



## **Integrity Identification in Ethnographic by Biopic of Kwee Tjie Hoei**

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### **Abstract**

This research will specifically trace the communication made by Kwee Tjie Hoei (A Hoei) or Karmaka Surjaudjaja which is manifest at the national film titled "Love and Faith" which was released in 2015. This film is a romantic drama genre that tells the Biopic of A Hoei when building the business empire, PT OCBC NISP which at that time was in a crisis. The researcher is based on Communication Theory of Identity which was triggered by Michael Hecht and Aristotle's Rhetoric to probe the message conveyed in the film. The research paradigm is based on constructivism, while the method used in this research is Hymes's Ethnographic of Speaking with eight components by the acronym of S-P-E-A-K-I-N-G and this type of research is descriptive using a qualitative approach. The unit of analysis that was used in the research was scenes in the film, therefore the researcher was able to identify Kwee Tjie Hoei's integrity which was shown in several stages of identity. The results showed that *communal layer becomes one of the layers which was* dominated the implicit message in the form of the integrity of Kwee Tjie Hoei's figure, in line with the principle of rhetoric that rests on the level of public communication.

**Keywords:** Biopic of Kwee Tjie Hoei, Ethnographic of Speaking, Integrity, Love and Faith.

### **Abstrak**

Penelitian ini secara khusus akan menelusuri komunikasi yang dijalani oleh Kwee Tjie Hoei (A Hoei) atau Karmaka Surjaudjaja yang bersifat manifest pada film nasional berjudul "Love and Faith" yang dirilis pada tahun 2015. Film ini dikemas dalam bentuk genre drama romantis yang menceritakan biopik - A Hoei ketika membangun imperium bisnis PT OCBC NISP yang pada saat itu berada dalam masa krisis. Peneliti berpijak pada Communication Theory of Identity yang dicetuskan oleh Michael Hecht dan Aristotle's Rhetoric untuk menelusuri pesan yang disampaikan dalam film tersebut. Paradigma riset disandarkan pada konstruktivisme, sementara metode yang digunakan dalam penelitian ini adalah analisis etnografi bertutur yang dicetuskan oleh Hymes dengan terdiri dari delapan komponen mencakup akronim S-P-E-A-K-I-N-G dan jenis penelitian ini bersifat deskriptif dengan pendekatan kualitatif. Unit analisis yang digunakan dalam penelitian adalah adegan-

adegan dalam tayangan film, sehingga peneliti mampu mengidentifikasi integritas Kwee Tjie Hoei yang ditunjukkan pada beberapa tahapan identitas. Hasil penelitian menunjukkan bahwa *communal layer* menjadi salah satu lapisan yang mendominasi pesan implisit berupa integritas sosok Kwee Tjie Hoie, sejalan dengan prinsip retorika yang berpijak pada tataran komunikasi publik.

**Kata Kunci:** Biopik Kwee Tjie Hoei, Etnografi Bertutur, Integritas, Love and Faith.

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## Introduction

The film of Love and Faith is an adaptation of a book entitled "*Karmaka Surjaudaja: Tidak Ada yang Tidak Bisa*" (There is Nothing that Cannot Be), written by the former Minister of BUMN of the Republic of Indonesia, Dahlan Iskan. Karmaka Surjaudaja (Kwee Tjie Hoei or A Hoei) is the person who raised and developed NISP Bank from the downturn. He was born in 1943 in Hokjia, Fujian Province, China. He and his family eventually moved to Bandung, Indonesia. His father, Kwee Tjie Kui, had first lived in Bandung and became the principal at a Chinese school.

His father's income at that time was not sufficient to support Karmaka and his sister going to school. When the Dutch began to destroy the city of Bandung, the conditions had changed. His family must struggle to meet their daily needs. The conditions began to change from time to time, Karmaka's father only had enough money to send one child to the school. Karmaka gave the opportunity to his sister. But it did not stop A Hoei's to study at ITB, A Hoei worked in four professions in four different work shifts. In the morning he was a sport teacher, at noon he worked in the factory and in the afternoon, he returned to give lesson again. At night, he provides additional tutoring. This teaching and giving additional tutoring activities made him meet Liem Kwei Ing or known as Leralati Lukmana. Leralati was his student while teaching at school. Finally, Leralati later became the wife of Karmaka.

When Liem intended to go to Hong Kong to visit the graves of his ancestors, he asked Karmaka to marry his daughter. In order his daughter's family life become established, Liem Khe Tjie then asked Tan Lin Tjik to place A Hoei in his textile factory in Majalaya. Tan Lin Tjik was a fighter for country's independence who helped hidden fighters and guerrillas from the pursuit of the Dutch army. A Hoei worked for 5 years at the factory and interacted with many community leaders around him. Detained in Hong Kong, banned and unable to

return to Indonesia due to the transition of the Old Order to the New Order, Lim Khe Tjie asked A Hoei to fix the NISP bank due to many irregularities occurred that time. Even though A Hoei did not have any financial background, and in fact he could not help but he has been told to hold the mandate from his father in-laws. With the support of his staffs who dedicated for the Bank, A Hoei struggled desperately to overcome the problem of NISP. This is the starting point of Kwee Tjie Hoei's struggle to maintain NISP to continue and to exist, develop and advance.

Viewed from the story of his life, researcher considered that A Hoei has high integrity. Self integrity is a person's belief that he can carry out a task at a certain level, which affects the level of achievement of his task. To build NISP Bank from the large amount of debt, corruptors who are in stakeholders, and protests from customers, A Hoei worked non-stop days and nights. Self-integrity affects a person in the selection of tasks, effort, perseverance, endurance and achievement. Individuals with low self-integrity may avoid things that involve many tasks, especially challenging tasks, while individuals with high self-integrity have a great intention to motivate themselves to do tasks that are considered challenging. In addition, self-integrity is also reflected in collective responsibility at a broader scope. In this case, A Hoie took the responsibility for the continuity of the operations of NISP Bank. This fact reinforced the findings of Binning's research (in JESP, 2015: 85) which states that self-integrity is directly related to collective identity.

A Hoie must complete big challenging tasks, but with his perseverance and big intention, NISP Bank still firmly stands even by cooperating with Singaporean OCBS Bank. Now the bank is called PT. OCBC NISP and finally has assets of more than Rp. 100 Trillion. At present, the leadership milestone of PT. OCBC NISP has been given to two of their children. Through this film of Love and Faith, researcher wanted to overview the

identification of the integrity by Kwee Tjie Hoei (Karmaka Surjaudjaja) in the film of Love and Faith (2015).

### Theoretical Framework

This research relies on the sociocultural tradition of communication theory to show how we understand meaning, norms, roles, and regulations that are carried out interactively in communication. These theories explore various interactions inhabited by humans, explaining that reality is not a set of arrangements outside of us, but is formed by the process of interaction within groups, communities and cultures.

This tradition upholds the importance of social order and considers communication as the glue of togetherness in society. This tradition also examines conflict, alienation, obstacles and failure in cooperation. This tradition rejects the view of individual strength and responsibilities, but emphasizes collective strength and responsibility, and views of human interaction that are separated from the existing social structures. This means, the tradition sees more of the interaction relationships that exists in the society that is actually influenced by social structures (Pawito, 2007: 25-26).

Communication is basically a tool to socialize with the community, where through communication will form identity and also change the mechanism. Our own identity, both in our own eyes and other is formed when we interact socially with other people in our social life. We get the views and reactions from others in social interactions and vice versa, showing a sense of identity by the way we express ourselves and respond to others. Subjective dimension of identity is our own feeling, while ascribed dimension came from what other people say about us.

Hecht describes identity beyond the simple understanding of self-dimension and described dimensions. Both dimensions interact in a series of four levels or layers.

The first level is the personal layer, which consists of a sense of individual's existence in the situation. The identity consists of several feelings and ideas about us, who and what the individual is like.

The second level is the enactment layer or the knowledge of others about the individual based on what he does, what he has, and how he acts.

The third level in individual identity is the relational layer or who you are in relation to other individuals. Identity is formed in individual

interactions with them, while the fourth level in identity is the level of communal layer, which is tied to a larger group or culture. This level of identity is very strong in many Asian cultures (Littlejohn, 2009: 130).

Aristotle's Rhetoric states that there are three forms of communication to influence humans. First, communicators must be able to show audiences that they have extensive knowledge, trusted personalities, and honorable status (*ethos*). Second, the speaker must touch the hearts of the audience, their feelings, emotions, hopes, hatred, and affections (*pathos*) which is later by modern rhetoric is referred to as *emotional appeals*. Third, the speaker assures the listener or audience by presenting evidence or what appears to be evidence. Here the approach used is through cognition from the audience (*logos*).

Besides these three things, Aristotle also mentions two other things that are effective for influencing listeners, namely *Entimem* and examples. *Entimem* is derived from (Greek: "en" means inside and "thymos" means mind) is a kind of syllogism that is incomplete, not to produce scientific proof, but to generate confidence. It is called incomplete because some premises are removed (Rahmat, 2006: 7).

In order to see the point of view of identity and rhetoric of the character of Karmaka Surjaudjaja (Kwee Tjie Hoei) through film, it is necessary to have an understanding of the film itself. Definition of Film According to Law 8/1992, it is a work of art and culture that is listening-view mass media communication made on filmography by being recorded on celluloid tape, video tapes, video discs, and/or Other technological discoveries are in all shapes, type and size through processes, electronic processes, or other processes, which can be displayed and/or displayed with mechanical, electronic, and/or other projection systems.

According to Widagdo & Winastwan (2004: 01) to convey messages from a film, the media is needed. Therefore in film language there are three main factors underlying it, namely: (a) Images or visuals that serve as the main suggestions. Therefore to embed information, the first thing that needs to be relied on, is the ability to deliver through this image media, (b) Sound or audio as a means of supporting is to reinforce the information conveyed through this image media. This is possible because the means of drawing have not been able to explain or are less effective, efficient and also less realistic; (c) Time limitations

is that bind and limit the two language means of the above film. Therefore, it is important to remember that only important information needs to be conveyed.

### Material and Methodology

A study will be answered logically, systematically, and objectively if supported by the right data. To get the desired data, a particular research methodology is used to collect and analyze data systematically and scientifically.

This study uses the constructivism paradigm, where this paradigm is almost the antithesis of understanding that place is the importance of observation and objectivity in finding a reality over science. Based on philosophical teachings, this states that the epistemological relationship between the observer and the object is the result of a combination of interactions between the two. This notion expressly states that positivism and post-positivism are wrong in expressing the reality of the world. Ontological, this flow states that reality exists in various forms of mental construction that are based on social experience, are local and specific, and depend on those who do it. Therefore, the reality observed by a person cannot be generalized to everyone as in the positivist or post-positivist circle.

This flow methodological applies the hermeneutic method and dialectics in the process of reaching the truth. The first method is done through the identification of truth or construction of opinions of people per person while the second method tries to compare and cross the opinions of people per person obtained through the first method, to obtain a consensus of truth agreed upon. Thus, the end result of a truth is a combination of opinions that are relatively subjective and specific about certain things (Salim, 2006: 71-72).

In line with the formulation of the research problem described earlier, the researcher used qualitative research. Quoted from Moleong's opinion, qualitative research intends to understand the phenomenon of what is experienced by the subject of research such as behavior, perception, motivation, action, etc (Moleong, 2007: 6). Along with that, according to Taylor and Bogdan qualitative research can be interpreted as research that produces descriptive data about verbal and written words, and behavior that can be observed from the people studied (Suyanto, 2006: 45).

The type of this research is descriptive research. Descriptive research as explained in

Subyantoro and Suwarto's book, aims to make a painting or description of the facts and characteristics of a particular population or area systematically, factually, and thoroughly (Subyantoro, 2007: 28).

In this case, the researcher wants to describe in detail the facts that occur and collect data to provide a description of a symptom and also answer in connection with the research conducted. Descriptive descriptive research seeks to describe a social phenomenon, and then explore more in various kind of elements from the main character who plays the film. The same thing was done by Maria Desi Kristianingrum in a scientific article that examined the biopic film *Soegija* to see the construction of the Struggle Figure of Mgr. Albertus Soegijapranata, S.J (2013: 41-46).

This research will emphasize the description of speech modes which aim to construct and reflect social life in society. This is expressed as a form of implementation of Ethnographic of SPEAKING which was initiated by Hymes (Titscher, 2000: 94-99), while the interaction between communication of actors in the film was observed through eight components according to the acronym S-P-E-A-K-I-N-G. According to Hamad (2017: 330), this is manifested by the contribution of two disciplinary approaches, namely: anthropology and linguistics to interpret communication symbols, then mapping the interaction patterns of communication between participants according to the context based on place and time and their role.

Dako (2017: 107: 19) verifies data related to the cultural context, it can be obtained more comprehensively if it is explored by analyzing data in the form of 'multilevel hierarchy', consisting of speech situations, speech delivered, and speech acts.

Film as a form of construction on narrative events according to Kawasari (2013: 16) will be traced through the analysis pattern of the S-P-E-A-K-I-N-G, namely: (1) *Settings and Scenes* relate to the time and place that give information regarding the nuances of a particular situation, (2) *Participants* are more referring to human communicants or actors who are narrated including other parties involved in the speech, (3) *Ends* as intent and the objectives underlying the speech event, (4) *the Art Sequences* show the form and content of speech, (5) *the key* in the form of inspiration from the behavior and speaking attitude is shown by the actor or human communicant, (6) *Instrumentalities* manifested in the form of channels

and language forms used during the said speech event, (7) *Norms* are expressed explicitly from the norms or values that are transformed when the interaction takes place, and finally (8) *Genres* reflect the main themes or ideas discussed in the communication media, in this case filmmakers who refine the film of Love and Faith.

The figure of Karmaka Surjaudjaja (Kwee Tjie Hoei) constructs the discourse built by Benni Setiawan as the film director of Love and Faith (2015) which was inspired by the true story of the President Director of the NISP Bank. This story is also written in a book entitled: *Tidak Ada yang Tidak Bisa: Karmaka Surjaudjaja* (There is Nothing that Cannot Be: Karmaka Surjaudjaja) by Dahlan Iskan (2009) as CEO of Harian Jawa Pos and Former Minister of BUMN in Volume 2 of the United Indonesia Cabinet in the era of President Susilo Bambang Yudhoyono's leadership.

The audiences are not only presented the story of someone's ups and downs in building a bank, but more to the storyline that was pulled back to show personal consistency to the environment that contributed to form the main character in this film. The aspect of struggle is also undergoing the spotlight of Sabarudin (2016: 2) who talks about how to live life from the main character in the storyline in popular media, so that it is interesting to watch by viewers.

### Results and Discussion

Film of Love and Faith has a story of flashback, since the figure of Karmaka Surjaudjaja (Kwee Tjie Hoei) was nine years old. Growing up in a modest family environment with her favorite sister, Kwee Tjie Ong, who was two years old younger than him, were cared for by their mother and father, Kwee Tjie Khoi.

Ethnographic search tells us about this film which will be mapped more specifically in eight components of analysis, as the pattern of S-P-E-A-K-I-N-G, including:

**Table 1. Implementation of S-P-E-A-K-I-N-G**

No.	Component	Implementation
01	<i>Setting and Scene</i>	Pieces of scenes of a certain duration
02	<i>Partisipants</i>	Film actors
03	<i>Ends</i>	The identity layer is formed, both personal, enactment, relational, and communal layer.
04	<i>Art Sequences</i>	Ethos dimension of Aristotle's Rhetoric
05	<i>Key</i>	Dimension of pathos from Aristotle's Rhetoric
06	<i>Instrumentalities</i>	Interaction between the self dimensions (subjective dimension) with the dimensions that are described (ascribed dimension)
07	<i>Norms</i>	Logos dimension from Aristotle's Rhetoric
08.	<i>Genre</i>	Integrity as an implicit meaning of the speech of all components Film of <i>Love and Faith</i> (2015)

Source: Processed from Researcher

At home, this familiar man called "A Hoei" shows his integrity, even when the mother gives praise when the count questions are answered "A Ong" then starts comparing them. A Hoei emphatically replied proudly to having a smart little sister like A Ong, seen at the scene of the 00:01:23. This is in line with the definition of integrity by Antonius Atosokhi Gea (2014: 950-959) as something directly related to individuals, not with groups or organizations. Integrity is closely related to the ability to resist and control oneself from various temptations that will destroy the dignity of one self.

The personal side of the layer with integrity appears. In line with that attitude, it was shown again when they both stepped on teenagers in senior High School (SMA), where Tjie Kui had to decide one of his two children to go to college. A Hoei's integrity as the eldest child was again shown at the scene of the 00:05:14, visible on A Ong's shoulder being tapped which is a sign of support for continuing her study to college. A Hoei's support not only reached the age of adolescence, even when A Ong had felt discouraged and asked father, Tjie Kui's for permission to quit college. At the scene cut of 00:11:52, A Hoei looks upset and asks A Ong

to stay focused immediately to finish the lecture on the cost of lectures to be his responsibility and the father. He was stressed again with A Ong's words and spoke loudly that there must be important people born in their families. The person who intended was the success of A Ong who had to become a doctor.

A Hoei assured his father and mother that the steps taken by giving support to A Ong's education up to the level of medical degree were very appropriate. One of the main considerations was the learning achievements of A Ong since being shown as a child and A Hoei's position as the first child became the backbone of the family (logos). A Hoei's efforts seem to have touched A Ong (pathos)'s heart to return to persevere in her lecture to become a doctor. Other people's knowledge of the individual A Hoei or what is referred to as the enactment layer is evident through the responses of the employees and the support of his wife, Liem Kwei Ing. Family relations between A Hoei as the eldest brother who decided to succumb to being responsible for the cost of medical studies for A Ong are part of the relational layer. In addition, efforts to uphold the dignity of the family are part of the responsibility borne by Hoei in the scope of communal layer.

Integrity received appreciation from the Principal who was aware of A Hoei's difficulties regarding the tuition fees of his sister A Ong, where the opportunity arose to manage Mr.'s Oak Tan's factory, he also known as one of the advisory boards of the Nan Hui School Foundation where A Hoei works. This pattern actually follows the profession that was embraced by his father Tjie Kui, Iskan (2012: 11-12) told in detail that since he was in Hokja-China he was involved in education as headmaster. Even with the same position and profession he was trusted to lead Xin Hua Xiao Xue Bandung, three years after that Tjie Kui was asked to lead a textile factory with a position as factory director.

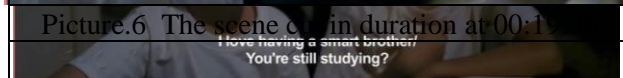
Apparently the close relationship between education and business in the textile sector has been much in the hands of Chinese entrepreneurs in the city of Bandung, the results of Kustedja's research (2012: 123-124) note that there are three famous big business people, including: Poey Kok Gwan, Yap Loen, and Yo Sun Bie. All three are active in contributing to the Chinese Hwee Koan (THHK) and have been enshrined as street names, starting from Gg. Gwan An then turned into the Kerta Laksana road, Yaploen Straat or Yaploen Plein or



Picture.5 The scene cut in duration at 00:10:07



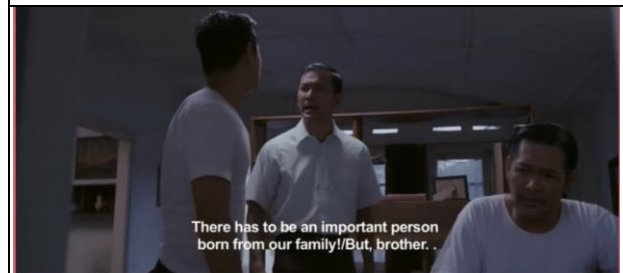
Picture.6 The scene cut in duration at 00:11:52



Picture.1 The scene cut in duration at 00:01:23

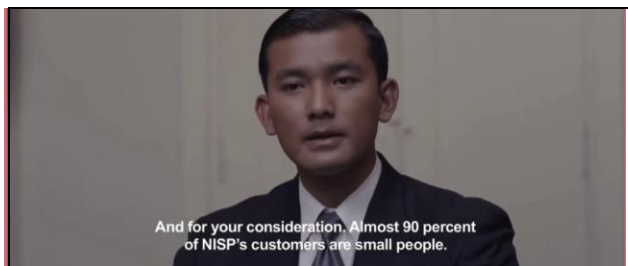


Picture.2 The scene cut in duration at 00:05:14



Picture.3 The scene cut in duration at 00:11:52

Yap-lun Complex, to Yo Sun Bie which is now known as Major Sunarya. Hanggara (2016: 57) and Isnaeni (2012: 2) state that the participation of ethnic Chinese to engage in social and educational



Picture.10 The scene cut in duration at 00:46:34



Picture.11 The scene cut in duration at 00:50:33



Picture.12 The scene cut in duration at 00:50:53



Fig. 13 The scene cut in duration at 01:09:59

organizations, especially through THHK, is more about efforts to foster nationalism. Even though this effort is also carried out in the business sphere, it appears in the scene 00:15:03 that A Hoei shows a figure of personal integrity in the communal layer that he is sharing knowledge (logos) in the expertise to lead a wide range of staff to achieve common goals. In addition, A Hoei's integrity also safeguards Mr. Oak Tan's trust as the leader, it is viewed at the duration of 00:16:29 when the relational layer is done, shall make the importance of managing a business with integrity.

A Hoei's integrity in himself was also reflected through his commitment to fellow Yu Tjoan Tek, who opened a service for electronic product repairs seen in scenes of 00:10:07 and 00:19:36 that his promise of buying ice cream to his favorite student, Liem Kwee Ing when giving additional lessons as a High school teacher, who



Picture.7 The scene cut in duration at 00:54:47



Picture.8 The scene cut in duration at 00:57:32



Picture.9 The scene cut in duration at 01:27:57

later became his life companion. The relational layer was built in real on these two shows where there were parents or siblings.

At the scene of 00:54:47 and of 01:27:57 shows how his integrity is the main hope of the employees who have served for quite a long time at NISP Bank. In order to reduce employee protest due to the condition of NISP Bank at that time, it was difficult to pay wages for employees, can be viewed to in the scene of 00:57:32 it looks where Liem Kewi Ing returned her jewelry to A Hoei in order to be able to cover the funds.

In the comunal layer stage, in the form of integrity A Hoei appeared through his struggle to defend the interests of customers of NISP Bank Impala, NISP Bank employees or laborers, and

national banking. His request to the national financial authorities, namely Bank Indonesia to allow customers to meet with shareholders at the 00:46:34 scene cut is a strategic step. This step is not only intended to side with the customers, but also provides relief for employees who get complaints to massive protests from customers. In addition, it shows the public that there are individuals who abuse company assets for personal benefit of shareholders. In turn, if the rescue of NISP Bank assets can be done well, the stability of the national banking system will also be saved from the threat of liquidation.

A Hoei's ability to overcome the crisis in NISP Bank deserves appreciation, especially when facing protests from customers of Impala products in his office. It is viewed at the scene cut of 00:50:53 showing that he is a trusted person (ethos) by venturing himself as a guarantee. The act of communication like this reflects the values of integrity as in scientific articles written by Iskandar (2008: 58-71), mentioned the indicators include: holding principles, sincere, full of conviction, not evil and mutual believe. Support for chaotic situations and urgency is taken through internal repairs when the financial crisis occurs. Speech in front of NISP Bank employees is a wise choice in an effort to arouse emotional appeals shown in the scene cut of 00:50:53, this is intended in order that protests can be overcome and the employees immediately work again. A Hoei tries to touch their hearts, feelings, emotions, hopes, hatred, and affections (pathos). Initially he revealed that his presence as President Director was not of his own volition, but was appointed by his father-in-law in the condition that he had worked as head of the factory. Furthermore, he likens his position to the employees the conditions. Many times the employees in front of the open stage are asked: do you want to be treated like what happened.

Hatred of conditions that shackles eventually reverses irritation towards the company into their loyalty or affection to rebuild common glory. The relationship between loyalty, cooperation, trustworthiness and harmony according to Susilo (2017: 3) becomes an integrated part of integrity as a minimum prerequisite in behaving in the organization and society.

Finally in the scene cut of 01:09:59, A Hoei has tried to convince audience cognition (logos), his integrity is shown by submitting authentic evidence of the search results for the misuse of NISP Bank assets carried out by shareholders. This also refers

to the value of integrity in oneself, but Redjeki (2013: 2) reveals that true self-integrity has an impact on a wider scope. It includes something better in the family, organization, or country. In line with Marta's research (2018: 200) that the existence of A Hoei, who had the authority as the head of the NISP Bank at the time, implies that the integrity of communication is closely related to the spirit of leadership.

### Conclusion

This research shows that there is integrity from Kwee Tjie Hoei (A Hoei) or Karmaka Surjaudjaja in carrying out communication actions in four layers as a reflection of his integrity. Similarly, there are three dimensions of rhetoric as determined by Aristotle, namely: ethos, pathos, and logos. The three are well organized when voicing the integrity of the main actor of this film on an ongoing basis, especially when the crucial times are testing the determination of A Hoei's figure.

Interestingly the results of the research findings are in line with the working principles of rhetoric placed at the level of public communication. Types of rhetorical variants that imply the meaning of integrity domination appear in the communal layer compared to the layers of personal, enactment, and relational layers. This condition is in line with the central role of humanity expressed by Endro (2017: 136) that there is a person's self-awareness in upholding his moral side, then actively choosing the identity and action that should be done and sought which in turn does not merely refer to the fact that happened, so that he gained more value and he could be called having integrity.

As for recommendations for filmmakers, the education function can be further strengthened if it is primarily aimed at raising certain biopics of characters. In turn, there will be values that can be learned and practiced by the viewers. In addition, it is expected to continue and to develop national films in order to be able to compete globally. For business people, the film can be used as an inspiration to see the success of others in an effort to increase self-confidence so that it will help business people grow the value of self-confidence. For Indonesian students, films can be used as creative learning educational materials, especially through the visual and audio elements which are faster in capturing a message.



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