaces". While as a subjective intention, film is considered as an expression driven from the inner-self motives coming from the screenwriter, cinematographer, or any other individuals "behind the camera". Those individual's intentions strongly influence the film's style and technique. Then, from the cultural aspect, film is an artifact or a form of artistic objectification that derives from a certain subjective expression towards a certain

culture. So, it is also possible to say that film is a collective subjectivity of the reality around us.

II.5 The Comparisons Between the Literature Reviews and the Current Research

In order to emphasize the importance of the literature reviews used in this research, here are the standpoints from each of the literature reviews in a form of comparison:

Table II.1

The Comparisons Between the Literature Reviews and the Current Research

No.	Title of the Literature	Similarities and Differences Between the Literature and the Current Research	Contributions of the Literature in the Current Research
1.	Sociology of Film: Studies and Documents	<p>Similarities: Both the current research and the literature describe the movie content, but the current research's description is not in the form of interpretation but more in the form of complete data description (not only defining the main topic of the movie like in the literature).</p> <p>Differences: The current research involves the individuals "behind the camera" and the behind the</p>	There are basically no direct contributions that the literature has for the current research. But, considering that there has been a lot of studies (whether it's sociological or not) on movies that focuses on the contents of movies and the effects it has to its viewers, but rarely focuses on the behind the scenes process of it, then it is possible to position the current

		<p>scenes process as the data source, not the viewers of the movie. And also, the current research focuses more on how reality could inspire movie making and not how movies inspire every day actions (like in Blumer's study).</p>	<p>research as a supplement in the studies of movies.</p>
2.	<p>The Representation of the Values of Social Inequality in Describing the Marginal Groups in the Context of Poverty: A Semiotics Study of the Movie <i>Alangkah Lucunya (Negeri Ini)</i></p>	<p>Similarities: The current research studies the same movie as in the literature. And the current research also involves the researcher's role in describing the content of the movie, though with a different method from the one used in the literature.</p> <p>Differences: The current research uses a phenomenological method in interpreting the movie, not semiotics. And also, the current research involves the individuals "behind the camera" to interpret their purpose and influence in the movie making process, not just a form of interpretation based on what is seen "on the</p>	<p>The terms that are used in the literature (social inequality, poverty, unemployment, marginal groups, etc.) could be used in the current research, considering the movie (in both studies) that's being studied is exactly the same. Though, of course, in the current research those terms will be defined according to the sociological theoretical framework.</p>

		surface” of the screen.	
3.	The Phenomenological Method in Peter L. Berger’s Sociology of Knowledge	<p>Similarities: The current research uses the exact same method and theoretical framework (Berger’s phenomenology) as in the literature.</p> <p>Differences: The current research focuses on how the phenomenological method is applied on movie studies while the literature focuses on the theoretical explanation and elaboration on phenomenology, without applying it to any particular case.</p>	The literature has an important contribution to the current research because it (the literature) presents a strong theoretical framework and foundation to interpret and analyze the interview and other data descriptions (on the behind the scenes process of the movie) in the current research.
4.	Descriptive Phenomenology and Film: An Introduction	<p>Similarities: The current research and the literature both examine the role and usage of phenomenology in film studies.</p> <p>Differences: The current research uses Berger’s point of view in phenomenology, while the literature uses Husserl’s and Mannheim’s phenomenological approaches and frameworks.</p>	The standards of procedures used in the phenomenological method (mentioned in the literature) give a basic framework to execute and apply phenomenology in the current research. And also, one of Mannheim’s views on phenomenology and film (film as a subjective intention) gives a strong foundation on the

			<p>importance of the subjective aspects of a film (the intentions coming from the individuals “behind the camera”), which is strongly related to the main focus of the current research. Berger’s theory on society and reality (objectivation, externalization, and internalization) is also strongly related to Mannheim’s view on phenomenology and film (film as an object, subjective intention, and a cultural aspect).</p>
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CHAPTER III THEORETICAL FRAMEWORK

III.1 The Phenomenology of Peter L. Berger

III.1.1 The Origin of the Theory³⁸

In *The Social Construction of Reality*, Berger's phenomenological framework influences the way he defines and describes certain issues. For example, in the beginning of the book, he defined reality as the meaning of a phenomenon, in which the meaning itself couldn't be easily interfered (changed and arranged) by human. Then, Berger also explained how knowledge could define the certain features of a phenomenon to guarantee the existence of it (phenomenon). So, from both of those examples, it is clear how a phenomenological approach is strongly related to relative realities, truths, and validities.

Reality itself derives from an individual's ego and an ego has the ability and the consciousness to capture and define the logical consistency from the objects and facts around them. The human consciousness functions as a tool to seek the causes behind certain events in order to underline the truth behind every visible objects and/or events. But, the human consciousness tends to create bias truths, considering their limitations to capture a reality as a whole and the emotional sentiments they have towards the reality (whether it's an object or an event). That's the reason why objective reality has an element of common sense to it, since the human's interpretation of the "outside world" comes from their bias consciousness.

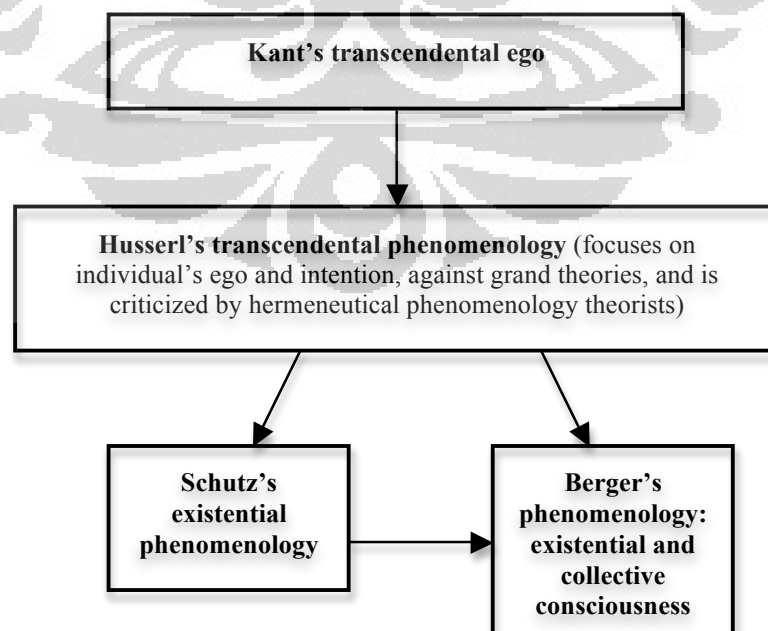
Another influence on Berger's phenomenological framework is the concept of intentionality. Berger believes that consciousness has intentions, in which

³⁸ Geger Riyanto, *Peter L. Berger: Perspektif Metateori Pemikiran, "Pengaruh Fenomenologi"* (Jakarta: Pustaka LP3ES Indonesia, 2009), p. 84-103

intentions are emerged by the experiences and perceptions that they have towards objects and events, and then influences the human consciousness in defining reality. The concept of intentionality itself is one of Edmund Husserl's (philosopher) main thoughts and is a contradictory reaction towards the trend of philosophy at that time.

Husserl sees phenomenology as a study that focuses on the individual's ego and how they analyze their every day life experience as a process in forming an objectivated and intended framework or way of thinking. This means, Husserl has an intention to criticize the bias views, thoughts, and objectivation in grand theories or grand narrations stated by theorists and/or scientists. Because, in Husserl's point of view, a phenomenological framework analysis is done at an individual level (in other words, a biographical analysis), and is able to analyze why could an individual have a certain point of view on certain objects or events. So, in this case, it is possible to say that any individual has the equal ability as any theorists and/or scientists in "objectivating" the reality around them.

Figure III.1
The Origin of Berger's Phenomenology



Husserl himself is influenced by Immanuel Kant's (philosopher) thought on transcendental ego, which focuses on how universal norms and truths are formed through perceptions and experiences from the human's consciousness and not through the "forces" that are "out there". Kant's influence later turns out to be Husserl's transcendental phenomenology and is criticized by other philosophers such as Martin Heidegger and Jacques Derrida through the hermeneutical phenomenology approach, an approach used to seek the author's consciousness in any form of literature and then deconstruct the reality written in it (literature).

Besides transcendental and hermeneutical phenomenology, there is also existential phenomenology, formulated by Alfred Schutz (social scientist) and Berger, which emphasizes on the individual existence in their living world and how the world is wide open for individual interpretations and changes. Schutz' thoughts are influenced by Husserl (the grand-theory bias) and Max Weber (the *verstehen*/understanding concept), while Schutz himself is Berger's source of influence. But, the most contrast difference between Schutz' and Berger's phenomenology is that Berger emphasizes on how socially constructed or an inter-subjective process in reality indicates the presence of an objective social structure, while Schutz doesn't; he sees the objective social structure as social objects instead.

In order to combine two contradictive fields of study, phenomenology and sociology, Berger uses a phenomenological approach (the origin of knowledge in everyday life) to explain how society is an objectivated reality and has a role to manage and control individuals as human beings seeking for order, and also how the objectivated society influence the subjective individual consciousness. This dialectic view on society then also creates a dualistic-like approach in Berger's theory of social construction. Kay Mathiesen's (philosopher) theory on collective consciousness phenomenology that emphasizes on how an individual can have a subjective consciousness in one situation and a collective consciousness in another, also represents the dualism and realism in Berger's theory.

III.1.2 The Three Moments of the Dialectical Process in Society: Externalization, Objectivation, and Internalization

With a phenomenological and humanistic basis and a combination of Weber's interpretive thoughts and Emile Durkheim's positivistic framework, Berger outlines knowledge, social reality, and social action as a product of a dialectical process between the individual's personal identity and the society's social structure. Related to that, the following sub-chapters are the elaborations on the three simultaneous moments that occur in the above-mentioned dialectical process:

III.1.2.1 Externalization and Objectivation³⁹

When evolving in society, individuals don't only interact with their natural environment, but also with a certain social and cultural order that they gain from their significant others that grew along with them. This reciprocal interaction between the individual, the environmental nature, and the significant other is the moment where individuals simultaneously produce their human-selves and eventually form an externalization of social products.

Those social products (e.g. social order) are derived from a habituation process where every constantly repeated action from any individual becomes a certain pattern, and also a guidance when those same actions are being done again in the future. So, when an action or situation is habituated, that means that those actions and situations don't need to be redefined because its standardized qualities have already been formulated in the beginning.

Habituation then leads to institutionalization, which is a reciprocal typification of certain actions and the individuals that are carrying out those certain actions. (e.g.

³⁹ Peter L. Berger and Thomas Luckmann, "Bab 2: Masyarakat Sebagai Kenyataan Obyektif", *Tafsir Sosial Atas Kenyataan: Risalah Tentang Sosiologi Pengetahuan* (Jakarta: LP3ES, 1990), p. 63-175

traditions and roles). Those institutions are implications of historicity and control, which means that institutions are created through a historical process (not momentarily) and are used to control or restrain individuals through standardized and patterned behaviors. In other words, institutions are considered as external and constrained realities for the individuals.

When institutions are seen as an objective reality, this means that institutions have historical aspects that exist before and after the presence (birth and death) of the individuals themselves. But, it still needs to be emphasized that the relation between individuals (as producers) and the social world (as the product) is dialectical because they constantly create one another. That is how the moment of externalization and objectivation in society is illustrated in general. Nevertheless, there are also times when institutions experience problems, such as deinstitutionalization (deconstructing the standardized patterns of behavior) and reification (assuming that humanistic phenomena such as social products are actually supra-human, as though individuals are not aware of their role as social producers).

Besides the institutionalization process, there is also the legitimacy process where new meanings of the first level of the objectivation process (institutionalization) are created to integrate the meanings from the processes of different institutions. The main purpose of this process is to make the second level of objectivation (legitimacy) objectively available and subjectively rational.

To clarify, institutions, as a whole, have to be understood simultaneously by the individuals from different institutions. This is because every institution needs subjective recognition for its plausibility. Also, individuals need to give subjective meaning to the institutions, in order to give explanations in justifying the institutions. Therefore, it is now obvious that the main difference between institutionalization and legitimacy is its subjective role; legitimacy implicates inter-subjectivity in revealing validity while institutionalization doesn't.

III.1.2.2 Internalization⁴⁰

In the beginning, when individuals were born, they were not a part of society, yet. But, eventually, they will participate in the dialectical process of society by experiencing internalization, which is the early phase in being a part of society itself. Internalization is a direct understanding or interpretation of an objective event as a disclosure of meanings, where an individual gain subjective meaning from other individuals' subjective meaning.

Only after reaching the internalization phase, an individual becomes a member of society. In order to achieve that phase, an individual is confronted with a process called socialization, so it is possible to constantly comprehend the objective side of society. The first type of socialization is primary socialization, which is experienced at the individuals' childhood phase. The second type is secondary socialization, where individuals gain socialization from different figures and aspects in society, apart from the basic socialization that they've experienced in the first place.

It is clear that primary socialization is essential for every individual, regarding that the basic structure of secondary socialization is not that different from the primary one. This is because every individual is introduced to an objective social structure and social world where they meet other influential individuals who are in charge to provide them with socialization. Those influential individuals usually transmit their previous experience on socialization to the "new" individuals.

Primary socialization doesn't only involve cognitive aspects but also emotional ones. And through those emotional aspects, the "new" individuals identify and take over certain roles of the influential individuals as their own role when being faced with certain situations. So, if seen through a dialectical point of view, not

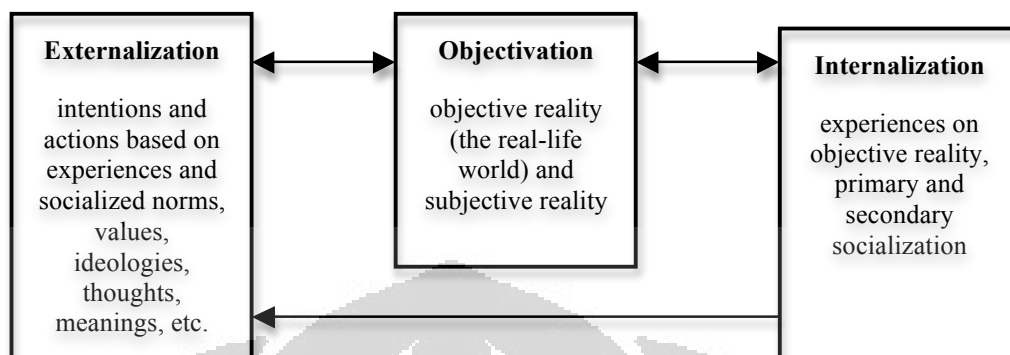
⁴⁰ *Ibid.*, "Bab 3: Masyarakat Sebagai Kenyataan Subyektif", p. 176-250

only it is a role that is given objectively (by the influential individuals) but also a role that is accepted subjectively (by the “new” individual).

As individuals mature, they start to blend in with society and establish their own role and identity based on their experience on internalization as a whole. This indicates the end of the primary socialization, when individuals realize that society and identity is an objective reality in the individuals’ self and, at the same time, a coherent and continuous identity that is formed subjectively.

When entering the secondary socialization, individuals are internalized through certain institutions in which the complexity of it depends on the division of labor (social structure) and the knowledge distribution in that certain society. This means that in this phase of socialization, individuals gain role-specific knowledge according to their interest and division of labor. So, different from the previous socialization, this socialization doesn’t highly require identification and is considered inevitable. In other words, in this socialization, it is necessary for the individuals to choose their source of knowledge and experience, not like the primary socialization that, by itself, is channeled through their parents or other influential individuals that are emotionally close with them. This is why socialization is considered easier when applied to a less-complex society or group of individuals (e.g. families and relatives, certain ethnic groups).

Figure III.2
The Three Moments of the Dialectical Process in Society



The three moments above are simultaneous and inter-related, so it is impossible to elaborate the dialectical process in society with only one or two of those moments; the three of them have to be applied at the same time.⁴¹

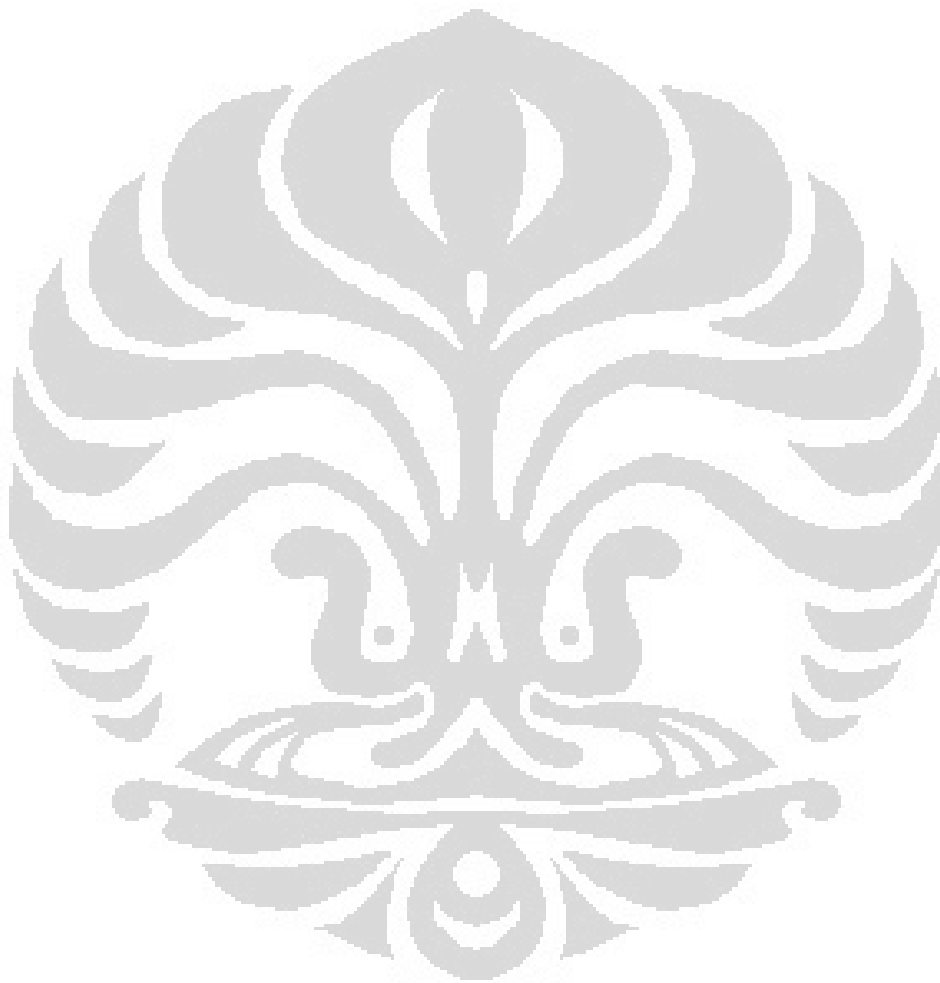
III.1.2.3 Freedom in Society⁴²

Berger analogizes the existence of freedom in society as a “drama” or a “play”, in which the individuals in society are the “actors” who have full consciousness of their choices of thoughts and actions, and are also constrained by external and internal “forces”, such as the objective reality (the prison and the puppet theatre”) and the subjective role (“a stage populated with living actors”). This indirectly shows how society could restrain the freedom of its individuals, but on the other hand also provides them protection from terror (social control) and supplies meaning for them in order to make them experience essence in their lives. This is because all meanings are transmitted in social processes and that is how individuals gain their authentic existence, which is only evident through society, even though it is of course the individuals’ choice whether to detach themselves from society or to involve in it. Therefore, only by stepping out of the taken-for-

⁴¹ *Ibid.*, p. 176

⁴² Peter L. Berger, “6: Society as Drama”, *Invitation to Sociology: A Humanistic Perspective* (USA: Pelican Books, 1966), p. 142-171

granted routines of society make individuals adequate to face the conditions “in front of” them without having to deal with the obscurity of life.



CHAPTER IV METHODOLOGY

IV.1 The Assumption and Rationalization in a Qualitative Research Design⁴³

In a qualitative inquiry, the researcher and informant both have the same active role where the researcher is given freedom in deciding and using the data collecting techniques (such as in-depth interviews, observations, and document collecting), and the informant could give his or her views through his or her answers as detailed and descriptive as possible. If those roles operate well and fulfill each and one another, then an inquiry could give advantages for both sides; the researcher receives useful and helpful information from the informant, while the informant feels honored to be the primary data source of the inquiry.

There is also one other important role that a researcher has, which is giving interpretations to the data that has been collected. That is why a qualitative inquiry is best known for its interpretive feature (describing and giving meaning towards a certain phenomena), whether it's in a form of subjective interpretation or theoretical interpretation. The interpretive feature also influences the rationalization in a qualitative inquiry, which is usually deductive because it doesn't require theory testing but more of a flexible way in defining a problem, constructing a theory, and/or describing a situation or phenomenon based on the data and reality of the field of study.

⁴³ *Op. cit.*, John W. Creswell, "Chapter Ten: *Qualitative Procedures*", p. 181-183

IV.2 Type of Research⁴⁴

According to the purpose of study aspect, this research is classified as a descriptive research because it is aimed to describe, elaborate, and interpret the behind the scenes process of the movie *Alangkah Lucunya (Negeri Ini)* from the people “behind the camera’s” point of view, particularly on their intentions and experiences behind the movie making process and how those intentions and experiences are then objectivated in the form of a movie. Also, a descriptive research is applied to answer research questions starting with the question word “how”, so that suits this research well. According to the time dimension aspect, this research is classified as a cross-sectional research because it only focuses its research on a limited and certain amount of time (“snapshot”), and isn’t going to describe, elaborate, and interpret the process and/or changes before and after and the movie *Alangkah Lucunya (Negeri Ini)* was made.

IV.3 Role of the Researcher⁴⁵

In this research, the researcher has several roles that are categorized as strategic, ethical, and personal. First, is the strategic role where the researcher’s strategy used in the research is identified through the choice of informant that highly suites the researcher’s criteria on the information needed, and also the strategy that is used to communicate and/or connect with the informant (by asking certain people who possibly know how to get in touch with the informant). Second, is the ethical role where the researcher keeps the anonymity of the informant (the informant’s name is written using initials). The purpose of such action is to maintain the objectivity of the research and also to avoid data manipulation. Last, the personal role is when the researcher doesn’t necessarily have a close or intimate relation with the informant (for example: not involved in the same social groups as the

⁴⁴ W. Lawrence Neuman, *Social Research Methods: Qualitative and Quantitative Approaches, Fifth Edition*, “Chapter 2: Dimensions of Research” (Boston, MA: Allyn and Bacon, Pearson Education, Inc., 2003), p. 30-31

⁴⁵ *Op. cit.*, John W. Creswell, p. 184-185

informant). This maintains the objectivity of the research because it avoids bias and/or subjective interpretations (from the researcher) towards the content of the interview and the informant's point of view, though eventually a subjective interpretation is needed to analyze the content of the interview by using a sociological conceptual and/or theoretical framework. Also, in this research, it is important for the researcher to also create distance towards the movie, in order to interpret the movie in an objective way (according to the sociological way of thinking, not general knowledge).

IV.4 Data Collecting and Analyzing Procedures⁴⁶

In this research, the data collecting techniques are in-depth interviews and movie (a form of audiovisual material) viewing and analyzing. The key informant and “gatekeeper”⁴⁷ of this research is the screenwriter of the movie *Alangkah Lucunya (Negeri Ini)* who is chosen purposefully (as an informant) because of his role, position, and competence in the movie making process, which is guaranteed to give the researcher a valid and precise information related to the research questions. Another reason why the screenwriter is considered as the key informant and “gatekeeper” is because he is the one who leads the researcher to two other key informant-potential individuals (the producer and director) who are also involved in the screenwriting process (forming the basic ideas of the movie).⁴⁸ On the other hand, the researcher also has an active role in the data collecting process, considering the movie viewing and analyzing is also an important aspect in describing the contents (scenes and dialogues) of the movie.

⁴⁶ *Ibid.*, p.185-188, 190-195

⁴⁷ Key informants are people who have much knowledge about their culture and are often well connected within their communities. They are usually easy to talk to and are willing to give their special insights on the information required by the interviewer. This is why these informants tend to be thoughtful and articulate, because they fully understand the needs of the interviewer. They can also be “local gatekeepers” (introducing the interviewer to other certain potential individuals) when they consider themselves incapable in giving a more precise and elaborate information to the interviewer, or when they realize that there are other individuals who are capable in providing the information that the interviewer needs. (International Training and Education Centre for Health, *I-Tech Technical Implementation Guide # 5: Qualitative Interviews* (USA: University of Washington, 2008), p. 3)

⁴⁸ *Ibid.*

In order to begin the data collecting process, the researcher started the “data hunting” by approaching the screenwriter through e-mail and *Facebook*, a social networking service and website, since a close friend of the researcher informed that the screenwriter is very up-to-dated and responsive with internet-related activities and interactions, including having an active account in *Facebook*. At first, the researcher e-mailed the screenwriter in early March 2012 (the screenwriter’s e-mail address was given by a close friend of the researcher). But, since there was no response for nearly 5 days, the researcher decided to contact the screenwriter through *Facebook* and fortunately received an immediate response from the screenwriter, stating that he’s willing to be the key informant for this research. After about a month, around mid April 2012, the researcher re-connected with the screenwriter to set up an interview date. And since the screenwriter lives in Lombok, West Nusa Tenggara, he gave an option to the researcher whether to visit him in Lombok or to wait for him to go to Jakarta around late April 2012. So, the researcher decided to meet the screenwriter in Jakarta and the interview was successfully conducted in early May 2012 (not in late April 2012, as planned earlier) at PT Demi Gisela Citra Sinema, Pondok Kelapa, East Jakarta. Later, additional information coming from the screenwriter’s point of view were still needed, so the researcher continued the interview gradually through *Facebook Message* in early May 2012, mid June 2012, and early July 2012.

Then, since the screenwriter informed (around mid April 2012) that the other two potential key informants are the producer and the director, the researcher started approaching them in late April 2012 by browsing their film production house’s contact number on the internet (on the Citra Sinema website, to be exact) to immediately contact the number afterwards, and was then informed instantly by the film production house’s receptionist that a request letter is required to be sent through facsimile which will then be forwarded to the intended individuals (the producer and director). The researcher received a quick response from the director’s secretary (through a phone call in early May 2012), stating that the

director is willing to conduct the interview through e-mail. But, unfortunately, throughout the data collecting process (early May 2012-early July 2012), the director was unable and uncomfortable to give the answers through e-mail (probably because of the detailed elaboration that are required in each of the questions) and was also unable to give an exact and certain interview date. Eventually, the absence of the director's contribution as the source of data became an obstacle for this research. Nevertheless, the researcher still has a solution to solve the obstacle which is involving information or statements from the screenwriter and the producer that represents the role of the director in the movie making process of *Alangkah Lucunya (Negeri Ini)*.

On the other hand, though the response wasn't received instantly, the producer sent a SMS (Short Message Service) to the researcher in late May 2012 stating that he's willing to be interviewed directly/face-to-face. His late response was due to his visit to Kalimantan, a certain province in Indonesia, in which the location is very far from Jakarta. So, since there was certainty from the producer, the interview was then conducted in mid June 2012 at PT Demi Gisela Citra Sinema, Pondok Kelapa, East Jakarta.

As for the data analyzing techniques, the transcribed in-depth interviews will be grouped into certain categories (known best as the term "coding"), according to the subjects discussed in the interview. The coding process begins with reading the whole transcribed interview thoroughly, and then continued by grouping certain parts of the transcribed interview into certain categories (which then could also be related to some sociological terms). Those steps are also used in "coding" (in this case, describing in general) the movie content and special features which is considered necessary because nowadays movies are divided into certain chapters (in DVD's), just like in books, and that makes it easier for the researcher to describe the content of the movie without losing the order of the plot.

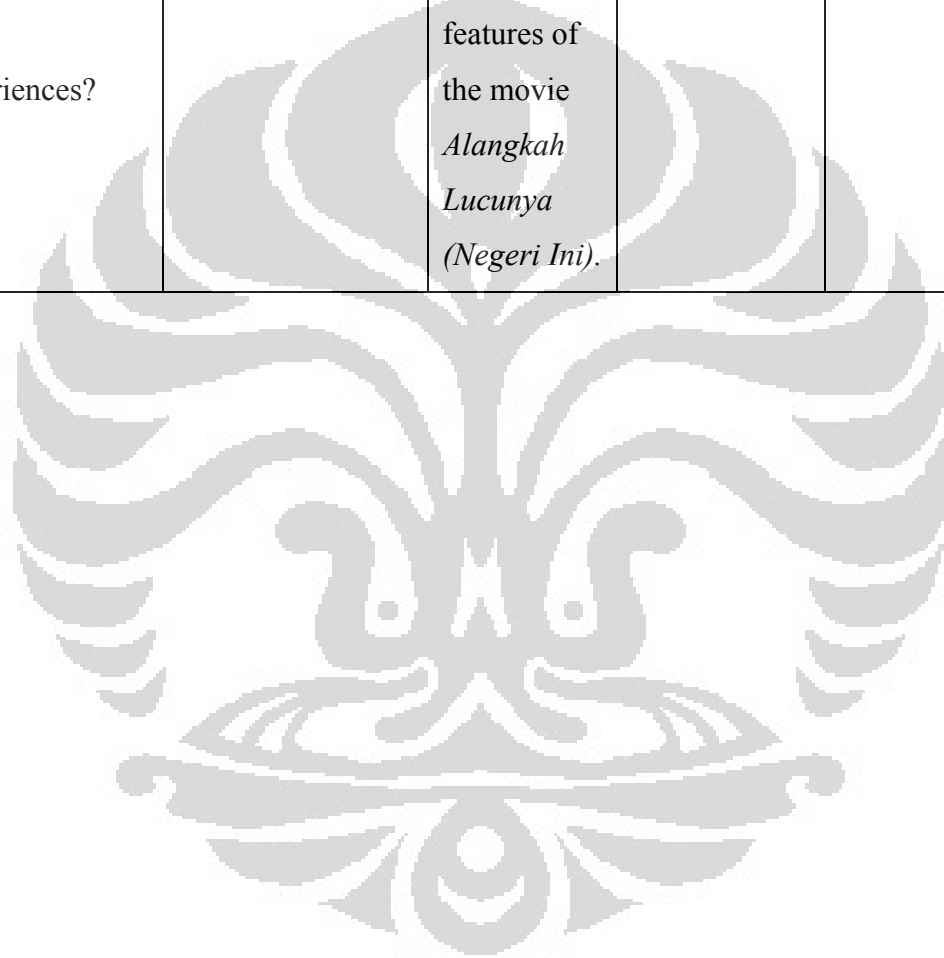
After the coding process, the in-depth interviews are then further analyzed through a form of interpretation, using a phenomenological approach. In general, a phenomenological approach in qualitative inquiry is used to identify and elaborate the perceptions and meanings of certain experiences that are experienced by certain people. This makes this approach suitable for this research considering the purpose of this research is to involve the perceptions, experiences, and meanings which comes from the screenwriter's (and the other people "behind the camera") point of view. The interpretation process also involves the use of certain sociological terms in order to give a scientific definition and perspective of the interview's content.

To get a brief yet detailed illustration of this sub-chapter, here are the highlights of it:

Table IV.1
Data Collecting and Analyzing Procedures

Research Questions	Scope of Research	Source of Data	Data Collecting Technique	Data Analyzing Technique
How do the people "behind the camera" interpret their intentions and experiences in the movie making process of <i>Alangkah Lucunya (Negeri Ini)?</i> ;	The people "behind the camera's" point of view, particularly on their intentions and experiences behind the movie making process and how those intentions and	Primary Data: Key Informants → The screenwriter and producer of the movie <i>Alangkah</i>	In-depth Interviews (face-to-face and through <i>Facebook Message</i>); Movie Viewing.	Using Peter L. Berger's phenomenological approach in analyzing and interpreting the content of the in-depth interview (coding it into certain categories and quoting some parts of the in-depth interview) and the movie's content and special features. In the

<p>How does <i>Alangkah Lucunya (Negeri Ini)</i> reflect and represent the objectivation of those intentions and experiences?</p>	<p>experiences are then objectivated into the movie <i>Alangkah Lucunya (Negeri Ini)</i>.</p>	<p><i>Lucunya (Negeri Ini)</i>; Audiovisual Material → The content and special features of the movie <i>Alangkah Lucunya (Negeri Ini)</i>.</p>	<p>interpreting process, the researcher will use sociological concepts to define the “types” of social reality contained in the in-depth interview.</p>
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CHAPTER V

DESCRIPTION OF DATA AND FINDINGS

V.1 *Alangkah Lucunya (Negeri Ini)*

V.1.1 Plot⁴⁹

The movie starts off with Muluk (Reza Rahadian), an unemployed bachelor of management, roaming the busy streets of Jakarta, seeking and striving for a job. He then passes and stops by for a while in an over-crowded flea market, and this is when and where he spotted a group of young pickpockets and eventually followed one of them on his way out from the flea market. Muluk was offended by the pickpocket's way of earning money since he's been unemployed for two years straight, so he decided to warn the pickpocket to earn money in a nicer way.

Image V.1

Muluk Following the Pickpocket Out of the Flea Market



Muluk: "Hey, stay still, keep silent! You want me to take you to the police, huh? You know what? I've been looking for a job since the last two years while you just steal people's wallets? I'm offended you know! People earn money and you just take them. Can't you ask for it nicely?" Komet: "I'm a pickpocket, not a beggar."

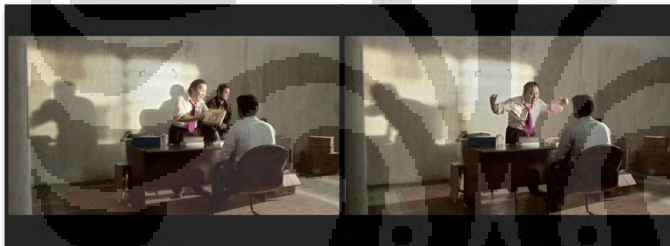
After dealing shortly with the pickpocket, Muluk continued his job-seeking journey and ended up getting nothing at a bankrupt company. Muluk's unfortunate situation then creates arguments between Muluk's father (Pak

⁴⁹ All the images are snapshots of the movie scenes in the *Alangkah Lucunya (Negeri Ini)* DVD

Makbul, played by Deddy Mizwar) and Haji Sarbini (Jaja Miharja) on whether education is important or not. Haji Sarbini keeps insisting that education isn't important (only if the individual has his/her own job connection afterwards) while Pak Makbul thinks the opposite. And since Haji Sarbini's daughter, Rahma (Sonia), is Muluk's soon-to-be fiancé and wife, Haji Sarbini has a lot of expectations for Muluk, especially for him to have a job. Haji Sarbini even threatened Pak Makbul that he will take a member of the parliament candidate (Jupri, played by Edwin "Bejo") as Rahma's lifetime partner if Muluk doesn't improve soon.

Image V.2

Muluk Being Rejected at a Bankrupt Company



Director (played by Robby Tumewu): "Just let me be honest with you. I've applied all kinds of knowledge to save my company. Including your knowledge on management. You see these thick books? Management in the U.S., China, Japan, and Arab. None of them saved this company! I only need to apply the management owned by genies. But, I haven't found the book yet!"

Image V.3

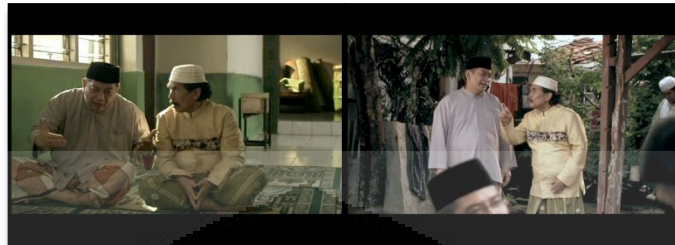
Muluk Standing in Front of a Closed Factory



And again, Muluk failed to get a job. The information he found in the newspaper wasn't valid anymore.

Image V.4

Pak Makbul and Haji Sarbini Arguing About the Importance of Education



Pak Makbul: “Muluk isn’t unemployed, he’s trying. It’s different. Besides, education is important. Didn’t you know that Japan, the U.S., the U.K., and France are well-progressed and improved because of education?”

Image V.5

Jupri Sits With Rahma and Haji Sarbini to Show His Laptop



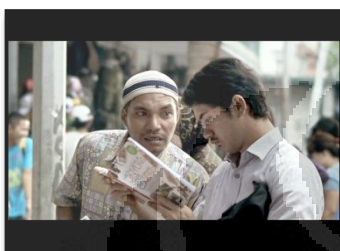
Jupri “shows off” his 15 million rupiahs laptop. He sees the laptop as an “escape”, especially when gathering “common people’s” aspirations starts to get tiring and stressful.

In the middle of his daily routine, which is seeking for job vacancies all over the capital city, Muluk accidentally found a book on earthworm breeding from a street vendor, so he decided to buy it and discuss it further with his father and Haji Rahmat (Slamet Rahardjo). Coincidentally, Haji Rahmat’s daughter, Pipit (Tika

Bravani), is also unemployed like Muluk. She usually spends her “free” time by taking interest in lotteries.

Image V.6

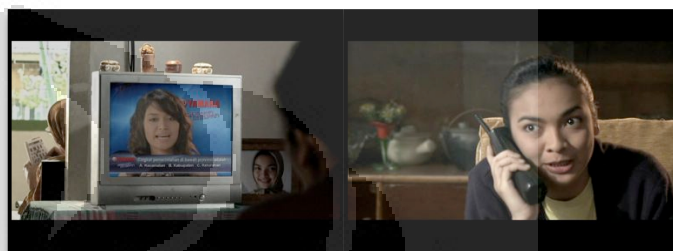
Muluk Finds a Book About Earthworm Breeding



When passing a street vendor, Muluk accidentally found and took interest on a book about earthworm breeding.

Image V.7

Pipit Attempting to Answer a Quiz on Television

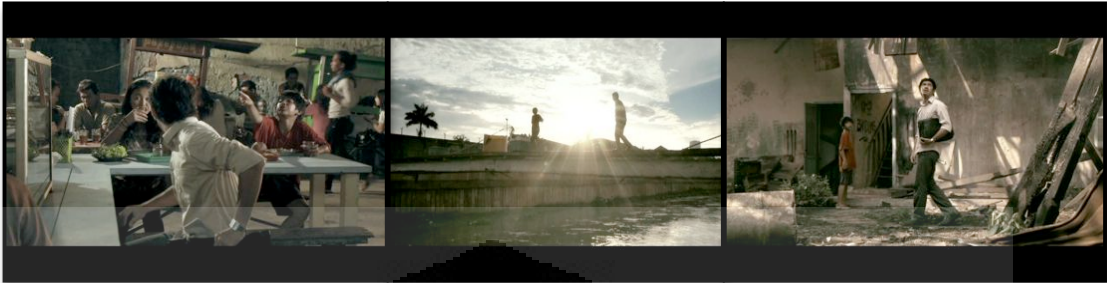


Due to her interest in lottery, Pipit is always excited to take part in such kind of activities, including this quiz on television because the prize is quite promising (500 thousand rupiahs). But another person was on the line already, so she didn't get the chance to answer it.

One day during lunch hour, Muluk stopped by at a dining stall and accidentally met the pickpocket that he warned a few days earlier. The pickpocket's name is Komet (Angga Putra) and he took Muluk to his base camp. There, Muluk meets the pickpocket's boss named Jarot (Tio Pakusadewo) and stated his intentions to cooperate with him. Muluk wanted to improve the pickpockets' skills by giving them education and slowly turning them into street vendors. So, in return, Muluk will earn 10% from the pickpocket's “earnings”. But, ironically, instead of telling the truth to his father, Muluk ends up lying about his new “job”. He told him that he got a job at the human resources development section in a poverty alleviation project.

Image V.8

Muluk Meets Komet Again



Muluk coincidentally met Komet again at a dining stall during lunch hour. Not long after that, both of them were heading to the pickpockets' base camp.

Image V.9

Muluk Discusses His Plans With Jarot and the Pickpockets



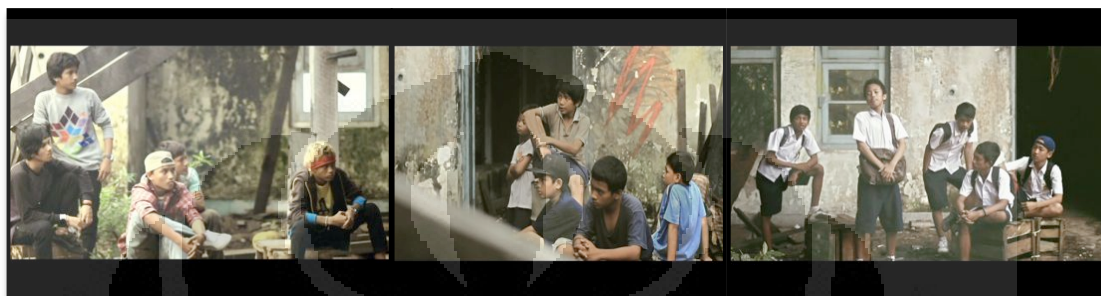
After meeting Jarot at the pickpockets' base camp, Muluk joined for dinner along with Jarot and the pickpockets to talk further about his plans to empower the pickpockets. He emphasized how pickpockets also have to have plans, goals, and a future. The money "earned" from pickpocketing could be used to do something that's safer and more profitable. Muluk also asked the pickpockets' willingness to spare 10% of their "earnings" so that Muluk could execute his plan.

On the next day, Jarot introduced the pickpockets to Muluk. They are divided into three operating locations: the mall, the market, and the public transportations. Muluk applied his management skills by giving the pickpockets an orientation on cooperation, trust, and the advantages on giving him 10% of their "earnings" (for their educational needs). At the end of the day, the pickpockets gathered and

calculated their “earnings” while Muluk wrote the results on his notebook for his record. So, since Muluk is now “employed”, Muluk’s father asked him to visit Haji Sarbini and Haji Rahmat to share the good news to them.

Image V.10

The Pickpockets



The pickpockets are divided into three groups: the mall pickpockets led by Glen (the fifth from the left, played by M. Irfan Siagian), the market pickpockets led by Komet, and the public transportation pickpockets led by Ribut (the fourth from the right, played by Sakurta Ginting).

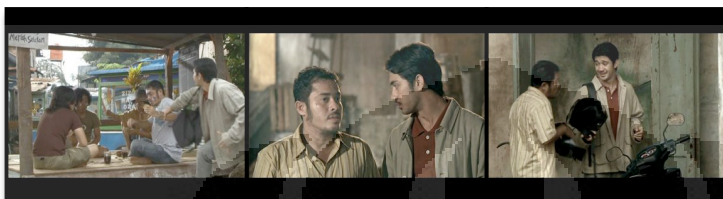
A few days later, Muluk came to visit the pickpockets at their base camp to inform the amount of money that they have saved in the bank (the amount was 9 million rupiahs, Muluk’s 10% earnings from them), their new motorcycle afforded from their savings (Muluk uses it to support his “job” and to simplify his mobility), and to persuade them to start a new life as street vendors by giving them 2 million rupiahs for the initial budget. All the pickpockets hesitated though, they still prefer being pickpockets.

Knowing that he’ll need other people’s help to educate the pickpockets, Muluk asks Syamsul (Asrul Dahlan), an unemployed bachelor of education who spends his time playing cards all day also with his jobless friends, to give a brief simulation to the pickpockets on the importance of education. Syamsul found difficulties in ensuring the pickpockets because he himself is doubtful about the importance of education since he’s been unemployed for quite along time. At first, he was confused and uncomfortable about his teaching job, but not long after

that, Syamsul started his teaching sessions by introducing (the way of pronouncing and writing) the letters of the alphabet to the pickpockets.

Image V.11

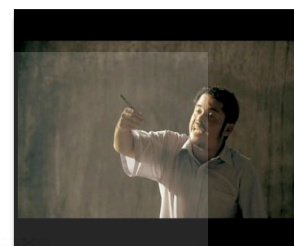
Muluk Asks Syamsul to Join Him



Syamsul: “You told me to explain the importance of education to those pickpockets, while I’m not even sure about it myself, since I graduated from college. I wanted to earn money and be a teacher. But, it turned out I was the one who was being asked for money first. My education is useless, right?” Muluk: “It’s now too late for you to think that education isn’t important. You’ve wasted your money and time already. But, that’s the outcome of education. Because if you aren’t educated, you wouldn’t know that education isn’t important. That’s why education is important.”

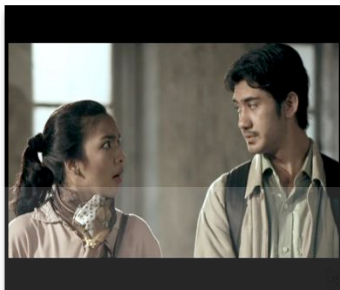
Image V.12

Syamsul Demonstrates the Right Way to Hold a Pencil

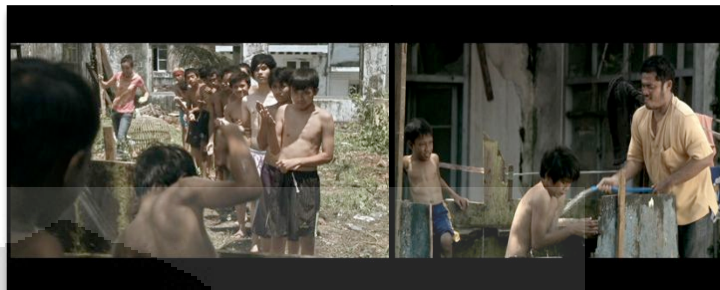


“This is a pencil alright, a pencil. Not a chopper, a bat, or a knife. You hold in a special way, like this. Almost like holding a spoon.”

After knowing that Muluk’s jobless years have ended, Haji Rahmat asked him to take Pipit along to his work place. So, since the request is quite impossible to be turned down, Muluk then brings Pipit along to teach the pickpockets about Muslim (since Pipit herself is Muslim and the pickpockets were clueless to define what their religion are). She first hesitated to teach them, but she eventually enjoyed teaching them and even forced them to take a bath.

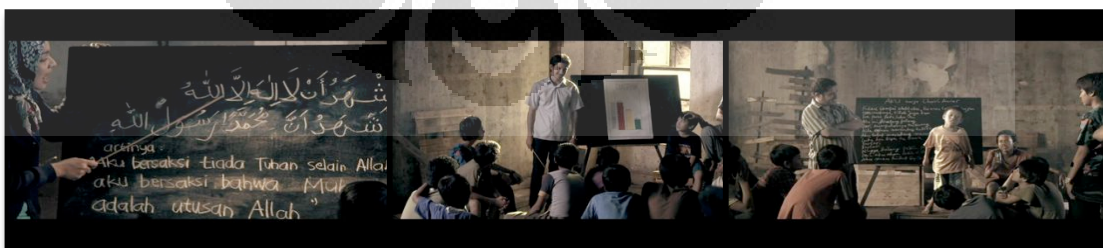
Image V.13**Pipit's Expression When Meeting the Pickpockets**

Muluk: "Why do these pickpockets seem strange to you? You don't seem to be bothered by watching corruptors on television."

Image V.14**The Pickpockets Are Being Forced to Take a Bath**

It's bath time for the pickpockets. Instead of waiting for the rain season to come, Pipit encouraged the pickpockets to learn how to bath themselves using cream detergent; in order to be economical.

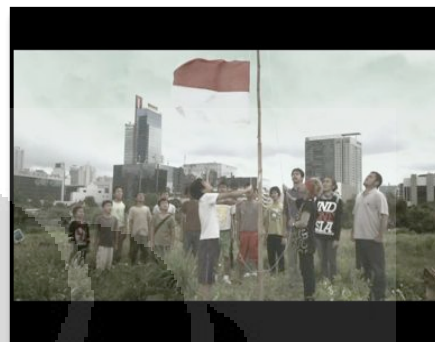
Day by day, the teaching and learning process became more enjoyable. The pickpockets are taught a wide range of subjects, starting from mathematics, language and literature, and economics. They were also taken to the front of The House of Representatives with Syamsul as their guide. After that, as a form of nationalism, the pickpockets were taught to sing the Indonesian National Anthem along with a simple flag ceremony.

Image V.15**The "Classroom" Atmosphere**

Pipit is in charge for the religious studies, Muluk for basic economic studies, and Syamsul for language, literature, and also general knowledge.

Image V.16**The Pickpockets Visit the House of Representatives**

Syamsul briefs the pickpockets on the appearance and the “important” people that works in the House of Representatives.

Image V.17**The Flag Ceremony**

A simple flag ceremony to express the feeling of nationality.

One day, Haji Rahmat, Haji Sarbini, and Pak Makbul insisted to come along with Pipit to Muluk’s work place. This is bad news for Pipit since she and Muluk have been lying to their parents about their (Pipit and Muluk) jobs all those times. As soon as they got there, the three men (Haji Rahmat, Haji Sarbini, and Pak Makbul) were quite shocked that they were faced by a group of pickpockets who are celebrating the day where they switch professions from a pickpocket to a street vendor. The pickpockets were given several trivial questions on nationalism, citizenship, and the Muslim religion to impress the three men, but only Haji Rahmat gave a positive response.

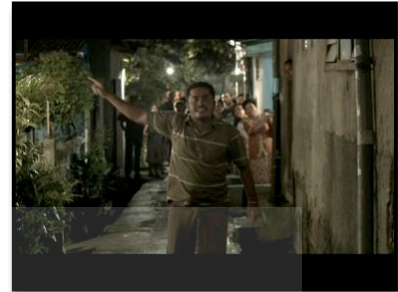
Image V.18

Celebrating the Transition from Being Pickpockets to Street Vendors



The “Pickpocket is the Past, Street Vendor is the Future” banner surprised Haji Sarbini and disappointed Pak Makbul. Haji Rahmat was the only one pleased because he hadn’t realized what the actual problem was.

After realizing that their children’s profession are against their religious norms, Haji Rahmat and Pak Makbul starts over-worrying about their children’s condition and seemed to fall into deep misery through their prayers. Pipit and Muluk couldn’t stand seeing their fathers feeling extremely guilty, so they decided to quit their job. Syamsul was asked to quit too and he felt very disappointed about it because he knew that he would end up being unemployed again. So, on the next day, Muluk, Syamsul, and Pipit packed all of their things at the pickpockets’ base camp and started going back to their daily activities as unemployed individuals.

Image V.19**Pipit and Muluk Staring at Both of Their
Father's Sadness****Image V.20****Syamsul Shouts Out
His Disappointments**

Syamsul: “Muluk, corruptors are the most sinful people! Not us, we’re just helping those kids! The 10% we “earned” is nothing compared to those “earned” by the corruptors! They spend the public’s money and made them poor! They turned them into pickpockets! Muluk, do you want to see me being a “trash” again? Do you want to see me being mocked by people? Syamsul the unemployed bachelor of education, who spends his everyday life playing cards and bothering people around?”

Then, to end the cooperation, Muluk handed all the pickpockets’ savings (including the passbook and the ATM card, the amount was around 21 million rupiahs) and motorcycle (including the ownership document) to Jarot in order to support the future of the pickpockets. Realizing Muluk’s persistence, Jarot warned the pickpockets furiously so that they could do what Muluk, Syamsul, and Pipit wanted them to do: start a new life as street vendors.

Image V.21

Jarot Warns the Pickpockets



Jarot: “Stupid pickpockets! Did you know that your savings now are around 21 million rupiahs? Before Muluk came, you never had that much money, right? Right? Muluk only wanted to come here so that you would be street vendors! But, you want to be pickpockets instead! Pickpockets are jail-friendly, you know that? Get shot, dead, get old and still be poor! You know that? Corruptors have lots of money. After released from jail, they still have money. That’s because they are educated, and you aren’t! You’re only pickpockets and you have no hope, you know that? Now Muluk and his friends are gone! No one will be teaching you again!”

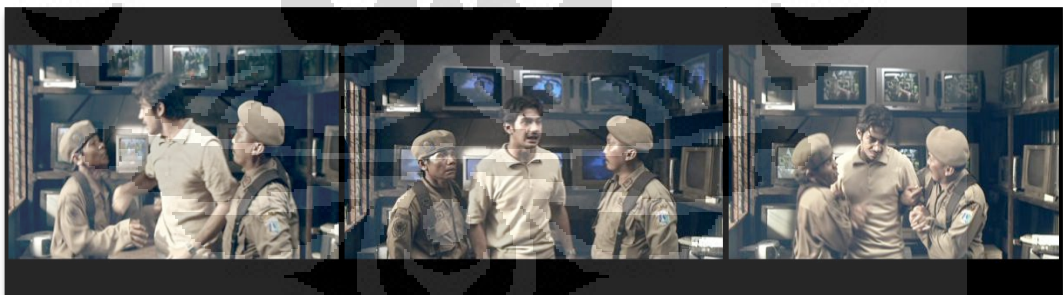
The ending of this movie shows how some of the pickpockets started their “new life” by being street vendors, while the others remain as pickpockets. Coincidentally, Muluk saw Komet on the street and waved happily at him, but then told him to escape from the police officers who were running after the street vendors. At the end, Muluk was the one who got arrested because he surrendered himself to the police officers, stating that he was the one who made Komet and his former pickpocket friends to start being street vendors.

Image V.22**The Pickpockets and Street Vendors**

Komet and some of the other pickpockets started their new life as street vendors, while some of the others, like Glen, remain as pickpockets.

Image V.23**The Street Vendors Run for Escape From the Police Officers**

The street vendors were running away from the police officers, after Muluk told them to. He was in the middle of his driving lessons when he decided to get out of the car and “rescue” the street vendors.

Image V.24**Muluk Versus the Police Officers**

Muluk: “Go ahead and arrest me, I was the one who told those kids to be street vendors! All they are doing is looking for an appropriate livelihood because that is all that they can do! Have some sympathy! You’re distracted with beggars and street vendors but not the corruptors that have made you poor and miserable. You should arrest the corruptors that have impoverished our country instead!”

Image V.25

The Closing Scenes



The street vendors couldn't hold their sadness when they saw Muluk got arrested. But, all that Muluk could do was to support and encourage them by giving them a steady "thumbs up" though he couldn't hide his sad face either.

V.1.2. Behind the Scenes⁵⁰

V.1.2.1 The Ideas Behind the Movie Plot and Title

The story of *Alangkah Lucunya (Negeri Ini)* is written by Musfar Yasin (scriptwriter) around year 2001 (9 years before 2010), but experienced a lot of changes due to the difficulties in deciding and elaborating the movie plot. But then, the doubtful situation ended when the scriptwriter moved to Lombok, West Nusa Tenggara, and found the perfect flow for the story. The movie script was very detailed and complete, but it was of course impossible to involve all of the problems and/or issues in one movie. So, some parts of the movie script were edited so that the movie could be more focused on a certain problem and/or issue.

The intention of the movie making was to depict and criticize meaningful problems and social situations in every day reality, which is considered important

⁵⁰ Taken from one of the "Special Features" options on the *Alangkah Lucunya (Negeri Ini)* DVD. The images are also snapshots of scenes taken from the same source.

in a movie making process. This is strongly emphasized in a statement by Slamet Rahardjo (actor):

“... because the story isn’t just a story, but it is also related to the recent social situations. So, in that case, we can illustrate a part of life. And that’s how I think a movie should be. Not just a story without any meaning.”⁵¹

So, based on the intentions above, the movie title is then made to reflect a situation where endless problems don’t create grief anymore, but laughter and other positive actions. This is stated by Zairin Zain (producer):

*“We can’t blame each and every person because we are all a part of the Indonesian nation. So, this film tries to make us contemplate, and so the title becomes *Alangkah Lucunya (Negeri Ini)* because of such accumulative and piled up sorrows, which in the end becomes funny.”⁵²*

And Deddy Mizwar (director and actor):

“Sometimes seeing the most bitter tragedy could make someone laugh at him or herself. And this is the importance of this film; how to see things in a wiser way and not in anger, even though it’s in a form of inequality. And how to overcome those things with an optimistic enthusiasm.”⁵³

V.1.2.2 Movie Location

The location of the movie mostly takes place in Jakarta’s slum areas, an area hidden behind the conceited appearance of the modern metropolitan skyscrapers. This shows how Jakarta is such a contradictive city. On one side, it is well

⁵¹ *Ibid.*

⁵² *Ibid.*

⁵³ *Ibid.*

developed, while on the other, there are still individuals with ironic conditions who still find it hard to afford or even get their daily needs.

Image V.26

Jakarta's View Behind the High Rising Buildings

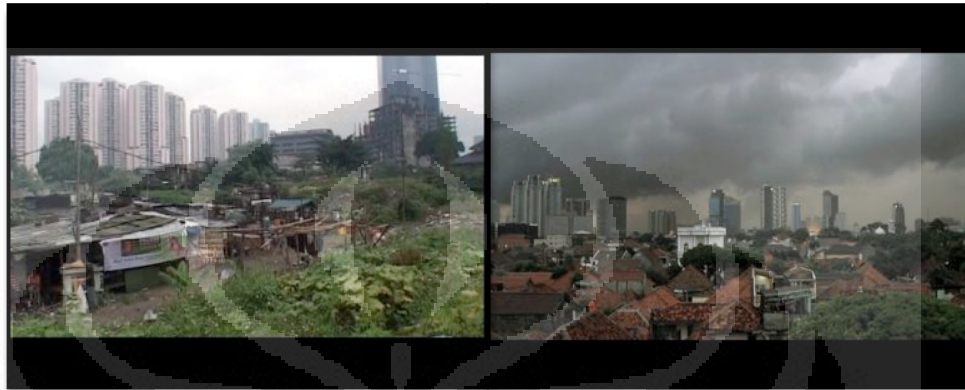


Image V.27

“Snapshots” of the Everyday View in Jakarta



V.1.2.3 Movie Casts

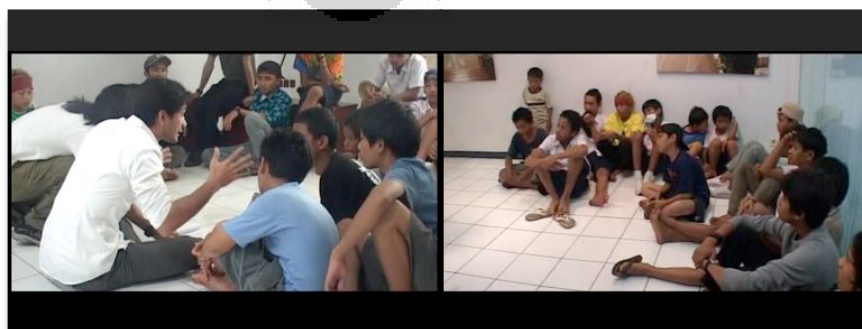
Each of the actors and actress gave a brief commentary on their roles. Starting from Jaja Miharja who plays Haji Sarbini, Reza Rahadian who plays Muluk, Tika Bravani who plays Pipit, Asrul Dahlan who plays Syamsul, until the children who play the pickpockets. The characteristics of the roles are also various, there is Haji

Sarbini who is very self-assured that education isn't important (since one of his children already has a kiosk without having to experience a higher level of education first), there is Muluk who is very persistent in job seeking and achieving his goals, there is Pipit who is a tomboy, there is Syamsul who thinks that if the movie title is *Alangkah Lucunya (Negeri Ini)* then his would be *Alangkah Lucunya Nasibku*, and there is also Komet the obedient pickpocket and Glen the rebellious pickpocket.

The role of the pickpockets itself (70% of them) are played by real life street children who never experienced acting before. Some of them are from North Jakarta and have actual backgrounds as pickpockets. The casting was done by Pedro Tomasow who also did a one-and-a-half-year observation (together with the other members of the movie crew) on the street children's living place and their state of being. The street children (who got the pickpocket role) attended a two-month workshop in order to improve their acting ability. Surprisingly, those street children showed a great effort, even though there are some of them who are illiterate. It is believed that those street children actually have potentials, but aren't given access to self-actualize themselves. The reason behind having street children play as the pickpocket role is because of their street smart experience, since experience itself influences the role's characteristics as well.

Image V.28

The Workshop for the Pickpocket Role



University of Indonesia

V.1.2.4 Movie Crew

While most of the casts are award-winning actors and actresses, so is the movie crew. Starting from Aria Kusumadewa as the co-director, Musfar Yasin as the scriptwriter, Zairin Zain as the producer, and Deddy Mizwar as the director himself. So, since it involves professional and specialized individuals, the movie is expected to turn out well, both substantially (scriptwriting) and technically (visual quality).

The music was mostly done and written by Ian Antono. He was excited to know that he was given the freedom to decide what kind of music to put on the movie soundtrack. So, he decided to use his basic musical background which is rock music, because he considers it suitable to go with the story flow and some scenes in the movie. Another movie crew that also felt excited was Yudi Datau, the director of photography. This was how he expressed his interest and excitement:

“This film is special for me because I’ve never found a film like this here, nowadays. What I mean is that there are two directors. If we make an analogy, one is the north pole, one is the south pole. There’s Deddy Mizwar. There’s Aria Kusumadewa. One is a religious icon, one is an indie icon. I’m in the middle. I’m tortured, but I’m happy. That’s the point.”⁵⁴

V.1.2.5 Comments on Collaborating with Deddy Mizwar

Most of the casts and crew felt honored to have collaborated with Deddy Mizwar, especially Reza Rahadian who thinks that the collaboration is an extraordinary and valuable experience. Aria Kusumadewa sees him (Deddy Mizwar) as a great seeker, always finding answers to his questions through other’s (other members of the movie crew) assistance, especially in improving his directing skills. Tika Bravani sees him as a strict person with a kind heart, while on the other hand

⁵⁴ *Ibid.*

Angga Putra is impressed and inspired with his work and wants to be like him. Last, Jaja Miharja feels comfortable in collaborating with him because of the same ethnic background (Betawi) that they both have, which makes it easier to communicate and understand each other's minds.

V.1.2.6 Movie Promotion

Angga Putra, M. Irfan Siagian, Jaja Miharja, and Deddy Mizwar stated a few lines to promote the release of their movie on April 15th 2010, in cinemas all across Indonesia.

V.2 Interview with MY⁵⁵

V.2.1 College and Early Career Life

MY attended Gadjah Mada University in Yogyakarta, Central Java, majoring in Government Studies. It was 1984 and he didn't complete his bachelor's thesis after attending a field assignment (*Kuliah Kerja Nyata*, a part of the university curriculum). He admitted that he couldn't support his financial needs well, so he decided to get various job experiences including screen printing.

In year 1986, MY found interest in screenwriting and attended a screenwriting workshop in Yogyakarta held by a public television studio. The workshop lasted for two weeks and was held due to requirements for more screenwriters (in Indonesia). He mentioned that in the following year (1987) *Naga Bonar* started filming and he didn't expect that he would later be screenwriting its sequel (*Naga Bonar Jadi 2*). Since he found difficulties in finding inspirations for his screenwriting in Yogyakarta, MY decided to move to Jakarta in year 1988 and

⁵⁵ An interview with MY (name initial) on May 2nd 2012, 02.49-03.08 P.M., at PT Demi Gisela Citra Sinema, Pondok Kelapa, East Jakarta, done by Rukita Wustari Widodo / An interview with MY through *Facebook Message* on May 7th, May 9th, June 18th, July 3rd, and July 4th 2012, done by Rukita Wustari Widodo (a combination of five different interviews with the same informant, done by the same researcher)

started working at TVRI, a public TV station (there were no private TV stations yet, at that time). So, in order to explore more about his new job, he started coming to film sets, being there from dawn until midnight just to get acquainted with the “film people”. Eventually, after creating connections with various “film people”, MY meets Deddy Mizwar (director) and Zairin Zain (producer) and shares a special bond with both of them, especially in expressing humors on the phenomena around them.

V.2.2 Experiences on Living in Jakarta

MY frequently moved from one rented rooms to another, ending up in a rented room in Pondok Kelapa, East Jakarta in order to make it easier for him to communicate and discuss his works with Deddy Mizwar (Citra Sinema, Deddy Mizwar’s film production house, is also located in Pondok Kelapa), when needed. His relations with his surroundings usually involve interactions between him and the local residents at certain religious events, while those who usually come and visit him are his family and colleagues. During living in Jakarta, MY often used public transportations in order to get him from one place to another, and that is how and where he observes and discovers the everyday social problems in the capital city, such as poverty and economic inequality.

V.2.3 The Story Behind *Alangkah Lucunya (Negeri Ini)*

At first, the screenwriting of *Alangkah Lucunya (Negeri Ini)* was inspired by the post-condition of the monetary crisis in Indonesia. The level of unemployment and the number of street children were high at that time. So, in order to fulfill Deddy Mizwar’s film production house request, MY wrote two different screenplays, one was called *Apa Kabar Bangsamu* and the other was called *Copet*. Both of the screenplays were about street children but the latter experienced difficulties in its accomplishment for years until it was eventually released as *Alangkah Lucunya (Negeri Ini)*. MY admitted that he started completing and

finding inspirations for *Alangkah Lucunya (Negeri Ini)* when he moved back to Lombok, his hometown, in 2008 (he lived there before he moved in Yogyakarta).

The reason he chose pickpockets as the movie theme and character is because he found it suitable for the story flow, which is about education and corruption. And though the screenwriting wasn't personally intended by MY in the first place, he still gives clear explanations and messages in all of his work, in order to give a reminder so that the movie viewers could pay more attention to what's happening around them. MY also admitted that it's more important to focus on the story flow rather than deciding on what message should be delivered in the movie, this is what he stated:

“After the screenplay was done, there were suggestions. Such as the “halal-haram” issue was added later by Pak Haji (Deddy Mizwar), the one about Majelis Ulama Indonesia. So as all of the other messages. The important thing is to stick to the story flow. After that, it is then possible to put in the messages. Because, if we think about the messages first, it would become overwhelming.”⁵⁶

Since *Alangkah Lucunya (Negeri Ini)* involves a lot of social issues, which is MY's specialization and interest in screenwriting and viewing life in general, he mentioned how his influences could be the books that he read in college, the news he watches on television, people's character, and his life experiences in general. He also emphasized that as soon as someone decided to be a writer, they have to take notice of the things that are happening around them, whether it's through television or newspapers. Eventually, those experiences will, by itself, influence their writing content.

⁵⁶ An interview with MY on May 2nd 2012, 02.49-03.08 P.M., at PT Demi Gisela Citra Sinema, Pondok Kelapa, East Jakarta, done by Rukita Wustari Widodo

This was his statement about influences and life experiences in general:

“Where ever we are, by itself, we gain life experiences and that influences our point of view and our work, as long as we’re honest.”⁵⁷

One of the social issues that stood out the most in *Alangkah Lucunya (Negeri Ini)* was the issue of education, where there were arguments on the importance of education. As a part of the movie’s theme, MY wanted to remind the movie viewers on how for some individuals in society, especially those from the lower class, education doesn’t seem essential because of its “high rising” price. Even though, of course, education is a “vehicle” to improve the individual’s or a nation’s well-being.

To support the story flow, MY and the other members of the movie crew visited a site by the riverside in Jatinegara, East Jakarta, where an Islamic boarding school owned by *Nahdlatul Ulama* had a certain study group that foster street children on their educational needs. In real life, the street children’s conditions are more horrible than the ones in the movie. They are smokers and narcotic consumers. But, that doesn’t mean that MY and the other members of the movie crew are willing to make a movie based on a stripped reality, considering the potential movie viewers could be children. So, it is strictly important to “transfer” positive messages through movies, in this case by not involving smoking scenes in the movie (even though there might be some characters in the movie who smoke in real life). Here is an elaborate statement from MY about the street children and the idea of realistic movies:

“The condition of the street children are more frightening than the ones in the movie. But, we find it impossible to show how children underage are doing drugs, smoking weed, smoking cigarettes, while we don’t want to have a smoking scene.

⁵⁷ An interview with MY through *Facebook Message* on May 7th and 9th 2012, done by Rukita Wustari Widodo

We are not the type of people who make realistic films because it is possible that children will also watch our movie. If we want to make it realistic, they (the street children) should be smoking cigarettes, sniffing inhalen. But, we don't have a heart to do that. It's alright if it's not realistic, what's important is the message and how it is delivered and received.”⁵⁸

The ways of life of the pickpockets that are shown in the movie are based on the information that MY received from a former hoodlum that used to “operate” in Pasar Senen, Central Jakarta, and is often pointed by Deddy Mizwar as a reliable source of information (on street life) and a suitable actor for some of his (Deddy Mizwar's) cinematic works. Basically, MY needed actual detailed information (from the hoodlum) on how the pickpockets cooperate, but MY also admitted that some of the pickpockets' activities involved in the movie are driven from the filmmakers' (including MY's) imagination, in order to make it more appealing and dramatic.

V.2.4 The Main Characters in *Alangkah Lucunya (Negeri Ini)*

The idea to have such main characters in *Alangkah Lucunya (Negeri Ini)*, who are Muluk, Pipit, and Syamsul, was because the appearance of the three of them were needed to support the story flow. They are all interdependent and interrelated towards one another because it is of course impossible for Muluk to solve the problems on his own. He needed assistance from others, so that's how Pipit and Syamsul, Muluk's fellow unemployed friends, came along and decided to teach the pickpockets. The three of them also performed well because according to MY, only the right and suitable characters could deliver the right and suitable message for the movie.

⁵⁸ *Ibid.*, an interview with MY on May 2nd 2012

V.2.5 The Scenes in *Alangkah Lucunya (Negeri Ini)*

When asked about his favorite scene in *Alangkah Lucunya (Negeri Ini)*, MY admitted that his favorite was when one of the pickpockets named Mata Dewa (played by Jaya Kusuma) said “Amen” after singing *Indonesia Raya* (Indonesia’s national anthem) along with Muluk, Pipit, Syamsul, and his fellow pickpocket friends during the flag ceremony. The anthem is about how rich Indonesia is, and like a prayer, Mata Dewa mentioned “Amen” as soon as the anthem was done, hoping that the “prayer” would come true.

Image V.29

MY’s Favorite Scene



Source: *Alangkah Lucunya (Negeri Ini)* DVD

About the movie ending, when Muluk surrendered himself to the police officers, MY actually intended the ending to be furious so that the movie viewers wouldn’t be pleased with what’s actually happening in the reality around them. It is of course disappointing how a hard working person like Muluk, with all of his efforts, ends up being caught by the police officers. Also, how Syamsul, who was willing to give education to the pickpockets without taking any advantages, ends up playing cards and being unemployed again.

The following is MY's complete statement on the movie ending:

“So that it (the movie ending) would “stab” people’s feelings. We don’t want to please people, because our (Indonesia) problem is complicated. So it would turn out to be something “suffocating”, making people feel furious. A person (Muluk) with such efforts still gets caught in the end. Throughout the story, we illustrated and showed a person with such efforts, but how come the ending is like that? Sad, right? If then we made a happy one (ending), that means we’re fooling other people. The reality isn’t like that.”⁵⁹

V.2.6 The Reasons Behind MY's Homecoming to Lombok

In 2008, MY decided to move back to Lombok, his hometown, admitting his family economical matters as his considerations. MY also believed that Lombok is a preferable place in order to create and provide a spacious atmosphere for his child's development. His profession as a screenwriter also convinced him that screenwriting could be done anywhere, as long as there's Internet access and/or connection. So, because his profession doesn't require him to live in Jakarta, he only comes to Jakarta if there are requests from the “film people”. Also, ever since MY moved back to Lombok, he admitted that his recent works and ideas are influenced by the village life around him. When being asked to compare the differences between Lombok and Jakarta, MY stated that the social problems are alike, crime and educational and economic inequality, though it is considered obvious that, no matter what, Jakarta's social problems are more contrast than the ones in Lombok.

⁵⁹ *Ibid.*

V.3 Interview with ZZ⁶⁰

V.3.1 The Early Process and the Intentions Behind the Making of *Alangkah Lucunya (Negeri Ini)*

In Citra Sinema, the film production house that ZZ works in, there's a kind of habit where each and every scene in a movie script is discussed and explored further by the director and some of the other movie crew, in order to strengthen and enrich the movie script itself. ZZ believes that each and every movie crew has their own abilities and standpoints in sharing, informing, and complementing each other's views, so that is basically why a movie script needs to have its own follow-up, despite the usual screenwriter's assumption that his/her work (movie script or screenplay) is already completed in the first place, without having to discuss it with the other members of the movie crew. But, it is the opposite in Musfar Yasin's (screenwriter) case, considering he's the type of person that is available to accommodate any kind of input that's related to his works.

As a producer, ZZ stated briefly on how the role of a producer is often universally misunderstood. The general misconception is that producers are money owners or investor-like individuals, when actually producers are responsible for the movie making process from scratch until it is released in the cinemas. This shows how a producer also has an active and crucial role, including shaping the basic ideas for a certain movie.

Despite Deddy Mizwar's (director) dream to make a movie based on his concerns towards the society around him, one of the basic ideas and also intentions behind the movie making of *Alangkah Lucunya (Negeri Ini)* is to present the movie to the street children by having them (street children) participate in the movie as actors. This is done in order to not only criticize the vague implementation of an article in

⁶⁰ An interview with ZZ (name initial) on June 15th 2012, 03.45-04.27 P.M., at PT Demi Gisela Citra Sinema, Pondok Kelapa, East Jakarta, done by Rukita Wustari Widodo

the Indonesian basic constitutional act (*Undang-undang Dasar 1945*) that declares on how the state is responsible in protecting the being of the street children, but also to implement it. Such ideas and intentions are stated clearly by ZZ in this following statement:

“..actually, when we wanted the movie to be presented to the street children, well, why do we have to present it to them? It’s better to have them involved in it. So, it won’t be appropriate to warn and criticize every one about the article (in the Indonesian basic constitutional act) on the protection of street children by the state, while we’re not actually nurturing them. Accordingly, by involving them in this movie activity, it is actually our form of contribution.”⁶¹

As a result of the street children’s participation in the movie, some of them are currently involved in theatres and music. ZZ also stated how he, Deddy Mizwar, and Aria Kusumadewa (co-director) are street children themselves, involving in non-academic activities such as theatre and other unmentioned things in Jakarta (one of the places include Bulungan, an area in South Jakarta). Surprisingly, ZZ stated on how Deddy Mizwar actually gave up his two-year work as an employee at the Ministry of Health (he also majored in Pharmacy in college), in order to fully devote himself to his passion for theatre. Moreover, ZZ also mentioned his experience as a director for a documentary on street children that he did years ago. This clearly shows how the people “behind the camera’s” inner-self experiences (on the streets) and interests create a certain kind of ability and sensitivity in “recording” varied everyday life realities, which are then reflected and represented in the movie *Alangkah Lucunya (Negeri Ini)*.

V.3.2 Experiences on Living in Jakarta

Based on his parents’ choice, the areas of residence that ZZ used to live in are mostly classified as “black” areas, such as Senen, Markas Ambon, and Tanah

⁶¹ *Ibid.*

Tinggi (all located in Central Jakarta). It is still a mystery and a contradiction though why his parents came up with those reckless choices, especially knowing that he was raised with strong religious values from his family. ZZ could only assume that those choices of residential areas are because of his father's profession as a judge.

ZZ admitted that it is those Bronx-like areas that actually made him discover the presence of morals and the awareness towards human rights and social interactions. For instance, it is an ordinary fact (for the insiders) to see hoodlums giving up all the money they have for the sake of their friends, without being bothered by the fact that they're going to turn out penniless afterwards. Another example is a scene in the movie *Alangkah Lucunya (Negeri Ini)* itself, where Jarot sincerely supports Muluk's attempt to eventually turn the pickpockets into street vendors, and this scene is actually based on actual reactions that hoodlums have towards the individuals around them.

Image V.30

Jarot Invites Muluk to His House



Jarot: Those kids (pickpockets) needs protection, I protect them. I also need protection and they protect me. Well, you know, in order to live. So, seeing you (Muluk) being this earnest, it made me think: It doesn't matter if my income lessens, as long as the kids have a clear path. That's better, I guess."

Source: *Alangkah Lucunya (Negeri Ini)* DVD

It is of course relatively surprising for certain individuals who tend to underestimate the presence of morals in such areas, though, if they want to try to look further, areas that are considered fueled with morals doesn't reflect and represent the presence of morals at all.

The presence of the people from the "black" areas has its own kind of impression for ZZ, considering their extreme ways in conducting and supporting their lives. This is his statement about it:

"..but, if you're placed in their (the inhabitants of the "black" areas) position, it is difficult. Difficult. Where there's no religion, no food. If there's religion but no food, an individual's saved. But, both of those things (religion and food) don't exist whereas those are the essential and basic needs for a human being. Clothing, food, faith. Basic needs, right? There's no sign of any of them so it's

obvious why someone decided to live their life as a stabber or other extreme professions.”⁶²

By often dealing with those kinds of experiences, ZZ sees Jakarta through a harsh point of view considering that the social problems in it are like “the air that he breathes”. He believes that this is because of the common mindset that focuses on physical developments, while essential matters such as human development and civilization are more likely put aside. There are also certain mindsets that are now slowly turning into a certain culture, such as the interpretation of individual freedom, where most individuals don’t fully realize that individual freedom itself has its own limitations as soon as it is faced with the social world. Such mindset is obviously clashed with ZZ’s principle on how each and every individuals are social creatures and members of society that are dependent towards one another, no matter what.

V.3.3 Influential Life Experiences

In shaping his views on society and his life as a whole, ZZ admitted that the most influential person in his life is his father, who has a clear-cut attitude, shown by his (ZZ’s father) consistency in not owning a car and a house, and also wearing shoes in an unconventional way (stepping on the back of the shoe). His father’s view on having decisive choices in life also seem to influence ZZ’s views about education, on how the learning process isn’t always done institutionally, but is also done naturally by experiencing and living life itself. This is probably the reason why ZZ (only) studied up to high school and didn’t attend college, though, on the contrary, his children were fully encouraged by ZZ to achieve the highest education possible.

Besides that, ZZ’s decision to go to Australia in search of his identity, when he was around 18 or 19 years old, also gave him an experience and understanding on

⁶² *Ibid.*

how individuals, in this case Australians, fully uphold their individual rights and value one another (he gave an example on how Australians will return other individuals' change, no matter how little the amount is). His departure to Australia was driven by his own initiative and was afforded by his own money as a mission to search for a living. The following statement clarifies the reasons behind his decision to leave for Australia:

“..(to find) a job, well, just to search for a living. Trying to find new chances in a new life. When I couldn't do it in one place, I move to another, while slightly seeking for knowledge (taking minor courses on sound or audio), but not to specifically experience education because I'm a son of a happy person not a rich person. So that I even left for Australia with my own money.”

V.3.4 Comments on Collaborating with Deddy Mizwar

ZZ's relation with Deddy Mizwar has its own sequence, starting from idolizing him (Deddy Mizwar) until finally being friends and work partners with him. So, since they've known each other for quite a long time, they find compatibility in each other's vision and personalities. According to ZZ, Deddy Mizwar is an “explosive” person who has a lot of grand ideas so that he needs a person who could direct and lead him to a concrete solution. Like a puzzle, Deddy Mizwar's ideas are basically the scattered version of the puzzle, while ZZ and, also, Musfar Yasin are the ones who know how to put together the scattered pieces into a whole and complete puzzle. So, the strength of the collaboration lies in their synergy, how they could fulfill each other's needs and desires in order to create the full picture.

CHAPTER VI

DISCUSSION AND CONCLUSION

VI.1 Intentions Behind the Movie Making Process of *Alangkah Lucunya (Negeri Ini)*

Although in the beginning the intentions of the movie making weren't personally driven, meaning that it didn't come from the screenwriter's own desire, the people from the film production house, including the producer and director, still intended the movie title and content as a critical reflection of the never ending social problems in Jakarta. For the director, especially, the movie is the realization of his grand ideas on his concerns towards the social life around him. Besides that, the movie is also intended to not only criticize the government's unimplemented policy on its responsibility towards the protection of street children, but also as an implementation of it (the policy) by involving real life street children as the actors. The producer and one of the actors also emphasized how as "film people", it is important and proper to use movies as a medium to reflect, represent, and give meaning to the current social situations around us. As for the screenwriter, he admits that writers (including screenwriters) have a natural-like tendency to address certain messages and/or warnings through their writings. And certainly, this also affects the screenwriter's indirect intentions when writing the screenplay for this movie.

VI.2 Experiences Behind the Movie Making Process of *Alangkah Lucunya (Negeri Ini)*

Referring to the intentions elaborated above, there are certain experiences that influence, generate, and support those intentions, especially those based on real-life and every day observations. This can be seen through the choice of themes and characters of the movie, which was based on the post-situation of the monetary crisis in Indonesia (Jakarta, in particular), where the high

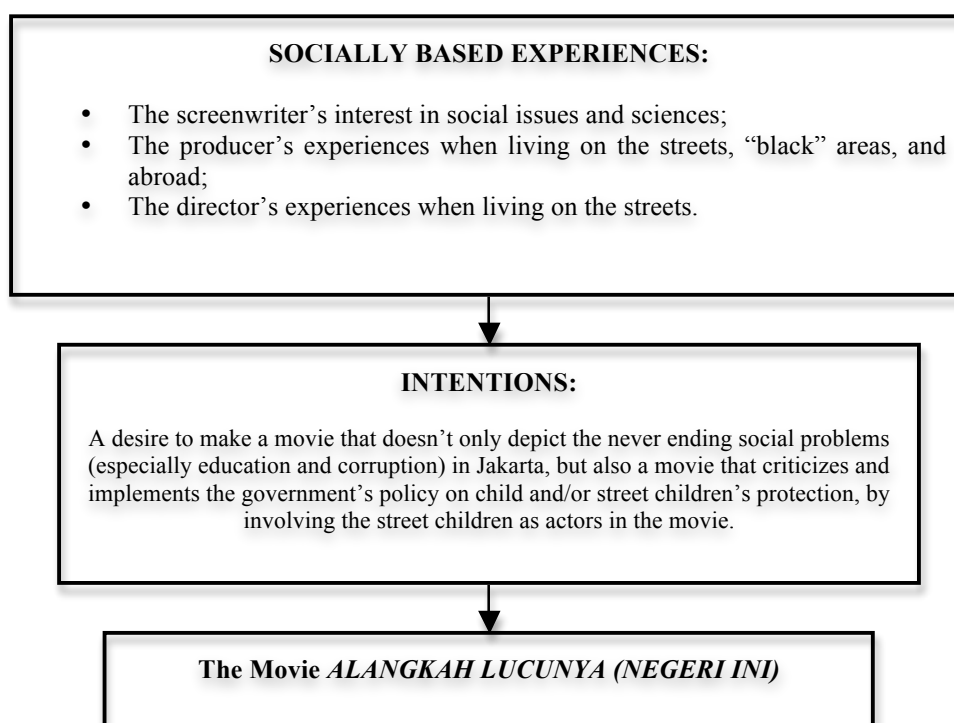
unemployment rate also simultaneously affected the increasing rate of the street children. The selected movie locations are also based on the actual slum and outskirts atmosphere in order to give an exact and appropriate reflection and representation of the street children's, the middle-lower class', and the lower class' dwelling place. Moreover, the involvement of real street children to enact the pickpocket role itself also reflects the totality of the filmmakers to capture the actual "aura" and emotions involved in the life of those street children.

For the screenwriter himself, the experiences that inspire him comes from the news on television or in the newspaper, since it is considered compulsory for a writer to tune in with the outside world everyday. These inspirational habits usually produce writings that are influenced by the screenwriter's specific knowledge or ideology, which is a product of his educational background, based on the materials that he read and received in college (a form of educational institution). Also, after observing the real habitat and condition of the street children and gaining information from a ex-hoodlum on the pickpockets' everyday activity, the screenwriter and those other filmmakers aren't willing to reflect and represent the actual being of those street children and/or pickpockets because of their denial towards involving smoking and "substance-using" scenes in the movie. Moreover, the screenwriter's experiences during living in Jakarta could also be an indirect influence on how he sees the economic inequality around him, since he often uses public transportations to travel around Jakarta, meaning that he could actually witness the social problems around him during the ride.

As for the producer, his personal experiences on living in Jakarta's "black" areas unconsciously shapes a certain point of view in seeing Jakarta itself as a chaotic city. His life seeking experience in Australia and direct influences from his parents seem to also affect his general views in life, especially on how he learns and discovers the real essence of knowledge and human relations. Furthermore, the producer also mentioned how he and the director are used to being street children back in those days, expressing their enthusiasm towards theatre and

gaining knowledge and lessons in an informal way, through their everyday life experiences. The director himself even left his duty as an employee at a governmental institution (Ministry of Health) in order to sharpen his acting ability.

Figure VI.1
The Intentions and Experiences Behind the Movie Making Process of
Alangkah Lucunya (Negeri Ini)



Overall, if analyzed through a sociological point of view, which in this case is the moment of internalization according to Peter L. Berger, the experiences above are dominantly influenced by secondary socialization because it involves outer elements of society, which are individuals, residential areas, institutions, and events that are detached from the filmmaker's inner self. Though, at some point, there's still a complicity of primary socialization, especially the fact that the filmmakers are disinclined to involve the raw reality of the street children in the

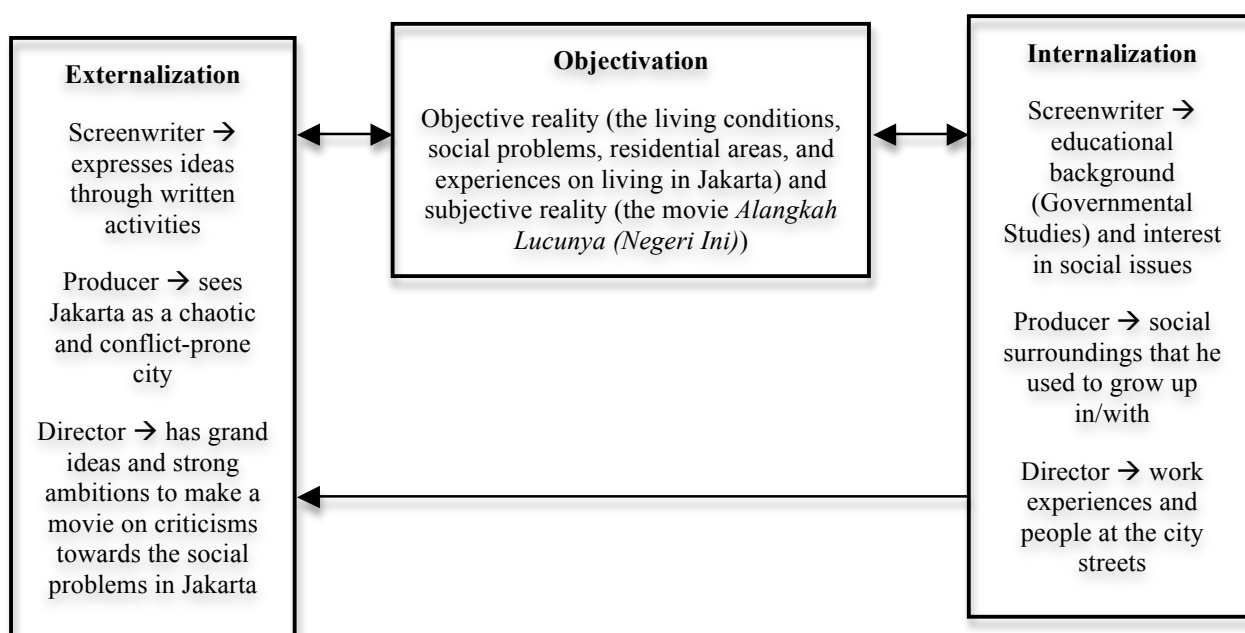
movie making. This indirect act to prevent underage smoking and “substance-use” are likely originated from their basic and solid moral on what is allowed and restricted, gained from their socialization with and from their family or other individuals that are closely related to them. Also, as it has been mentioned before by the producer, that his family also gave him basic socialization on religious norms and consistent attitudes. In sum, it is possible to say that the filmmakers’ experience, whether the ones coming from the screenwriter, the producer, or the director, has a similar pattern that directly leads to a socially aware nature and framework. Such similarity could probably be the reason why they chose one another to be involved in the movie making process of *Alangkah Lucunya (Negeri Ini)*.

VI.3 The Three Moments Behind the Movie Making Process of *Alangkah Lucunya (Negeri Ini)*

Based on the descriptions and argumentations above, it is then clear that there is a certain dialectical process in the formation of intentions and experiences owned by the filmmakers, behind the movie making process of *Alangkah Lucunya (Negeri Ini)*.

A detailed and explicit explanation on the dialectical process is analyzed through Berger's phenomenological three moments in society, and is briefly represented in the following figure:

Figure VI.2
The Three Moments Behind the Movie Making Process of *Alangkah Lucunya (Negeri Ini)*



According to the figure above, the filmmakers' intentions and experiences that are related to the movie making process of *Alangkah Lucunya (Negeri Ini)* are driven and originated from the objective reality of Jakarta, whether it's the living conditions, social problems, residential areas, or even the experiences that the city gives to its inhabitants (which in this case are the filmmakers). The objective reality is then internalized through interaction and socialization that comes from different sources, such as individuals, society, and institutions. A contrast difference lies in the internalization moment experienced by the screenwriter, producer, and director, in which the screenwriter is highly influenced by the college institution that provided him scientific knowledge on Governmental Studies, while the producer and director are mostly influenced by their everyday

life experiences on living in Jakarta. This shows how the screenwriter gains most of his knowledge through formal institutions while the producer and director rely more on everyday situations and interactions as their source of knowledge. Consequently, this also shows how secondary socialization has a more dominant role behind the movie making process of *Alangkah Lucunya (Negeri Ini)*, than the primary socialization that usually involves unavoidable interactions between the individual and his/her nuclear family, close relatives, and other close-related and influential individuals. In this case, the secondary socialization involves the outer elements of the filmmakers such as the social surroundings (society and the interaction process in it) and also optional ways to learn more about the outside world, which in this case is through education. This underlies how secondary socialization is choice and interest-based and sometimes beyond the individual's control, and not "compulsory" and inevitable like the primary socialization.

After various objective realities are internalized and certain norms, values, and knowledge are socialized, it is then possible for each of the filmmakers to externalize their intentions towards the making of the movie *Alangkah Lucunya (Negeri Ini)*, in the form of thoughts/ideas and actions. For the screenwriter, writing activities are his form of expression and are probably influenced by the educational background he has and the academic habits he used to experience in college, which then makes it usual and comfortable for him to express his ideas and/or opinions in written words. As for the producer, his experiences on living in Jakarta, especially the ones where he used to live in Jakarta's "black" areas, construct a certain framework in expressing his views on Jakarta which is evident through his opinion on how Jakarta is a chaotic and conflict-prone city, considering the endless social problems that are found in the everyday being of Jakarta. On the other hand, the director's internalization moment encouraged him to create a movie that criticizes the social problems in Jakarta, which is probably influenced by his experience when he was still working at the Ministry of Health (but then decided to leave after two years of work to pursue his passion for acting). Indirectly, his decision to resign from the Ministry of Health (likely

because of his discomfort towards the system and bureaucracy in it) might be the reason why he is highly concerned with social issues, including those that lack the solutions and actual contributions from the government. His participation in theatre activities, which gave him more space to truly express himself (unlike his work experience at the Ministry of Health) and made him spend more time on the city streets of Jakarta, could also be another reason why he is moved by the presence of street children and is then motivated to create a critical movie based on their everyday lives.

Through the elaboration above, it is actually made clear that each of the filmmaker's internalization and externalization moment reflects their actual role as a screenwriter, producer, and director; the screenwriter has a hobby in writing, while the producer and director have the tendency to express themselves through speech, the sounding of ideas and/or opinions, and other actions that doesn't involve writing activities. This shows how each of their roles have distinct characteristics, which then makes them possible to cooperate in order to combine, complement, and overcome each other's specialty and shortage, when making the movie *Alangkah Lucunya (Negeri Ini)*. As a result of their cooperation and synergy, and as a combination of their intentions, thoughts, and experiences, *Alangkah Lucunya (Negeri Ini)* is their subjective reality on Jakarta and its social problems, and is created as a critical expression towards the ignorance that the government has towards the street children, and also as a realistic action to take notice and empower the street children by involving them in the movie as actors.

VI.4 The Objectivated Form of the Intentions and Experiences Behind the Movie Making Process of *Alangkah Lucunya (Negeri Ini)*

After all those intentions and experiences are combined and further processed, the objective realities that inspire the movie making are then re-objectivated into a movie, which in this case is *Alangkah Lucunya (Negeri Ini)*. As a general overview, the movie depicts the lives of unemployed undergraduates (Muluk,

Syamsul, and Pipit) who decide to provide educational needs for a group of young pickpockets and, in return, “earn” their “source of living” from the pickpockets’ money.

If further analyzed, both the conditions of the unemployed undergraduates and pickpockets reflect social exclusion, which is the process where individuals or groups are wholly or partially excluded from full participation within the society in which they live.⁶³ This means that the unemployed undergraduates are excluded from the ordinary world of being-employed-after-graduating, making them wonder what the importance of higher education is, while the pickpockets are excluded from living ordinary lives as children or youths. The risky choices that the unemployment undergraduates make (giving educational service to the pickpockets and “earning” money from them) points out their desperation in finding a job, yet willingness in empowering the pickpockets to be aware of education. On the other hand, the pickpockets’ choices also show an act of desperation since their life decision is to “earn” money by being pickpockets.

Unemployment usually signifies deprivation, beginning with the loss of employment, leading to a significant degradation in living standards and an increased rate of poverty.⁶⁴ The domination of poverty will eventually create a long term of unemployment, considering the difficulties and limitations to participate in social relations especially when social ties start slackening and start turning into social isolation (or in this context is social exclusion).⁶⁵ This explains how the condition of the unemployed undergraduates and the pickpockets reflect the lack of social relations, meaning that they are not able to cope with the mainstream in society due to their deprived being. For instance, the unemployed undergraduates have been trapped in the social isolation “circle” for too long (Muluk has been unemployed for two years) to the extent where they couldn’t

⁶³ Nabin Rawal, “Social Inclusion and Exclusion: A Review”, *Dhaulagiri Journal of Sociology and Anthropology*, Vol. 2 (2008): 164

⁶⁴ Zoran Scur, “Chapter 1: The Concept of Social Exclusion”, *Poverty, Unemployment, and Social Exclusion* (Zagreb: United Nations Development Programme in Croatia, 2006), p. 12

⁶⁵ *Ibid.*

even find a way out from it. In fact, Syamsul and Pipit seem to find pleasure in the social isolation “circle”; Syamsul through playing cards, Pipit through lotteries. This is probably the worst affect the social isolation “circle” has, which is tolerating the condition of unemployment and leaving the unemployed individuals unmotivated to fix and improve themselves. As for the pickpockets, the reason behind their isolation from society is obviously because of their “jobs” as pickpockets, indicating that their “job” choice is based on their status as poor individuals who have an extremely limited access to the employment arena.

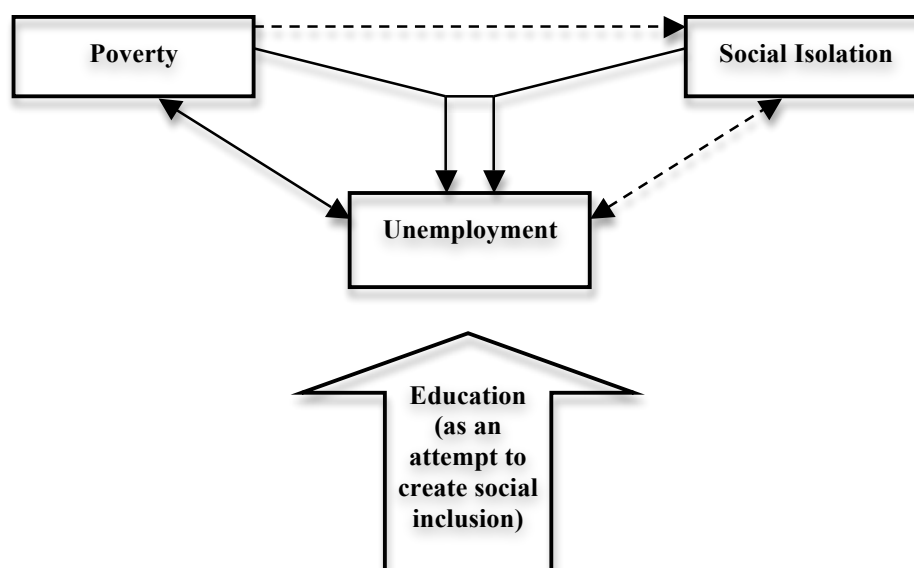
Better education will not automatically remove social exclusion because social exclusion and education itself are affected by income inequality, class and/or ethnic divisions in society, physical separation, globalization, the division of power, the stratified nature of the education market, etc.⁶⁶ Sad but true, the explanation above reflects the unlucky situation of the unemployed undergraduates: well-educated yet jobless. Though the reasons behind their unemployment aren’t explicitly revealed in the movie, it is likely evident that in some situations there are certain structures “out there”, whether it’s the market or the globalization trend, that limits the social mobilization for certain individuals. So, in this case, it is possible to say that the unemployed undergraduates have failed to compete and adjust themselves in the labor market, considering there are probably thousands or even millions of other individuals who are also in need of a job in Jakarta.

On the contrary, the pickpockets never “tasted” education. Unlike the unemployed undergraduates who are excluded in the employment world despite their educational achievements, the pickpockets are excluded due to their vacancy in educational achievements. This is where Muluk starts offering his help and “charity” to the pickpockets, as an attempt to liberate those pickpockets from their inappropriate “job” and absence of scientific knowledge. Education itself, in the context of social exclusion, is not only a form of contribution to improve

⁶⁶ *Ibid.*, p. 13

individual's knowledge and skills, but also their socialization, inclusion, and empowerment abilities.⁶⁷ So, by means of the unemployed undergraduates' assistance, the pickpockets learned a wide range of knowledge, both scientific and morally. They were even introduced to the essence of nationalism, by learning, understanding, and memorizing Indonesia's coat of arms (*Pancasila*) and also participating in a flag ceremony, taking place in an empty deserted field-like land, near the pickpockets' base camp.

Figure VI.3
The “Vicious Circle” of Social Exclusion



Note: The solid arrows indicate stronger relationships, while the dashed arrows indicate weaker relationships.

Source: A working paper published by the United Nations Development Programme in Croatia, “Poverty, Unemployment, and Social Exclusion” (2006)

Besides an achievement in education, Muluk also wanted the pickpockets' to switch their “occupation” as street vendors, since the source of earnings are more

⁶⁷ *Ibid.*

universally accepted and is also appropriate, meaning that it doesn't involve an act of snatching the belongings of other individuals. Unfortunately, Muluk's noble ideas didn't turn out well, considering there are still pickpockets who remain as pickpockets (they lack the initiative in starting and doing something new), and even those who have turned into street vendors still experience trouble and insecurity, due to the restrictions towards them coming from the law force and police officers.

The social exclusion phenomenon between the unemployed undergraduates and the pickpockets could also be further analyzed through Hilary Silver's three paradigms of social exclusion, which are:

- a) Solidarity → social exclusion is considered as the rupture of social solidarity (a social bond between the individual and the society). The presence of social order, as an accumulated form of collective consciousness, doesn't always keep the society in place because it could eventually stimulate cultural and moral boundaries between groups which then socially construct dualistic categories in society;
- b) Specialization → social exclusion is considered as a consequence of specialization, where individuals experience social differentiation, economic division of labor, and separation of spheres. This indicates how social structure itself consists of separate, competing, and unequal spheres, but yet still interdependent towards one another. So, since individuals in society are naturally differed and specialized, this means that every individual have the possibilities to be excluded from a certain sphere;
- c) Monopoly → social exclusion is considered as a consequence of the formation of group monopoly. This shows how class, status, and political power could be used as tools to achieve and/or execute certain interests coming from certain groups in society. So, those who are materially and

ideally weak will end up being victims of social closure (a subordination of opportunities done by monopolistic groups towards inferior outsiders).⁶⁸

When related to the unemployed undergraduates and the pickpockets, the solidarity and specialization paradigm emphasize how social exclusion is inevitable, considering there are differences and boundaries that occur naturally in society based on class, status, and political power. The unemployed undergraduates achieve their educational status through their ability to reach higher level of education. But, on the contrary, the pickpockets aren't able to experience education due to their unawareness of education and the lack of finance they have. This is why their deprived condition is considered the main reason behind their "jobs" as pickpockets, though of course, their specialization as pickpockets is still considered as an "inappropriate job", especially for children and youths.

There is certainly a reason why the unemployed undergraduates and the pickpockets are experiencing social exclusion in a certain way, and this is where the monopolistic groups are suspected as the cause of it all. Throughout the movie, there are numerous dialogues that criticize the Indonesian government's (which is considered as a monopolistic group, according to the movie context) absence of awareness towards varied social issues. This slightly reflects the presence of social closure in the monopoly paradigm in social exclusion, which in this case is evident through the unemployed undergraduates assumptions on how the people of the state or government is busy handling their own business and interests while there are so many unsolved problems in the country, including the lack of protection and education for the street kids. It is not directly mentioned in the movie dialogues though that the unemployed undergraduates are also the victims of the government's social closure, but it should also be the government's concern if such kind of condition (unemployed undergraduates) keeps occurring

⁶⁸ Hilary Silver, "3: Reconceptualizing Social Disadvantage: Three Paradigms of Social Exclusion", in *Social Exclusion: Rhetoric, Reality, Responses*, edited by Gerry Rodgers et. al., (International Institute for Labor Studies, 1995), p. 66-70

among the country's citizens. Ironically, this is the impact of misused political powers; turning the government into an exclusive and individualistic group of people, who has a low level of competency in finding and giving solutions towards the social problems around them.

Another form of social closure by a monopolistic group is the act of corruption, which is another main issue in the movie dialogues. Corruption itself is defined as an act of social closure (and social exclusion in general) because it excludes individuals that are considered inclusive in making collective decisions and actions, and also shifting public services and activities to certain sectors that could benefit the group of individuals who are involved in that act of corruption.⁶⁹ So, if the corruption issues are mentioned by the unemployed undergraduates, it is likely because they're assuming that the people of the government (the monopolistic group) has switched their priorities, from public interest to personal or group interest, and is believed to have disadvantaged and impoverished the country's citizens. It's as if the government itself is a contradiction: a group of well and high-educated individuals with uneducated and immoral behaviors.

VI.5 The Linkage Between Karl Mannheim's Three Strata of Meaning and the Current Research

Like Peter L. Berger, Mannheim is influenced by Edmund Husserl's phenomenology, which in this case is applied in the study of cultural products. Not only art, cultural products could be in a form of action, behavior, way of thinking, and even personalities. So, by involving a phenomenological basis, Mannheim explains how cultural products show three separate strata of meaning, which are:

⁶⁹ Mark E. Warren, "What Does Corruption Mean in a Democracy?", *American Journal of Political Science*, Vol. 48, No. 2 (Apr., 2004): 328-329

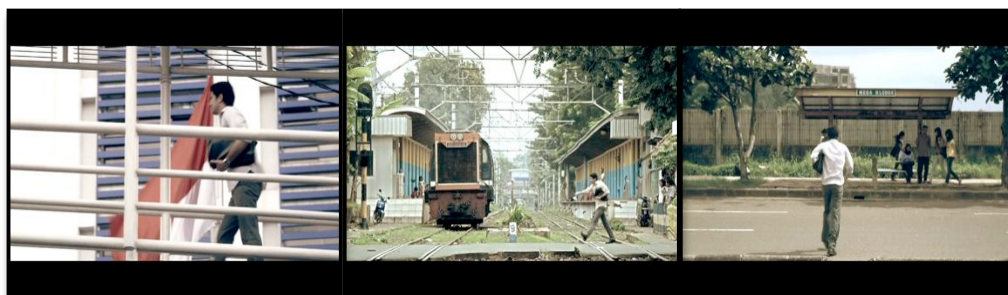
- a) The objective meaning → interpreted by reference to the typical acts of typical individuals, or typical features in typical artworks;
- b) The expressive meaning → interpreting the specific intentions of the particular individual or artist;
- c) The documentary or evidential meaning → interpreting what lies beneath both the objective and expressive meaning.⁷⁰

To be clearer, the objective meaning is purely visual (includes physical features and content), something that can only be seen and is considered a-theoretical but still not irrational.⁷¹ In relation to the current research, the objective meaning is applied to describe the movie content in general by just relying on the “surface” and not the meaning behind it. For instance, it is objectively evident that *Alangkah Lucunya (Negeri Ini)* takes place in Jakarta, which is recognized through the type of the overpass, the characteristics of the train station, and the name of the bus stop.

⁷⁰ Tim Dant, “Thoroughly Modern Mannheim and the Postmodern *Weltanschauung*”, *Rassegna Italiana di Sociologia*, No. 4 (Dec., 1997), p. 5-6

⁷¹ Karl Mannheim, “Chapter II: On the Interpretation of *Weltanschauung*”, *Essays on the Sociology of Knowledge* (London: Routledge and Kegan Paul Ltd, 1952), p. 46

Image VI.1
Objective Evidence of the Movie Location



Muluk passing through the *Transjakarta Busway* overpass and a train station, and approaching the “*Mega Glodok*” bus stop.

Source: *Alangkah Lucunya (Negeri Ini)* DVD

Another example is on the presence of the unemployed undergraduates and the pickpockets. If viewed objectively, the unemployed undergraduates are a group of individuals who are unemployed and eventually takes interest in educating the pickpockets by “earning” money from them in return, without having to give further judgments on whether it is a good or bad thing if the unemployed undergraduates are “financially supported” by the pickpockets.

Next is the expressive meaning, which is seeking the actual intentions of artists, requiring familiarity with their attitudes and idiosyncrasies in order to avoid misinterpretations towards their artworks.⁷² In relation to the current research, it is reflected in the intentions and experiences that the people “behind the camera” has behind the movie making of *Alangkah Lucunya (Negeri Ini)*, whether it’s an attempt to reflect, represent, criticize, an slightly overcome the social problems in Jakarta through the medium of movies or just an art of expression through writing a screenplay (which is then turned into a movie). Nevertheless, the major difference is that expressive meaning involves the detailed inner-sides of the

⁷² *Ibid.*, p. 50

artists themselves, while in the current research, the intentions are only confined to the inspirations and experiences involved in the making of that certain movie, without implicating the intense observations and interactions towards the artists in order to interpret the artwork as a product of an individual as a whole (their reaction and views on various events or interaction in life).

The last strata of meaning is the documentary or evidential meaning, which is collecting and comparing all the artworks coming from the same artists in order to identify the complete characteristic of the artworks, both objectively and expressively, without segmenting the artworks into certain categories, but instead, defining the artworks as an accumulation of ideas and actions coming from the same artists.⁷³ This, of course, isn't discussed in the current research, considering the main focus is only on the movie *Alangkah Lucunya (Negeri Ini)* and not other movies that share the same producer, director, or screenwriter, meaning that there is no historical approach in explaining the intentions and experiences behind the movie making process. Nevertheless, if the documentary and evidential meaning is applied in this current research (only as a "snapshot"), it is possible to say that the people "behind the camera" have the tendency to use movies as an expression of their criticism towards the social problems around them.

The involvement of Mannheim's thoughts on the three strata of meaning isn't a sudden appearance in the current research; it is based on the "Literature Review" chapter's brief explanation on the phenomenology of film, on how Edmund Husserl's phenomenology becomes the basis of Mannheim's three strata of meaning in interpreting cultural products. Emerging from the same "roots", Berger's and Mannheim's thoughts are then considered appropriate to be discussed and compared with the current research, especially on how individual and social reality, or the artist and the artwork, are related to one another. There are slight similarities when discussing the intentions owned by the people "behind the camera", on how the reflection and representation of social reality (in the form

⁷³ *Ibid.*, p. 57

of a movie) is a product of their own intentions. The objective meaning (Mannheim's), as well, is relevant if applied to describe the content of the movie, without involving any interpretations and judgments towards it.

Table VI.1
The Comparisons Between Berger's Phenomenology and Mannheim's Three Strata of Meaning

Similarities	Differences
<ul style="list-style-type: none"> • Influenced by Husserl's phenomenology; • Dialectical; • Involves active interpretations from the intended subject of research (e.g. artists) and the researcher 	<p>Mannheim uses a historical approach to interpret the relation between the individual and the cultural product, while Berger focuses on the influences of social interaction (internalization and/or socialization) in the individual's interpretation of social reality.</p>

Other than that, the application of Berger's and Mannheim's thoughts in the current research couldn't be used simultaneously, due to the delimitations of the research. For instance, Berger's phenomenology could explain the dialectical process between the filmmaker's intentions and the movie as a social reality, but Mannheim's three strata of meaning couldn't fully explain its dialectical process, considering the current research only involves one movie, not numerous of other movies coming from the same filmmakers. This is because Mannheim's thoughts implicate a historical analysis in stressing out and interpreting a certain cultural product, as an attempt to completely understand the characteristic and the ideological background of the product and its creator. Those differences emphasize how it is considered unnecessary for Berger's and Mannheim's thoughts to complement one another, but necessary to be compared to one another.

VI.6 Conclusion

As the main framework and tool of analysis in this research, Berger's phenomenology reflects the interpretation behind the movie making process of *Alangkah Lucunya (Negeri Ini)*, through both the people "behind the camera's" and the researcher's point of view. And as for the dialectical process in Berger's phenomenology, it involves the transformation of the intentions and experiences owned by the people "behind the camera" into a movie, starting from absorbing the social realities (experiences) around them and then processing it further through internalization and/or socialization in order to re-create and externalize (intentions) a "new" social reality in their own sense. It becomes more interesting when the dialectical process actually points out each of the filmmakers' objectively-real roles, indicated by the way they externalize their thoughts, opinions, and intentions; the screenwriter expresses himself through writing, while the producer and director expresses themselves through speech and other spoken ways in expressing ideas.

As stated earlier, the screenwriter along with the other people "behind the camera" didn't want to depict the actual situation of the pickpockets, fearing that children could be the potential viewers of the movie *Alangkah Lucunya (Negeri Ini)*. So, in the movie, the pickpockets are re-produced into "clean" children and youths, who have no smoking and/or "substance-using" habits. This illustrates the dialectical process of experiencing and internalizing objective realities and interpreting them into a "new" and subjective reality based on the externalized intentions behind it. Another example is the personal experiences coming from the producer, on how his family, residential areas, and his impressions about living on the streets (which is also experienced by the director) and abroad unconsciously underlie his interest on involving social problems (according to his perspective) in his works. Next, is the last example, which is on how the director's work experience at the Ministry of Health eventually creates a certain mindset that's often against the government's way of life, and how that experience

subsequently motivates him to express his concern, disappointment, and anger towards them (the people of the government) in movie making activities. In sum, each of the filmmakers' (screenwriter's, producer's, and director's) subjective reality reflects and represents a critical, satirical, and participatory (because of the involvement of actual street children as actors in the movie) social problem-based movie that focuses on the issues of education and corruption, and underlines the government's weaknesses in implementing the policy on street children protection.

While the intentions and experiences behind the movie making process is only able to be revealed by its creators, the objectivated form of their intentions and experiences are able to be fully interpreted by the researcher in order to discover and identify the reflection and representation of the social reality in the movie through a sociological framework, and not knowledge in general. Therefore, if the filmmakers' subjective realities are the alternate version of the pickpockets and their general views and interests on social problems, the researcher's subjective reality is on how social problems resemble social exclusion. This shows how phenomenology, in general, sees the individuals' active role in interpreting the social reality around them, since social reality itself is inter-subjective.

Overall, despite its application in film studies and not in real-life social actions around us, Berger's phenomenology (referring to this research) still underlies the importance of objective reality, society, and other "outer forces" in influencing subjective interpretations, and also the dialectical process in internalizing and/or socializing the objective reality, and then externalizing it into a subjective reality (yet still considered objective if experienced collectively) that is based on the individual's own interpretation.

VI.7 Recommendation

Referring to the “Significance of the Study” sub-chapter in the first chapter of this research, the possible recommendations that are generated through this research are addressed to researchers and/or academicians, the filmmakers of the movie *Alangkah Lucunya (Negeri Ini)*, and also filmmakers in general.

For the researchers and/or academicians, it is considered important to conduct a research on the behind the scenes process in movies using a sociological perspective and/or framework, since there are already numerous researches that discusses and examines the content of movies using semiotics, gender theories, and film theories. Studies on movie viewers and/or moviegoers are also done often, but seem to lack the essential aspect of the movie itself, considering the actual meaning of a certain movie could only be revealed by its creators.

For the filmmakers of *Alangkah Lucunya (Negeri Ini)*, it would be an excellent effort if the movie could actually be showed to the people of the government, since the movie is a form of criticism towards the socially-unaware government especially towards its (government) lack of attention on the social problems that concern on street children. Although it has already crossed the filmmakers’ mind that *Alangkah Lucunya (Negeri Ini)* is not only a form of expression but also a tool to criticize the government and to empower the street children by involving them as actors in the movie, it would still be a bold idea if they (the filmmakers) could actually invite the people of the government to watch and discuss the movie together.

So, based on the intentions that the filmmakers of *Alangkah Lucunya (Negeri Ini)* have in creating such a socially-aware movie, the recommendation for the filmmakers in general is basically to consider movies not only as a form of personal expression, but also a media to reflect and represent the social realities

that are “out there”, in order to create a certain awareness to the movie viewers and/or moviegoers themselves.

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 Widodo

Lampiran 1: Transkrip Materi DVD

Transkrip *Behind the Scenes* “Alangkah Lucunya (Negeri Ini)”

Sumber : *Special Features* DVD “Alangkah Lucunya (Negeri Ini)”
 Durasi : 25 menit

Zairin Zain (ZZ): Dasar pembuatan film ini sederhana aja. Kita melihat berbagai problem, masalah-masalah dalam kenyataan sehari-hari. Dan kebetulan wilayah kita adalah wilayah film, jadi kita dalam mengkritisi ya lewat medium film. Kita nggak bisa mensalahkan orang per orang karena kita bagian dari pada bangsa Indonesia. Jadi, film ini mencoba untuk kita merenung dan judul menjadi Alangkah Lucunya (Negeri Ini) (ALNI) karena kesedihan yang begitu akumulatif, bertumpuk-tumpuk, akhirnya jadi lucu.

Deddy Mizwar (DM): Cerita ini udah 9 tahun yang lalu Musfar (penulis skenario) bicara, cuma dari plot, cerita, belum ketemu yang pas. Sehingga, beberapa tahun belakangan tulis buang tulis buang. Dan akhirnya setelah dia pindah ke Lombok, baru ketemu dan dikirim. Seluruh masalah masuk. Begitu lengkap. Tapi, kita nggak bisa bicarakan semua, sehingga harus di-*edit* beberapa bagian, sehingga fokus pada satu masalah.

Aria Kusumadewa (AK): Kalau konsep penyutradaraannya, tadinya Pak Haji (Deddy Mizwar, sutradara) yang saya lihat lebih mengarah pada rumus tiga ... Master ... tapi ternyata dengan dia ... sebagai ... yang cukup jeli, perspektif pandangnya melihat sebuah angle, dan lain-lain. Akhirnya dia ikut berkembang. Kemudian ada ... ada Pedro yang mengatur film dan saya mungkin. Semua ini dengan tulus mem-*back up* semua pencarian dia. Dan ternyata Pak Haji masih terbuka melakukan pencarian. Tidak kekeuh, tidak mapan.

DM: Dan yang lebih menarik lagi di sini adanya kolaborasi dari 9 orang peraih Citra. Ha-ha, ini kan luar biasa. Mereka menunjukkan kemampuannya masing-

(lanjutan)

masing dan luar biasa memang. Kolaborasi ini ada Reza Rahadian, aktor terbaik tahun lalu. Aria Kusumadewa sutradara terbaik, dan saya sendiri, Slamet Rahardjo, ada Tio

Pakusadewo, kemudian ada Musfar Yasin sendiri, Zairin Zain, dan Rina Hassim. Nah, masing-masing menunjukkan kualitas yang prima, tapi bukan berarti yang lainnya juga jelek. Jadi, yang membuat saya senang mengerjakannya.

Slamet Rahardjo (SR): Pertama saya dikasih skenario. Dan setelah saya baca, saya suka. Karena ceriteranya nggak sekedar ceritera, tapi ada juga hubungannya dengan situasi sosial saat ini, sehingga kita bisa menggambarkan sebuah apa, sebuah penggalan dari sebuah kehidupan dan saya kira film menurut saya harus begitu. Nggak sekedar ceritera yang tanpa makna. Jadi, permulaannya dikasih itu. Setelah baca, lalu saya dikasih tahu saya jadi apa, saya main sama siapa. Ternyata sama Deddy dan Jaja, ada Tio.

Jaja Miharja (JM): Saya jadi Sarbini. Orang yang nggak mau tau ama pendidikan. Yang penting banyak akal. Jadi kenapa kita punya alesan biar nggak ada pendidikan tapi akal banyak, ya anak Sarbini itu nggak sekolah, cuma Tsanawiyah ama Aliyah udah punya kios di Cipulir. Sedangkan yang namanya Makbul, iya kan, anaknya yang pengen jadi pendidikan yang besar kerjaan nggak punya. Akhirnya yang namanya si Muluk, anaknya Makbul, jadi copet.

Reza Rahadian ((RR): Muluk adalah sebagai seseorang yang sebenarnya penuh dengan kesabaran, kegigihan dalam memperjuangkan apa yang dia inginkan, yaitu mendapatkan sebuah pekerjaan yang sesuai dengan apa ilmu yang sudah ia pelajari yaitu Ilmu Manajemen tersebut, gitu. Seorang sarjana Manajemen yang ingin mencari pekerjaan, tidak putus asa walaupun mungkin mengalami berbagai macam kegagalan dalam proses hidup seorang Muluk. Tapi dia terus usaha sampai ternyata usaha ini mengalami kegagalan di akhir dan

(lanjutan)

akhirnya mempertemukan Muluk dengan Komet, pada saat itu. Dimana itu menjadi sebuah awal.

Tika Bravani (TB): Karakter Pipit itu tomboy, lalu antusias terhadap apa yang dia hadapi. Dan sebenarnya dia optimis orangnya, gitu.

Asrul Dahlan (AD): Saya pemain di ALNI benar-benar lucu (tertawa kecil). Kalau misalnya di film, Alangkah Lucunya Negeriku, ini Alangkah Lucunya Nasibku. Sebenarnya gue tidak masuk dalam daftar pemain, ya artinya gue pemain cadangan. Jam 12 malem, iya kan, tiba-tiba ada yang nelpon, ternyata Pak Haji Deddy Mizwar (tertawa).

Angga Putra (AP): Karakter Komet di sini ya copet paling nurut ama Bang Jarot (bos-nya pencopet). Pokoknya kalau disuruh-suruh paling nurut, deh. Terus, udah gitu, ceritanya Komet itu yang bawa Bang Muluk ke.. Apa sih (bertanya ke sebelahnya)? Barak, barak.

ZZ: Lokasi film ini sengaja memotret Jakarta dari sisi lain. Kita nggak memotret Jakarta dari sisi metropolitannya, tapi sisi lain Jakarta, dimana bahwa di tengah pembangunan-pembangunan yang dibangga-banggakan, bangunan fisik, masih ada pembangunan-pembangunan manusia yang belum terjamah. Di sudut-sudut kota, di belakang gedung-gedung mewah itu. Masih banyak orang-orang yang sebetulnya masih ironis. Ya di tengah kehidupan gedung yang tinggi, ada gubuk-gubuk reyot, masyarakat-masyarakat yang masih belum terpenuhi kebutuhan dasar mereka, yaitu sandang dan pangan.

DM: Nah, itu lah kadang-kadang melihat sebuah tragedi yang paling pahit itu bisa membuat seseorang dapat mentertawakan dirinya sendiri. Saya kira ini yang penting dari film ini, bagaimana kita tidak bisa dengan kemarahan melihat segala sesuatu tapi bagaimana kita bisa lebih arif dalam melihat sesuatu walaupun itu

(lanjutan)

ketidakadilan. Dan bagaimana upaya mengatasi itu dengan semangat yang selalu optimis.

ZZ: Membuat film, cerita tentang anak-anak jalanan ini melakukan observasi hampir 1,5 tahun dimana kita datang kepada lokasi-lokasi mereka, kita bicara sama mereka. Pemain daripada film ini adalah anak jalanan yang kita lakukan *workshop* hampir 2 bulan.

DM: Ternyata, mereka bisa memainkan dengan baik, tiap karakter yang dipercayakan. Artinya, selama ini, mereka tidak memiliki akses, tidak memiliki kesempatan untuk membuktikan dirinya.

Pedro Tomasow (PT): Justru yang sangat menarik, gue ngumpul bareng anak-anak kecil ini, karena mereka baru pertama kali main film, gitu. Ada sebagian dari temen-temen dari (Jakarta) utara yang latar belakangnya dulunya memang mereka copet.

M. Irfan Siagian (MIS): Di peran ini, saya sebagai Glen, menjadi ketua copet mall. Saya berperan sebagai orang yang keras kepala, udah gitu nggak mau diatur, terus selalu dimarahin sama bos saya. Tapi tetep saya nggak terima, saya nggak mau.

Sakurta Ginting (SG): Ribut itu dia adalah ketua pencopet angkot.

Daniel Hamonangan (DH): Saya sendiri berperan sebagai Bedul, jad anggota copet pasar.

Agus Foldero Lubis (AFL): Saya itu lagi ngamen. Kadang ngamen, joki.

DH: Saya waktu itu lagi sekolah

(lanjutan)

SG: Habis itu di-*casting* kan, terus pas udah beberapa harinya lagi ditelpon lagi, kita disuruh latihan dan akhirnya aku berperannya jadi Ribut.

DH: Pak Haji lagi ke lokasi terus ketemu Pak Haji, terus..

AP: Dibawa ke kantor, latihan, latihan, latihan. Peran diganti-ganti, eh akhirnya jadi Komet, tetep.

AK: Perpaduan pemain dari bermacam-macam latar belakang itu mana sih yang paling kuat? Nanti kita lihat hasilnya. Dan pada saat selesai, dengan latar belakang

teater, ... Anak-anak yang asli sebagai anak jalanan atau pencopet yang main itu akan punya kelebihan sendiri.

DM: Ya, saya kira kalau anak-anak yang normal hidupnya, yang biasa-biasa aja, nggak memiliki pengalaman batin hidup di jalanan. Bahkan anatomi wajahnya ya nggak bisa mendekati dari karakter tokoh yang diharapkan. Lalu, kita coba bagaimana mengumpulkan anak jalanan ini ya 70% ...

PT: Malah ada beberapa di sini yang nggak bisa baca. Itu sangat kendala sekali, tetapi kita percaya bahwa nggak semua orang nggak bisa baca terus dia nggak bisa *acting*.

AP: Yang paling menarik tuh *scene* yang lagi mandi, tuh. Gila, dingin banget, asli. Udah gitu sampai buka-buka celana lagi. Iye, kan tengsin.

TB: Iya, awalnya saya agak-agak takut juga sama Oom Deddy karena waktu itu hari pertama hari kedua apa. Terus Oom Deddy agak-agak ini sih, kalau ngomong agak-agak keras gitu.

(lanjutan)

AP: Biasa aja lah, namanya sutradara ya begitu. Tegas, bukannya galak. Tegas.

TB: Kirain serem aja, kirain Oom Deddy marah. Tapi ternyata beliau cuma ingin yang terbaik gitu. Jadi, ya katanya jangan dimasukin hati karena emang suaranya aja yang keras, padahal sebenarnya baik. Emang baik sih ternyata.

AP: Asyik banget. Pokoknya Pak Haji Deddy Mizwar itu aktor hebat. Bisa jadi sutradara pokoknya saya salut banget sama dia, deh. Pngen jadi kayak dia.

RR: Ya untuk bisa bekerja sama, di-*direct* langsung gitu, di-*mentoring* secara langsung juga itu luar biasa. Pengalaman luar biasa dan bermanfaat banget.

JM: Kayaknya orang penerimaan ini jadi saya salut, ya. Artinya bukan kita nggak suka ama yang lain. Deddy Mizwar, kan dari bahasanya juga sama seorang Betawi, seorang Betawi. Jadi ngomong gitu udah tahu maksudnya. Gitu enak, kita dikasih kebebasan buat ngomong, yang penting benang merahnya jangan pergi.

Ian Antono (IA): Ya kalau dilihat dari ... Beberapa tahun yang lalu, emang sebetulnya film ini musik keras gitu. Cuma karena emang saya *basic* saya memang *rock*, saya coba padukan dengan apa yang saya punya. Apa yang saya miliki dan apa yang saya pahami. Mau nggak mau kita kasih sentuhan *rock* yang bagi saya cocok.

Thoersi Argeswara (TA): Tapi untungnya di situ sudah ada, musik-musik sudah ada 4 atau 5 musik yang dikerjakan Bang Ian Antono. Jadi, menurut saya itu ngebantu banget *mood*-nya film jalannya ke mana.

IA: Yang menggembirakan buat saya mereka kasih kebebasan kepada saya. Itu musik, itu rumah loe. Jadi loe semua yang bertanggung jawab diapain kek, apa ya terserah. Makanya dengan dia begitu saya malah lebih berhati-hati gitu.

(lanjutan)

TA: Yang kita lihat di sini kebetulan lapisan tengah ke bawah ya, jadi unsur etniknya juga banyak. Saya tidak mengangkat satu etnik. Karena kebetulan ini Jakarta jadi tidak kemudian menjadi Betawi. Pada dasarnya etnik, gitu ya.

ZZ: Kalau secara teknis, kita tahu bahwa ... hari ini udah menjadi bagian dari kehidupan *filmmaker* jadi tidak bermasalah karena kita tahu di balik alat dan jauh lebih penting dibandingkan alat itu sendiri dan sengaja kita memakai tenaga-tenaga handal. Anda tahu bahwa Adalah orang yang cukup punya pengalaman punya prestasi sehingga kita mengharapkan bukan saja cerita yang baik tapi juga penyampaian pesan melalui visual yang baik.

Yudi Datau (YD): Ini film ini nih buat gue khusus karena gue belum pernah nemuin nih sekarang ini di kita nih, film yang kayak gini nih. Artinya, ada dua sutradara. Kalau kita kasih analogi, ini kutub utara, satu, satu kutub selatan. Ada Deddy Mizwar. Ada Aria Kusumadewa. Satu dewa religi, satu dewa indie. Gue di tengah-tengah. Gue tersiksa, tapi gue bahagia. Itu intinya.

AP: Awas, loe hati-hati kalau ke pasar. Ada gue, copet pasar. Siap-siap loe.

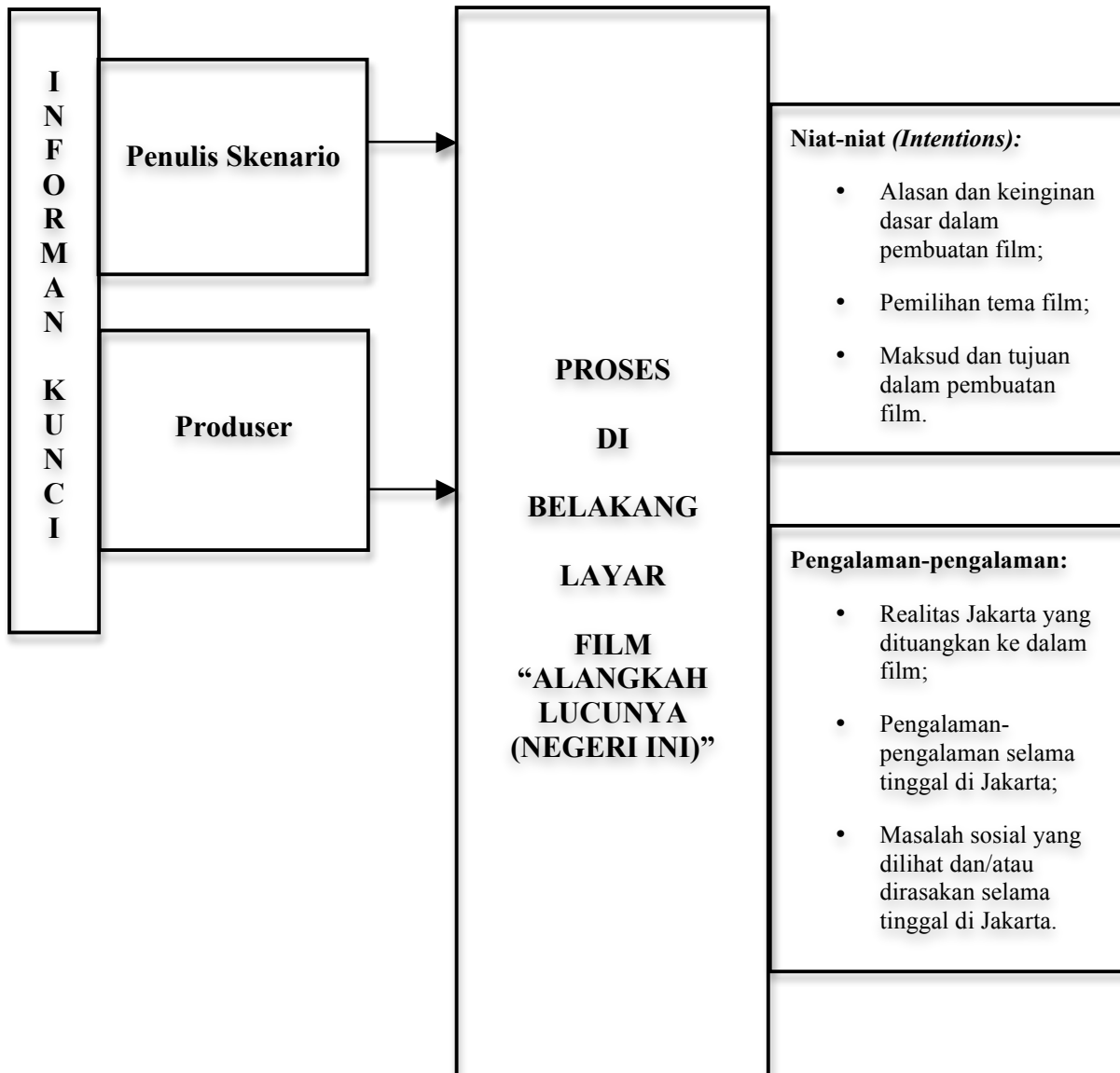
MIS: Kalau ke mall lihat-lihat dulu, ada yang rambutnya pirang nggak? Kalau ada yang rambutnya pirang hati-hati aja.

JM: Di film ini ada pertanyaan nih. Buat saya pribadi. Haram nggak duit boleh nyolong? Arti boleh nyopet kasih keluarganya terus dimakan. Pertanyaan saya nih cuma itu aja. Nonton ya, saya main. Makasih, Wass.. Apaan tuh?!

DM: Saya pikir saya nggak perlu menjelaskan tentang *content* film ini, Anda saksikan sendiri karena yang menilai adalah Anda semua. Bukan saya. Saya hanya melakukan yang terbaik, apapun yang bisa saya lakukan dan kami lakukan. Nontonlah 15 April 2010 di bioskop di kota Anda. Terima kasih, Wass..

Lampiran 2: Pedoman Wawancara

Pedoman Wawancara



Lampiran 3: Transkrip Wawancara

Transkrip Wawancara

Nama Pewawancara : Rukita Wustari Widodo
 Nama Informan : Musfar Yasin
 Tempat : PT Demi Gisela Citra Sinema, Pondok Kelapa,
 Jakarta Timur
 Hari/Tanggal/Waktu : Rabu/2 Mei 2012/14.49-15.08 (19 menit)
 Tema Wawancara : Proses di Balik Layar Film “Alangkah Lucunya
 (Negeri Ini)” dari sudut pandang penulis skenario

Musfar Yasin (MY): Kan banyak anak jalanan waktu itu, setelah krismon itu kan banyak yang di-PHK meningkat jumlahnya. Jadi tertarik aja bikin..

(mendadak menerima telepon)

MY: Gitu, jadi waktu itu diminta. “Bikinin, dong. Pokoknya tentang anak jalanan. Akhirnya saya mengajukan dua cerita, “Apa Kabar Bangsaamu” sama ini yang akhirnya jadi “Alangkah Lucunya (Negeri Ini)” (ALNI). Dulu “Copet” aja judulnya. Yang diambil yang “Apa Kabar Bangsaamu”. Nah, akhirnya kan satu naskah terbengkalai. “Ayo dibikin film, ayo dibikin mini seri.” Mandeg, selama sekian lama, sekian tahun itu kan. Digarap sekian lama, tapi nggak cocok-cocok. Nah, itu sekitar tahun 2008-2009 saya pulang ke Lombok itu agak kenceng nyeleseinnya, ketemu gitu. Ya, jadi ini orderan. Ada yang bukan orderan, kayak “Get Married” bukan orderan, saya sendiri itu. Kebanyakan yang lain bukan. Kalau ini Pak Haji (Deddy Mizwar) yang minta.

Rukita Wustari Widodo (RWW): Ketika menulis *script* tersebut apakah ada pengalaman–pengalaman nyata yang Mas tuangkan ke situ?

(lanjutan)

MY: Nggak ada secara khusus yang saya ingat. Kebetulan saya kan begitu kerjaan kita penulis, ada yang kita pegang, ada sesuatu aja. Ya setiap hari. Dengan kita memutuskan jadi penulis, kita harus selalu perhatikan berita TV ada yang menarik dibaca lagi. Entah, kita nggak tau. Karakter orang. Ada juga yang bikin cerita selalu dari ide-ide peristiwa, seperti di kantor bisa jadi peristiwa. Bisa jadi cerita juga.

RWW: Itu kan ada Muluk, ada Komet, nah itu dari mana tuh, Mas idenya?

MY: Oh, itu rancang semua. Karakter itu dari mana juga.

RWW: Seperti Muluk menjadi pengelola keuangan pencopet. Nah, itu idenya dari mana gitu, Mas?

MY: Itu kan dibutuhkan oleh cerita ini. Setiap tokoh saling membutuhkan, saling mengkait. Kita tarik (tokoh) satu lagi. Si Muluk nggak mungkin menyelesaikan masalah. Anak-anak perlu pendidikan. Jadi ada si Syamsul, ya? Syamsul itu belakangan muncul. Pipit udah duluan dia. Akhirnya mewakili jadi tiga, temen yang nganggur-nganggur, anak muda. Udah lama cari kerjaan dapet ide. Anak-anak itu kan. Kegiatan di sekolah lah itu.

RWW: Jadi munculnya tokoh-tokoh itu seiring dengan ceritanya dibuat, ya.

MY: Setelah jadi naskah ada masukan, seperti permasalahan halal-haram itu belakangan. Pak Haji yang bikin itu, MUI itu. Begitu juga dengan pesan-pesan yang lain semuanya yang penting ceritanya menurut jalan. Baru setelah itu kita bisa masukkan pesan. Sebab, kalau nggak, pesan dulu yang kita bayangkan, nanti berat. Terus berkhotbah, dipaksakan. Dipaksakan oleh tokoh yang ndak pas mengucapkan itu. Nah, di saat yang tepat, oleh tokoh yang tepat. Pesan itu sampai.

(lanjutan)

RWW: Tapi, apakah keberadaan tokoh itu, misalnya anak-anak jalanan, apa karena Mas Musfar pernah melihat langsung atau mungkin memang ada orang yang mengabdikan dirinya untuk pencopet?

MY: Dulu, makanya di awal itu kita ngunjungin ... Jauh istilahnya yang dibikin oleh pesantren NU di Jatinegara situ, di pinggir kali situ. Tiga tahun yang lalu. Dibina oleh beberapa pesantren NU (kondisi anak-anak jalanannya). Lebih mengerikan dari apa yang ada di film tapi kan kita nggak mungkin ngasih tontonan anak-anak kecil udah “nusuk”, “nyimeng”, ngerokok, sementara kita nggak mau ada adegan merokok. Cuma kita bukan orang yang mau bikin film yang realistis karena kemungkinan akan ditonton juga oleh anak-anak. Mestinya mereka ngerokok. Kalau mau realistis. Ngerokok, “ngelem”. Seharusnya. Tapi nggak tega kita. Nggak apa-apa nggak realistis, yang penting kita bicara, pesannya nyampe. Karena pendekatan kita bukan seperti itu. Ada orang yang bikin film, harus realistis. Ah apa tho. Ini nggak. Walaupun kita merokok, misalnya, kita nggak mau bikin film tokoh kita ada yang merokok. Ya ada semacam pesan moral lah yang kita bikin itu.

RWW: Apa yang membuat Mas Musfar mengangkat tema-tema yang berdasarkan isu-isu sosial, dalam film ini?

MY: Minat. Minat orang kan beda-beda, nggak apa-apa. Orang spesialisnya bikin film silat karena dibutuhkan. Film ini dibutuhkan, film itu dibutuhkan. Apa yang ter gampang buat kita. Kebetulan kan saya dulu di Sospol UGM. Nggak selesai. Ya jadi mungkin itu udah ada. Dari buku-buku. Apapun yang masuk nggak tahu, pas kita nulis keluar, secara nggak sengaja. Baca aja sesuatu, tangkep aja sesuatu, Ketika nulis, ketika dibutuhkan, dia akan muncul.

(lanjutan)

RWW: Iya, jadi secara tidak sadar memang ada pandangan-pandangan tertentu yang mempengaruhi. Lalu, kan Mas Musfar tinggal di Lombok, dan film ini *setting*-nya di Jakarta. Nah, Mas sempat pindah ke sini untuk melakukan semacam observasi atau..

MY: Saya memang di sini. 2008 itu baru pulang (ke Lombok). Saya dari tahun 1988 di Jakarta. Baru tahun 2008 pulang kampung.

RWW: Jadi alur perjalanan hidup Mas Musfar ini berawal di Lombok, lalu di mana?

MY: Ya, kuliah di Yogya. Terus habis itu ke sini. Karena nulis itu.

RWW: Lalu kenapa akhirnya ke Lombok lagi, Mas?

MY: Ya karena saya mikirin anak, mikirin istri. Lagian internet kan udah kenceng. Dulu saya pulang kampung terus mau nyari warnet susah, Sekarang 24 jam udah *online* terus, kan? Nulis juga *online* terus, kan? Di Plurk bisa juga, kan? Nggak masalah sekarang. Begitu Pak Haji butuh, dipanggil ke sini. Untuk pekerjaan model begini, nggak harus pindah ke Jakarta. Cuma nanti lama-lama mungkin terpengaruh ide-ide masuk. Makanya begitu saya pulang kampung kan sekarang ceritanya cerita kampung semua. Tentang kampung saya. Sudah ada yang digarap tapi belum syuting-syuting.

RW: Kalau yang sedang digarap sama Pak Deddy sekarang apa?

MY: Film tentang keluarga. Keluarga tapi orang-orang tua gitu.

RW: Dari *script* atau adegan film ALNI, bagian mana yang paling Mas sukai?

(lanjutan)

MY: Yang mana ya? Mungkin apa.. Ini, waktu nemuin idenya Indonesia Raya terus bilang “amin” anak itu. Mendoakan Indonesia Raya itu. Yang diomongin negara yang kaya makanya si anak bilang amin. Mengamini supaya terwujudkan.

RW: Lalu, makna dari adegan akhir ALNI ketika Muluk ditangkap oleh Satpol PP? Kenapa *ending*-nya itu?

MY: Ya itu, supaya menohok. Kita pengen jangan nyenengin orang makanya kan *problem* kita ruwet. Supaya menyesakkan. Menimbulkan kegeraman. Orang udah berusaha gitu masih aja ditangkap juga. Di sepanjang cerita kita gambarkan kita tunjukkan ini orang udah berusaha gini gini kenapa ujungnya seperti itu? *Sad*, kan? Nanti kalau kita buat yang kita bohongin orang, nyatanya kan nggak begitu. Harus dibikin yang menohok. Anak itu kembali lagi ke gaple itu, kan? Tidak menghibur orang ... Ngejelk-jelekin orang. Karena logika ceritanya kita buat seperti itu. Lain nanti cerita yang saya bikin *happy end*. Lain cerita lain. Kalau ini memang istilahnya ... Seperti itu, bukan *happy end*.

RWW: Apakah adegan terakhir itu adalah pesan keseluruhan dari film tersebut?

MY: Iya, ada pengabaian oleh pemerintah, itu. Ada dengan ketidakadilan, ada penzaliman, ada orang-orang yang nggak punya akses. Anak-anak jalanan itu, kan?

(menghampiri orang lain sebentar)

RWW: OK, kan pertanyaan soal filmnya udah ditanyakan. Saya juga ingin tau, mengapa pada awalnya Mas memutuskan untuk menjadi penulis skenario?

MY: Saya kan Sospol, Pemerintahan, UGM. Begitu selesai KKN (Kuliah Kerja Nyata), skripsi nggak jadi-jadi. Tahun 1984. Jadi saya ngerjain apa aja.. Saya

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nggak mampu (secara finansial). Saya ngerjain macem-macem. Nyablon, belajar nyablon. Kerja sama UGM dengan Jurusan Komunikasi mengadakan Workshop ... selama dua minggu untuk jadi penulis skenario. Karena katanya dibutuhkan penulis skenario yang banyak ... Terus kita semua digembleng oleh ... semua ke Yogya. Waktu itu tahun 1986. Tahun 1987 “Naga Bonar 1” lagi dibikin. Saya lagi belajar bikin skenario itu, nggak nyangka kalau saya nulis yang kedua. Tahun 1988 saya merantau ke sini (Jakarta). Saya nggak bisa menulis skenario di Yogya, di Yogya paling cuma bikin sinteron. Di Jakarta belum ada TV swasta adanya TVRI. Nulis di TVRI, nulis buat film. Cari orang-orang film, kan? Bergaul. Tongkrongin Pak Deddy Mizwar lagi syuting. Dari subuh sampe tengah malem cuma buat kenalan. Iya, kan? Seperti itu. Tau-tau ada TV swasta, kayak RCTI.

(wawancara langsung berakhir karena informan harus pergi ke lokasi syuting)

(lanjutan)

Transkrip Wawancara Melalui *Facebook Message*

Pewawancara : Rukita Wustari Widodo
Nama Informan : Musfar Yasin
Hari/Tanggal : 7 Mei, 9 Mei, 18 Juni, 3 Juli, dan 4 Juli 2012
Tema Wawancara : Proses di Balik Layar Film “Alangkah Lucunya (Negeri Ini)” dari sudut pandang penulis skenario

Rukita Wustari Widodo (RWW): walaupun *Alangkah Lucunya (Negeri Ini)* (ALNI) dibuat karena adanya "pesanan" dari rumah produksi, sebenarnya ada tidak motivasi-motivasi lain seperti ingin menyampaikan suatu pesan tertentu kepada masyarakat luas atau ingin menggambarkan realita yang ada melalui layar kaca? dan mengapa (dari awal) tema yang diangkat adalah tentang pencopet?

Musfar Yasin (MY): betul, sepanjang tidak membebani cerita, saya selalu memberi isi, bisa berupa pesan atau penegasan tentang apa yang terjadi di sekeliling kita untuk kita lebih perhatikan. ini berlaku di semua karya saya. kisah anak jalanan dan pengamen sudah masuk dalam cerita *Apa Kabar Bangsamu*. kisah copet masuk dalam ALNI. lagi pula kan cocok dan menarik untuk kita masukkan dalam tema cerita ALNI. ini masalah kecocokan dengan tema cerita, soal pendidikan dan korupsi.

RWW: apakah pengalaman pendidikan dan pengalaman hidup mas selama hidup di Jakarta mempengaruhi gaya penulisan dan pembahasan isu-isu sosial yang terdapat dalam ALNI?

MY: dengan sendirinya dimanapun kita berada kita menyerap pengalaman hidup, dan itu berpengaruh kepada cara pandang kita, dan kemudian karya kita, sepanjang kita jujur.

(lanjutan)

RWW: dalam ALNI, terdapat perdebatan mengenai penting atau tidaknya pendidikan. apa yang melatarbelakangi mas untuk mengangkat hal tersebut?

MY: itu kan memang bagian dari tema cerita. untuk sebagian golongan masyarakat terutama yang di bawah, pendidikan 'seperti' tak ada gunanya padahal dengan pendidikanlah orang per orang ataupun bangsa merubah nasibnya. namun nyatanya pendidikan semakin mahal dan elitis. sekedar mengingatkan saja.

RWW: bagaimana pengalaman hidup anda selama di jakarta (kondisi daerah tempat tinggal, relasi dengan orang lain, dsb.)?

MY: Di Jakarta saya berkali-kali pindah kontrakan dan terakhir sebelum pindah ke Lombok saya ngontrak tak jauh dari kantor Citrasinema, di perumahan DKI Pondok Kelapa, sehingga saya gampang terhubung dengan Pak Deddy Mizwar bila beliau membutuhkan kehadiran saya untuk berdiskusi. Relasi dengan sekitar biasa saja, berkumpul dengan warga bila ada acara-acara tertentu semacam acara keagamaan. Yang datang berkunjung ke rumah lebih banyak keluarga serta teman-teman yang terkait dengan profesi saya.

RWW: masalah sosial apa saja yang sering anda lihat dan rasakan dalam keseharian anda saat masih di jakarta? bagaimana pemaknaan anda terhadap hal tersebut?

MY: Mobilitas saya di Jakarta kebanyakan menggunakan angkutan umum sehingga saya bisa menyaksikan keadaan sekeliling. Persoalan sama saja dimanamana, soal kemiskinan dan ketimpangan ekonomi. Soal-soal itu tinggal waktu saja untuk muncul dalam skenario saya untuk saya singgung sedikit banyak.

RWW: apa perbedaan mencolok antara jakarta dengan lombok? apakah

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perbedaan tersebut menjadi alasan anda untuk kembali ke lombok dan memulai hidup berkeluarga di sana?

MY: Persoalan sama saja soal ketimpangan ekonomi, kriminalitas, pendidikan dsb. Hanya mungkin di jakarta lebih kontras, sehingga tampak lebih nyata. Saya pulang kampung buat ngirit sekalian memberi ruang yang lebih lapang buat anak saya. Di kampung lebih banyak ruang terbukanya.

RWW: kira-kira apa saja pengaruh keluarga, pendidikan, teman-teman kerja, dan orang lain pada umumnya, terhadap cara pandang anda mengenai masalah sosial di indonesia?

MY: Setiap pribadi memiliki kekhasan dan kecenderungannya. Dari sononya saya menaruh minat terhadap hal tersebut, dan teman serta lingkungan sekedar mendukung saja.

RWW: apa yang membuat anda merasa cocok ketika bekerja dengan pak deddy mizwar dan pak zairin zain? apakah karena adanya kesamaan sudut pandang?

MY: ini kecocokan saja. Kami memiliki kepekaan humor yang sama untuk memandang gejala sekitar. kadang ada juga karya saya yang temanya tidak cocok degan Pak Deddy maka saya tawarkan ke produser lain.

RWW: di film ALNI terdapat adegan-adegan yang melibatkan aktivitas-aktivitas para pencopet termasuk teknik-teknik mencopet yang mereka miliki. sehingga, yang saya ingin tanyakan adalah darimana mas memperoleh pengetahuan tentang aktivitas ataupun teknik-teknik yang dimiliki oleh para pencopet tersebut? apakah melalui observasi langsung, dari anak-anak jalanan itu

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sendiri (saat mas mengunjungi mereka waktu itu), atau dari produser/sutradara? mohon dielaborasi.

MY: di naskah saya hanya menuliskan terjadi peristiwa pencopetan. detailnya dibuat berdasarkan masukan dan informasi dari beberapa sumber dan tentu saja didramatisir agar menarik. waktu saya bilang soal perlunya detail buat peristiwa pencopetan Pak Deddy bilang, kita punya sumber di Pasar Senen, eks preman, yang kebetulan kadang-kadang nongol ikut main di beberapa sinetron Pak Deddy. infonya tentang bagaimana para copet bekerjasama. lebihnya adalah imajinasi Pak Deddy dan team.

(lanjutan)

Transkrip Wawancara

Nama Pewawancara : Rukita Wustari Widodo
 Nama Informan : Zairin Zain
 Tempat : PT Demi Gisela Citra Sinema, Pondok Kelapa,
 Jakarta Timur
 Hari/Tanggal/Waktu : Jumat/15 Juni 2012/15.45-16.27 (42 menit)
 Tema Wawancara : Proses di Balik Layar Film “Alangkah Lucunya
 (Negeri Ini)” dari sudut pandang produser

Zairin Zain (ZZ): Barangkali di kita jarang dilakukan, tapi di Citra Sinema (rumah produksi film) ini kita lakukan. Ketika sebuah skenario jadi, itu kita belum anggap selesai, walaupun oleh penulisnya udah dianggep *final* lah. Sehingga, kita kembali *explore* kemungkinan-kemungkinan maka kita kalau *director* sudah terpilih sutradara terpilih, maka kita mengundang dia untuk setiap harinya membahas *scene by scene*-nya daripada skenario itu begitu. Sehingga, ada pengayaan muatan di sini, kan? Ada karena seorang penulis skenario mungkin dia memiliki kekuatan dalam satu sisi. Umpama cerita dokter. Mungkin di peran dokternya dia kuat tapi di peran susternya kan belum tentu dia memiliki pengalaman itu. Sehingga, kita yang *explore* penguatan itu. Nah, itu yang terjadi di Alangkah Lucunya (Negeri Ini) (ALNI) bahwa, tapi *basic*-nya udah kuat memang. Sebagai skenario, Bang Musfar kan seorang penulis yang baik lah, artinya yang saya kenal beberapa penulis, dia komplit lah. Dengan latar belakang tata negara, kan? Dia mahasiswa terakhir itu, tinggal skripsi, ditinggalin. Jadi dia memberi ruang-ruang juga buat kita untuk masuk di dalam diskusi-diskusi itu. Karena ini kekaryaannya, tentunya kan kita tetap menghormati proses yang namanya hak cipta, kan gitu. Sehingga, apapun yang kita mau *explore*, selalu kita informasikan kepada dia juga, Nah, Pak Deddy di sini kan juga orang yang kaya sama pengalaman batinnya, kan? Dia aktor, dia ini, dia lama di film, sehingga utuhlah ininya, melengkapinya, gitu lho. Kalau dari sisi saya kan saya lebih pada

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pola-pola karena saya produser. Juga mesti diluruskan kan pengertian produser ini di Indonesia yang sudah salah kaprah, gitu kan? Seakan-akan produser itu pemilik uang, gitu lho. Iya, kan? Padahal ini kan *someone know how to produce*, kan gitu. Jadi bukan pemilik uang. Kalo pemilik uang sih investor. Sehingga saya bekerja untuk siapapun, saya jadi produser. Karena, dari 0 sampai film di bioskop itu menjadi wilayah kekayaan atau tanggung jawab saya, gitu. Jadi, sehingga ketika kita mencoba melihat bahwa ini perlu *true story* atau *basic*-nya pun *true story*. *Basic*-nya, jadi *inspiring by them*, nah kita *explore*. Kebetulan kita ini kan anak jalanan semua, ya. Kita ini kan bukan anak sekolahan, ya. Saya, Pak Deddy, itu orang-orang yang berangkat kebetulan dari pengalaman jalanan, jauh banyak kita bergaul, kan main teater, main segala macam sehingga kita kuat di dalam, karena ini pengalaman batin aja. Ya, bagaimana ini. Terus kita juga pernah bikin dokumenter tentang anak jalanan. Kebetulan saya sutradaranya waktu zaman itu, gitu lho. Waktu Depsos. Sehingga kita wawancarain anak-anak di Jakarta, ini ini ini, dan kita bergaul dengan anak-anak Bulungan. Makanya di situ ada posisi Aria Kusumadewa, *co-director*, yang setiap hari hidupnya sama anak-anak ini. Maka kaya lah reaksi-reaksi di dalam bentuk visualisasi maupun aktor-aktor jalanan itu, kan gitu. Kamu udah nonton film ini?

Rukita Wustari Widodo (RWW): Sudah, sudah. Sudah nonton.

ZZ: Nah iya, itu kan anak-anak yang sama sekali nggak memiliki pengalaman film. Tapi di satu sisi kita mau membuktikan waktu, waktu itu kan kita berpikir ini nggak mungkin dimainkan oleh pemeran, gitu. Karena kebutuhannya beda. Sehingga, diskusi dengan Pak Haji (Deddy Mizwar) waktu itu bahwa ada dua misi utama bahwa sebetulnya ketika kita mau bilang bahwa film ini dipersembahkan buat anak-anak jalanan, kenapa kita harus mempersembahkan? Mendingan mereka dilibatkan. Gitu lho. Jadi jangan kita tegur, kita mengkritisi semua orang bahwa pasal (anak-anak jalanan) dipelihara oleh negara, sementara kita nggak memelihara. Maka dengan mengikut mereka ke pada dalam kegiatan film ini, itu

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bentuk kontribusi kita juga sebetulnya. Nah, inilah sehingga itu film itu begitu kuat. Dan sampai hari ini Alhamdulillah anak-anak itu udah ada yang jadi udah ada yang ikut Tio Pakusadewo.

RWW: Oh, bagus dong. Yang Angga Putra bukan?

ZZ: Bukan, Angga itu pemain teater. Si Boy, yang pakai anting. Dia yang ikut Tio Pakusadewo. Dia main *drum* sekarang. Itu *real* itu. Itulah jadi sebenarnya banyak pengalaman. Kan kita semua di Jakarta punya pengalaman batin lah ama hal-hal kayak gitu. Cuma kepekaan kita dalam merekam pengalaman itu juga penting. Kadang-kadang ada orang yang lewat namun dia tidak merekam hal itu. Nah, kita kebetulan lewat dan merekam. Itu aja.

RWW: Oke. Tadi kan menurut Pak Zairin proses di balik layar seperti apa. Nah, saya akan bertanya lebih spesifik lagi. Bagaimana pengalaman Bapak selama tinggal di Jakarta? Seperti kondisi daerah tempat tinggal Bapak dan relasi dengan orang-orang di sekitar Bapak itu bagaimana?

ZZ: Saya kebetulan, saya nggak tahu kenapa, memiliki orang tua yang kebetulan waktu itu hakim, dan selalu memilih tempat tinggal di daerah-daerah yang dalam tanda kutip hitam. Ini lucu nih. Jadi, apakah karena dia hakim terus dia nekat, saya juga nggak tahu, saya nggak pernah nanya. Karena wilayah yang saya pernah tinggal di Senen, saya pernah tinggal di Markas Ambon, saya pernah tinggal di Tanah Tinggi. Itu kan Bronx semua, itu *real* Bronx, gitu lho. Nah itu buat kita yang di dalem itu nggak ada masalah. Orang luar yang melihat itu Bronx. Sementara kita hidup dengan layak, dengan normal. Kekerasan buat kita tiap hari di depan mata, kan gitu. Tapi itu kan memiliki justru pembelajaran yang luar biasa, ketika kita besar. Dan itu sangat mempengaruhi dalam kehidupan pribadi saya, gitu lho. Artinya, di wilayah-wilayah yang selalu kita *underestimate* dalam konteks dalam mengungkap moral, gitu ya, ternyata moral justru ada di sana.

(lanjutan)

Gitu lho. Di wilayah-wilayah di mana dibilang bermoral malah nggak bermoral, kayak di gedung-gedung DPR sana, kan? Jadi, di wilayah-wilayah Bronx itu, orang itu tahu persis hak dan ininya. Preman itu kalau punya uang 5000, dia rela ngasih temennya 5000. Gitu lho. Buat temennya dia rela, dia nggak mikir-mikir. Tetapi kalau dia nggak punya uang, “waduh, *sorry* nih gue lagi nggak punya uang.” Pake *sorry* lagi. Jadi, itu sangat berkesan. Dan ini membentuk Jakarta dalam perspektif saya adalah Jakarta keras, gitu. Karena saya hidup di sebuah lingkungan yang itu, walaupun dididik oleh orang tua yang keras secara agama. Tapi kenapa pilihan di situ, saya juga bingung. Ya, itu.

RWW: Itu kesan Jakarta menurut pandangan Bapak. Lalu, apa masalah sosial yang Bapak rasakan atau lihat dalam keseharian Bapak di Jakarta ini?

ZZ: Wuih, ini emang artinya ini udah jadi nafas, gitu. Karena seluruh *problem* kehidupan di Jakarta adalah *problem* kehidupan sosial. Karena persoalan Jakarta ini bukan persoalan Jakarta sendiri kan, tapi Indonesia. Nah, kita ini kan bukan bangsa kecil tapi bangsa besar. Yang mengalahkan kita adalah *mindset* yang nggak berubah, gitu. Jadi, kita nggak perlu membangun gedung, nggak perlu. Bagaimana untuk merawat gedung kan harus menciptakan orang-orang yang memiliki *mindset* untuk perawatan. Kita sibuk dengan pembangunan fisik, gitu lho. Bukan kepada manusia itu sendiri. Karena biasanya kalau manusianya terbangun, panjang itu gedung dibangunnya baru akan lama, *lifetime* ininya. Tapi persoalan kita sekarang sibuk membangun fisik, membongkar ini, membongkar ini. Anda lihat bagaimana kehidupan sosial, penghargaan kepada nilai-nilai hari ini. Bagaimana *mindset* ini, ini *mindset* bangsa, saya nggak bicara ini, ini udah bangsa. Ada departemen yang namanya dulu pariwisata dan kebudayaan, iya kan? Konteks kebudayaan di dalam pemerintah yang saya lihat, hanya cuma sekedar membawa tim kesenian keliling dunia. Gitu. Itu kok kebudayaan seperti itu? Padahal ini peradaban yang kita lagi bicara. *Mindset* bagaimana diajarkan kepada anak-anak kita sejak dini, penghormatan terhadap nilai-nilai, yaitu hak individu.

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Anda bayangkan aja, Anda jalan di trotoar aja di Jakarta ini, ya Anda mau nggak mau mengerti hak. Kenapa? Karena *mindset* orang sudah tidak ada lagi pada bahwa kita di jalan, orang mentafsirkan bebas, iya kan, adalah 100%. Padahal, dalam pengertian saya, kebebasan itu sendiri harus dibatasi. Untuk menolong kebebasan itu sendiri, Anda bebas beli mobil, pilih warna mobil, cari ban mobil. Tetapi begitu masuk di jalan, di wilayah-wilayah yang namanya *public*, ya di lampu merah ya harus berhenti, kalau ya nggak nanti kecelakaan. Berarti kan kebebasan ada batasnya. Nah, *mindset* ini yang sudah ini, sehingga kehidupan sosial di Jakarta ini hari ini saya sudah bingung; ini bangsa dengan dasar Pancasila, iya kan, tetapi tidak memiliki implementasi dan aplikasi dalam kehidupan sehari-hari. Gitu.

RWW: Iya, betul. Saya setuju juga dengan Bapak. Dan apakah dengan adanya masalah sosial yang terlalu banyak itu akhirnya mempengaruhi Bapak dalam pembuatan film ALNI? Apa ada inspirasi khusus atau mungkin karena Bapak sudah terbiasa membuat film dengan tema-tema seperti ini, atau..?

ZZ: Nggak, kalau dari sisi pengaruh apa sebetulnya yang selalu berpengaruh kepada film ini terutama adalah ini adalah impian dari Bang Deddy.

RWW: Oh, begitu..

ZZ: Iya, Bang Deddy merupakan orang yang selalu risau, gitu lho. Jadi, kerisauan-kerisauan ini kan kebetulan saya orang yang cukup lama mendampingi dia dalam pembuatan-pembuatan film, menjadi sahabat, sehingga *sharing* gitu. Sebenarnya kerisauannya kerisauan dia. Begitu, bukan kerisauan saya. *The idea* itu datang dari dia, cuma kita sinergi, gitu. Bahwa “aduh gue pengen bikin ini, gue pengen bikin ini.” Nah, kita yang polakan keinginan-keinginan itu. Jadi, ini sinergi sebetulnya. Dia lebih memiliki peran besar di dalam film-filmnya.

(lanjutan)

RWW: Jadi kalau secara khusus memang ada masalah sosial yang mempengaruhi pembuatan film ini, begitu..?

ZZ: Iya, pasti ada. Semua nafas kita kan istilahnya memang masalahnya sosial. Hidup di Indonesia ini masalahnya sosial semua udah. Baik juga itu sosial, begitu.

RWW: Jadi secara tidak langsung itu sudah terbentuk. Dan tadi kan Bapak juga cerita tentang keluarga Bapak. Nah, apakah dengan adanya sosialisasi dari keluarga, dari sekolah, atau komunitas teater, teman-teman di sekitar Bapak ini, apakah ada pengaruh juga dalam cara pandang atau sikap Bapak terhadap masalah sosial di sekitar Bapak?

ZZ: Ya ada, itu yang banyak mempengaruhi hidup saya sebenarnya orang tua saya sendiri ya. Orang yang paling *inspiring* buat saya gitu lho, karena saya memiliki seorang ayah yang punya kejelasan sikap, iya kan? Artinya sampai tua ini dia nggak punya rumah, nggak punya mobil pribadi, nah itu kan buat saya orang hidup itu, gitu lho. Masih pake sepatu yang diinjek, nggak tau kenapa sampai hari ini kalau pake sepatu selalu diinjek. Kalau kita tanya kenapa ya dia bilang, “enakan diinjek”. Terus juga barangkali pengalaman hidup di luar negeri juga banyak mempengaruhi.

RWW: Oh gitu. Pernah di mana, Pak?

ZZ: Saya pernah di Australia dan bukan sekolah bukan ini tapi memang mempertaruhkan kehidupan, memperjuangkan nasib dalam mencoba mencari jati diri lah, karena itu usia-usia 18-19 ya. Jadi itu, ternyata kehidupan yang kita pikir *free sex*, nggak ada. Lebih banyak orang-orang yang memang tahu hak orang. Hak individu begitu berharganya begitu dihargainya sehingga setiap orang itu memberi nilai kepada orang lain. Yang Anda begitu membayar sesuatu punya kembalian 10 sen pun diuber sebelum kita bilang, “pegang buat loe.” Di sini, kalau isi bensin,

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iya kan, dia udah lebih-lebihin. Nah, itu kan pengalaman-pengalaman itu luar biasa buat saya, gitu lho. Jadi itu banyak pengaruhnya, dua tempat itu.

RWW: Waktu di Australia itu dalam rangka apa? Teater atau..?

ZZ: Nggak juga, kerjaan, ya nyari hidup aja. Mencoba mencari peluang baru di dalam sebuah kehidupan baru. Di saat kita menganggap di sini nggak bisa itu ya kita mencoba ya tentunya sambil cari-cari pengetahuan sedikit, nambah-nambah dikit, gitu lho. Tapi tidak khusus sekolah karena saya bukan anak orang, apa namanya? Saya orang anak seneng tapi bukan anak orang kaya. Sehingga, saya berangkatpun dengan uang pribadi, gitu.

RWW: Iya, menarik, Pak. Pengalaman yang bagus. Kemudian pertanyaan saya berikutnya adalah kan Pak Zairin, Pak Deddy, dan Pak Musfar cukup sering berkolaborasi dalam pembuatan film. Apa yang menimbulkan kecocokan tersebut, apa karena ada kesamaan pandangan, atau..?

ZZ: Iya, *vision*. Pandangan gitu, bahwa kita melihat sesuatu ini dengan cara yang hampir sama namun dengan pola dasar yang berbeda-beda ya, tapi ada kecenderungan untuk membuat sesuatu yang baik menurut versi kita, belum tentu juga baik untuk versi orang itu. Kita yakini bahwa apa-apa yang kita buat itu akan sangat berguna. Nah itulah kenapa dan itu yang banyak mempengaruhi sebenarnya Deddy Mizwar karena dia yang memberi *inspiring* juga. Saya banyak belajar dari dia lah sebagai orang yang lebih tua. Dia kan tua, Deddy Mizwar. Jangan bilang ama dia, marah entar.

RWW: Sama-sama berpengalaman kok, Pak.

ZZ: Jadi pokok pada intinya kan sebenarnya kita belajar. Agama juga suruh kita belajar. Sekarang orang banyak ke sekolah tapi tidak belajar. Kalau ditanya,

(lanjutan)

“sekolah?” jawabnya, “sekolah.” Pergi ke sekolah tapi nongkrong melulu. Nabi dan rasul tidak sekolah, namun mereka belajar dan mengubah peradaban. Nah, itu penting. Jadi belajar itu dalam konteks bukan ke sekolah. Banyak orang ke sekolah tapi nggak belajar hari ini sehingga tidak dapat apa-apa. Nggak ke sekolah tapi nongkrong di warung kan ke sekolah juga, kalau di dalam kelas dia nggak ngapa-ngapain ya dia nggak belajar. Padahal perintahnya itu belajar bukan pergi ke sekolah. Nah, belajar bisa di mana aja. Muslim?

RWW: Bukan, saya Katolik.

ZZ: Nah, sama kan? Semua agama menyuruh kita untuk belajar dari kehidupan, gitu lho. Banyak hal, bagaimana kita memberi manfaat kepada orang, kan semua sama prinsipnya. Orang yang baik bagi kamu adalah orang yang berguna bagi sesamanya. Di ajaran semua agama pasti sama, bahwa kita akan bernilai kalau kita berguna bagi orang lain. Individu sebenarnya kita nggak kenal dalam konteks kehidupan. Kita lahir aja kita masih membutuhkan orang lain. Anda lahir keluar sendiri, nggak kan? Anda merangkak pasti diajarin kan? Dari situ aja proses kehidupan udah mulai bahwa kita sebetulnya dependent sama orang lain. Kita mau nyusu, ibu kita yang bawa. Kita kan nggak nyari lompat sendiri susunya. Saya sholat sebentar.

RWW: Iya, silakan, Pak.

(wawancara dihentikan sejenak selama 6 menit)

RWW: Waktu itu saya kan sudah wawancara Pak Musfar ya mengenai awal mula ALNI. Kan itu permintaan Pak Deddy ya, ibaratnya dari *production house* tapi nggak sekedar pengen buat film aja. Jadi, saya udah tahu proses dari awalnya itu. Tapi, pada akhirnya bagaimana.. Misalnya.. Kenapa Pak Deddy memilih Pak

(lanjutan)

Zairin dan sebaliknya. Bagaimana akhirnya bisa memilih satu sama lain? Seperti itu.

ZZ: Saya mengenal Pak Deddy udah lama ya, sebagai temen. Karena saya pengagum dia dulu, kan gitu. Dia, pertama umurnya juga beda, dia lebih tua, kan? Jadi zaman saya bikin sinetron, kalau pernah tahu, “Rumah Masa Depan” ya, dulu zaman Septian Dwi Cahyo, Alwi A.S., itu peran utamanya mestinya Deddy Mizwar, akhirnya Deddy Sutomo. Perkenalan saya di situ lah ama dia, tapi tetep perkenalan saya nggak lama, karena dia kan aktor bener ini kan. Nah, waktu saya kembali dari Australia tahun 1989, dia mulai lebih akrab lah. Dan di Naga Bonar Jadi 2-lah saya menawarkan diri kepada beliau, gitu. “Dy, gue mau perdalam lagi dong, udah kehilagnan lama nih soal film.” Iya, kan? Selama di Australia saya lebih kepada audio, kan? Lebih seneng, *exciting* sekali belajar *sound*, gitu lho. “Supaya nge-charge lagi, ada link lagi, gue ikut loe, deh.” “Ya jangan ikut, dong. Loe duduk aja, jadi apa kek.” Saya *creative advisor* waktu itu, terus kebetulan baru berjalan 1 bulan persiapan, “udah loe produser aja sekalian deh.” Mulailah hari itu juga saya mulai bekerja sama. Jadi, seluruh film dia, layar lebar, saya lah produsernya. Hampir semua filmnya sampai hari ini. Tapi kalau sinetron nggak, saya yang nggak mau, kan? Saya lebih, kalau TV-nya, “Sinema Wajah Indonesia” itu yang di SCTV. Karena kita mencoba mengangkat cerita-cerita sosial itu. Tiap malam Jumat, udah hampir 3 tahun itu, “Sinema Wajah Indonesia”. Jadi, inilah wajah Indonesia sesungguhnya. Wajah Indonesia ya Cina, wajah Indonesia itu apa ya ini, gitu wajah Indonesia ya carok. Kita bikin tentang carok, tentang batik Makassar, itu bukan *traditional* ya. Bagaimana diaplikasikan ke sini. Sehingga, sebetulnya sinergi aja. Ada orang yang merasa, kalau soal pinter, kebetulan duaduanya nggak pinter, kan gitu. Cuma sinerginya tepat. Ada hal-hal yang plus minus yang kita bisa saling ini, kalau kata Garin Nugroho, saya ama Deddy Mizwar itu Tjun Tjun dan Johan Wahyudi, gitu. Mana yang nye-mash (*nge-smash*), mana yang ini, udah tahu persis. Tapi lebih banyak saya belajar lah, terutama pada mimpi-mimpi *inspiring* dia terhadap, karena ini orang kan *explode*

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orangnya, gagasan-gagasan besar. Nah, dia butuh orang yang “ini nih dibikin.” Jadi, dia kan orangnya meledak-ledak, penuh dengan gagasan-gagasan..

RWW: Jadi, saling mengarahkan.

ZZ: Sebenarnya bukan mengarahkan, menampung aja. Nah, Musfar cocok juga. Karena dia yang membuat *puzzle* sebetulnya. Jadi ibarat saya selalu bilang ke orang-orang, semua penulis yang ama kita itu sebetulnya dia merangkai *puzzle*. Karena *puzzle* ini nggak ada. Nah, *puzzle* ini, kadang-kadang datang dari saya, dari Deddy Mizwar, dari ini. Tapi lebih banyak dateng darinya yang “ininya begini, ininya begini.” Udah jadi adegannya tuh, tapi belum terangkai, belum dalam bentuk *puzzle* apa, nih? Nah, itulah keahlian-keahlian itu. Gitu, dan karena memang nggak ada yang merasa diri jagoan jadi persahabatannya jadi langgeng. Jadi kita tahu masing-masing kelebihan kita, kita juga tahu masing-masing kelemahan kita.

RWW: Pertanyaan terakhir saya, saya ingin menekankan pada pertanyaan pertama saya tadi sih, terkait dengan pengalaman hidup Bapak di Jakarta. Kan Bapak tinggal di kawasan “hitam”, nah orang-orang seperti apa yang Bapak jumpai di situ?

ZZ: Jadi, saya melihat justru kehidupan sosial sesungguhnya, di lingkungan itu. Kepekaan mereka terhadap sesama muncul. Justru di tempat-tempat di mana orang menurut orang luar daerah “hitam” itu, interaksi sosialnya jauh lebih itu. Adanya kematian mereka rame-rame, dengan punya makanan ngirim, itu nggak nemuin tuh di Menteng, iya kan?

RWW: Iya, saya juga nggak nyangka ternyata seperti itu.

(lanjutan)

ZZ: Justru di tengah-tengah kekurangan dalam konteks materi, mereka peka terhadap sesamanya, itu yang saya dapat dalam itu. Mereka *aware*, mereka *care* sama orang-orang yang sakit. “Eh, si ini sakit, tuh. Kumpulin duit, deh. Kasian tuh, bininya belum kerja, bininya menganggur lagi. Loe, dong.” Pake begitu walaupun kasar-kasar ya. Maksudnya “loe, dong. Kemaren gue.” Tapi itu menjadi perdebatan di antara mereka untuk menolong orang. Nah, ini kita nggak ketemu. Ketika saya mulai berkembang, saya juga punya rumah sendiri, saya nggak ketemu. Saya hidup di apartemen, 12 tahun saya nggak kenal tetangga saya. Iya, kan? Tetangga sebelah saya siapa, saya nggak tahu.

RWW: Selama 12 tahun.

ZZ: Selama 12 tahun.

RWW: Iya, beda sekali ya.

ZZ: Jadi, ini yang namanya kehidupan enak? Mana enak, hidup di apartemen, apa enaknya? Anak-anak gue nggak punya sosialisasi. Ya itu kita masukin klub bola, kita masukin ini, kita taruh Sabtu-Minggu di rumah orang supaya dia punya kehidupan. Supaya dia kenal, bahwa hidup tuh, kita nggak bisa hidup sendiri. Sejak kita lahir kan begitu. Orang-orang golongan ini, itu tahu persis di dalam hal tolong menolong. Mereka punya uang seribu mereka bisa kasih semua. Anda kalau hidup di Menteng belum tentu. Nah, sebetulnya itu kan *basic* daripada bangsa. Kita tuh punya yang namanya kerakyatan yang dipimpin oleh hikmah kebijaksanaan dalam permusyawaratan/perwakilan. Karena kita emang nggak bermusyawarah. Apa-apa kata gue, gue-lah yang jago, gue yang ini. Karena lembaga-lembaga di daerah yang dalam konteks “hitam” ini nggak. Itu mereka menarik sekali. Saya kecil di sebuah daerah Tanah Tinggi namanya, itu orang lewat aja deg-degan. Dulu ya, sekarang kan udah terbuka. Dulu tuh deg-degan tuh. Temen sekolah saya nggak berani. “Waduh, gila loe tinggal di situ.” “Nggak

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apa-apa, orang bangun pagi sama ama loe. Gue jalan sama aja.” “Nggak ah, orang bawa pisau-pisau.” “Ah, itu kata orang aja.”

RWW: Udah takut duluan.

ZZ: Saya pernah itu tinggal di Markas Ambon, STOVIA itu. Dulu kan dalemnya Kampung Ambon dulu, STOVIA sebelum Abdurrahman Saleh itu, rumah-rumah Ambon semua. Nggak ada masalah. Jadi, itulah sebetulnya di ALNI, gitu lho. Bagaimana si tokoh pencopet, Anda bayangkan dia nggak marah sama si Muluk, “biarlah, Bang. Yang penting anak-anak itu punya masa depan.”

RWW: Oh, si Jarot.

ZZ: Iya, kan? Bayangkan itu. Dan itu fakta dari itu. Dan kita pernah alami, kita tahu persis itu jagoan-jagoan di kampung-kampung itu. Mereka menghormati tuh kalau datang orang-orang baik, gitu lho. Saya sering datengin, gini-gini kan. Asal dia tahu orang film, wah seneng banget dia, gitu. Kita syuting di daerah serem juga tuh, di kampung, di dalem, premannya sejuta. Tapi nggak ada yang ribut, nggak ada yang berisik. Malah mereka, ya itu, jujur aja, karena emang sosok yang namanya Deddy Mizwar ini kan luar biasa pencitraannya, gitu lho. Preman aja cium tangan, kan gitu istilahnya. Jadi, itu yang lebih banyak membantu sebetulnya sosok dia ini. Dan memang saya orang yang kagum lah ama masyarakat-masyarakat itu. Dari sisi itu ya, ada maling, ada ini. Tapi, ini yang saya bilang, saya nggak lihat itunya ya, karena itu adalah *output* dari sebuah situasi yang mereka, apa namanya, nggak bisa hindari. Tapi dengan alasan apapun, secara itu kan salah. Tapi, kalau Anda berada di dalam posisi mereka, sulit memang. Sulit. Di mana agama tidak ada, makanan nggak ada. Kalau nggak ada makanan masih ada agama kan masih selamat orang. Dua-duanya nggak ada dan itu adalah yang hakiki. Sandang pangan. *Basic needs*-nya itu, kan? Sama iman, sama *needs*-nya. Ini dua-duanya nggak ada, jadi wajar dong jadi tukang

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tusuk, tukang ini. Orang itu, perbedaannya ama binatang kan cuma dua, dikasih nalar, sama dikasih Tuhan iman. Kalau dua itu nggak ada ama dia, berarti dia sama ama binatang. Perbedaan kita ama binatang kan cuma di situ, kita dikasih pikiran dan iman. Kalau itu tercabut, dua-duanya nggak ada, maka kita sama ama binatang. Itu yang banyak saya belajar lah, artinya saya lahir dari kehidupan, saya bukan anak sekolahan. Saya nggak pernah kuliah.

RWW: Kalau sekolah SD, SMP? Sampai SMA aja ya berarti? Ya, kuliah kehidupan lah, Pak.

ZZ: *College-college* kecil ada di Australia, itu kan kecil-kecilan. Tapi pendidikan formal saya nggak ini. Sama kan Pak Deddy, kan? Masa sekolah sistem apoteker jadi bintang film? Pegawai Depkes dia.

RWW: Oh iya, saya sempat baca. Dan akhirnya keluar, karena kayaknya nggak cocok dengan sistem yang ada.

ZZ: Karena kita disuruh belajar, bukan disuruh sekolah. Tapi bukan berarti orang tidak harus sekolah, anak saya nggak. Alhamdulillah, istilahnya sekolah semua lah. Satu udah kuliah mau selesai. Karena buat saya, saya bilang sama mereka, “kamu jangan niru saya. Sejuta satu orang kayak saya yang beruntung, gitu. Kamu punya risiko tinggi, sehingga kamu harus banyak-banyak masukin ilmu dulu. Kuliah habis-habisan, ambil tuh ilmu. Sekolah itu mempersingkat aja, yang tadinya kamu harus membaca sendiri, sekarang udah dibacain. Kalau Papa dulu baca semua sendiri, jadi tiga kali lebih berat daripada kamu. Karena membaca, memiliki banyak waktu, mensarikan sendiri. Kalau kamu enak, dateng kuliah udah disarikan, nggak perlu baca beratus-ratus halaman. Nah itu pilihan, tapi kalau kamu nggak mau sekolah juga nggak apa-apa.” Saya bilang sama anak saya, “nggak ada masalah. Yang akan menjalani hidup kamu, bukan saya. Hidup ini pilihan, kamu mau menjadi apa.” Saya juga dididik oleh Bapak yang bilang hal

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yang sama ke saya, “orang tua menyediakan kamu biaya, mengantarkan kamu kepada kebaikan. Kalau kamu nggak mau sekolah, nggak apa-apa. Kamu mau jadi maling, jadi maling yang profesional, jangan tanggung-tanggung.”

RWW: Sungguh-sungguh.

ZZ: Sungguh-sungguh. Kata Bapak saya gitu. Nggak ada masalah. Siapa yang menjamin kalau kamu masuk kuliah insinyur terus pasti kaya? Nggak ada yang menjamin. 50 orang masuk sekolah yang sama, fakultas sama, jamnya sama, dosennya sama. Keluar, ada yang kaya, ada yang miskin, ada yang terkenal. Bahkan nggak ada kaitannya nih, ada peran lain di dalam kehidupan ini ada tangan yang namanya “Tangan Tuhan” yang bermain. Waktunya sama, semuanya sama, ininya sama, buktinya ada. Kalau nalar mikirnya nggak mungkin, mestinya sama dong. Ternyata ada peran lain yang kita, nah itu dia kepercayaan saya selalu, hari ini keberadaan kita ini bukan karena kita. Saya selalu bilang ama anak-anak saya juga begitu, “kalau kamu sukses, kamu maju, jangan-jangan ada nilai dari kakek kita, bapak kita, yang belum “terbayar”, belum dikasih bonusnya. Nah, bonusnya dikasih turunannya, jadi nilai-nilai itu ada pasti, kalau cuma kita sendiri nggak mungkin kita jadi begini. Masih banyak orang lebih pintar dari kita, tapi nilai-nilai kebaikan nenek moyang kita kita nggak tahu, iya kan? Tuhan mau bilang, “oh dulu nih cucunya dia nih, bapaknya baik banget nih”, bisa jadi beda, mudah. Gitu kira-kira.