

Film dokumenter Mother Dao The Turtlelike dan pembentukan memori kolektif pascakolonial = Documentary film Mother Dao The Turtlelike and an attempt to construct postcolonial collective memory

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Abstrak

ABSTRAK

Film Mother Dao The Turtlelike (fMD) merupakan sebuah film yang disusun dari penggalan-penggalan film dokumenter Hindia-Belanda (1912-1933). Penggalan film dari masa kolonial tersebut disusun dalam bentuk kolase dan dibubuhi sonor berupa bunyi-bunyian, tembang dalam bahasa Jawa dan Sunda, puisi dalam bahasa Indonesia serta sebuah mitos penciptaan Nias. Disertasi ini berusaha mengungkap cara sineas memanfaatkan unsur-unsur sinematografis dan naratif untuk menawarkan suatu memori kolektif poskolonial yang lebih kritis.

Dengan memperlakukannya sebagai teks, analisis struktur film dilakukan dengan menggunakan teori naratologi film. Hasil analisis memperlihatkan perbedaan pandangan tentang kolonialisme antara para kinematograf film Hindia-Belanda (fHB) dan sineas fMD. Bagi para kinematograf dan pemesannya kolonialisme diyakini sebagai upaya pengentasan penduduk dan pengembangan wilayah koloni. Pandangan sineas fMD sebagaimana tercermin dalam sonor memperlihatkan hal yang bertentangan: kolonialisme adalah eksploitasi manusia atas manusia dan alam.

Susunan berbentuk kolase dan pengimbuhan sonor mengubah gambaran kolonial dalam fHB. Dengan cara itu sineas menjadikan filmnya sebagai langkah awal pembentukan memori poskolonial yang lebih kritis.

<hr><i>ABSTRACT

The documentary film Mother Dao the Turtlelike (MDT) is not a remake but composed from footages of the Dutch East Indies (DEI) films made between 1912 and 1933. A sound-over is then added on this collage composition which consist of Javanese and Sundanese songs, Indonesian poems, and the mythology of creation of Batu Islands, Nias. This dissertation tried to find out the way the filmmaker uses the cinematographic and narrative elements in an attempt to construct a new postcolonial collective memory.

Assuming film as a text, the film's structure is then analysed using the theory of film narratology. Despite the highly complicated structure, since there is no commentary added to the collage composition, a comprehensive analyses have to be conducted. The analysis showed the different perspectives of the cinematographers of DEI films and of MDT. Colonialism is still believed as an effort to develop the colony and its people. On the contrary the composition of collages and sonores in MDT clearly show the misery and extreme sufferings of the indigenous people. As well as the exploitation of their nature for the sake of the welfare of the colonialist.

The composition of colages and sonores in MDT change the colonial image of DEI films. The colage and the sonores in MDT give the chance to the viewer to see what colonialism really meant. MDT will enhance

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