

= Djaoeh Dimata =

Djaoeh Dimata ( [ dʔaʔu diʔmata ] ; Perfected Spelling : Jauh Dimata ; Indonesian for Out of Sight ) is a 1948 film from what is now Indonesia written and directed by Andjar Asmara for the South Pacific Film Corporation ( SPFC ) . Starring Ratna Asmara and Ali Joego , it follows a woman who goes to Jakarta to find work after her husband is blinded in an accident . SPFC 's first production , Djaoeh Dimata took two to three months to film and cost almost 130 @, @ 000 gulden .

The first domestically produced feature film to be released in five years , Djaoeh Dimata received favourable reviews , although financially it was outperformed by Roestam Sutan Palindih 's Air Mata Mengalir di Tjitarum ( released soon after ) . The film 's cast remained active in the Indonesian film industry , some for another thirty years , and SPFC produced six more works before closing in 1949 . A copy of the film is stored at Sinematek Indonesia .

= = Plot = =

A poor villager , Asrad ( Ali Joego ) , is blinded following a traffic accident and thus unable to work . As a result , his wife Soelastri ( Ratna Asmara ) travels to the capital , Jakarta , to find a job . As Asrad does not trust his wife and fears she may be unfaithful , he writes her a letter telling her to not come back . Soelastri becomes a singer , and ? unknown to Asrad ? soon achieves wide acclaim . Her most popular song , " Djaoeh Dimata " , receives heavy airplay on the radio and soon becomes one of Asrad 's favourites . Ultimately Soelastri is brought home by Soekarto ( Iskandar Sucarno ) , who attempts to pass her off as a maid for Asrad . When Asrad recognises his wife 's voice , they are reconciled .

= = Background = =

The first two years of the 1940s saw a growth in the cinema of the Dutch East Indies , with over forty domestic productions released . Following the Japanese occupation in February 1942 , production slowed greatly and nearly all film studios were closed . The last studio , the ethnic Chinese @-@ owned Multi Film , was confiscated by the Japanese to establish the film production company Nippon Eigasha in Jakarta , the colony 's capital . This included Multi Film 's equipment , with which Nippon Eigasha produced one feature film ? Rd Ariffien 's Berdjoang ( Struggle ; 1943 ) ? six short films , and several newsreels . All were pro @-@ Japanese propaganda .

After the Japanese surrender in August 1945 , a number of native Indonesian employees of Nippon Eigasha formed Berita Film Indonesia , which first made use of the studios . This company was allied with the newly proclaimed Indonesian government . During the ensuing revolution , allied Dutch and British forces occupied Jakarta in November 1945 . The Dutch took over the studio , and production of newsreels at Multi Film 's studios began in 1947 under the banner Regerings Film Bedrijf . The following year the Dutch established a subsidiary company to produce fictional films . This new company , the South Pacific Film Corporation ( SPFC ) , was subsidised in part by the Netherlands Indies Civil Administration , a continuation of the former Dutch colonial government of the Indies .

= = Production = =

SPFC hired Andjar Asmara , a former journalist and stagewriter who had been active with The Teng Chun 's Java Industrial Film before the Japanese occupation , to direct Djaoeh Dimata ; he based the screenplay on his stageplay of the same name . However , as with his pre @-@ war ventures , the native Indonesian Andjar was more of an acting and dialogue coach ; the Dutch cinematographer , A.A. Denninghoff @-@ Stelling , held more creative power over the final product . Max Tera served as assistant cinematographer on this black @-@ and @-@ white film .

The film starred Ratna Asmara ( wife of Andjar ) , Ali Yugo , Iskandar Sucarno , and Djauhari Effendi , all of whom had previous theatrical experience . Ratna and Ali , together with Andjar , had

been members of the travelling troupe Dardanella in the early 1930s and entered the film industry together in 1940 with Kartinah . Iskandar and Djauhari , meanwhile , had been active in the theatre during the occupation ; both made their feature film debuts with Djaoeh Dimata .

Principal photography was conducted on sets constructed by artistic director Hajopan Bajo Angin in SFPC 's studio in Jakarta . The company 's equipment was of good quality , but conditions were detrimental to filming ; a contemporary report notes that one take , done inside the studio , was ruined by the sound of a passing car . Filming , which took two to three months , was completed on 10 November 1948 . Production costs were almost 130 @, @ 000 gulden , which was partially obtained from ethnic Chinese backers . The film included multiple songs , including Gesang Martohartono 's 1940 hit " Bengawan Solo " .

= = Release and reception = =

Djaoeh Dimata was released in late 1948 , the first domestic feature film since Berdjoang . Despite this five @-@ year gap , film critic Usmar Ismail writes that it did not stray from the formula which had been proven before the war , one which Indonesian film historian Misbach Yusa Biran notes focused on songs , beautiful scenery and romance . Roestam Sutan Palindih 's Air Mata Mengalir di Tjitarum ( Tears Flow in Citarum ) , which had similar themes , was released shortly after Djaoeh Dimata by the rival Tan & Wong Bros. ; it proved the greater financial success . Only three domestic productions were released in 1948 ; the last was another SPFC production , entitled Anggrek Bulan ( Moon Orchid ) , which was also directed by Andjar .

Reviews of the film , which was rated for all ages , were mixed . One in the Jakarta @-@ based Het Dagblad found the film to have many ( unspecified ) weak moments as well as strong ones . It particularly praised Ali 's acting as a blind man , as well as Denninghoff @-@ Stelling 's camerawork . Another reviewer , in the magazine Mestika , described Ratna as an " unprecedented tragedienne " capable of making viewers cry " unrestrained tears of emotion " . After Djaoeh Dimata was released in Singapore in June 1949 , a reviewer for The Straits Times praised the film 's " fine photography and almost perfect sound " .

Andjar directed two further films for South Pacific , Anggrek Bulan and Gadis Desa ( Maiden from the Village ; 1949 ) . Ratna had no further acting roles , although in 1950 she became Indonesia 's first female director with Sedap Malam ( Sweetness of the Night ) , for Djamaluddin Malik 's company Persari . Ali , Iskandar , and Djauhari remained active as actors , Ali and Iskandar through the 1960s and Djauhari until the 1970s . SPFC made another six films before shutting down at the end of the Indonesian National Revolution in 1949 . A 35 mm copy of Djaoeh Dimata is stored at Sinematek Indonesia in Jakarta .