

CONTENT

| | |
|--|-----|
| FOREWORD | v |
| CONTENT | vii |
| FIGURES..... | ix |
| CHAPTER I INTRODUCTION..... | 1 |
| 1.1 Background..... | 1 |
| 1.2 Theoretical Framework..... | 3 |
| 1.2.1 Film, Novel, and <i>Ekranisasi</i> | 3 |
| 1.2.2 Social Acts and Social Actors..... | 4 |
| 1.3 Data..... | 7 |
| CHAPTER II SOCIAL ACTORS AND SOCIAL ACTS..... | 9 |
| 2.1 ACTORS..... | 9 |
| 2.1.1 G. Krugers..... | 9 |
| 2.1.2 Nelson Wong..... | 11 |
| 2.1.3 Jo Eng Sek..... | 12 |
| 2.1.4 Tan Boen Soan..... | 13 |
| 2.1.5 Lie Tek Swie..... | 13 |
| 2.1.6 Tan Khoen Yauw..... | 13 |
| 2.1.7 Bachtiar Effendi..... | 14 |
| 2.1.8 Tan Tjoei Hock..... | 15 |
| 2.1.9 The Teng Chun..... | 15 |
| 2.2 SOCIAL ACTS..... | 16 |
| 2.2.1 <i>Eulis Atjih</i> | 16 |
| 2.2.2 <i>Setangan Berloemoer Darah</i> | 17 |
| 2.2.3 <i>Njai Dasima</i> (1929/30)..... | 18 |
| 2.2.4 <i>Si Tjonat</i> | 21 |
| 2.2.5 <i>Karnadi Anemer Bangkok</i> | 24 |
| 2.2.6 <i>Melati van Agam</i> (1931)..... | 26 |

| | | |
|--|---|-----|
| 2.2.7 | <i>Boenga Roos dari Tjikembang</i> | 27 |
| 2.2.8 | <i>Njai Dasima</i> (1932)..... | 30 |
| 2.2.9 | <i>Melati van Agam</i> (1940) | 30 |
| 2.2.10 | <i>Dasima</i> | 30 |
| 2.2.11 | <i>Siti Noerbaja</i> | 31 |
| 2.3 | Conclusion..... | 32 |
| CHAPTER III SOCIETAL SITUATION..... | | 34 |
| 3.1 | Literature..... | 35 |
| 3.2 | Theatre | 38 |
| 3.3 | Film..... | 41 |
| 3.4 | Ethnic Groups | 45 |
| 3.5 | Language | 50 |
| 3.6 | Gender | 53 |
| 3.7 | Economy | 58 |
| 3.8 | Politics..... | 59 |
| 3.9 | Conclusion..... | 61 |
| CHAPTER IV THE SOCIAL ACT OF EKTRANISASI AS PRACTICED IN THE DUTCH EAST INDIES..... | | 63 |
| 4.1 | A Rational Act: Why Adapt Novels? | 63 |
| 4.2 | Selection of Novels to be Adapted..... | 66 |
| 4.2.1 | Intrinsic Elements | 67 |
| 4.2.2 | Extrinsic Elements..... | 70 |
| 4.3 | Production and Product | 77 |
| 4.3.1 | Production Method..... | 77 |
| 4.3.2 | Textual Changes..... | 79 |
| 4.3.3 | Product | 85 |
| 4.4 | Societal Reactions to the Social Act of <i>Ekranisasi</i> | 91 |
| 4.4.1 | Release and Distribution | 91 |
| 4.4.2 | Advertising..... | 93 |
| 4.4.3 | Critical and Commercial Reception | 97 |
| 4.5 | Conclusion..... | 100 |
| CHAPTER V CONCLUSION..... | | 102 |
| BIBLIOGRAPHY | | 107 |
| INDEX | | 116 |
| THE AUTHOR..... | | 118 |

FIGURES

| | | |
|------------|--|----|
| Figure 2.1 | Krugers in 1928 | 10 |
| Figure 2.2 | Nelson Wong, c. 1937..... | 12 |
| Figure 2.3 | Bachtiar Effendi, 1939 | 14 |
| Figure 2.4 | The Teng Chun (center), on the set of <i>Noesa Penida</i> in 1941..... | 16 |
| Figure 2.5 | Advertisement for <i>Roesia Gadis Priangan</i> in <i>De Indische Courant</i> | 25 |
| Figure 2.6 | Advertisement for <i>Njai Dasima</i> in <i>De Indische Courant</i> .. | 30 |
| Figure 4.1 | Poster for <i>Dasima</i> | 83 |
| Figure 4.2 | Advertisement for <i>Njai Dasima</i> (1929/1930)..... | 92 |
| Figure 4.3 | A studio-produced advertisement for <i>Melati van Agam</i> (1940) | 93 |
| Figure 4.4 | Malay-language advertisement for <i>Eulis Atjih</i> | 94 |
| Figure 4.5 | Dutch-language advertisement for <i>Eulis Atjih</i> | 95 |
| Figure 4.6 | Advertisement for <i>Siti Noerbaja</i> | 96 |