

= Njai Dasima (1932 film) =

Njai Dasima ([??ai da?sima] ; Perfected Spelling : Nyai Dasima) is a 1932 film from the Dutch East Indies (now Indonesia) which was directed by Bachtiar Effendi for Tan 's Film . It was the second film adapted from G. Francis ' 1896 novel Tjerita Njai Dasima , following a silent version in 1929 . Starring Momo and Oesman , it followed a young Sundanese njai (concubine) who is tricked into marrying a man who does not love her and ultimately killed for her money . The film , the first talkie produced by its company , was also the first directed by a native Indonesian . The now @-@ lost work received mixed critical reception .

= = Plot = =

Dasima is a njai (concubine) for the Englishman Edward William . Together with their daughter , Nancy , the couple live in a home near Gambir Square in Batavia (modern day Jakarta) . Their happy life is disturbed after the delman driver Samioen falls in love with Dasima , despite already being married to Hajati . He attempts to use magic (goena @-@ goena) to win her heart , and asks an egg merchant , Mak Boejoeng , to frighten Dasima by telling the young woman that she has committed the sin of zina (extramarital sex) .

Samioen eventually succeeds , and Dasima goes to live with him and Hajati , taking along her gold and jewels . Hajati has agreed to let Samioen take a second wife as she wants Dasima 's money , which she will use for gambling . When Dasima realises that she has been tricked , she begins to keep a close eye on her remaining wealth . So that he can take all of her remaining funds , Samioen calls the thug Poeasa and together they plan to kill Dasima . One night , as Dasima goes to hear a story @-@ telling , the two accost her , kill her , and throw her body off a bridge . Samioen and Poeasa are later caught and sentenced to hang for their crime .

= = Production = =

Njai Dasima was directed by Bachtiar Effendi for Tan 's Film , a production company owned by the Tan brothers . With this he became the first native Indonesian film director in the Indies . It starred Momo and Oesman . The story was adapted from G. Francis ' 1896 novel Tjerita Njai Dasima , which Tan 's had already adapted in 1929 with the same name for their first release . The story was already well known in Batavia (now Jakarta) , in part because it was a popular part of stage performers ' repertoires . To ensure the quality of the story , Effendi worked with a scenario and , later , shooting script ? two items which had , until then , never been used for a domestic production .

This was the first sound film released by Tan 's , but far from the first in the Indies . The earliest sound films released in the Indies , Fox Movietone Follies of 1929 and The Rainbow Man , were both shown in 1929 . The following year , a domestic part @-@ talkie , G. Krugers ' Karnadi Anemer Bangkok , was also released , becoming the first domestic sound film . Two other directors had followed with full @-@ talkies in 1931 : The Teng Chun with Boenga Roos dari Tjikembang and the Wong brothers with Indonesia Malaise . In order to ensure the quality of the sound , Tan 's hired Krugers and his single @-@ system camera to do the cinematography and sound direction for this black @-@ and @-@ white film .

= = Release and reception = =

Njai Dasima was released by January 1932 and advertised as a " speaking , singing , dancing , and music talkie " . It was open to audiences of all ages , including children . Critical reviews were mixed . One newspaper editorial , noting that the pamphlets described the film as " a hundred times better than [the contemporary film] Huwen op Bevel " , was scornful , stating that such a claim had very little validity as " the quality of the native films so far are rubbish " . The review then indicated numerous shortcomings in the selection of music , the cinematography , before concluding that the

film did , overall , represent progress , praising the actor who played Puasa and noting a distinct lack of scenes unrelated to the plot . However , Armijn Pane , in a 1950 reflective review , wrote that the quality of the work was overall quite good .

Effendi did not direct another film until 1951 , with *Djiwa Pemuda* , and the first subsequent native film director , Andjar Asmara , only began his career in 1940 , with *Kartinah* . Tan 's shut down production soon after *Njai Dasima* 's release , although it was eventually reestablished in 1938 . After releasing several commercial successes , particularly *Fatima* (1938) , it was permanently shut down in 1942 , with the Japanese occupation of the Indies .

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 Indonesian film historian Misbach Yusa Biran writes that several Japanese propaganda films have survived at the Netherlands Government Information Service .

= = Explanatory notes = =