

BAB IV

PENUTUP

A. KESIMPULAN

Babi Buta Yang Ingin Terbang adalah sebuah film yang menawarkan pendekatan segar dan baru bagi dunia perfilman Indonesia. Dalam film ini etnis Tionghoa tidak melulu digambarkan sesuai dengan stereotip-stereotip yang berkembang di masyarakat Indonesia selama ini. Dalam film Indonesia pada umumnya seperti pada film *Ca Bau Kan* dan *Karma* misalnya, di mana etnis Tionghoa digambarkan mapan, eksklusif, tertutup, dan *libidonomics*. Namun tidak demikian halnya dalam film *Babi Buta Yang Ingin Terbang* yang menampilkan sisi lain dari etnis Tionghoa yang kurang mapan, korban diskriminasi, dan teralienasi dari jati diri, budaya, dan asal-usulnya sendiri.

Fakta bahwa sebagian besar dari anggota tim pembuat film ini merupakan keturunan etnis Tionghoa, terutama sang sutradara Edwin, memperkaya film ini dengan berbagai *insight* yang menarik yang menjadi basis dari adegan-adegan penting di dalamnya. Edwin sendiri dalam berbagai wawancara mengatakan bahwa film ini adalah karyanya yang paling personal karena beberapa peristiwa yang ditampilkan dalam film ini terinspirasi dari pengalaman pribadinya dan orang-orang terdekatnya.

Dari hasil analisis dan pembahasan yang dipaparkan dalam bab sebelumnya, ditemukan berbagai gambaran tentang alienasi etnis Tionghoa dalam film *Babi Buta Yang Ingin Terbang*. Alienasi ini pada umumnya bermuara kepada kebijakan dan pelembagaannya yang diskriminatif bagi etnis Tionghoa oleh rejim pemerintah yang berkuasa. Bentuk alienasi lain mengambil wujud alienasi-diri (*self-alienation*), yang justru dilakukan oleh etnis Tionghoa sendiri untuk menghindari dan melindungi diri dari perlakuan-perlakuan diskriminatif yang timbul karena pelembagaan dari kebijakan-kebijakan tersebut. Selain itu ada pula bentuk alienasi yang pada umumnya dapat ditemui dalam ranah domestik budaya yang berbasiskan nilai-nilai patriarki.

Secara umum, film *Babi Buta Yang Ingin Terbang* memperkaya khasanah perfilman di Indonesia tentang etnis Tionghoa. Jika sebelumnya film-film lain yang mengambil tema serupa cenderung malu-malu dan takut dalam menampilkan opresi, diskriminasi, dan alienasi yang dialami oleh etnis Tionghoa, pembuat film *Babi Buta Yang Ingin Terbang* justru dengan berani, tegas, dan terbuka menghadirkannya ke layar lebar.

B. SARAN

Permasalahan yang mendasar dalam film *Babi Buta Yang Ingin Terbang* adalah pilihannya untuk bertutur secara *non-linear*. Gaya naratif yang tidak runut seperti ini memiliki keunggulan artistik tersendiri jika film memang dipandang

sebagai *medium* seni. Namun pilihan ini menjadi problematis ketika film dituntut pula untuk mengambil fungsi sebagai *medium* dalam komunikasi massa.

Di satu sisi, cara bertutur seperti itu memang baik karena mengajak penonton untuk secara aktif ikut memaknai film itu sendiri. Namun adanya *gap* dalam fungsinya sebagai *medium* seni sekaligus komunikasi massa inilah yang seharusnya menjadi perhatian bagi *filmmaker* untuk menghindari interpretasi yang melenceng dan minimnya apresiasi dari penonton, terlebih jika film itu dimaksudnya sebagai *social commentary* terhadap suatu topik yang berkembang di masyarakat.

Dari segi penelitian, metode semiotik khususnya semiotik *triadic* yang dikembangkan oleh Charles Sanders Peirce ini masih sangat relevan untuk digunakan sebagai “pisau bedah” dalam penelitian tekstual seperti ini. Metode ini sangat cocok diterapkan dalam penelitian-penelitian yang mengambil obyek film karena pendekatannya tentang tipologi tanda yang pada hakekatnya sangat filmis.

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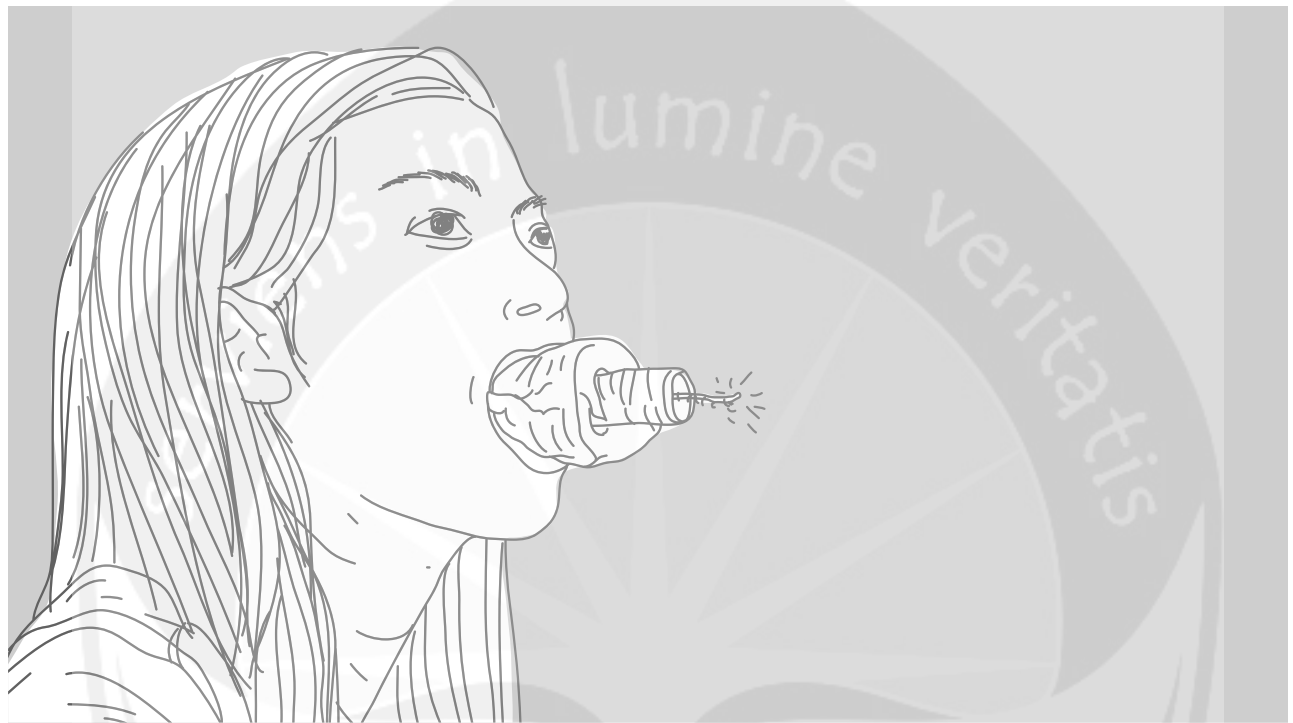
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LAMPIRAN



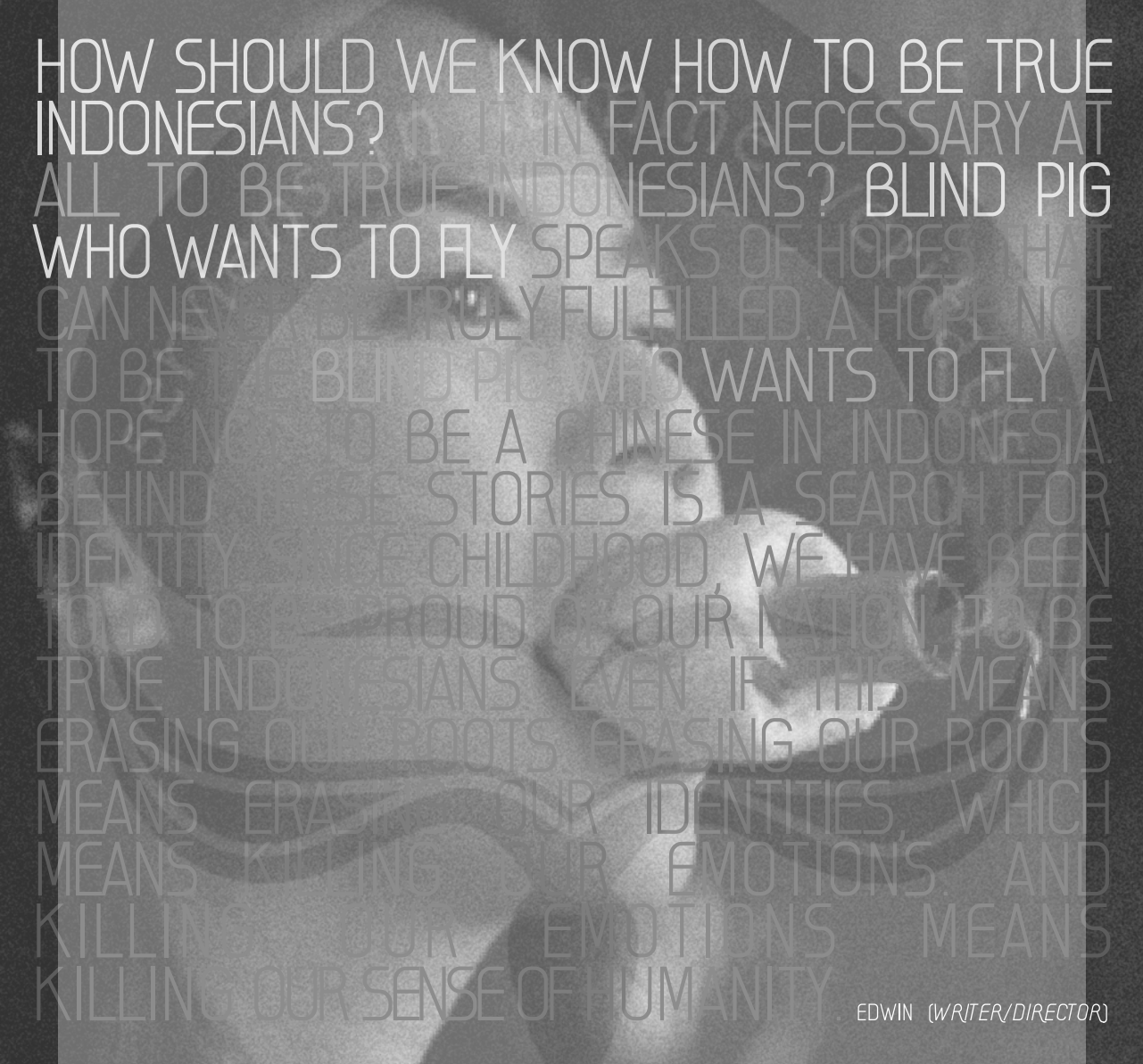
BLIND PIG WHO WANTS TO FLY



Synopsis

Linda and Cahyono meet and rekindle their friendship. Halim tells Verawati that he wants to take a new wife. Salma appears on Planet Idol. Romi and Yahya gets some practice in performing penetrative sex. Opa dies, and Linda scatters his ashes together with Cahyono. And Cahyono finally learns to look up.

Blind Pig Who Wants to Fly offers a kaleidoscopic picture of the Indonesian Chinese minority across the experiences of Linda, who encounters both other Chinese Indonesians and non-Chinese Indonesians, all with obsessive agendas of their own. The various shards of narrative add up to a fragile but panoramic vision of a community that is not at ease with itself.



HOW SHOULD WE KNOW HOW TO BE TRUE
INDONESIANS? IS IT IN FACT NECESSARY AT
ALL TO BE TRUE INDONESIANS? BLIND PIG
WHO WANTS TO FLY SPEAKS OF HOPE, THAT
CAN NEVER BE TRULY FULFILLED. A HOPE NOT
TO BE THE BLIND PIG WHO WANTS TO FLY. A
HOPE NOT TO BE A CHINESE IN INDONESIA.
BEHIND THESE STORIES IS A SEARCH FOR
IDENTITY. SINCE CHILDHOOD, WE HAVE BEEN
TOLD TO BE PROUD OF OUR NATION, TO BE
TRUE INDONESIANS. EVEN IF THIS MEANS
ERASING OUR ROOTS. ERASING OUR ROOTS
MEANS ERASING OUR IDENTITIES, WHICH
MEANS KILLING OUR EMOTIONS. AND
KILLING OUR EMOTIONS MEANS
KILLING OUR SENSE OF HUMANITY.

EDWIN (WRITER/DIRECTOR)

*How it feels to be
chinese in Indonesia?
excerpt from an interview
with Edwin By Tony Rayns*



Tony Rayns (TR) : As an Indonesian of Chinese descent yourself, what do you think is the core issue? How much of the problem comes from social and racial prejudice in Indonesia, and how much from an internalized denial or even self-hatred?

Edwin (E) : Obviously, we're a minority. Because of everything that happened in the 1960s and 1970s. To call it self-hatred would be too strong. Actually, we don't know how to be ourselves. It's an identity problem; you have to hide your identity. Fear in all its many gradations: paranoia, insecurity, discomfort, confusion and so on. That's what this film is about: the fear and the various responses it provokes, such as desperation, hope, dashed hopes, numbness, the search for answers...

TR : Why did you choose this subject for your first feature?

E : It's the biggest issue for me. I've had lots of questions about it in my mind since I was a kid, and my parents never answered them very clearly, so they've stayed with me and become a problem.

In Indonesia, it's so difficult to make a film. I want my first film to show the most important thing in my life, and I want to do it now, while I have my energy.

TR : How did the structure evolve?

E : The main story in this film is the relationship between the firecracker girl Linda and the editor boy Cahyono. You see them in flashbacks when they were kids, and she asks him "What do you want to be when you grow up?" As she's grown up, Linda has seen how those around her respond to the identity question: her father the dentist, her mother the former badminton champion, her grandpa the billiard player, and her non-Chinese best friend, the editor; and she takes on board all these realities.

Respecting the individual agendas of all these characters, whether they're of Chinese descent or not, is what makes the film look fragmented. I want to give each character his or her autonomy, to show how each of them copes with the problems and survives. The structure allows many underlying layers to emerge.



TR : You're obviously drawn to non-linear storytelling, building something up from fragments. I'd call it centripetal storytelling: it has a center and shards fall out in different directions from that center. Can you say something about this approach?

E : Ultimately the form of the film, its content and the way it's edited, mirrors the feeling that it is trying to express and the story it is trying to tell: how it feels to be Chinese in Indonesia. Uneasiness, unidentified feelings, repeated confusion, unclear causes and effects. Scattered puzzle pieces, fragments, which you sense are part of a bigger story. A strong feeling, although you're not exactly sure where it comes from. So you ask yourself what the story is and why you find yourself feeling that way. That's how we hope the audience will participate. We're not offering the viewer a story with a beginning, middle and end, but, we hope, something more than that: a whole experience.

"I always start my films with one strong image clear in my mind. In this case, it was the image of Linda with the fire-cracker in her mouth. For me, it sums up the feeling that being Chinese in Indonesia is to be someone who is waiting for something to blow up. I've had that feeling in my head for so long, and the image crystallizes it. The act of taking a fire-cracker and putting it in your mouth like a hotdog somehow becomes a metaphor for the way that feelings build up and accumulate over time." edwin.

*please visit our website,
www.babibutafilm.com, for full interview.*

Biography

Edwin (Writer/Director)

Born in Surabaya, Indonesia, 29 years ago. He has been invited to participate in both the Berlinale Talent Campus, organized by the Berlin Film Festival, and the Asian Film Academy, organized by the Pusan Film Festival in South Korea; his instructors at these events included Wim Wenders, Walter Salles, Christopher Doyle, Lee Chang-Dong and Hou Hsiao-Hsien.

His short films were invited to numerous festivals, including Rotterdam and Vancouver, and in 2005 his film Kara, Daughter of a Tree became the first Indonesian short ever invited to the **Director's Fortnight in Cannes**. He has also made music videos and the documentary Songs from Our Sunny Homeland, based on a video workshop for the children of tsunami victims, which was co-produced by Miles Films and UNICEF Indonesia.

His latest short films are Trip to the Wound (invited to Rotterdam and screened in competition in Clermont-Ferrand) and Hulahoop Soundings (commissioned by Rotterdam for its "Meet the Maestro" project and created as a tribute to the Coen Brothers). As one of the initiators of "9808": Anthology of 10 Years Indonesia Reform, a short film compilation.

Blind Pig Who Wants to Fly is his debut feature film

Filmography

2002: A Very Slow Breakfast (16mm, 5 mins 40 secs)

2004: Dajang Soembi: Perempuan Jang Dikawini Andjing (Dajang Soembi: The Woman who is Married to a Dog) (16mm, 7 mins)

2005: Kara, Anak Sebatang Pohon (Kara, Daughter of a Tree) (35mm from 16mm/DV, 9 mins)

2006: A Very Boring Conversation (16mm, 9 mins)

2006: Nyanyian Negeri Sejuta Matahari (Songs from Our Sunny Homeland) (video documentary, 63 mins)

2007: Misbach, Di Balik Cahaya Gemerlap (video documentary, 35 mins)

2007: Trip to the Wound (mini-DV, 7 mins)

2008: Hulahoop Soundings (mini-DV, 7 mins)

2008: "9808" Anthology of 10 Years Indonesia Reform (short compilation)

2008: Babibuta yang ingin Terbang (Blind Pig Who Wants to Fly)

// BLIND PIG WHO WANTS TO FLY //
/// BABI BUTA YANG INGIN TERBANG ///
// COLOR 1:1.85 // 77 MINUTES // 35 MM //
// INDONESIAN WITH ENGLISH SUBTITLES //

WRITER/DIRECTOR Edwin

CAST Ladya Cheryl Pong Harjatmo Andhara Early Joko Anwar Carlo Genta
Clairine Baharizki Darren Baharizki Wicaksono Elizabeth Maria

PRODUCERS Meiske Taurisia Sidi Saleh Edwin

ASSOCIATE PRODUCERS Mira Lesmana Riri Riza Hatoek Soebrata Kemal Arsjad

DIRECTOR OF PHOTOGRAPHY Sidi Saleh **EDITOR** Herman Kumala Panca

ART DIRECTORS Iqbal Raya Eros Eflin

SOUND DESIGNER Wahyu Tri Purnomo **MUSIC** Windra Benyamin

STILL PHOTOGRAPHERS Eriek Juragan Sony Seniawan Popoy

SUPPORTED BY Elang Perkasa Film Lynxfilms Fourmix Kineforum Miles Films

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BLIND PIG WHO WANTS TO FLY

(BABI BUTAYANG INGIN TERBANG)

TORONTO PREMIERE
RATED: 14A

FIPRESCI International Critics' Prize – 2009 International Film Festival Rotterdam (IFFR)
FIPRESCI/NETPAC Award, Special Mention – 2009 Singapore International Film Festival

Dir. Edwin | Indonesia 2008 | 77:00 | DigiBeta | Indonesia | Bahasa Indonesia with English subtitles
Producers: Edwin, Meiske Taurisia, Sidi Saleh

Blind Pig Who Wants to Fly presents a series of bizarre vignettes about eight eccentric characters all yearning to be someone else. Linda is a fourth-generation Chinese Indonesian who eats firecrackers to expel ghosts. Her childhood friend, Cahyono, is a Japanese Indonesian who wears a baseball uniform so people don't think he's Chinese. Her mother, Verawati, is a former national badminton champion. Her father, Halim, is a blind dentist who will do anything to become more Indonesian, including eye surgery, a religious conversion, and whatever else it will take to win the hand of his Javanese dental assistant Salma who wants to be a Planet Idol pop star. Family friends Romi and Yahya too are happy to help out—if they're given a little help themselves.

Shot in short portraits of past and present, *Blind Pig Who Wants To Fly* reflects on the impact of the 1998 riots in Indonesia, when food shortages and widespread unemployment triggered violent attacks on the ethnic Chinese minority. Hundreds of people were killed, women were raped and local businesses were destroyed, and the aftermath left Chinese Indonesians anxious and alienated.

Director Edwin brings out the absurdity in racist concepts of national identity, while creating a stunning film that is beautiful and poetic. Noteworthy is the common—and rather odd—thread running through the film: Stevie Wonder's hit song "I Just Called to Say I Love You."

— Heather Keung



Edwin was born in Surabaya, in eastern Indonesia, and studied film at the Jakarta Institute of the Arts. He is considered one of the most promising short-film makers in the region, and his works have been showcased at international film festivals in Rotterdam, Cannes and Hamburg. *Blind Pig Who Wants to Fly* is Edwin's debut feature.

PRECEDED BY THE GOLDEN PIN

Dir. Cuong Ngo | Canada 2009 | 15:00 | Beta SP | English & Vietnamese | Director in Attendance

This modern drama is centred on a young Vietnamese-Canadian swimmer who finds himself torn between the expectations of his family and the demands of his heart.

Saigon-born **Cuong Ngo** received his BFA from the Cinema and Theatre University of Ho Chi Minh City and is currently studying film production at York University. He has worked on numerous productions as an actor, production assistant, casting director and director. The Golden Pin won Best Canadian Short Film at the 2009 Inside Out Toronto Lesbian and Gay Film Festival.

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