The Construction of Tionghoa Ethnic Stereotype in Ngenest Movie

Konstruksi Stereotip Etnis Tionghoa dalam Film Ngenest

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Abstract

Media, basically give a role in constructing second hand reality for audiences. Referring to the debates and stereotypes about ethnic and tribal issues, media became one of the contributing aspects. The emergence of stereotypes on the basis of generalization of assumption in a particular group tends to rise some mistakes, even on radically, it will lead into a conflict. Therefore, this research want to describe how the stereotypical construction of Chinese or Tionghoa ethnic in the packaging of comedy movie today, entitled Ngenest, by Ernest Prakasa. This light comedy genre film was also created and starred by Ernest Prakasa, recounted his life as an indigenous Tionghoa descendant who had to deal with social stereotypes of his Chinese. Through the analysis of critical discourse of Teun A. Van Dijk, this research give further analyzes in how the construction of reality towards Tionghoa ethnic stereotypes that raised in three basic aspects, i.e: text, cognitive, and social analysis.

Keywords: Construction, Stereotype, Chinese, Discourse Analysis.

Abstrak


Kata kunci: Konstruksi, Stereotip, Tionghoa, Wacana Kritis
Introduction

As a country with a plural and multicultural concept, Indonesia shows birth the relationships and interactions between ethnic groups within the social sphere. Seeing this inter-ethnic relationship, one of them are between indigenous ethnic and Chinese ethnic, Leo Suryadinata (2002) noted that the results of census of the 2000 population showed the number of Chinese people in Indonesia began to decrease. In his book entitled Country and Tionghoa Ethnicity: The Case of Indonesia, Suryadinata also explained the data taken from statistic UN showed that the population of Tionghoa ethnic in Indonesia in 1999 was 3% or around 6,278,000 of the total Indonesian population of 209,255,000. Suryadinata (2002: 287) added that reduction of population, especially Tionghoa ethnicity, was influenced by the fear when acknowledging that they were of Tionghoa ethnicity. This was caused by trauma after the riots May 1998.

The emergence of mass actions aimed at Tionghoa ethnicity indicate the existence of conflict between indigenous and Tionghoa ethnic groups. Wasino in Susetyo (2010: 79-80) explained that the Tionghoa conflict with Indigenous people had actually taken place since the pre-independence period. In 1912, there was a great clash in Solo between the Islamic Union which was an indigenous Muslim merchant organization with Tionghoa people. Moreover this, Suryadinata added that a Chinese term had emerged since the New Order (before 1972 and spelled as Tjina) to refer to Tionghoa and Tiongkok. Furthermore, J. W. Van Der Kroef and Mary Somers Heidhues show that since the Dutch colonial era, the Chinese term actually has a degrading meaning and considered by the person concerned to be an insulting and disparaging title (Suryadinata, 2002: 100).

Regarding how the media represented Tionghoa ethnic, after May 1998, Tionghoa was more likely be identified as a cultural press. Tionghoa-style press focuses on a number of cultural issues and emphasizes consistency regarding the preservation of ancestral values as part of their culture. The Tionghoa press at that time was not yet an effective means of accommodating and representing political aspirations from a number of Tionghoa ethnic groups. Next to the general election 1998, a number of Tionghoa tradition wealth was widely displayed and became its own euphoria along with the reform era that began to emerge, such as the Lion Dance and Lang Liong, as a manifestation of the Tionghoa tradition as well as a symbol of freedom which marked the beginning of the revival after trauma discrimination. However, the Tionghoa press ultimately played a role in displaying the ethnicity of its people to be more egalitarian in expressing their voices. This can be seen from the tendency of the Tionghoa press, where at that time all lines of the press and their lives re-emerged and were born after the fall of the Soeharto order, May 1998 (Sudibyo, 2006: 195).

Still looking at how the media constructed and represented Tionghoa ethnicity, film as one of the mass media products took part in it. Films basically work and have potential influence to audiences in a wide capacity. In this context, films play the role of other mass media, constructing facts as the reality of second hand, conveying the message of the constructed reality, as well as forming the community on the content of the message conveyed in it (Pradianty, 2016: 4). In this context, the construction of
stereotypes about Tionghoa ethnicity was also raised through films, especially in the development of Indonesian media today. Before the reformation era, the depiction of Tionghoa ethnic in the film seemed unbalanced that only being represented by a figure who was rich, stingy, resilient, trading, exclusive, and smart. However, Tionghoa ethnicity through film often becomes part of the oppressed minority in the plot, i.e.: film May (2008), Tanda Tanya (2011), Merry Riana (2014), and Di Balik 98 (2015).

Film as part of the mass media becomes a means of delivering communication and information to the public. In its characteristics, the mass media is capable of mass distribution of information and allows the public to access it widely (Tamburaka, 2013: 3). Mass media are media for the public. There are at least three characteristics of the most dominant mass media, namely: 1) business oriented which is used to support business practices; 2) in accordance with the development of media technology, there has been a change in media distribution and consumption; 3) mass media is a reflection of people's lives (Anggraeni, 2018: 113-114). The mass media is a medium that aims to disseminate information intended for the public in bulk, not information that can only be consumed personally. Thus, information in the context of this mass is information intended for the public, accessible to everyone, and not just private property.

The function of mass media is basically diverse, ranging from the functions of information, education, entertainment, persuasion, social response, and the function in building relationships. Regarding the function of the mass media, films are also expressed as media that can affect our lives with a number of functions. A. A. Widjaja (1993: 83) states that film is an audio visual technique that is very effective for persuading the audience. Related to this, Liliweri (1991: 153) explained that film is the oldest electronic media, with a format that shows live images that seem to move a number of realities in the context of the screen. Films in this context are created as mass communication media that will be in demand today.

One film which illustrates how social life about Tionghoa ethnicity is, entitled Ngenest. The film produced by Starvision's production house was released at the end of 2015 and directed by Ernest Prakasa. Ngenest is packaged in a comedy touch so that the film that represents Tionghoa is quite successful in Indonesia, where the main player and director of the film is Ernest Prakasa who is of Tionghoa descent.

Tionghoa ethnicity which is constructed in certain labels on film is a media package that allows narrative and cinematic elements to strengthen the flow of messages. This concept influences how films represent and display story ideas through a combination of narrative and cinematic film. Regarding Ngenest, this film is classified as a success with various awards has obtained. Film of Ngenest managed to get four awards at once, namely: the latest male entrants; female newcomer; adaptation scenarios; and a young director in the 2016 Maya Cup event. Furthermore, this film also received three awards at the 2016 Indonesian Box Office Movie Awards, namely: an award to Ernest Prakasa as the Best Screenplay Writer; Kevin Anggara as the Best Male Newcomer; and Lala Karmela as the Best Female Newcomer. The film also won another award, namely the award to Kevin Anggara as the Most Favorite Newcomer to the 2016 Indonesian Movie Actor Awards. In addition, Ernest Prakasa was also awarded as the Best Screenplay Writer at the 2016 Bandung Film Festival.

The film is basically built with a sign, where this sign refers to the text that can be interpreted by each audience as its audience. Regarding the label of Tionghoa ethnicity, for example, film is able to be a persuasion for the audience to lead to the interpretation of certain stereotypes. Basically, Ngenest is one of the films that seeks to voice social
protest about how construction and representation of Tionghoa ethnicity are in the media. Although it is packed in comedy, this film indirectly attempts to bring about a change in stigma about the Tionghoa label in the community. This relates to the position of the film which functions as a representation of social inequality as well as forming public opinion in the community. Moreover, the film Ngenest is a film that is directly produced by an ethnic Tionghoa descent, with the viewpoint of the actor who plays the Tionghoa line.

Regarding Tionghoa ethnicity in this film, one of the studies by Viddya Dwi Pradianty (2016) on the representation of Tionghoa ethnic assimilation in Indonesian films, this research is more directed to the use of John Fiske's semiotic analysis in analysis the signs raised in the film. Furthermore, the Waskhito Isnaini Hanura study (2017) entitled Representation of Tionghoa Ethnic Stereotypes in Film, although objectively the same research was related to the film Ngenest, but the analysis used was more directed at semiotic analysis. However, the discourse on stereotypical construction that actually becomes the main aspect of the film is less highlighted. For that reason, this study specifically directs analysis on the representation of Tionghoa ethnicity based on the reality construction on the packaging of film, especially on aspects of discourse that can have social implications, referring to Teun A. Van Dijk's model of critical discourse analysis.

This discourse analysis is used because researchers are interested that research on discourse is not only on the text itself, the text is also the result of a production practice. In addition, researchers must also see how a text is produced, so people get a knowledge of why the text it can be like that. Therefore, discourse research cannot exclude as an empty field. On the other hand, the use of critical discourse analysis is to find out the stereotypical construction behind the Ngenest movie that represents Tionghoa ethnic from the creator and film player is Tionghoa descent.

As a product of creativity and aesthetic expression, the film always carries the message of meaning and ideology from the maker. The film becomes interesting when the social reality of the Tionghoa ethnic is constructed in the film by the ethnic Tinghoa itself so that there will be a content of social criticism in it. Film as social criticism is interpreted as an analysis of the condition of the community that is reflected through film messages. In addition, the selection of critical discourse analysis in this study is also influenced by the important aspects surrounding the film, especially the Ngenest film as the object of research, most of regard to action, context, history, power, and ideology that relate to one another in composing a film framework as a medium which instructs the audiences.

**Methodology**

The method used is descriptive qualitative. The data collection are not data in the form of numbers, but in the form of words or pictures. In this case, the application of the method is carried out qualitatively, where the data collected is the key to what object is studied (Moleong, 2007: 11). This qualitative research method is referred to as a naturalistic research method, where the research is carried out under natural conditions. This relates to a number of research objects that are natural, as they are, and not manipulated by researchers (Saebani, 2008: 122). Furthermore, Bungin (2006: 306) states that qualitative research focuses on general principles that underlie the realization of the meaning of social and cultural symptoms, especially by using the culture of the community concerned to obtain an overview of certain categorizations.
This study uses the critical discourse analysis model Teun A. Van Dijk, where this technique is an interdisciplinary analysis originating from several disciplines, namely linguistics, literature, anthropology, semiotics, sociology, psychology, and communication. The main object of this research is the *Ngenest* film directed by Ernest Prakasa. This film is the main source in research, where the assumption is that film is a text that holds meaningful meaning and signs. Related to this, Van Dijk stated that discourse research is not only sufficiently based on text analysis, but also based on several things that surround it. Text is the result of the production process so that the text discourse must be able to discuss why a text is produced, how the text is produced, and through what structure a text is produced. Thus, further research will be directed to how discourses are constructed and constructed into broadcast films.

This research allows descriptive data collection, through written documentation techniques by searching for data derived from signs that appear, both in terms of language, behavior, costumes, dialogue, or appearance taken in a film show. Furthermore for the data analysis, this analysis is directed at a number of aspects in Teun A. Van Dijk’s critical discourse analysis, namely: 1) text; 2) social cognition; and 3) social context.

The text dimension is the first dimension that explains that there is a certain structure in a text. Van Dijk uses and takes linguistic analysis of vocabulary, sentences, propositions, and paragraphs to explain and interpret a text. Van Dijk also saw a text consisting of several structures or levels that each supported one another which is divided into three levels. *Firstly*, the macro structure is the global or general meaning of a text that can be understood by looking at the topic of a text, the theme of this discourse is not only the content but also the particular side of the text. Both superstructures, are the framework of a text. How the structure and elements of the discourse are compiled in the text as a whole. Then, the microstructure, is the meaning of discourse that can be observed by analyzing words, sentences, propositions, clauses, and so on (Eriyanto, 2001: 227).

*Secondly* is social cognition. Discourse analysis does not only limit its attention to the structure of the text, but how the text is produced. Van Dijk offers an analysis called social cognition. In the framework of Van Dijk’s analysis discourse, there needs to be research on this social cognition. Social cognition is the mental awareness of reporters, filmmakers and media workers who form the text. *Thirdly* is the context of social analysis. Discourse is part of the discourse that develops in the community, so to analyze the text it is necessary to analyze intertextual texts by examining the discourse about which something is produced and contradicted in society.

**Result and Discussion**

1. **Film *Ngenest* and Ernest Prakasa**

The film *Ngenest* is a comedy genre film that was first launched at Indonesian Cinema on December 31, 2015. The film contains the main jargon that "Sometimes Life needs to be laughed at", which is the result of an adaptation of Novel Trilogi entitled "*Ngenest, Catch the Life of Ernest Prakasa*" the work of Ernest Prakasa. The *Ngenest* film was specifically written and directed at the same time by Ernest Prakasa and produced by Starvision Plus, with the total duration is 91 minutes.

Ernest Prakasa is the person behind the *Ngenest* film screen. Besides Ernest Prakasa, it can be said that a number of actors in the *Ngenest* film basically have Chinese or Tionghoa blood, such as: Morgan Oey, Brandom Salim, Fery Salim, Olga Lidia, and so on. In this context, the selection of the characters in the film *Ngenest* can
be said to be in accordance with the direction of the film message, especially related to the stereotypical meaning of the Tionghoa ethnicity raised through the film.

Ernest Prakasa is a comic (single comedian) who was born in Jakarta, January 29, 1982. People know an Ernest as a Stand-Up Comedy Indonesia (SUCI) comedian in 2011. Ernest is known as a Tionghoa descendant, where he always brings experience of discrimination and he always accepted his position as a Tionghoa descendant. Departing from SUCI as a place to search for comic talent, Ernest then expanded into the world of film and began his work as an actor. Until now, Ernest Prakasa was also known as a writer and director for the films he had produced, such as: Ngenest (2015), Cek Toko Sebelah (2016), and Susah Sinyal (2017).

Related to the description of the film Ngenest, the film with the concept of happy ending briefly tells the story of a man named Ernest of Tionghoa descent named Ernest who felt the discrimination of his ethnicity as a minority in Indonesia, especially for his big life during the New Order era. Ernest presented that he had experienced bullying since elementary school by his peers who were native Indonesians (indigenous), where Ernest was labeled as a different Tionghoa descent, with white physique and slanted eyes like Tionghoa.

The bullying experienced by Ernest continued until he was at the Middle School level. This was shown in several scenes which showed that Ernest had been burned by a group of high school children, where one of the high school children was of Tionghoa descent. Departing from that, Ernest then thought of mingling and hanging out with his native ethnic friends to escape bullying. However, Ernest's way to mingle with a number of his friends only relied on the money he had so that Ernest was accepted by his native friends. Through this, Ernest thought of stopping bullying by breaking the chain of discrimination he had experienced so far by marrying a native girl, Meira, played by Lala Karmela.

2. Teun A. Van Dijk’s Critical Discourse Analysis

a. Text Dimension

The first stage in the critical discourse analysis of the Van Dijk model is the text dimension. This dimension is used to describe the pragmatic structure and language in the Ngenest film. Furthermore, analysis in the dimensions of the text is divided into several parts, namely: macro structure; superstructure; and microstructure. The first is about macro structure that explains the global meaning in a text, which can be observed through topics or themes raised in the text (Eriyanto, 2001: 227). This structure deals with thematic aspects which show that in the general description, text can be referred to as the core idea and the main summary in the text. Word themes are also often referred as topics. The topic describes what the writer or the person behind the media will convey.

Regarding the Ngenest film, the topic describes what the core ideas that the screenwriter wants to put forward and express in the film, when viewing or looking at an event. In Van Dijk's view, the text does not show on a particular topic, but points to a coherent general view, calls coherent globally. This global coherence emphasizes that the topic of a text will be supported by subtopics one with other subtopics that mutually support the formation of general topics. This subtopic is supported by a series of facts or subsections that describe the subtopics; and subtopics supported by the overall theme to form coherent text. In Ngenest film especially, the theme taken by screenwriters is about stereotypes against ethnic Tionghoa and supported by several subtopics, so that it becomes a unified whole. The subtopics contain a defining element about various kinds of stereotypes against Tionghoa ethnic, including:
1) Tionghoa ethnic racial (physical) stereotypes

Leone in Samovar, Porter, and McDaniel (2010: 212) and Paramita and Carissa (2018: 57) believe that there is superiority that is influenced by derivatives by certain races. The existence of a superior attitude in superior race will allow one to treat others badly based on race, color, religion, and so on. In this context, it is stated that the presence of racism is a core problem in intercultural communication and this is one of the particular assumptions raised against Tionghoa ethnicity in the film *Ngenest*.

The discourse raised in the film *Ngenest* further shows the stereotypes that move racially, where Tionghoa ethnic are considered as figures with physical characteristics that are different from indigenous Indonesian. Tionghoa ethnic is seen as having narrow eyes. This was stated by the statement of the Midwife and Ipeh figures in the film.

_Bidan: “Tuh tadi saya lihat, matanya sipit, persis saya yakin seribu persen kalo itu bayi pasti produknya engkoh”._

...
Bowo: “Hoi, Kri. Ada anak Cina, noh”.
Bakrie: “Hahaha, anak Cina”.
Ipeh: “Atau kalau enggak, C Cipit! Hahaha”

The statement in the dialogue above shows that there is an assumption that Tionghoa people have slanted eyes, which is supported by Hanura (2017) which states that Indonesia has two types of Tionghoa ethnicity, namely totok Tionghoa and Tionghoa descent. However, both of them have physical characteristics that cannot be distinguished because they are both characterized by narrow eyes and white skin. In this case, conversations between the Bowo cs figures also showed one form of follow-up due to the racist attitude they made towards Ernest. The existence of an attitude of racism can refer to insult because ethnic differences, intimidation to other ethnicities, to physical violence (Paramita and Carissa, 2018: 57). Explicitly, Bowo’s dialogue shows the bullying that leads to an insult to Ernest’s figure as Tionghoa ethnic.

2) Stereotypes of ethnic Tionghoa as sly ethnic

The assumption that Tionghoa ethnic is a cunning ethnic basically emerged at the beginning of the New Order, where the Tionghoa authorities were given the opportunity to invest in supporting economic development in Indonesia. However, in practice, this must be hampered by bureaucracy and security issues originating from the indigenous population so that the term cukongisme is known, which means that Tionghoa ethnicity utilizes closeness and cooperates with indigenous elites who are identical with power (Hanura, 2017: 17). More clearly, the labeling refers to Tionghoa ethnic who often take advantage of opportunities and power relations are described as cunning, deceptive, and cheating. This view can be seen from the dialogue of Meira’s father who indicated his dislike of Ernest as a Tionghoa person.

Papah Meira: “Dengerin ya cukup papah ajah yang dikecewakan sama mereka itu (orang etnis tionghoa) kamu mah jangan”.
Meira: “Pah engga bisa itu dong engga bisa dipukul rata kaya gitu, papah dulu bangkrut gara-gara di tipu sama orang china tapi bukan berarti ...”

3) Tionghoa ethnic stereotypes as exclusive ethnicities

Tionghoa ethnicity is declared as an exclusive ethnicity and tends to separate from social relations. This can be seen from Ernest’s dialogue with his friend Patrick.

Ernest: “Tadi, gue kan dipalak sama anak-anak STM, terus masa ada satu yang Cina!”
Patrick: “Oh ya? Tumben?”
Ernest: “Makanya, menarik banget kan?”

A number of dialogue above make the Tionghoa ethnic label an ethnic group that is considered to often distance themselves from social relations and choose to group and occupy in separate area (Coppel, 1994: 26). Moreover, in a number of phenomena, Tionghoa ethnic will build their houses with high fences, thus closing access to socializing with other residents (Hoon, 2012). Ernest’s statement doubted that an STM child who was a Tionghoa ethnic actually cheated him and grouped with indigenous people. Finally, Ernest labeled his own ethnicity as people who were exclusive, although later this was shown through his doubts about the character of Tionghoa STM child.

The assumption that Tionghoa ethnic is an exclusive figure indirectly indicates the existence of ethnocentrism that appears among Tionghoa people. In this case, Andrik Purwasito (2003: 228) in (Paramita and Carissa, 2018: 56) states that ethnocentrism is a cultural egoism, where a society will feel superior among other communities and
consider it better than others. Appraisal of other cultures appears based on their own cultural standards so that other cultures are considered inferior. This has led to conflicts and triggered a number of problems, especially in a multicultural society.

4) Stereotypes of Tionghoa ethnicity as miserly ethnic and profession as traders

Besides being seen as an exclusive ethnicity, Tionghoa ethnicity is also expressed as a miserable ethnicity. This understanding was influenced by the book by Hoon (2012) on the post-Soeharto Tionghoa Identity, that a Tionghoa had to think about the future and work hard. The existence of a label about Tionghoa ethnic also refers to people who work hard to be economical and tend to be miserly in managing finances, one of which was shown through a scene when Ernest and Meira were eating together.

Ernest: “Jadi gue udah daftar, udah keterima, tinggal masuk doang tapi tiba-tiba gue keterima HI UNPAD, dadah”

Meira: “Kenapa? Karena lebih bergengsi?”
Ernest: “Lebih murah, cina banget ya!”

Judging from the dialogue above, it can be said that Tionghoa ethnic is the type of person who tends to save on costs incurred. In this case, there is an assumption about identical social class of Tionghoa people who work as traders. The orientation of a trader constructed on the Ngenest film is to seek profit in utilizing various kinds of media to introduce his business. This is seen from the scenes of friends Ernest, Abdul and Jaya.

Abdul: “Ini nih gak bener, ernest mei-mei, kan nama istri lu meira, kenapa jadi cina juga?”
Jaya: “Iya lagi ini ngirim karangan bung a ogah rugi banget, masak ada pesan antar no telephoninya, siapa nih?”

Jaya: “Eh tadi gue makan siomay, nasi goreng, minumnya air putih berapa tuh semuanya?”
Ernest: “Gratis goblok”.
Jaya: “Aahh biasanya itu bayar mulu”

The dialogue above shows a view of Tionghoa ethnicity with social stratification as a trader. This can be referred to during the Dutch East Indies period of 105,455 ethnic Tionghoa population in 1930, where more than half of them worked as traders. Through this data, around 70% of trade in the New Order era was controlled by merchants of Tionghoa descent (Utami, 2013).

Superstructure or schematic is the second text level analysis. A text or discourse that generally has a scheme or plot from the groove to the end. Overall, the storyline building in the Ngenest film has been perfect, from one event to another forming a unity of meaning. The audience will be presented in an experience of Tionghoa ethnicity as a minority in Indonesia and the stereotype that emerges against Tionghoa ethnicity from the natives. Superstructure or schematic there are three categories arranged in a structure such as the story's core, plot, and story structure.

The essence of the Ngenest film story is Ernest Prakasa's experience as a Tionghoa ethnic minority who had to fight amidst many stereotypes that emerged from the natives. From the time of the birth of the Tionghoa ethnic, physical stereotypes have emerged from narrow eyes. From the things experienced from childhood Ernest aspires to have a native wife to break the chain of bullying to his descendants. But after succeeding in getting Meira a Sundanese as his wife, Ernest experienced the fear of having a similar child seemed slanted and would get bullying from his friends.

The plot is the storyline from the beginning, middle and end. Usually uses a three-
round structure; namely the initial round, the conflict round, and the resolution round. The initial chart led to the introduction and life of Ernest's school with a number of bullying treatments received from his schoolmates. Next in the conflict phase, this round was a round focused on the problem faced by Ernest. In this case, Ernest experienced an inner conflict where he felt frightened to have children who were similar to him. Considering Ernest is a Tionghoa person, he does not want his son experience the same discrimination from the surrounding environment. The last is the resolution round which describes Ernest's life when he is married to Meira. How Ernest resolved the problems of his life with Meira by accepting the conditions of his life.

Regarding story structure, this aspect is divided into a number of scenes in the film which consist of the opening scene selection, anti climax, and closing scenes. Simply phase, the structure of this story is similar to the storyline or plot that appears in the film. Furthermore, the last aspect is regarding to the schematic which also dealing with titles. The awarding of this film title is based on the title of a best seller book by Ernest Prakasa from his life experience to be a minority Tionghoa ethnic in Indonesia.

The third is the micro structure relating to a number of aspects of language contained in a film. This structure consists of semantic, syntactic, stylistic, and rhetorical. Semantic aspects are linguistic studies that study meaning or meaning in language. Semantic elements refer to the background as an event used in presenting text or stories. The background is a reflection of the communicator's ideology. The setting can be chosen to determine which direction the audience will take. According to Eriyanto (2001: 235) the setting helps how a person gives meaning to an event. In the film Ngenest the contents of the story are based on stereotypical portrayals of ethnic Tionghoa who are ethnic minorities in Indonesia.

The concept of semantics also refers to detail as the control of information conveyed by the communicator or author and over-displaying information that are benefits to him, and displays a small amount of information that is detrimental him. The story writer in the film Ngenest as a communicator displays information that give benefits him because the writer uses himself as a character in this film. In this Ngenest film, many of character are described in detail by Ernest Prakasa who always get bullying since school on the first day because of the Tionghoa ethnicity. The film attempts to describe the injustices felt by ethnic minorities such as Tionghoa ethnic living in Indonesia.

The next element is intent. This element can be seen at the beginning of the movie title, the display of the title 'Ngenest' means as sometimes Life needs to be laughed at. The affirmation shown in this film is packed with a comedy genre, not merely an issue about Tionghoa and indigenous ethnicity being a sensitive issue to discuss. After that, there is the second concept called syntax, where this concept is a discussion about the sentence. In this case is how a word or sentence is arranged so that it becomes a unity of meaning. The syntactic element consists of coherence which refers to the relationship of words and sentences (then, rather than, etc.); sentence form used in the Ngenest film with a deductive-inductive pattern; and the use of pronouns that describe the word "chinese" by the natives, whose context tends to lower the level of Tionghoa ethnicity.

The concept of stilistics is the next concept which indicates how a person chooses a word on how someone chooses an available word (style). Seeing the dialogue in the film Ngenest the words chosen are words that are closest to everyday expressions, so that the audience can easily digest and capture the meaning. For example, the use of the word "cong"; "Acong"; and "kroh" as the term for Tionghoa men or Tionghoa descendants.

The final concept is rhetorical which explains the style of use to express intonation
and emphasis in the use of sentences. This rhetorical aspect refers to the graphical and metaphorical aspects, where the selection of words indicates the existence of a particular substitute for the purpose of the sentence used. This aspect also includes repetition, alliteration (like poetry), ridicule ( irony) styles. In the Ngenest film, there are several irony (ridicule), in the form of the word "china" as in the dialog:

Bowo: “Hoi, Kri. Ada anak Cina, noh”.
Bakrie: “Hahaha, anak Cina”.
Ernest: “Halo, saya Ernest. Saya mau ke kelas 1B”
Ipeh: “Atau kalau enggak, C Cipit! Hahaha”

Narator: “Kita tidak bisa memilih bagaimana kita dilahirkan. Ada anak yang lahir dari keluarga kaya raya, ada yang lahir dari keluarga miskin. Ada yang lahir secara alami, ada yang harus melalui operasi. Ini, adalah cerita seorang anak yang terlahir sebagai” (langsung disahut oleh percakapan selanjutnya)
Dua anak kecil: “Cina! Mau kemana, Lo? Nyalikelic, badannya gede!”

The use of the word "china" shows that screenwriters want to show the Tionghoa ethnic minority by the natives. The term "china" is referred to repeatedly and contains the meaning of ridicule for people who have narrow eyes. Likewise the designation "Acong" and "Cong" to call the term a Tionghoa derivative. Furthermore, the second dialogue shows the existence of a number of sentences that mean alliteration or poems as opening films and marking images of the story of a Tionghoa descent, namely Ernest Prakasa.

b. Social Cognition Dimensions (cognitive aspects)

Regarding discourse analysis using the Van Dijk model, analysis is not only focused on the text alone, but also in terms of social cognition related to the views of the story writer. In this analysis of social cognition, how the text is produced, understood, and interpreted, all are seen through the background of the filmmaker or the subject behind the film. Through this Ngenest film, Ernest Prakasa describes himself as a figure who gets bullying because he was born as a Tionghoa ethnic. Minorities among the majority often get oppression because of different things, even though everyone cannot choose which family they are from, born of a rich or poor family, or with a different physical racial.

By making Ngenest films, Ernest intends to give social criticism more lightly by voicing the discrimination that is often reserved for Tionghoa people. The social view of society ultimately influenced Ernest's thinking as a Tionghoa descendant, so that through Ernest's experience, there was a social protest he tried to voice, then displayed in the construction of the film media. In this case, Ernest uses the media as a messenger and is aware of the power of the media that can lead public opinion in perceiving accordingly through the message delivered.

Ernest is basically known as a practitioner of entertainment. Moreover, Ernest Prakasa is one of the comedians or single comedians who are quite famous in the community. This is what further influenced how Ernest composed and conceptualized the film he worked on. By taking jargon, that life sometimes needs to be laughed at, Ernest feels a number of experiences with the attitude of the people as a majority group that tends not to click with a number of Tionghoa ethnic as a minority. However, Ernest worked on this Ngenest film with a mild version of humor that was able to display a construction that was lighter for reality that was often intended for ethnic Tionghoa so
that people as audiences would be easier to receive the contents of this *Ngenest* film.

Referring to the high attention of the community at this film, it was recorded that *Ngenest* won nearly 800,000 viewers and obtained an Citra Award nomination for the Best Adaptation Scenario category. In addition, *Ngenest* also won two Maya Cup awards (Selected Adaptation Scenario & Talented Young Director), a Bandung Film Festival award (Praised Scenario), and three awards at the Indonesia Box Office Movie Awards, including among the Best Scenario categories. Through this award, it was proven that Ernest packed his film in a comedy instead of not only having a purpose, but aimed so that the essence of the film could be conveyed to the community.

Still referring to the level of social cognition, *Ngenest* is one of the three titles (trilogy) of novels written by Ernest Prakasa, which were later conceptualized in film form and directed by Ernest Prakasa. After *Ngenest*, a follow-up film emerged as a form of adaptation of the next novel, namely Cek Toko Sebelah in 2016 and Susah Sinyal in 2017. When drawn a red line, these three Ernest films finally succeeded in containing a message that tells the story of his life illustrated in the trilogy book, *Ngenest*.

c. Dimensions of Social Context

The last dimension of discourse analysis revealed by Van Dijk is a social context. As explained earlier, that social context is an external factor that influences film stories. Externally, the film is looking at the surroundings, so that it can be a reason for screenwriters to write the film's story. The construction raised in the *Ngenest* film is a stereotype of ethnic Tionghoa who are a minority among the majority. This resulted in a condescending attitude, the bullying gained by ethnic Tionghoa who were part of Indonesian citizens. The social context in this case is answering how stereotypes develop in the community or the general picture of the behavior of some indigenous people towards Tionghoa ethnicity. The Ernest experience was only an experience between the Tionghoa experiences in Indonesia.

Ernest Prakasa who is of Tionghoa descent grew up accustomed to getting bullying since childhood. In the point of view of the Indonesian people, the Tionghoa are considered to have no nationalism, although indigenous Indonesian citizens perceive the Tionghoa as only wanting to enrich themselves and groups, cunning, miserly and deceitfully, but it is also exclusive because rarely Tionghoa want to mingle with native, they live in a different area from the native. From this *Ngenest* film, Ernest hopes to open the wider community, especially indigenous people, about stereotypes against Tionghoa ethnicity, not all are true, and negative.

Conclusion

The *Ngenest* film eventually became a form of discourse on the ethnic Tionghoa stereotypes of social thought and labeling. Text analysis predominantly refers to how stereotypical construction of ethnic Tionghoa is raised in dialogue. Tionghoa ethnic are seen as ethnic who tend to be discriminated physically or racially; cunning and exclusive groups; and tend to be miserly and work as a trader. In this case, the text in the film *Ngenest* depicts Tionghoa people for a number of dialogues perceived by some figures for their socially developing views.

In terms of social cognition, discourse is raised through the background of Ernest Prakasa's character as the person behind the *Ngenest* film, as well as the main actor who plays it. This aspect shows the existence of a frame of experience of Ernest in compiling the film *Ngenest* as a medium of criticism in light packaging, especially in describing how ethnic Chinese should not be perceived as such as most social assumptions. Finally in social context, this aspect relates to analysis as a social critique surrounding the film,
that is inseparable from the social assumption about how Tionghoa ethnic lives in its. It was no exception in post-1998 reform which left certain stories about Tionghoa ethnicity.

Related to the conclusions above, the author is aware of some sugestions so that there needs to be further development of this research. Especially for critical discourse and discourse studies on the content of media messages, this research is expected to be a reference for further research, while providing additional analysis to support a number of topics relating to social criticism in the community.

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Reference