

Verstehen, Analytic, and Logic in “Blindfold” Film by Garin Nugroho

Puri Kurniasih¹, Bambang Sunarto²

¹ Lecturer at Universitas Indraprasta PGRI (purikurniasih@gmail.com)

² Associate Professor at ISI Surakarta

Article History

accepted 16/08/2019

approved 05/10/2019

published 13/03/2020

Abstract

The film is one form of propaganda. The focus of this research is “Blindfold” Film by Garin Nugroho. This film aimed as anti-violent and anti-radicalism propaganda. The film tells about the radicals who indoctrinate to form a new country. There are three characters with different backgrounds that provide a variety of stories, but apparently with the same goal, which is to find a way out. This study aims to describe the problems raised in this film in the philosophy of language paradigm. This study uses a qualitative approach with three methods: verstehen, language analytics, and logic. The verstehen method serves as a tool to readily understand radical concepts as alternative characters; jihad, in this case, becomes possible as a solution. The concept of hijrah analytically does not qualify as a hijrah. Logically, the reason for the formation of NII and the concept of Ulil Amri showed a thought fallacy. Thus, the results of studies on radicalism in this film illustrate empty hopes.

Keyword: blindfold film, radicalism, language analytics, thought the fallacy

INTRODUCTION

This article raises one of Garin Nugroho's films with the title “Blindfold” because some of Garin's films are very carefully related to local culture and raise daily life in the community, simple, but having complex problems and are considered taboo. It presents problems that are quite complex and considered in the form of the film so that the audience, in this case, the community can more easily understand the problems around and how to deal with them in a better way.

This paper aims to describe the problems raised by the film with the philosophy of language, through which we can construct dialogues so we can easily describe the problems, so we can critically see the problems that arise. According to Kaelan, Philosophy of Language can be an alternative method in qualitative research in philosophy (M.S., 2005). The philosophy of language is a strategic paradigm for methods because this philosophy studies what is on the surface of language to get a deep understanding.

Based on this view, this study uses several methods, including verstehen, language analytics, and logic. This research will discuss how radicalism then becomes an alternative as a way of existence. According to Edi Susanto, radicalism comes from the Latin word, *radix*, which means “root”. It is a concept that requires change and significant reforms to achieve progress. In the social science perspective, it closely relates radicalism to attitudes or positions that crave changes to the status quo by destroying the status quo and replacing it with something different (Laisa, 2014). The radicals carry out the process of indoctrination in a powerful way. They blindfold every

target to emigrate. Arriving at their destination, they were *bai'at*. After being *bai'at*, they ask for the sacrifice of property or life. The portrayal of radicals will be dissected based on analysis and logic of language because language logic can explain in detail and in-depth. The essence that exists in the building of film reality is an adaptation of a true story.

The film "Blindfold" by Garin Nugroho is a film with the theme of symbolic violence. The stories contained are straightforward, simple, primordial, and are everydayness in nature, but contain complex problems. The film tried to document the events. This film is a reaction to the socio-political conditions in the State, through this film Garin Nugroho in collaboration with Maarif Production doing anti-violent and anti-radicalism propaganda. As is the case, according to Jo Fox, that film is a medium of communication and propaganda (Prasetyo, 2016). Previous research entitled "Semiotic Analysis of the Meaning of the Message of Religious Radicalism in the Blindfold Film by Garin Nugroho" (Prasetyo, 2016) Previous research titled "Semiotic Analysis of the Meaning of the Message of Religious Radicalism in the Blindfold Film by Garin Nugroho" (Murdjati, 2014) dissecting this film based on meanings and symbols in semiotics, thus this paper provides novelty through methods.

METHOD

The implementation of this research uses qualitative methods. This method is a research procedure that produces descriptive data in the form of words (can be verbal for social, cultural, philosophical research), notes relating to meaning, values and understanding (Bogdan & Taylor, 1975). Partially, there are several methods used to dissect the problem in this study. One method for analysis is the *verstehen* method. The use of this method is to understand how radical concepts are choices as solutions. The analytical method of language functions to dissect the concept of *hijrah*. Logical methods are useful for exposing ideological deviations from radical groups. The study of philosophy requires a variety of methods that are relevant to objects because philosophy interprets all human experience and culture (Ewing, 2002).

The three partial methods are part of the qualitative method. The philosophical meaning got is meaning within the philosophy of language. In the procedure, the research is more focused on dialogue in the scene, so that the meaning is more on the words that exist in some scenes that explain the representation of the film's theme.

RESULTS AND DISCUSSION

The Radicals as a Way Out

The film "Blindfold" by Garin Nugroho (Nugroho, 2011), is a film adapted from a true story based on research by the Maarif Institute. Drama genre, about 100 minutes long, was released in 2011. The purpose of the creation of this film is for anti-violence and anti-radical propaganda. Contains three stories from different characters; the first story is about a mother named Asimah, a businesswoman, possessive of her child, Aini. The second story, about a boy named Jabir, who was expelled from the pesantren because he had no money, came from a low-income family and his father committed violence against his mother. The third story, about a girl named Rima, comes from a harmonious family, prosperous, smart, and active in organizations, has anxiety over environmental conditions which she considers are not ideal. Radicals have kidnapped

Aini, daughter of Mrs Asimah. Someone provoked Jabir to carry out a suicide bomb. Rima is one of NII's recruitment coordinators.

The three stories are actually about efforts to find a way out. There is a child who wants to get out of the protection of his mother. There is also a child who does not know how or the way out to make his mother happy. There is another child who wants to find a way out of the difficulties around her. In verstehen, we can understand it that, the radicals finally ensnared the three figures in the name of religion and offered a way out. Verstehen is a method for understanding research objects through insight, 'einfuehlung' and empathy in capturing and understanding the meaning of human culture, values, symbols, thoughts, and human behaviour that has a dual nature (Vredenbergt, 1981). This film provides an understanding that poverty and lack of understanding of religion are not the only factors involved in a group of radicalism. Someone, he is stupid or smart, weak or prosperous, comes from a harmonious family or a family full of violence, all of whom can be potential targets to be recruited to become members of radical groups.



Figure 1

Scene 01:32:32 to 01:37:22 Jabir Commits Jihad to Bring His Mother to Heaven

A person develops in experience and thought, along with the environment and the age, the series of activities and events in each person's life is an unbroken chain, the old one remains valuable, but gets a new meaning; we only know the new based on the old (summarized from Bakker & Zubair, 1989). If we understand Jabir's inner condition, we will not call him stupid. What Jabir did was accumulated from his past and life condition. Jabir is one who has despaired or lost hope, not knowing what to do. He missed happy mother figure, and he did not see the happiness in his mother that is why the "symbolic mother" wanted to be saved, and he left his mother (physical) to strive to purify his (symbolic) mother.

The Concept of Hijrah in Analytical Language

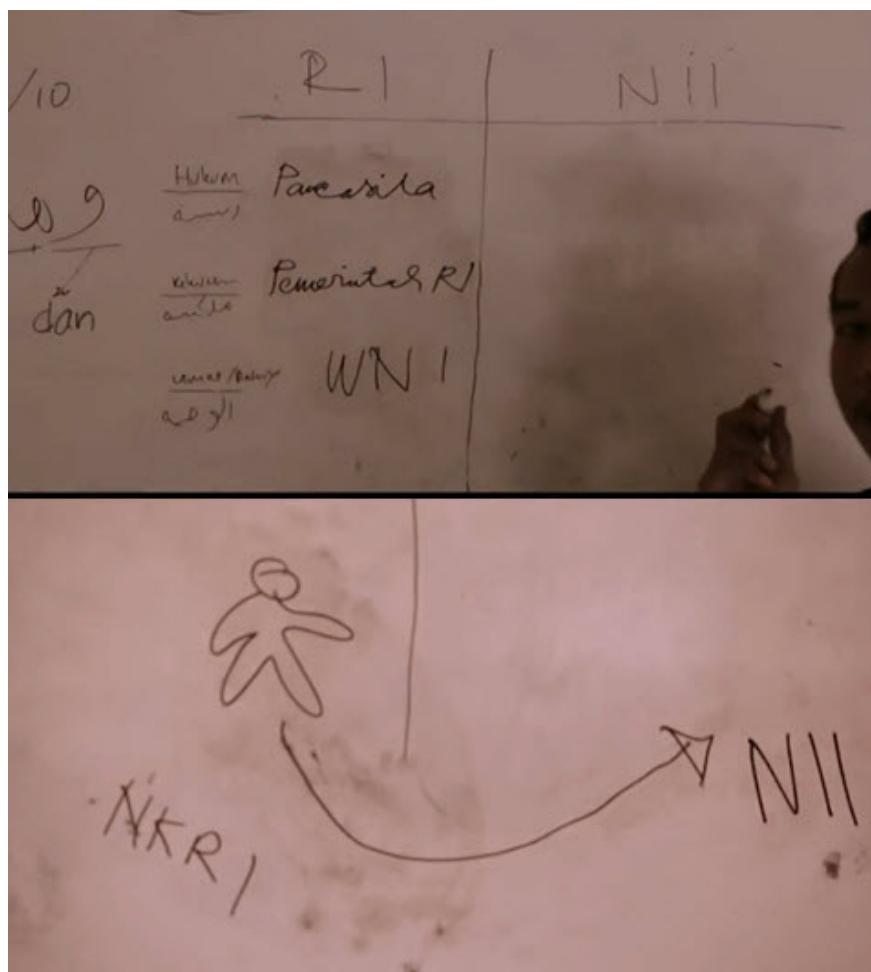
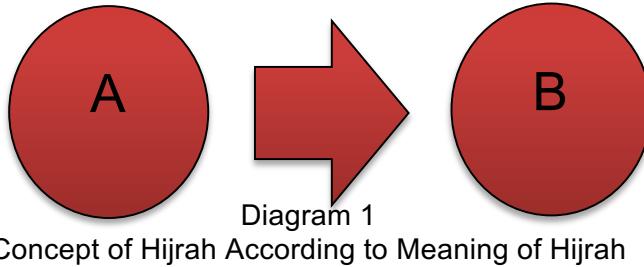


Figure 2
Scene 00:26:34 to 00:27:21 Regarding Hijrah from NKRI to NII

The interpretation of *hijrah* is usually a transfer, termination of community attachment to their land, or in the history of Islam interpreted as the transfer of the Prophet Muhammad from Makkah to Medina (Abidin, 2017). *Hijrah* is the movement from a place or from an action to a place or a better action. Something more can mean a place to live, words, and habits. Meanwhile, the purpose of this form of contextualization is to be able to change the life that was initially bad for the better, bad morals to be more virtuous, from a shirk life to the path of God (Ummah, 2019). Thus the concept of *hijrah*

analytically is the movement from one place (something left) to another place (something that is intended), can be described:



Concept of Hijrah According to Meaning of Hijrah

Analysis through language is the limit of explanation, concepts, and propositions. The purpose of applying language analytic methods is to make more precise, more decomposed and more explicit of a knowledge (summarized from M.S., 2005). Analysandum (something that is to be analyzed or defined) and analysis are equally valid or equivalent, have the same value and refer to the same concept, based on the structure having the same logical quality, analysis is to make a description through a linguistic structure and make the analysandum more explicit (summarized from Langevord, 1952). In the language analytic method, the analysis departs from the analysandum to explain the context in the analysandum. Here, *hijrah* is analysand, while some meanings of *hijrah* both textually and contextually are analysands.

In the sense of moving, *hijrah* means leaving one place to another place. In the meaning of an action, it means from an adverse action to affirmative action. In the sense of state conditions, it means there is an assumption that an ideal state has become an ideal state. On the portrayal of *hijrah* in film, there are analysandum not eligible for analysandum. Based on location, we cannot call it "hijrah", because NII is still in the Republic of Indonesia, Indonesian citizens do not move to NII, but NII is within the Republic of Indonesia, with the following description.

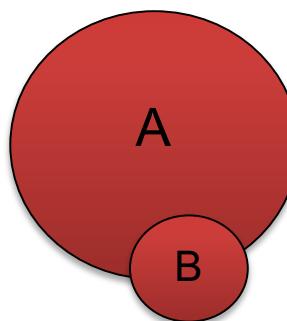


Diagram 2
Concept of Hijrah According to NII-ism

In the action's sense, also analysis does not explain analysandum, because there is no affirmative action that moves from a negative position to a positive position. There is never a story about how the radicals have a value of benefit or welfare of the surrounding. They very much do not reflect the development of civilized society. Their wife and children are abandoned, collecting the infaq in the form of swag from people (families) with different views.

The Thought Fallacy Illustrated by “Blindfold” Film

Logic is a branch of philosophy that studies systematically about rules to strengthen the causes of conclusions (Titus et al., 1984). Misguided thinking is a mistake in reasoning by concluding steps that are invalid because it violates the rules of logic or is in the form of conversations that are misleading because they intentionally or unintentionally include things that make their conclusions invalid (summarized from Bakry & Trisakti, 2011).

According to logicians, generally, three types of thought fallacy are distinguished, namely formal thought fallacies, verbal thought fallacies, and material thought fallacies. Formal thought fallacies is a fallacy of reasoning based on forms or often called logical fallacies. Verbal thought fallacies is a fallacy of reasoning based on words, which is related to the illegal use or meaning of a word, also known as semantic fallacies. While material thought fallacies is a fallacy of reasoning based on content, which involves facts which they intentionally or unintentionally misguided, this thought fallacy is of many kinds, one such as “hasty announcements” (summarized Gie, 1998).



Figure 3
Scene 00:31:10 to 00:33:26 regarding the reasons for the need for NII

Thought fallacies syllogism form:

Deserts are a place of struggle
Indonesia is a desert
So, Indonesia is a place of struggle

The above phrases are false verbal thinking (semantic fallacy). In the film, one leader of the radicals tells about how the Rasulullah fought in the barren desert, namely in the territory of Saudi Arabia. According to him, Indonesia's current condition is like a desert, very barren for certain circles who feel marginalized, so it needs to fight in Indonesia, namely by establishing Islamic law. Using the term desert has a double

meaning. In Saudi Arabia, the desert is an experimental condition of the environment, so it has real meaning. While in Indonesia, there is no desert region; the use of the term desert is only as an analogy to reflect socio-political conditions. Apart from that, the comparison is not apple to apple, which is sociologically Middle Eastern society, is homogeneous, while Indonesia is very heterogeneous. So that understanding which announces in a hurry also contains a material thought fallacy.

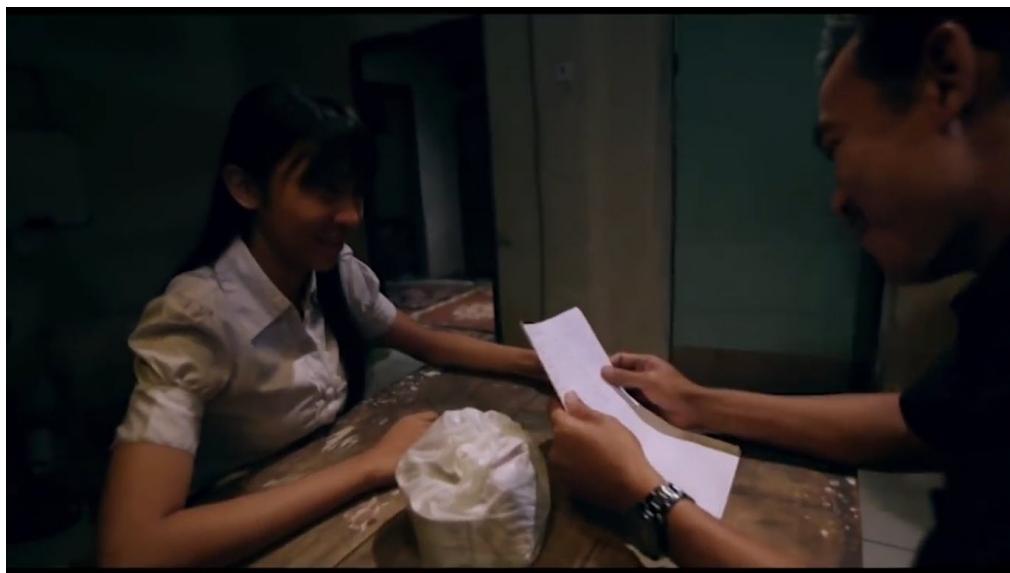


Figure 4

Scene 00:57:04 to 01:00:19 Rima be a great female commander because she managed to raise much money and should be called Al-Khansa.



Figure 5

Scene 01:13:27 to 01:15:34; Rima cannot become Ulil Amri because she is a woman.

Ulil Amri is a person or group of people who take care of the interests of the people (Bay, 2011). Al Qur'an Surah An Nisa verse 59 states that every person who believes must obey Allah, Allah's Messenger, and Ulil Amri among the people. The Qur'an in stating who is the nature of Ulil Amri does not mention gender at all.

Thought fallacies syllogism form:

Rima is the commander

Woman can be the commander

So, Rima is not woman

Rima cannot be Ulil Amri

Rima is Al Khansa

So, Al Khansa cannot be Ulil Amri

Based on some syllogisms, we can describe the error of thinking in the depiction of NII inconsistencies in the film. The way of thinking is formal thought fallacies.

CONCLUSION

The film is not just entertainment or order but also can be a means of delivering messages even for propaganda. Through verstehen, we have no difficulty in understanding that radical groups eventually become one of the choices when one feels hopeless and finds a way out, by moving towards the goal of jihad and rewards of heaven. Based on language analytics, the procedures for *hijrah* do not qualify as the meaning of *hijrah*. The reason for the formation of the NII turned out to be when it was outlined by the syllogism it experienced verbal (semantic fallacy) and material thought fallacy, while conversations about Ulil Amri experienced formal thought fallacy (logical fallacy).

Thus, if we read critically about the offer given by the radicals, there are many false and just empty hopes. This film has a profound message, especially for productive ages vulnerable to be entangled in the radicals. Furthermore, researchers can elaborate more about this film because many scenes have not gotten a touch of explanation in this study. Besides, this film is open to be dissected by various methods for both pros and cons.

REFERENCES

Abidin, Z. (2017). Kontekstualisasi Hijrah Sebagai Titik Tolak Pembaharuan Pendidikan. *Suhuf*, 29(1), 50–65.

Bakker, A., & Zubair, A. C. (1989). *Metodologi Penelitian Filsafat*. Kanisius.

Bakry, N. M., & Trisakti, S. B. (2011). *Logika*. Universitas Terbuka.

Bay, K. (2011). Pengertian Ulil Amri dalam Al-Qur'an dan Implementasinya dalam Masyarakat Muslim. *Jurnal Ushuluddin*, 17(1), 115–129.
<https://doi.org/10.24014/jush.v17i1.686>

Gie, T. L. (1998). *Kamus Logika*. Liberty.

Laisa, E. (2014). Islam dan Radikalisme. *Islamuna: Jurnal Studi Islam*, 1(1).

Langevord, C. H. (1952). *The Notion of Analysis in Moore's Philosophy*. Tudor Publishing Company.

M.S., K. (2005). *Metode Penelitian Kualitatif Bidang Filsafat*. Paradigma.

Murdiati, S. M. (2014). *Representasi Simbol Keislaman Film Mata Tertutup Karya Garin Nugroho*.

Nugroho, G. (2011). *Mata Tertutup*. MAARIF PRODUCTION SET FILM WORKSHOP.

Prasetyo, A. (2016). *Analisis Semiotik Makna Pesan Radikalisme Agama Dalam Film Mata Tertutup Karya Garin Nugroho*.

Titus, H. H., Smith, M. S., & Nolan, R. T. (1984). *Living Issues in Philosophy*. D. Van Nostrand Company.

Ummah, S. N. (2019). *Makna hijrah perspektif Hamka dalam tafsir Al Azhar dan konteksualisasinya dalam kehidupan sosial di Indonesia*. UIN Sunan Ampel Surabaya.

Vredenbergt, J. (1981). *Metode dan Teknik Penelitian Masyarakat*. PT Gramedia.