

= Darah dan Doa =

Darah dan Doa ([da?rah ?dan do?a] ; Indonesian for Blood and Prayer , released internationally as The Long March) is a 1950 Indonesian war film directed and produced by Usmar Ismail . Telling the story of the Siliwangi Division and its leader Captain Sudarto on a march to West Java , Darah dan Doa is often cited as the first " Indonesian " film , and the film 's first day of shooting ? 30 March ? is celebrated in Indonesia as National Film Day .

Produced on a budget of 350 @,@ 000 rupiah and intended to be screened at the Cannes Film Festival , financial difficulties led production of Darah dan Doa to almost stop before the director received financial backing . After raising controversy for its subject material , the film underwent censorship and was finally released to commercial failure . Retrospective analysis has , however , been more positive , and Ismail has been dubbed the " father of Indonesian film " .

= = Plot = =

The Siliwangi Division , originally headquartered in West Java , is temporarily based in Central Java owing to the Renville Agreement . After putting down a communist rebellion in Madiun , killing numerous members of the Communist Party of Indonesia in the process , they are on a break . The division 's leader , Captain Sudarto , meets with an Indo woman named Connie , who is originally from Bandung . The two become friendly , but after a Dutch attack is launched on the capital at Yogyakarta , they must separate as the division heads westwards . Captain Sudarto leads his men ? together with women and children ? over more than 200 kilometres (120 mi) , resting during the day and travelling in the morning and evening . They face hunger , a shortage of supplies , and Dutch air strikes . Along the way , Sudarto begins falling in love with a nurse named Widya .

The division comes across a village which has been razed to the ground by Dutch forces , killing almost all of its inhabitants . Upon directions from the sole survivor , they go to a nearby village and are warmly received , being given much needed food . As the men settle for the night , Sudarto goes for a walk with Widya , raising the men 's ire . That night the men sleep comfortably in beds while the villagers stand guard . In the morning , however , the villagers ? who are revealed to be related to the Darul Islam militant group ? turn on them . The men successfully fight back , though Sudarto is shot by the village chief .

Sudarto orders the chief executed , a deed which ultimately falls on the man 's son . Afterwards the division continues west . One night , Sudarto 's second @-@ in @-@ command Adam tells him that the men are restless over his relationship with Widya . They argue , and Widya ? who has overheard everything ? says that she will go . The following morning Dutch soldiers launch an ambush in which many are killed , including Widya and Adam . The division in dire straits , Sudarto offers to go to nearby Bandung on his own for the much @-@ needed supplies , leaving his fellow officer Leo in charge . After meeting with resistance fighters who offer supplies , Sudarto goes to visit Connie and is captured by Dutch forces .

While in prison Sudarto is tortured and begins to regret his actions , especially his womanising . After the Dutch recognise Indonesia 's independence , Sudarto is released from prison , only to learn that his wife has left him and he is under investigation for poor leadership . After meeting with Leo , he realises that the division had reached safety . One night , as he reads his diary , Sudarto is accosted by a man whose relatives were killed in Madiun . After the two argue , Sudarto is shot dead .

= = Production = =

Darah dan Doa was directed by Usmar Ismail , a former soldier who had previously served as assistant director on Andjar Asmara 's Gadis Desa (Village Maiden) and directed two films on his own , Tjitra (Image) and Harta Karun (Treasure ; all 1949) . Creative control for these works , all of which were produced for the Dutch @-@ sponsored South Pacific Film Corporation (SPFC) , was held by cameraman A.A. Denninghoff @-@ Stelling ; Ismail served more as a dialogue coach .

When the Netherlands recognised Indonesia 's independence following several months of conferences in 1949 , Ismail and other SPFC staff discussed establishing their own studio , though steps were not taken to do so until the following year . For his first production , Ismail chose to adapt a short story by the poet Sitor Situmorang , which the latter man had brought to him ; Ismail later wrote that he considered it interesting because it " honestly told the story of a man without descending into cheap propaganda " .

Crew for the production consisted of cameraman Max Tera , a former SPFC employee , with makeup by Ranche ' , artistic design by Basuki Resobowo , G. R. W. Sinsu on music , and Sjawaludin and E. Sambas responsible for the sound effects . Ismail , using his military connections , received technical assistance from various members of the Indonesian Army , particularly Captain Sadono . The film 's cast mostly consisted of newcomers who had responded to newspaper advertisements , a conscious decision by Ismail who was searching for " new faces with fresh talent " Ismail adapted this technique from Italian directors such as Roberto Rossellini and Vittorio De Sica . Ultimately Del Juzar , a law student , was cast as Sudarto , with other spots going to Ella Bergen , Faridah , Aedy Muward , Awaluddin Djamin , Rd Ismail , Suzana , Muradi , and Rosihan Anwar .

Twenty @-@ nine years old , Ismail began shooting on 30 March 1950 in Subang , West Java . The following day he established his own studio , Perfini , to produce the film . Unlike his earlier films , Ismail had severe technical limitations . Though Tjitra had cost 67 @,@ 500 rupiah , when the filming of *Darah dan Doa* began Ismail had only collected 30 @,@ 000 ? more than half of which was spent to rent the SPFC (since renamed Produksi Film Negara [State Film Company , or PFN]) studios and facilities . For their trip to Subang , the cast and crew rented a decrepit microbus ; filming was completed using an aged (" decades @-@ old ") Akeley camera ; and the crew had to hold more than one role .

Human factors also led to delays in production . Ismail and the other crew members attempted to achieve realism by ensuring everything in the film was as it was in life , a decision which he later recanted after realising that " film was truly the art of make @-@ believe , making people believe something , creating a new reality from what is . " Cast @-@ wise , three actors (including the lead , Del Juzar) , competed for the affections of Faridah , leading to frictions between the actors . The cast also argued about interpretations of their roles , with Ismail insisting on them following his direction .

During filming , Ismail typed his shooting scripts every night , expanding on the source material . After each day of filming had concluded , Ismail sent the results back to PFN in Jakarta and obtained rush prints which he screened for the cast and crew . One such showing spurred a deal between Ismail and local cinema owner Tong Kim Mew , in attendance at the time : Tong would lend funds the production , heavily in debt (Ismail notes that , by this point , they had not paid their lodgings in " a while ") , needed , while Ismail would allow Tong to handle distribution . This funding allowed the crew to finish shooting , including further scenes in Purwakarta . Upon returning to Jakarta , Ismail and the crew found that some of the footage was unusable , as the " story did not work " . As such , additional footage was shot in West Javan mountains , including Mounts Lawu and Gede . Other scenes were filmed at the banks of Citarum River . Ultimately the film cost 350 @,@ 000 rupiah (then approximately \$ 90 @,@ 000 USD) , over three times that of an average contemporary production .

= = Release = =

Darah dan Doa was released in 1950 and distributed by Spectra Film Exchange . It was given the English title *The Long March* , which the American visual anthropologist Karl G. Heider suggests is a reference to the Chinese Long March of 1934 . Not long after the film 's release , a two @-@ pronged controversy grew around it , which resulted in the film being banned in parts of the country . Members of other military divisions considered the film to put too much emphasis on Siliwangi 's role , while members of the general public had difficulty believing that Darul Islam could have betrayed the national cause . Ultimately the film required President Sukarno 's permission to be re @-@ released in September 1950 , after he received a private screening at the Presidential Palace in mid

@-@ 1950 . However , several scenes had to be cut .

Domestic critical reception of *Darah dan Doa* , which was advertised as showing " fierce fighting against the colonials ! " and " the joys and sorrows in guerrilla warfare " , was predominantly negative . A review in the newspaper *Merdeka* considered *Darah dan Doa* unsatisfying , with only a few acceptable scenes . Armijn Pane , writing four years after the film 's release , criticised the troops ' neatness during their march , writing that their uniforms should have become progressively dirtier . Foreign reception , however , has been more positive . The Japanese film critic Tadao Sato , for instance , praised the film 's concept , comparing it to the work of Andrzej Wajda .

The Indonesian film critic Salim Said writes that Ismail intended to " not consider commercial aspects " and send the film to the Cannes Film Festival in France . Ultimately *Darah dan Doa* was both a financial failure , with losses that were not recouped until after Ismail released his next film the following year . The film was not screened at Cannes . In a 1960 retrospective , the company attributed the film 's failure to a conflict of what the people wanted and what was provided ; the write @-@ up stated that Ismail had not meant to portray the military as it should be , but as it was ? as well as individuals within it .

= = Legacy = =

Ismail considered *Darah dan Doa* reflective of a " national personality " , and , in a 1962 letter , he wrote that he considered it his first film because he had had little creative control in his 1949 productions . After directing the film he went on to make twenty @-@ five more films as director , including two (*Enam Djam di Jogja* [*Six Hours in Jogja* ; 1951] and *Pedjuang* [*Warriors for Freedom* ; 1959]) dealing with the Indonesian National Revolution ; competing companies also released films in a similar vein , though Biran argues that they did not touch on the essence of the revolution . For his role as *Darah dan Doa* 's director and his subsequent work , Ismail has been dubbed the " father of Indonesian film " , though the film scholar Thomas Barker suggests that his role in the film industry 's development was exaggerated by the New Order for their anti @-@ communist , pro @-@ nationalistic purposes .

Darah dan Doa is often considered the first " national " Indonesian film , although the first movie produced in the area , L. Heuveldorp 's *Loetoeng Kasaroeng* , had been released 24 years prior . According to the Indonesian film historian Misbach Yusa Biran , the films released between 1926 and 1949 could not be called Indonesian films , for there was no sense of national identity . The film critic Nova Chairil stated likewise , considering the film the first to be " directed by a native Indonesian , produced by an Indonesian production house , and filmed in Indonesia " . Barker and the doctoral candidate Charlotte Setijadi @-@ Dunn , however , argue that films by ethnic Chinese producers ? generally dismissed as profit oriented in mainstream studies ? already contained an Indonesian identity , citing examples such as Njoo Cheong Seng 's *Kris Mataram* (*Keris of Mataram* ; 1940) . They note that , unlike the homogenous national identity offered in *Darah dan Doa* , these Chinese @-@ produced films offered the possibility of a heterogeneous identity .

The Indonesian film community began celebrating the first day of *Darah dan Doa* 's shooting , 30 March , as National Film Day in 1950 . In a 1962 conference of the National Film Board of Indonesia , the date was given more formal recognition as National Film Day , and *Darah dan Doa* was recognised as the first " national film " . National Film Day was formally established in 1999 , when President B. J. Habibie passed Presidential Decree no . 25 / 1999 . According to actor turned film director Slamet Rahardjo , the commemoration is so that " Indonesians acknowledge their local film industry and are willing to develop it " .

The Siliwangi Division 's long march was the subject of another film , *Mereka Kembali* (*They Return*) in 1972 . Directed by Nawi Ismail , it starred Sandy Suwardi Hassan , Rahayu Effendi , Rina Hasyim , and Aedy Moward . *Mereka Kembali* won a single award , Runner @-@ Up for Best Actor (Arman Effendy) , at the 1972 Indonesian Film Festival . Heider , contrasting the two films , suggests that *Darah dan Doa* portrayed communists in a more sympathetic light and " ignored " Darul Islam , while *Mereka Kembali* did not depict the events in Madiun and demonised Darul Islam . He suggests that the earlier film was released in " a time for healing , a time to consolidate the new republic , to

reincorporate even those who ... had fought against it . " He further suggests that *Darah dan Doa* was more Europeanised and individualistic , with a focus of Sudarto , while *Mereka Kembali* emphasised the importance of the group and represented an " Indonesianization of the national cinema " .

The Indonesian video archive Sinematek Indonesia holds both 35 mm and VHS copies of *Darah dan Doa* . It is also held at the Cinémathèque Française . The film continues to be screened at festivals .

= = Explanatory notes = =