

= De Stem des Bloeds =

De Stem des Bloeds (The Voice of Blood) , also known as Njai Siti , is a 1930 film from the Dutch East Indies (now Indonesia) . It was directed by Ph. Carli and starred Annie Krohn , Sylvain Boekebinder , Vally Lank , and Jan Kruyt . The film follows a man and his mistress who reunite after their son and step @-@ daughter unwittingly fall in love . The black @-@ and @-@ white film , which may now be lost , was tinted different colours for certain scenes . It was released in early 1930 to commercial success , although critical opinion was mixed .

= = Plot = =

Van Kempen is a supervisor at a tea plantation named Ciranu in West Java . He keeps a mistress , or njai , named Siti . Together they have two children , Adolf and Annie . One day , van Kempen returns to the Netherlands , leaving Siti and their young mixed @-@ race children behind . In the Netherlands he marries a young widow and takes her daughter , Ervine , as his step @-@ daughter . Siti , meanwhile , lives with her uncle in a hut in the forest and prays fervently for van Kempen 's return , even asking for help from the local shaman (dukun) .

Fifteen years later , after his wife dies , van Kempen and Ervine return to the Indies . He has been hired as a supervisor at another plantation , not far from his old place of work . He searches for Siti and the couple 's children , but none of his old coworkers know where they are . Unbeknownst to van Kempen , his children have been raised as natives and wear the traditional clothes , although they have also received a Western education . Adolf has become a hunter , while Annie stays at home with their mother . Frederick , the new manager at Ciranu , has meanwhile fallen for Ervine and tries unsuccessfully to woo her .

Some time afterwards , as Ervine is wandering through the woods she stumbles upon a deer and , startled , faints . Adolf comes across her and brings her back to the plantation , where van Kempen recognises him and takes him on as a supervisor . Frederick , however , is jealous of Adolf and Ervine 's relationship and entices the workers at van Kempen 's plantation to go on strike until Adolf is fired . Although heartbroken , van Kempen must fire his son .

Adolf goes to Lampung , in Sumatra , to hunt elephants . Meanwhile , Frederick has begun wooing Annie , who rejects him as Ervine did before . When Adolf returns and hears of the supervisor 's actions , he fights Frederick and knocks him out . Ervine , meanwhile , has heard that her lover has returned and goes to the hut in the woods , nearly fainting after being caught in a downpour . Adolf sends a letter to van Kempen telling him where to find Ervine . The family are reunited .

= = Production = =

De Stem des Bloeds was directed by Ph. " Flip " Carli , a man of mixed Indonesian @-@ European descent who had previously made several documentaries . He targeted the film at Dutch audiences , which may account for the focus on native customs and farming ; such coverage was unusual for contemporary works of fiction , although documentaries had handled the subject before . His production house , which handled the film , was the Bandung @-@ based Kinowerk Carli ; some contemporary reviews erroneously gave the house 's name as Cosmos Film .

Production began in late 1929 or early 1930 , with scenes shot in West Java and Sumatra . De Stem Des Bloed starred Annie Krohn , Carli 's mixed @-@ race wife , as Annie as well as Sylvain Boekebinder (van Kempen) , Vally Lank , and Jan Kruyt . The story was advertised as being adapted from the novel of the same name .

Like all contemporary films produced in the Indies , De Stem des Bloeds had low production values . The film was silent and in black @-@ and @-@ white ; the final production consisted of 3 @, @ 652 meters of film . The intertitles were in Dutch , which the Indonesian film historian Misbach Yusa Biran notes that most viewers ? those who were native or ethnic Chinese ? were unable to read . In order to provide a semblance of colour , Carli tinted certain scenes entirely in one shade during post @-@ production ; for instance , a scene where farmers were gathering rice was tinted violet .

= = Release and reception = =

De Stem des Bloeds was released in 1930 , seeing its Batavia (now Jakarta) premiere on 22 March of that year . By July it was being screened in Surabaya , East Java . It was reported to be a success , with native audiences filling the theatres in Batavia and Surabaya .

The film received mixed critical reception . An anonymous review in the Batavia @-@ based Doenia Film praised the film 's picture (especially its colour) and both Krohn and Boekebinder 's acting . A review in the Surabaya @-@ based De Indiesche Courant likewise praised the film , stating that it " fascinates from beginning to end " and showed that even in the Indies a " grand " film could be made . However , the review criticised the censorship bureau 's failure to catch scenes of Frederick drinking alcohol , which the reviewer found " dangerous to the prestige [of Dutchmen] " considering the large native audiences . Kwee Tek Hoay , writing in Panorama , criticised the film extensively , writing that it seemed meant exclusively for Dutch audiences in the Netherlands , as those living in the Indies would be able to see it did not reflect reality and was in places illogical . He found the colouring one extension of this lack of logic , writing that a violet tinge indicated that the farmers were harvesting rice at sunset ? something that never happened .

= = Legacy = =

Carli went on to make two more films starring Krohn . The first , Sarinah (1931) , was a romance set on the south coast of Java which had Krohn in the titular role . The second , Karina 's Zelfopoffering (Karina 's Sacrifice) , followed the following year ; this film saw Krohn play a mixed @-@ raced woman living at the palace in the Sultanate of Yogyakarta . Karina 's Zelfopoffering was a commercial failure and Carli left the Indies not long afterwards , moving to the Netherlands . He lived there until his death in 1972 .

Writing in 2009 , Biran suggests that De Stem des Bloeds was clearly written from an Indo point of view because of the positive roles of Indo children . He finds the film sympathetic to native culture , including the faithful njai . He notes with interest that , although in real life mixed @-@ race children were faced with a sense of disgust , in De Stem des Bloeds an Indo man is heroic enough to rescue a pure Dutch woman and fight with a Dutchman .

The film is likely lost . The American visual anthropologist Karl G. Heider writes 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 Biran writes that several Japanese propaganda films have survived at the Netherlands Government Information Service .