

ABSTRAK

Stevany Ayu Odelia Duha (01023190015)

PERAN SUTRADARA DALAM FILM DOKUMENTER “SOEMBER BAHAGIA”

(ix+ 65 halaman: 41 gambar; 4 tabel; lampiran)

Saat melakukan perjalanan darat di Indonesia, kerap kali kita terhibur oleh gambaran unik dan jenaka di badan truk. Kombinasi warna mencolok, kutipan dengan bahasa yang *norak* hingga gambar berukuran besar, menunjukkan bagaimana penampakan gambar truk di tengah masyarakat. Namun, jarang disadari bahwa sama halnya dengan cara berkesenian lain, gambar bak trukpun mampu mewadahi sebuah ekspresi. Sebuah penggalan kecil dari kehidupan para sopir tertuang pada sebuah gambar bak truk. Gambar itupun hadir menjadi identitas diri bagi para sopir yang mengendarai truk tersebut. Untuk mengangkat keunikan dari cara berkesenian tersebut, penulis yang berperan sebagai sutradara menggunakan *output* karya visual berupa film dokumenter. Film ini menyajikan fakta dengan melibatkan pihak yang memiliki korelasi dengan gambar truk seperti sopir dan pelukis. Film “Soember Bahagia” melalui 3 tahapan produksi mulai dari riset penelitian fenomena gambar truk serta ikut mengamati dan meliput langsung di lapangan. Film “Soember Bahagia” diharapkan mampu memberikan sorotan pada seni gambar truk yang sebenarnya juga memiliki relevansi yang erat dengan lika-liku kehidupan kita.

Referensi: 6 (2001- 2019)

Kata kunci: Gambar truk, Sutradara, Film dokumenter, Ekspresi

ABSTRACT

Stevany Ayu Odelia Duha (01023190015)

THE ROLE OF DIRECTOR IN “SOEMBER BAHAGIA” DOCUMENTARY
(xi + 65 pages: 41 pictures, 4 tabels, appendices)

When traveling across the roads of Indonesia, we are often amused by the unique and humorous paintings on the back of the trucks. The combination of flashy colors, quotes with corny phrases, and large pictures are the few things that describe the image of a truck from the society's point of view. However, it is seldom acknowledged that, just as other artistic pursuits, the paintings on the back of a truck can cater for self-expression. A small fragment of the life of the drivers are contained in paintings on the tailgates of these trucks. These paintings also represent the self-identity of the drivers who drive these trucks. To highlight the uniqueness of this artistic pursuit, the writer, who has taken the role as a director, uses a visual output in the form of a documentary film. This film presents factual situations by involving those who have strong relations with the truck paintings, such as the truck drivers and the painters. The film “Soember Bahagia” went through 3 stages of production, starting from research on the phenomenon of truck paintings as well as participating in direct observation and coverage in the field. May the film “Soember Bahagia” be a shed of light on the art of truck painting, an artistic pursuit that has a strong relevance to the twists and turns of our lives.

References: 6 (2001-2019)

Keywords: Truck’s painting, Director, Expression, Documentary