

Abstrak

Anak-Anak Tiri Ibu Pertiwi: Ruang-Waktu *Garinian* dan Molekularitas Pengalaman dalam *Puisi Tak Terkuburkan*

Film *Puisi Tak Terkuburkan* merupakan upaya Garin Nugroho menelusup jauh ke dalam tragedi kemanusiaan dan trauma 1965. Film ini akan dianalisa secara *Deleuzian*.

Penelitian ini hendak menjawab empat pertanyaan yaitu: (1) Symbolisme apa yang ada dalam film tersebut?; (2) Bagaimanakah pengalaman waktu sinematik kita?; (3) Kesadaran seperti apa yang sedang ditawarkan?; dan (4) Bagaimanakah film berfungsi dalam proses menjadi Indonesia baru?

Studi ini bergerak melalui dinamika cipta-hapus dengan melibatkan penonton dalam konteks *duree* (zone of indeterminacy). Cipta-hapus ini adalah relasi-relasi antar real-imaginer, fisik-mental, obyektif-subyektif, deskriptif-naratif, aktual-virtual yang saling merefleksikan dan menubruk hingga pada titik tertentu tak terbedakan lagi (*point of indiscernibility*). Konfrontasi ini memprovokasi pikiran yang terus bercabang seiring multiplikasi transformatif *affective images*. Inilah jaringan sirkular antar *image* yang sepenuhnya optikal-suara serta antar *time-image* dan *thought-image*. Praktisnya, proses analisa akan simultan dengan pengalaman sinematik (*experiential*) dalam bentuk *retelling*.

Hasil studi menunjukkan berbagai capaian Garin khususnya *filmic ceasura*, *filmic alliteration*, *Doppler effect*, medan vibrasi berkombinasi dengan dialog internal serta aneka ‘mutasi’ indrawi, *gestural*, pola dan dimensi interaksi. Selain menciptakan tanda-tanda, Garin juga mengembangkan filsafat waktunya lewat konfrontasi antar yang mekanis, represif dan *affective images* dengan vibrasi pada level personal maupun kolektif. Ia bahkan mendestabilisasikan distingsi waktu dan ruang (yaitu pertukaran bentuk dan isi secara intens-frontal dalam benak pemain maupun penonton) seraya menciptakan dimensi ruang-waktu *Garinian*.

Ada tawaran estetika baru berkat penciptaan sensasi tanpa henti yang membuat subyektivitas terjadi secara molekuler. Dalam konteks menjadi Indonesia, Garin menawarkan sejarah sebagai pertumbuhan dan percabangan multi dimensi berkat konfrontasi dinamis dengan daya-daya hidup. Ia adalah diskontinuitas yang mengandaikan partisipasi pencecapan sensoris secara dinamis-*mobile*. Yang lampau (*former present*) hanya dimengerti sepenuhnya via pengalaman bukan via analisa intelektual-ideologis semata. Dengan lebih peka pada tubuh (*locus* sejarah) sebagai interkoneksi afektif-perseptif, Garin membuat pikiran berpikir di luar ‘pikiran resmi’ (subversif) seraya menjaganya dari bahaya pengeroposan dan penyeragaman ideologis-visual. Ada juga tawaran mendinamisasi filsafat kontemporer Indonesia lewat konsep biografi *affective images* di sepanjang *contact zones* (basis *field work*) yang bertumbuh (ekstensif dan intensif) seraya mentransformasikan sejarah secara radikal (konstruktivisme). Biografi ini dipresentasikan secara konseptual-provokatif pada tataran duratif. Proyek besar yang tersirat adalah rekonsiliasi keluarga (besar) Indonesia.

Abstract

The Outcasts of the Motherland: Garinian Time-Space and the Molecularity of Experience in *The Poem Unburied*.

The Poem Unburied represents Garin Nugroho's filmic effort to retell the 1965 tragedy. The study adapts Deleuze's approach to film analysis.

This research explores four questions: (1) What symbolism exists in the film?; (2) What kind of cinematic experience of time is being offered?; (3) What kind of consciousness is being constructed?; and (4) How does film function in the process of becoming a new Indonesia?

This study makes use of the double movement of creation and erasure. It accommodates the audience's cinematic experience in terms of *duree*. The creation-erasure is the relations between real-imaginer, physical-mental, objective-subjective, actual-virtual which reflect and collide with each other to the point of indiscernibility. This collision provokes thought to keep splitting proportionally to the transcendent plurality of affective images. This process gives rise to the fibrous web of connections among the images which are fully optical and audio and among time-image and thought-image. Shortly, the analysis process parallels the audience's cinematic experience in the form of retelling.

The research shows Garin's various achievements as evidenced in the way he used devices such as filmic caesura, filmic alliteration, Doppler effect and the vibration field in combination with the many types of sensory mutation, gestures, patterns and interactions. While creating new signs, Garin also develops his own philosophy of time through the confrontational encounters between the mechanical, repressive and affective images with the vibration is on the personal and collective level. He even destabilizes time-space distinction (making it intense and frontal exchanges between form and volume in the minds of characters and audience) creating the so-called Garinian time-space

Garin offers new aesthetics by continuously producing sensation that can be experienced in the minutest level. In terms of becoming Indonesia, he offers the notion of history as the multi-dimensional growth and multiplication resulting from the dynamic confrontation with the forces of life. History is a discontinuity calling for sensory participation in a fluid manner. The past (former present) can fully be comprehended experientially, not through an intellectual-ideological analysis. Being more sensitive to the body (locus of history) as the interconnectivities of affect-percept, he enables thought to think outside the 'official' thinking making it well-guarded from the dangers of ideological-visual uniformity and monolithic politicized subjectivity.

Garin inspires us to conceptualize the so-called biography of affective images as a way of dynamizing Indonesia's contemporary philosophy. These affective images are those across the contact zones (the field-work basis). They are always in a growth (both extensively and intensively) while transforming history radically (constructivism). This biography is then presented conceptually and provocatively along the field of *duree*. The big project implied is the reconciliation of the expansive community called Indonesia.