



Learning the Culture of Chinese Indonesian Community through the Documentary Film “Once Upon a Time in Chinatown”

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Abstract

Chinese Indonesian has a very diverse culture. On the other hand, people who are interested in Mandarin and Chinese culture in Indonesia are also increasing. Chinese Indonesian community contributes and has a big role in Indonesian history. The learning media used to study Chinese culture are very diverse, one of which is using documentary films. The purpose of this research is to find out the Chinese Indonesian community values that can be learned by the general public from the film "Once Upon a Time in Chinatown", as well as to identify how the film can be used as a medium for learning the culture of the Indonesian Chinese community. Researchers uses a qualitative descriptive method to analyze the cultural data of the Chinese Indonesian in each episode of the documentary film. The result of this research show that a lot of Chinese culture, especially in the culinary field, has been acculturated with Indonesian culture, has given a new color to Indonesian culture and other aspects of life. This documentary film fulfills the characteristics of documentary films as a Chinese Indonesian culture learning media because it prioritizes conveying the reality and processes of past events as scientific information, conveying messages, positive mental attitudes, and norms that should be imitated.

Keywords: Cultural Learning; Learning Media; Documentary Film; Chinese Indonesian; Culinary

Abstrak

Masyarakat Tionghoa Indonesia memiliki keragaman budaya yang sangat kaya. Di sisi lain, peminat pemelajar Bahasa Mandarin dan budaya Tionghoa di Indonesia juga semakin banyak. Masyarakat Tionghoa Indonesia berkontribusi dan memiliki peran besar dalam perjalanan sejarah Indonesia. Media pembelajaran yang dapat digunakan untuk mempelajarinya sangat beragam, salah satunya dengan menggunakan film dokumenter. Tujuan dari penelitian ini adalah mengetahui nilai-nilai masyarakat Tionghoa Indonesia yang dapat dipelajari oleh masyarakat secara umum serta untuk mendeskripsikan film dokumenter dengan karakteristiknya dapat menjadi media pembelajaran budaya masyarakat Tionghoa Indonesia. Penulis menggunakan metode deskriptif kualitatif untuk menganalisis data budaya masyarakat Tionghoa Indonesia yang muncul pada setiap episode film dokumenter tersebut. Hasil dari penelitian ini menunjukkan kebudayaan masyarakat Tionghoa khususnya dalam bidang kuliner cukup banyak yang telah berakulturasi dengan kebudayaan Indonesia, telah memberikan warna baru terhadap budaya Indonesia dan aspek kehidupan lainnya. Dalam penyajiannya, film dokumenter ini memenuhi karakteristik film dokumenter sebagai media pembelajaran budaya masyarakat Tionghoa Indonesia karena mengutamakan penyampaian realita dan kejadian masa lampau sebagai informasi ilmu pengetahuan, serta menyampaikan pesan, sikap mental positif, dan norma yang patut ditiru.

Kata Kunci: Pembelajaran Budaya; Media Pembelajaran; Film Dokumenter; Masyarakat Tionghoa Indonesia; Kuliner

Introduction

Culture is a study that is complex, abstract, and broad. Indonesia with its plural society has a very diverse culture. One of the ethnic pluralities in Indonesia is the Chinese ethnicity. The Indonesian Chinese community has a very rich cultural diversity. The Chinese Indonesian culture is a mix of Chinese heritage culture that experienced acculturation and/or assimilation with Indonesian culture. The Chinese Indonesian people contribute and have a big role in the history of Indonesia. Those who live outside of Chinatown adapt and mingle with the Indonesian people. This cultural diversity also impacts the pattern of interaction and acculturation that exists between the Chinese Indonesian community and the local community, one of which is Chinese Indonesian cuisine. The cultural blend and influence make every present taste in accordance with the place where the cuisine is popularized.

Media learning is everything that teachers use to convey the learning material, as well as to stimulate the students' minds, focus, and abilities (Ibrahim & Sukmadinata, 2010). One of the learning media that can be used to learn such diverse cultures is film. Film is an interesting medium to use as a learning resource for young people. Film as a cultural expression that is worked on with cinematography principles, popular to be used as an effective learning media to introduce cultures around us or foreign cultures (Tazakka et al., 2020). Film is one of the learning platforms that is quite interesting for people of any age to learn culture because film introduces us to the cultures visually. Through film, people can consciously or unconsciously learn a culture that is introduced in a film. With the development of era and technology, film now is not only aired on television or in the cinema. Through the development of the digital era, every single human need can be fulfilled quickly, easily, and accessed through the internet, so the distribution of film has to be digital and can be watched anywhere (Salim et al., 2019).

Film is divided into several types, one of them is documentary film. Documentary films are films that tell real life stories, consist of interesting pictures which are arranged with the powerful idea of the creator (Fachruddin, 2012). Documentary films that can be used as a learning medium are films with cultural themes or related to knowledge (history, physics, biology, etc.) which bring positive knowledge to the students watching. Documentary films that are used as learning mediums have functions of providing material information directly which are more real since documentary films patch the lack of learning that is verbal and abstract in conveying a reality; explain the process of something or an information that is not limited by distance and time (can penetrate geographical boundaries and display past events); increase the learning productivity because students become more interested and easily and quickly understand the material. Therefore, documentary films used as a learning medium must have the following characteristics:

1. Prioritize conveying information of knowledge;
2. Have a clear objective which is conveying messages that students should emulate;
3. Develop the student's character, discipline, and positive mental attitude;
4. Not against the norms and customs (Rikarno, 2015).

Some of the results of previous studies below show that films or documentaries really support the success of the learning process.

1. The application of film medium in the learning process conducted by SMA Pasundan 8 Bandung has succeeded significantly in increasing the students' ability to process information in History lessons. Students are used to processing information from films that they watch, they are also able to connect and compare it with information they gain from other sources (books, internet, etc), and are trained to draw conclusions (Widiani et al., 2018).

2. Islamic Cultural History Lesson MA-Muhammadiyah 1 Plus (Malang) received positive results from the use of film teaching medium. Lessons become fun, students' learn the material easily, students become more enthusiastic in asking and answering questions, students' are able to work on the given questions, and the Minimum Completeness Criteria (KKM) is achieved (Suherman et al., 2020).
3. SMKN 11 Semarang conducted a socialization of competency skills using documentary film medium. Learning runs effectively and optimally, students' are interested and focused on paying attention to the given explanation (Magriyanti & Rasminto, 2020).
4. SMA Negeri 1 Sungai Penuh applied a scientific approach by using documentary film media in class XI Social Sciences Indonesian History lessons. The result scores of learning activities and the percentage of students' KKM achievement has increased quite significantly (Karino, 2020).

Currently, Indonesian people are increasingly fond of watching by streaming using computers/laptops or applications on smartphones, one of which is through Vision+. One of the films airing on Vision+ digital streaming media application is the film "Once Upon a Time in Chinatown", a documentary film that was released on October 11th, 2021. The researchers are interested in researching this film as an object of learning culture as well as values of the Chinese Indonesian community. In Indonesia, there is quite a lot of research about Chinese culture that is served through fiction and non-fiction drama films, but not much research on Chinese culture and the learning of Chinese culture that is represented in the form of documentary films. This research on documentary films is feasible because the film brings facts about figures, objects, and real-life events.

The documentary film "Once Upon a Time in Chinatown" features several legendary restaurants in Jakarta that are closely related to Chinese culture. The business and life struggles of the restaurant owners are put together into an inspiring story. Chinese Indonesian culinary documentary films that are made professionally such as this are still rare in Indonesia, using culinary elements that many people love to introduce Chinese Indonesian culture in general. The researchers choose this film as the only research object for this study because even though this film uses the concept of a documentary film about the culinary business of the Chinese Indonesian community, the Chinese Indonesian culture that is shown is very complex, each episode reviews the historical, social and cultural values of the Chinese Indonesians inherent in a dish that can be learned by Mandarin learners and the public general.

The purpose of this research is to find out the Chinese Indonesian community values that can be learned by Mandarin students and the general public from the film "Once Upon a Time in Chinatown", as well as to identify how the film can be used as a medium for learning the culture of the Indonesian Chinese community. The researchers hope that this research can be a reference for the development of learning Chinese Indonesian culture in general in Indonesia. By using more popular learning mediums, it is hoped that learning Chinese Indonesian culture can be enjoyed by the wider community.

Methods

This research is a qualitative descriptive study. This qualitative research has a research object in the form of a documentary entitled "Once Upon a Time in Chinatown". The problem of the research is focused on Chinese Indonesian values that can be learned by Mandarin students / the general public from the documentary film as well as its characteristics as a medium for learning the culture of the Chinese Indonesian community. The researchers conduct a film analysis of the Documentary "Once Upon a Time in Chinatown". Film analysis critically examines a discourse shown by films, which can be

in the form of observing various aspects of film elements, the context of film production, acceptance, and consumption of films by the audience. Film analysis can be done with semiotics, contextual, gender, ethnicity, political, and historical approaches. Based on the research objectives, research on the documentary film "Once Upon a Time in Chinatown" as a medium for cultural learning combines contextual analysis, analysis with ethnicity and historical approaches. The researchers identify cultural data that appears in each episode, analyzing the values of Chinese Indonesians and the cultural learning of the Chinese Indonesian community. In order to be able to conduct an analysis of the cultural learning of the Chinese Indonesian community through the documentary film "Once Upon a Time in Chinatown", the researchers conduct a literature review from several theoretical foundations and previous similar researches.

Result and Discussion

The film "Once Upon a Time in Chinatown" is a seven-episode documentary film that first premiered on October 11th 2021 on Vision+, of the culinary genre, directed by Sheila Timothy and Zack Lee. This documentary film shows several legendary restaurants in Jakarta that are closely related to Chinese culture, presenting inspirational stories of the culinary business and life journeys of the restaurant owners. The creators of this documentary film record figures, locations, and events that really happened with creative ideas and interesting pictures, and are supported by musical illustrations with an oriental Chinese nuisance.

The main principle of a film documentary is to serve facts that are related to figures, events, and locations, not to create a fictional event (Silvia, 2014; Sembiring et al., 2018). Documentary films are served in a storytelling style using narration and interviews as well as music illustrations to support visual images. Documentary films are also divided into several types of exposures, namely, exposition, observation, interaction, reflection, and performative (Magriyanti & Rasminto, 2020). The documentary film "Once Upon a Time in Chinatown" which becomes the research object is an interactive documentary film, that clearly shows the scenes and the communication process between the directors and the producers with the subjects who are being documented. Zack Lee (Chinese Indonesian actor) and Tirta Lie (Chinese Indonesian noodle expert) play as presenters interviewing the restaurant owners, and their families and employees. The preparing, cooking, and serving the restaurant's main dish are also realistically displayed. Other than that, as a culinary documentary film, it also features William Wongso, a famous Indonesian culinary expert, to give his perspective on Chinese Indonesian culinary culture that are shown in each episode.

1. Analysis on Chinese Indonesian Community Values

Culinary is one form of cultural outcome that can reveal an idea from a group of people who produces it, show and strengthen the cultural identity of a local community (Angelline, 2021). The film "Once Upon a Time in Chinatown" is not a culinary documentary film that only introduces culinary in each episode, the researchers find a diverse cultural content in the film, including culture in the form of artifacts, activities, and ideas. Behind those cultural contents lies various Chinese Indonesian community values.

a. Analysis of Cultural Form of Artifacts

Hoeningman states that artifact culture is a physical and concrete culture that can be seen or touched. Artifact culture is the result of the actions or activities from a person or group of people (Diner & Moorad, 2010). The cultural artifacts contained in the film "Once Upon a Time in Chinatown", include:

1) Chinese Indonesian ethnic food

Indonesian cuisine is not entirely original from its ancestors, many new Indonesian culinary have been created because of the immigrants' arrival from various countries. One of the countries that have an impact on Indonesian food is China. In 1881, Chinese food was introduced to the local people in Indonesia for the first time (Kunto, 1986). Chinese culture and food helped enrich Indonesian cuisines such as noodles, soybeans, and various other types of food. Chinese cooking techniques are very complex, including roasting (烤), steaming (蒸), stir-frying (炒), frying (炸), and boiling (boiling using a clay pot (卤); boiling shortly using water in a pan (煮); and others (Bromokusumo, 2013).

2) Chopsticks

For Chinese people, chopsticks are not just cutlery, but they carry value, they are a symbol of unity because the two blades/strips must be used together; the symbol of harmony can be proved when the chopsticks are used, the movement of the chopsticks have to be harmonious, move together in the same direction; a symbol of equality since the two blades/strips are the same height. The main functions of chopsticks are to pinch the food and then put it into the mouth, to move the food from one place to another. In the past, when eating together, Chinese people avoided using sharp cutlery such as forks and knives because they could hurt others (Selvia, 2021).

3) Chinese Indonesian restaurant interior

Most of the Chinese people in Indonesia come from Guangdong and Fujian. During migration, they came with lower-class livelihoods as laborers, farmers, and fishermen, therefore, the architectural style that they brought showed the people's traditions like the buildings in China. The knowledge of Feng Shui is often used in the interior designs of Chinese restaurants for the purpose of attracting customers. The customer is the first orientation, the salesperson serving the customer faces the door. Arrangements of oriental displays in the restaurant such as lanterns, welcome cat statues, as well as symbols of luck which symbolizes good fortune, are usually used in paintings, ceramics, and other decorative items. The colors used are not always dominated by gold and red, many also use colors that tend to be soft (pastel), with a choice of square or round tables, and table settings that are not too dense to increase the flow of "qi" in restaurants. The use of materials for space-forming elements like floors, walls, ceilings, pillars, windows, and doors is also considered (Putri et al., 2018).

4) Barongsai (Lion Dance)

Entering the reformation era, the celebration of Chinese arts and cultures in Indonesia began to recover and developed including the Barongsai performances. Barongsai attractions display movements that carry artistic values worthy of enjoyment. Audiences who enjoy the barongsai attraction are various, ranging from children to adults, men and women, and Chinese and non-Chinese people fill the place wherever the barongsai performs. This is a form of social interaction between the Chinese community with the local people. The barongsai performance which resembles a lion dance attracts the general public's attention. Barongsai performers must work together to combine agile movements simultaneously while following the distinctive music on each stage. The barongsai performance looks very unique and different from other performing arts which is why it is able to survive and exist in Indonesian society. Even now, barongsai has become a known art performance throughout Indonesia (Anis & Sari, 2018). Barongsai, which used to be only a Chinese ethnic ritual during Chinese New Year, has now changed its function to

become a means of entertainment. Barongsai can be seen during an inauguration of a building, a business place, and even circumcisions.

5) Temples

Temples with an oriental facade are still maintained as a cultural heritage. The elements contained in them are signatures of Chinese culture, whether it is from the architecture, colors, or the ornaments that are used. The architecture of the building that is visible to the naked eye is the relief of dragons, phoenixes, and turtles on the pillars of the structure. The design of temple's roof is in the shape of a pyramid, piled up tending up to taper up at the ends of the roof. The colors red and yellow dominate the temple. The color red represents prosperity, luck, virtue, truth, and sincerity, which are connected with the south direction of Fengshui which gives a positive aura. The color yellow symbolizes power, loyalty, and purity (Handinoto, 2008).

6) Chinese Indonesia ethnic residences

Chinese ethnic settlements in Java until 1900 still had a lot of Chinese-style architecture. After 1900, the majority of the Chinese settlements were influenced by European and Dutch building designs. The change had an impact on the display of the architecture. Elements of traditional Chinese architecture started to fade away after the independence in 1945 (Handinoto, 2008). The characteristics of Chinese residential architecture are as follows: they have an open space (courtyard) in the central inner space that functions as a garden as well as the main source of circulation; wooden construction, the meeting between columns and beams, roof supports, open roof trusses are deliberately highlighted as the signature architectural characteristics of Chinese settlements (Kohl, 1984).

7) Display of family pictures in Chinese Indonesian ethnic houses

One feature of Chinese philosophical thought that is very prominent is the humanism characteristics of Confucianism. Apart from the scope of a family, the practice of human values in the Confucian view is also manifested in social life. These Confucian views are grouped into five main affinities (五伦):

- a) The relationship between a father and a child: A father loves and educates his child wisely. Children respect, take care of, and are devoted to their parents.
- b) The relationship between siblings: Older siblings are affectionate and kind to their younger siblings. Younger siblings look up to and respect their older siblings.
- c) The relationship between husband and wife: The husband is sincere to his wife. The wife obeys her husband.
- d) The relationship between best friends: Best friends care, trust, and support one another.
- e) The relationship between the ruling and the ruled: The ruling is generous to the ruled. The ruled is loyal to the ruling (Taufik, 2011).

Respect for the ancestors in Chinese ethnic culture is a form of basic thought emphasized by Confucius namely filial piety (孝). The effort to show devotion to the main family and those who still have the same bloodline as those who have died is a deeply rooted ideology in Chinese ethnicity. This is in line with the concept of Wulun (五伦) which emphasizes humanism in human relations. It is believed by some Chinese ethnicities who are Buddhist/Confucian/have their own beliefs that even though a loved one has passed away, their relationship still goes on, and the deceased person has a life after death. Because of this, in Chinese ethnic homes, displays are often found in the form of photographs of deceased ancestors. Especially for Chinese people who are Buddhist/Confucian/ have their own belief, there are also those who provide a pulpit to honor their ancestors.

8) Ancestors praying equipment

Praying for ancestors is still done by Chinese people who are Confucian, Buddhist or have other beliefs. The pieces of equipment that are used during ancestry prayer are a table facing the front door of the house, on top of it, placed portraits of the deceased, red colored candles, glasses/other containers filled with rice stuck with incense sticks, and pots filled with water/tea. There are also types of four-legged animal food that are commonly served, for example, pork (represents land), bird or chicken (represents air), and fish (represents water). Apart from that, fruits, basket cakes, and other ancestors' favorite foods are also served. These ancestries praying equipments are a symbol so that the ancestors can still feel life as they lived in the world.

9) Use of the Han character

Writings using Han characters is still found in Chinese temples/restaurants/shops owned by Chinese Indonesians. There are also those who name their temples/restaurants/shops using Mandarin or the sound spelling of the Han character. The character Han is written on temples/restaurants/shops signboards. In some Chinese restaurants, Han characters can also be found in the names of dishes on the menu. Other than that, they are also found on the edges of cutlery such as plates, bowls, and on wet tissue packets that are distributed to customers.

b. Analysis of Cultural Form of Activities

Heonigman states that activity culture is a culture that has content in the form of patterned actions/activities from a group of people. The patterned actions/activities are formed from activities between humans who get along or interact, it can usually be adapted with customary rules of conduct. Activity culture generally occurs in human daily lives, and can be observed (Diner & Moorad, 2010). The form of activity culture in the film "Once Upon a Time in Chinatown", include:

1) Praying ritual

Those who perform simple ancestral prayer ceremony in their homes are family members/ close relatives. Praying rituals can be done together or individually. The time of the prayer is held every day, in the morning and in the evening. The praying ritual begins with a prayer to Tian (sky) performed by facing out the door of the house. Next is a prayer to the ancestral altar, praying for parents and ancestors.

2) Cap Go Meh celebration

Cap Go Meh is the end of the Chinese New Year celebration which falls on the 15th day of the first month of the Chinese calendar. Internationally, Cap Go Meh is known as Lantern Festival, meanwhile, in China, Cap Go Meh is known as 元宵节. Traditional Cap Go Meh celebrations include putting up and lighting lanterns; barongsai performances in various shopping centers/near Chinatowns; cultural carnivals in several big cities in Indonesia. This festival that comes from China has experienced adaption with Indonesian culture. One of its adaptations from the two cultures is Lontong Cap Go Meh. Lontong Cap Go Meh is a Chinese-Indonesian adaptation of Javanese cuisine. This dish consists of rice cake, chicken opor, pindang eggs, fried beef/liver with chili sauce, lodeh vegetables, koya powder, pickles, chili sauce, and crackers. Now, Lontong Cap Go Meh is not just found two weeks after the Chinese New Year, but it can be enjoyed any time.

3) Chinese New Year celebration

Welcoming the Chinese New Year, Chinese Indonesian people in Indonesia clean their homes, decorate them with Chinese oriental decorations, cut their hair, and prepare new clothes to be worn on Chinese New Year's Day. On the night of Chinese New Year, all of the family members gather at their parents'/oldest

relatives' homes, doing prayers as well as having Chinese New Year dinner together. Traditions on Chinese New Year are bainian / visiting the parents' homes and relatives, greeting while saying 恭喜发财 (gongxi facai), then giving red packets/ angpau. Now, with the current developments and because of the pandemic, relatives who live far that cannot be visited directly, the bainian tradition can be used by gadgets virtually.

4) Barongsai performers

Barongsai performers have experienced regeneration, older barongsai performers become trainers for young performers. In an association of barongsai performers, it can be seen that Chinese people are not the only barongsai performers, now there are many local people who train and participate as barongsai performers. For example, when a cultural festival is held, barongsai performers consist of Chinese ethnic and non-Chinese ethnic. The participation of non-Chinese ethnic is a form of assimilation in performing arts.

5) Cooking skills of Chinese Indonesians

Not all Chinese ethnic have cooking skills. Cooking skills in Chinese ethnic families are usually passed down from the older generations to the younger generations. Like the confessions from the culinary business owners in the film "Once Upon a Time in Chinatown", cooking skills are gained through the process of observing, copying, and trying directly, gradually turning it into a profession/ as a livelihood and to maintain the business that has been carried out by previous generations.

6) Rejection of things related to Chinese Indonesian ethnicity and culture

In some historical records, Chinese ethnic and natives became one to defeat the Dutch colony; yet, negative stereotypes and stigmas still stick to Chinese ethnic in Indonesia until today. Though not all Chinese ethnic have those negative stigmas. Chinese ethnic as a minority are considered exclusive, their economic conditions are seen above the majority. This causes discrimination and social jealousy. In their journey, there were many historical processes behind it, for instance, the riots in 1998. Many Chinese ethnic became victims of the 98' tragedy. During the New Order Era, there were lots of rejections regarding Chinese ethnicity, like the closing of Chinese schools, the burning of Mandarin books, the prohibition of all Chinese print media, and all cultural activities of Chinese Indonesians must be deactivated. After the reformation, Chinese ethnic had more room to do all kinds of cultural activities freely. Today, the social condition between Chinese people and non-Chinese people in Indonesia has become much more positive and has become much better, which can be proved by the assimilation, social interaction, and harmonization that is manifested in various aspects.

7) Mingle with other ethnicities

Chinese Indonesians live side by side with other ethnicities. Harmonization and assimilation between Chinese and non-Chinese people are clearly seen in many aspects of people's lives in Indonesia. In the film "Once Upon a Time in Chinatown", reveals that one of the Chinese restaurant owners, who is not a Muslim, helps in building a mosque. The sight of Chinese ethnic people mingling with other Muslim in that social activities erases the wrong paradigm, where there were barriers between the local people and the non-local people, in this case, it is Chinese people.

c. Analysis of Cultural Forms of Ideas

Heonigman states that idea cultural is a culture that has contents in the forms of notion, ideas, rules, values, and similar things that are abstract. Generally, cultural ideas

reside in the minds of a group of people, and cannot be touched. Cultural ideas can also be in writings in essays, books, etc (Diner & Moorad, 2010). Cultural ideas in the film “Once Upon a Time in Chinatown”, includes:

1) Chinese Indonesian ethnic beliefs adhere to a religion

Apart from following Confucianism, Taoism and Buddhist, now many Chinese ethnic also believe in Catholic, Christian or Islam (Ramli, 2019). The beliefs of the Chinese ethnic in adhering to religion are like those of other ethnic groups in Indonesia, it's just that the majority of Chinese ethnic still hold on to rituals, traditions, beliefs, and cultures from generation to generation. It is up to the individual/family how they apply the above in accordance with their own beliefs.

2) The love Chinese Indonesians have for Indonesia

Even though Chinese ethnic experience discrimination, they still show their immense love for Indonesia. Many Chinese Indonesian contribute to social, political, economic fields as well as arts and sports to lift the nation up to the international stage. Chinese ethnicity feel that they are part of Indonesia, they have the same rights and status as any other ethnicities in Indonesia. Chinese Indonesian ethnics want to serve Indonesia according to their respective capacities and fields, and together take part in supporting Indonesia's development in various aspects.

3) The trading principles of Chinese Indonesians

Chinese ethnics in Indonesia is a minority group but some of them are successful in controlling the national economy. Some of the richest people in Indonesia are Chinese ethnics. The values that a Chinese ethnic family hold are responsibility; hard work; economical; prioritizing trust in relationships; viewing all people as having the same rights; honesty; brave enough to take risks with careful consideration; prioritizing family (Edlim, 2018).

4) The simple lifestyle of Chinese Indonesians

The view of Taoism in its ethical terminology state that humans must have “virtue”. This virtue points out the meanings of simplicity, naturalness, innocence, purity, humility, harmony with nature, and avoiding ambitious dispositions. Humans should have simplicity as one of their principles in life (Pitoyo, 2006).

Chinese ethnic is often called stingy by a lot of people. Whereas Chinese ethnic don't want to waste money on something that can be postponed. Chinese ethnic tends to save and invest their money so that it can be used to develop their business or provisions for raising their children/ provisions when they are old. There is a Chinese proverb that says, “eat porridge before success, and eat rice after success”, this sentence can be interpreted that a lifestyle must follows the existing financial conditions, to achieve success you have to work hard, try your hardest, after reaching success then you can feel the results. Therefore, simplicity in Chinese ethnicity in life is a wise trait in managing their finances.

5) Cultural acculturation

Acculturation is the combination of two cultures or more that meet and influence one another. Cultural acculturation is a social process that occurs when a group of people and a culture are faced with elements of a foreign culture, then those foreign culture elements are slowly accepted and processed into their own culture without eliminating the personality of that culture. Chinese Indonesian people (or known as Cindo) are one of the ethnics in Indonesia whose ancestral origins came from China, in Mandarin they are called Tangren (Hanzi: 唐人) or Huayi (Hanzi: 华裔). In Indonesia, as a result of long-standing interactions, the culture of Chinese society has affected the lives of Indonesian people. The culture of Chinese people has acculturated with Indonesian culture so as to give new colors to the Indonesian

culture. Apart from the supporting factors of various government policies, the acculturation and assimilation process between the Chinese ethnic with the local people occurs on its own. The acculturation process is manifested in the celebration of Chinese ethnic traditions. Meanwhile, the process of assimilation often happens in the Chinese heritage ethnic group, where the boundaries between the non-Chinese people with the Chinese people are less visible. This is possible because the Chinese heritage ethnic group tends to accept local cultural and religious influences more easily (Febriana et al., 2021).

6) The relationships among Chinese Indonesian family members

Kinship in Chinese ethnic families is very strong, whether it is by lineage/blood or based on clan. The Chinese ethnic family kinship system adheres to a patrilineal system, drawing a lineage from the father or male. In a Chinese ethnic family, some still use the term “internal grandchildren (grandchildren of the sons)” and “external grandchildren (grandchildren of the daughters)”. But along with social development, the concept of having a son to be able to continue the lineage is no longer a necessity. In Chinese ethnic families, it seems that passing on values and culture to the next generation is still being maintained. It can be seen that Chinese ethnic families are now very homogeneous, due to mixed marriages. Relationships between members of Chinese ethnic families show harmony, for example when extended families gather together on Chinese New Year. Relatives greet each other with nicknames according to their sub-ethnic dialect.

7) A hereditary business of Chinese Indonesians

The values passed down from generation to generation are highly regarded by Chinese ethnic families. Chinese ethnic prioritize family as the business successors (Edlim, 2018). It is the great hope of parents for their children and the next generation to be willing and able to continue their business. This phenomenon is illustrated in the film “Once Upon a Time in Chinatown”, where every parent of a Chinese ethnic family with a culinary business hopes that their business can be continued by their children and grandchildren, even more developed and advanced.

8) Modern thinking of the younger generation of Chinese Indonesians

Along with the development of today's modern era, the younger generation of Chinese ethnic Indonesians have modern thoughts that may be different from the previous generation (Koentjaraningrat, 1990). In Chinese ethnic families, especially from the 3rd generation, are no longer interested to continue their family business as their main livelihood. In the film “Once Upon a Time in Chinatown”, it can be seen that the 3rd generation only makes the family business as a side job and prefers to pursue a different career.

9) The relationship between superiors and employees

In several episodes of the film "Once Upon a Time in Chinatown", a statement is made that employees are important figures in the owner's business, regardless of whether the employee is just a dishwasher, so restaurant owners must love their employees by fulfilling their obligations. As a proof of love and gratitude to employees, in difficult times they keep trying so they can continue the business because the business does not only belong to the owner but also belongs to the employees and their families. A good relationship between superiors and employees is also shown by the loyalty of employees who have worked for decades. The ups and downs that are experienced by superiors are also felt by employees. Superiors treat employees like family.

2. Characteristic Analysis from the Documentary Film “Once Upon a Time in Chinatown” as a Medium for Learning the Culture of Chinese Indonesian Communities

All forms of Indonesian Chinese culture that are analyzed in the previous sub-chapter are worked out using cinematographic principles in the documentary “Once Upon a Time in Chinatown”. By conveying information and presenting it, this documentary can be used as a popular and effective medium for learning Chinese Indonesian culture. The following is the result of an analysis of how various forms of Chinese Indonesian culture in the documentary film “Once Upon a Time in Chinatown” fulfills the five characteristics of documentary films as a learning medium:

a. This documentary film prioritizes conveying knowledge directly, clearly presenting reality, for instance:

- 1) Many Indonesian people assume that Chinese ethnic generally adhere to Buddhist beliefs or even do not adhere to any religion. However, this documentary film has given a lesson about the reality that religions/beliefs adhered to by Chinese Indonesians are various, including Protestantism, Catholics, and Confucianism. This film shows directly the praying rituals carried out by the presenters (Zack Lee and Tirta Lie) as well as the subjects/owners of the culinary business that are being documented. Apart from that, there are many scenes showing ornaments of crosses and statues of the Lord Jesus (identical to Protestant or Catholic Christianity), incense, and red candles (which are part of the equipment for ancestral prayers).
- 2) This documentary film has already given lessons about the reality that many Chinese Indonesian culinary businesses are run for generations in their families, and the next generation continues the family’s recipes and culinary businesses. On the other side, this documentary film has also conveyed the reality that several third and fourth generations are starting not to focus on culinary businesses, over time, many of them only see culinary businesses as a side job.
- 3) This film has visualized various Chinese Indonesian culinary dishes realistically and is accompanied by scenes of how to make them. It has also shown noodles, lomie, kwetiaw, ketupat cap go meh, hainam rice, dumplings, and other Hakka foods which have increased public knowledge of the types of Chinese Indonesian ethnic food. Especially for ketupat Cap Go Meh, the people are also given lessons by the source of the documentary film about the acculturation process behind it.
- 4) This documentary film’s visualization has also increased knowledge about the two major Chinese Indonesian ethnic holidays (Chinese New Year and Cap Go Meh), celebration activities, related ornaments, and special foods during these big holiday celebrations. This documentary film has also clearly conveyed the cultural acculturation behind the activities of celebrating holidays with barongsai, as well as the reality that barongsai in Indonesia are performed by ethnic Chinese and non-Chinese people.

The examples above show how rich the reality and knowledge that are conveyed by this documentary film. The productivity of learning about reality and knowledge can be more efficient and effective because it is shown directly and clearly in this documentary. The moving visualization used in the film will make students more interested, easier, and quicker to understand the learning material.

b. This documentary has a clear purpose and an enviable message

The seven episodes of this documentary film show many cultural contents of Chinese Indonesians in the form of activities and ideas. This documentary conveyed enviable messages behind it, whether they are expressed or implied.

- 1) The successes and difficulties faced by the culinary business owners as documented in this documentary film teach the message that one must live life and business by adapting to the times.
- 2) This documentary film also tells the story of the owners who did not pay too much attention to the low opinion of the food business profession that they had experienced, so in the end, they were able to achieve success. Another message behind this is not to look down on other people and their professions.
- 3) Struggles in life and doing business that the owners experienced, taught the principles of life that must be full of struggle, work hard, be diligent, and don't give up easily.
- 4) The stories of the struggle from the interviewees in this documentary film also teaches people to love their profession and become specialists in every field they are involved in.

The positive values of Chinese Indonesians that are conveyed above show that the documentary “Once Upon a Time in Chinatown” can be used as a learning medium that has an enviable message.

- c. This documentary can develop character and a positive mental attitude, for example:
 - 1) The positive mental attitude showed by the Chinese Indonesian interviewees who are very proud being Indonesian. This is shown through these scenes:
 - a) “Even though we are of Chinese descent, we are still Indonesians,” said one of the interviewees in episode 1.
 - b) The pride of one of the interviewees in episode 2, a member of the Chinese ethnic barongsai team, who succeeded in making Indonesia proud, won first place in an international competition in China.
 - 2) The interviewees’ stories in the seven-episode documentary film really show characters full of love and affection in a family. The interviewees have the principle that family is the most important thing. They show harmony between family members, children who are caring and devoted to their parents, and parents who have hopes for their children. This documentary film also presents visualizations of several interviewees’ homes displaying family photos of several generations, as well as telling their habits and their families having dinner together and gathering at the dining table to share stories.
- d. This documentary conveys things that are in accordance with the norms and customs that are prevalent in Indonesia, including:
 - 1) The simple lifestyle applied by culinary business owners is in accordance with the common norms in Indonesia. The simple lifestyle is an example of practicing the fifth precept of Pancasila in everyday life. The buildings and equipment for houses/business places belonging to the owners in this documentary film are not exaggerated.
 - 2) Many of the activities and contents of interviewees presented in this documentary show that Chinese Indonesians can live side by side with the surrounding community (regardless of religion, ethnicity, or social status). This is shown through these scenes:
 - a) Chinese Indonesian interviewee in episode 5 is willing to help Muslims to build a mosque in Tanjung Priok.
 - b) There is a good emotional relationship between the culinary business owners and their employees who are non-ethnic Chinese Indonesians, they reciprocate kindness. The owners showed their affection for the employees. The employees also have very high loyalty.

e. This documentary film explains the process that can transcend geographical boundaries or the past, including:

- 1) In between discussing flashbacks to the struggles of the interviewee and the previous generation before starting a culinary business, this documentary also conveys historical events experienced by Chinese Indonesians in various regions, from the Japanese colonial period in 1949 to the riots in 1998, and to the present:
 - a) Social status and condition of dual citizenship for many Chinese people in Indonesia during the Japanese colonial period;
 - b) Presidential Regulation Number 10 of 1959 which required the Chinese community in Indonesia to return to China;
 - c) The impact of the 1965 G30S/PKI incident which resulted in the closing of Chinese schools, the destruction of Chinese literacy materials, the banning of using Mandarin shop names, and the vacuum of all Chinese culture and traditions in 1965-1999;
 - d) Racial riots against the Chinese Indonesian community in May 1998 in Jakarta and several other areas. 90% of Chinese Indonesians' businesses were destroyed, houses were damaged, and commercial equipment/furniture was looted;
 - e) After the reformation era (1999), the rights of the Chinese Indonesian community were restored. One of the many things featured in this documentary is the resumption of the use of place names and shop names in Mandarin or using Chinese characters.

The process of historical events conveyed through photo/video visualization and oral descriptions from the interviewees in this documentary film can be used as a learning medium for the public about the historical events of the Chinese Indonesian community's struggles.

- 2) This documentary film also shows some of the changing processes of running a culinary business from time to time. The first or second-generation run businesses in a traditional way with simple business buildings and equipment. The next generation continues the family culinary business while innovating, for example with more comfortable and modern restaurant interiors, the appearance of menu books with current designs, ways of promotion using social media, etc.

Conclusion

The film "Once Upon a Time in Chinatown" is a documentary film that talks about several Chinese Indonesian culinary businesses. Behind the culinary displayed, this documentary film also expressly or implicitly displays various historical, social, and cultural values of the Chinese Indonesian community that can be learned by Mandarin students and the general public. Culture in the form of artifacts, activities, and ideas is conveyed in a fairly balanced way by this documentary film. The culture of the Chinese people, especially in the culinary field, has been acculturated with Indonesian culture, it has given a new color to Indonesian culture and other aspects of life.

In its presentation, this documentary film also fulfills the characteristics of a documentary film as a medium for learning the culture of the Chinese Indonesian community because it prioritizes conveying the reality and the process of past events as scientific information. By conveying the reality and past events visually or narrated in this documentary, Mandarin learners and the general public can enrich their knowledge, as well as compare and relate it to information they have previously received from other sources. This documentary film is also worthy of being used as a learning medium because it conveys messages, positive mental attitudes, and norms that should be emulated by Mandarin learners and the general public. The culture of the Chinese

Indonesian community that is raised in this documentary film can develop values of pride and love for the Indonesian homeland, compassion for family, setting an example of how to live side by side with others, excelling in every profession one pursues, and adapting to changing times. We would like to thank Universitas Kristen Maranatha which has contributed to this research and to the institution that has funded this research. This research is still limited to the analysis of documentary film content and related literature studies. In future research, researchers can conduct action research related to the use of the documentary film "Once Upon a Time in Chinatown" or other similar documentaries in a real situation of learning Chinese Indonesian culture or other cultures.

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