

= Harta Berdarah =

Harta Berdarah ([har?ta b?r?darah] ; Indonesian for Bloody Treasure) is a 1940 action film from the Dutch East Indies (now Indonesia) . Directed by the recently hired Rd Ariffien and R Hu for Union Films , the film was written by Saeroen and attempted to draw educated Native audiences . The film , which stars Zonder and Soelastri , tells of a young man who convinces a stingy hadji to be more charitable and , in the process , falls in love with the man 's daughter .

Released during Eid al @-@ Fitr , Harta Berdarah was advertised as a " magnificent Indonesian action hit " and used Zonder 's silat skills and Soelastri 's fame as keroncong singer to draw audiences . Reviews for the work were positive , with praise focused on its acting and story . Although Harta Berdarah was screened as late as 1944 , as with most contemporary productions it is now likely lost .

= = Plot = =

In the village of Soekasari , Mardjan (Oedjang) is forcefully evicting people who are unable to pay their taxes to his boss , the landlord Hadji Doerachman (Moesa) . Doerachman , though aware of this , is unwilling to stop him , even after his daughter , Atikah (Soelastri) , tries to convince him .

Mardjan and his men evict Asmadi , his wife Tjitjih (RS Fatimah) , and Asmadi 's sick mother . When Asmadi resists , Mardjan beats and detains him . Meanwhile , a young man named Rachmat (Zonder) is visiting his aunt in Soekasari . Learning of Mardjan 's dealings , Rachmat finds him at Doerachman 's home and insists that Mardjan stop . When Mardjan and his men try to fight , Rachmat overpowers them and negotiates Asmadi 's release . Afterwards , Rachmat goes back to his aunt 's home . Asmadi returns to his , only to learn that his mother had died shortly after the eviction ; he swears revenge .

One day , Rachmat hears screaming and finds Atikah , who has fainted after seeing a snake . After she regains consciousness , Atikah thanks him for rescuing her . Although Rachmat is disgusted that he has helped her after learning the identity of Atikah 's father , as Rachmat and Atikah dedicate their time to social work , they begin to fall in love . Doerachman , however , disapproves of their relationship , and refuses to fund their work ; as a result , Atikah takes her deceased mother 's jewellery and some money to pay for village development . Later , when Rachmat and Atikah are sitting together and singing romantic songs , Mardjan overhears them . Hurrying back to Doerachman 's home , Mardjan convinces his boss that Rachmat intends only to steal Doerachman 's wealth , and to let Mardjan marry Atikah . As Doerachman prepares to leave , Mardjan has the illiterate hadji put his seal on a letter .

In preparation for her marriage to Mardjan , Atikah is secluded at home . Learning of this betrothal , Rachmat goes to Doerachman and , after fighting Mardjan and his men , takes the hadji to the village where he and Atikah had initiated development programs . As they had all worked in Doerachman 's name , the villagers do not fear him , but respect him . This , and the extent of the developments , makes Doerachman realise that hoarding his wealth for himself does not make him as happy as using it for charity . The two , accompanied by Asmadi , hurry back to Doerachman 's home , only to find Mardjan and his men sitting relaxedly on the front porch .

After he is accosted by Doerachman , Mardjan reveals that the letter which Doerachman signed was actually a statement granting Mardjan all of the hadji 's wealth . Furious at Mardjan 's behaviour , Asmadi attacks him while Rachmat restrains the others . After a lengthy knife fight , Mardjan 's foot is caught in the railroad tracks , and he is soon killed by a passing train . Doerachman , pleased with the return of his wealth , destroys the letter and grants Rachmat permission to marry Atikah .

= = Production = =

Union Films was established in 1940 by ethnic Chinese businessmen Ang Hock Liem and Tjoa Ma Tjoen . After the success of its first production , Kedok Ketawa (The Laughing Mask) , the director Jo An Djan left for Populair 's Film . Union hired new talent , including R Hu , Rd Ariffien , and

Saeroen . All three were instrumental in the production of Harta Berdarah ; Hu and Ariffien served as co @-@ directors , both in their debuts , and Saeroen ? who had written the commercial successes Terang Boelan (Full Moon ; 1937) and Fatima (1938) for other companies ? wrote the story . Ariffien credited their hirings to Union 's interest in attracting educated Native audiences .

Harta Berdarah starred Soelastri and Zonder , and featured Moesa , Oedjang , Oesman , Haroen , and Abdullah . Many of these actors , including Soelastri and Fatimah , had had roles in Kedok Ketawa , and Moesa , though only recently signed , had previously acted for another company . Zonder , who made his film debut in Harta Berdarah , was well @-@ versed in the traditional martial art of silat , while Soelastri was also known as a keroncong singer under the stage name Miss Ning ; both made use of these skills for the film , which was scored by Hugo Dumas ' musical troupe Lief Java . Cinematography for the production was handled by KH Tjit .

= = Release and reception = =

Harta Berdarah was released in late October 1940 , to coincide with the Eid al @-@ Fitr holiday . The film , sometimes advertised under the Dutch title Bloedgeld , was billed as a " magnificent Indonesian action hit " . A novelisation , published by the Yogyakarta @-@ based Kolff @-@ Buning , was later released ; it includes several production stills .

Reception was positive . An anonymous review in De Indische Courant concluded that the film was simple yet well produced , with strong dialogue and humour . Another review , in the Soerabaijasch Handelsblad , was likewise positive ; it found the film dissimilar to earlier domestic productions , in which " a group of stiff people moved woodenly and expelled inarticulate sounds " , becoming something which could be enjoyed by anyone , " Indonesian or European alike " .

= = Legacy = =

After Harta Berdarah , Union produced a further five films ; all but one were directed by Hu or Ariffien . Saeroen wrote three of them , leaving for Star Film following Wanita dan Satria (1941) . Most of the cast remained with Union for several productions ; the company 's subsequent production , Bajar dengan Djiwa (1941) , for instance , again starred Zonder and Soelastri . Union Films was ultimately dissolved following the Japanese occupation of the Dutch East Indies in March 1942 .

Harta Berdarah was screened as late as July 1944 . The film is likely lost . Movies in the Indies were recorded on highly flammable nitrate film , and after a fire destroyed much of Produksi Film Negara 's warehouse in 1952 , old films shot on nitrate were deliberately destroyed . As such , American visual anthropologist Karl G. Heider suggests that all Indonesian films from before 1950 are lost . However , JB Kristanto 's Katalog Film Indonesia (Indonesian Film Catalogue) records several as having survived at Sinematek Indonesia 's archives , and the film historian Misbach Yusa Biran writes that some Japanese propaganda films can be found at the Netherlands Government Information Service .

= = Explanatory notes = =