
Film Si Doel Anak Sekolah 112

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Quoted from 16 - Cinematek Indonesia Film Archive in Jakarta, especially in relation to k.n Doel Anak Sekolahan continued for almost eight more years. 24 It was one of the first Japanese paintings intended for the scene "from the life of the lower classes" (var.: "the life of artisans, workers and peasants"), which is a characteristic sign that the Japanese "big" tradition has a thorough experience with this environment. . The film is still in the production and editing stages, but the amateur copy of the Japanese shots of the police, army, officers and workers is an excellent material for teaching shooting techniques. There is a wide-ranging image of the Manila Police Department on the web, taken from a cafe balcony at ground level, in which a police officer lies on a stone slab on a tank, and several soldiers stand near the sidewalk and raise machine guns to fire several shots at them in the air. (See: www.lac3m.net, Manila Police Department article, www.murdogono.co.jp, www.bonsaiwara.com, front page photo, October 19, 2003)

25 The Japanese tradition is not well suited to be used as an object to attract the attention of the public. It is also not very convenient to photograph, since it exists in such a specific environment as "a society tailored to Japanese standards", and from this environment it always seems that the photographer is encroaching on someone's territory. Since the Japanese way of life is "œsewn together" from different cultures, such a photographic procedure can be associated with the manifestation of racism and damage the reputation of a particular person. n This is why the Japanese public considers images aimed at the "lower classes", if they exist at all, narrow-minded, believing in racism and exaggerating the differences between peoples. In addition, these images contain elements of violence and aggression, indicating the lack of tolerance among the Japanese for someone else's gaze. That is why only the time and willingness to say thank you for the images and diagrams presented in the film could perhaps have made them more acceptable to the public. Thus, the choice or invitation of the authors of the film "Japanese in Indonesia" (Jap. "æ—¥æœ¬æ^?ã?®ãf;ãf³ãf€ãf¼ãf«ã?·ã,¹ãf?ã,œã,¹

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