

Arah baru dalam perfilman Indonesia memahami inovasi dalam the raid = New directions in Indonesian film understanding innovations in the raid

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Abstrak

Perfilman Indonesia dikejutkan oleh *The Raid* (Gareth Evans, 2012) yang didapuk menjadi generasi film laga Asia berikutnya. Film ini telah lebih dulu mendulang sukses di di luar negeri, diantaranya: ditayangkan perdana di Toronto International Film Festival (TIFF) di tahun 2011, menjadi pilihan utama Sundance Film Festival 2012 dan meraih box office di bioskop terpilih di Amerika Serikat. Kesuksesan *The Raid* di Indonesia dan di luar negeri menjadi kejutan karena film ini di luar formula film Indonesia bahkan Hollywood pada umumnya, yaitu dengan menggabungkan unsur laga tradisional Indonesia, Pencak Silat dengan sinematografi ala Hollywood. Makalah ini dianalisis dengan dasar argumentasi Hesmondhalgh (2012) dan Miège (1989) yang mengkritik pesimisme budaya Adorno dan Horkheimer (1972 & 1976) mengenai komodifikasi budaya dan standarisasi produk. Makalah ini berargumen bahwa pengenalan industrialisasi dan teknologi baru dalam produksi budaya justru memunculkan arah baru dan inovasi yang menarik.

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Indonesian film industry was shocked by *The Raid* (Gareth Evans, 2012) which was predicted to be the next generation of Asian action/martial arts movies. Before being screened in Indonesia, *The Raid* had gained success overseas, including: premiered at the Toronto International Film Festival (TIFF) in 2011, became one of the official selections at Sundance Film Festival 2012 and became box office in selected theaters in the United States. The unexpected success of *The Raid* was a surprise because the film is outside the Indonesian and Hollywood movie formula in general, as it combines elements of the traditional Indonesian Pencak Silat with Hollywood-style cinematography. This paper is analyzing the phenomenon based on Hesmondhalgh (2012) and Miège (1989) that argue Adorno and Horkheimer's cultural pessimism (1972 & 1976) about culture commodification and standardization of products. Furthermore, this paper argues that industrialization and the introduction of new technologies in cultural production led actually led to new directions and innovations.