

Politics and Culture In Indonesian Cinema

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Abstract

This study deals with Indonesian cinema. Perspectives of politics and culture employed to provide understanding of how Indonesian cinema from the early period of its development until the recent times. This study demonstrates that Indonesian cinema could be associated significantly with politics primarily in the 1950s and 1960s when Indonesian cinema had really started to grow. In the period of New Order cinema becomes a manifestation of kitsch pursuing for capital gain. Yet after the fall of the regime significant shifts occur namely no longer have Indonesian cinemas strongly related to politics in their content of messages but the cinemas promote much more various discursive contents.

Keywords: cinema, politics, culture, discursive content, indie film.

Introduction

Cinema film is a unique medium and still be very attractive in its nature. Not only does the medium provide the audience with audio-visual aid but also can strongly be related to the works of various kinds of artists and writers including those who keen on idealistic values with respect to politics as well as culture. It could be argued therefore that cinema is significantly different from other medium, television for example. Even though television, as a medium, also provide the public with audio-visual aid television usually operates significantly pursuing for high rating to attract commercials. To put in another words not necessary are cinema films produced merely for capital gain but also value-drive since cinema may reflect and intervere discourse of culture and politics in society. Studies on cinema in Indonesian context is therefore always needed so far.

Further, having an Indonesian context it seems that cinema has its own dynamic and also unique as well since the society changes and/or develops rapidly. While it is so often remarked that cinema in particular or mass media in general term works hence function as mirror of the sosiety a number of question

then could be raised including, for examples, what characteristic features portray on cinema, how the dynamic of cinemas go, what genre of cinema come to be developed, what themes of cinema seem to be pertained and what discourse cinema channeled.

This study attempts to examine Indonesian cinema films with respect particularly their relation to political and cultural discourse pursuing to provide a general look of Indonesian cinema. A method of document study is employed in this research to scrutinize publications, film reviews available to be accessed in various sources including the internet, and copies of film cinema in VCD.

Literature reviews

There are many works found dealing with cinema. Yet cinema studies in an Indonesian context seem far less. Heider's "National Cinema, National Culture The Indonesian Case" (1993:162-173) could, therefore, be recognized as an important study. Heider observes in this respect the ways in which Indonesian cinema, as an important vehicle, construct national Indonesian culture. Heider stipulates that even though plots and

settings of Indonesian cinema are driven more by economics than by political planning proposed by the government, still most Indonesian films construct a pan-Indonesian culture in modern forms. Instead of merely rely on local culture e.g. myths and folklores many Indonesian cinema significantly portrays modern Indonesian society including urban life, metropolitan city's panorama, and life style. Many Indonesian films produced in the 1970s and 1980s such as *Pengantin Remaja* (1971) and *Si Doel Anak Modern* (1976), among others, are the examples.

Dissanayake (1993) provides another perspective. He stipulates that the relationship among cinema, nationhood, and history in a wider Asian cinema is very complex. He remarks that "Any investigation into this topic brings us face to face with questions of power, ideology, truth, colonialism, post-colonialism, and so on, and situates us at the center of some of the vital and invigorating debates taking place within the domain of modern cultural studies" (1993:x). To put in Indonesian context, discourse of colonialism and post-colonialism significantly take place in numerous Indonesian cinema with various genres and themes as well. While in the 1950s and 1960s Indonesian cinema was dominated drama and love story in settings of war as the new republic was strongly needed to be struggled, in the 1970s and 1980s Indonesian cinema began to significantly keen on modernism in various genres including drama and comedy.

Another thorough study on relationship among media, culture and politics in Indonesian yet particularly in the context of the New Order period was made by Sen and Hill (2000). In this respect Sen and Hill observe that Indonesian cinema in this period significantly demonstrates the role of the medium in altering values of Jakarta-dictated and Java-centric national cultural identity with local and global values (2000: 160). This has apparently contributed, to some extent at least, the downfall of the regime hence clearly demonstrates a political-and-culture

significant of Indonesian cinema. Sen and Hill (2000:137) also observe that the number of Indonesian cinema rapidly declined in the 1990s; this mostly because "television absorbed the former workers of the film industry, now turning their hands to films on videotapes, called *sinetron*."

Nordenstreng (1997) provides a comprehensive insight on mass media related to politics. In a political system, according to Nordenstreng (1997:109) mass media in a general term [including cinema in a particular sense] can provide any or all of the following roles.

- a. Collaboration with the prevailing political order, either as an arm of the government or as an external supporter, for example, when a nation state is young or insecure.
- b. Surveillance role that takes place primarily when mass media [including films] attempt to provide the public with warnings with regard to major issues, hence including the function of watchdog and agenda setting.
- c. Facilitation of political order, that is, to assist in the delivery of government programs (such as health, education, welfare and development) and to ensure that the executive branch of government adheres to both its mandate policies and the national interest.
- d. Radical criticism, where the media (as it were) step outside the system and canvas alternatives that might better serve the interests of the people.

It seems that Indonesian cinemas have displayed several of these characteristics in its development several years after the national independence or, more significantly, after the 1950s. Even though the history of Indonesian cinema started in 1926 with *Lutung Kasarung* (black-white silent movie) (Said, 1982) yet the more real massive and commercial cinema were produced in the 1950s just after the national independent with numerous films which were arised themes of patriotism and nationalism.

Findings and discussion

The 1950s and 1960s period

It seems too hard to make cinema films in the early years of the new republic because the struggle to maintain the new republic placed a heavy toll on resources. However, when there were relatively few of them, compared with the 1970s and 1980s, many Indonesian films produced in 1950s and 1960s perpetuated patriotism and the values of the national independence struggle. The films told stories of love, loyalty, patriotism and revolution with the attachment of hope for better life of the people after the revolution. *Enam Djam Di Djogja* (Six hours in Yogya) produced and directed by Usmar Ismail in 1950, *Untukmu Sang Merah Putih* (Just for the Red and White – referring to the Indonesian national flag) produced by PFN in 1951, *Bunga Bangsa* (The Flower of the Nation) produced by Persari in 1951, *Pulang* (Back Home) produced by G.A.F/Sang Saka Film in 1952, *Debu Revolusi* (The Dust of the Revolution) produced by Ratu Asia Film Coy in 1954, and *Pagar Kawat Berduri* (The Thorn Barrier) produced in 1961 are the examples (see for example Said, 1991:44-78, Pawito, 2002:96-97).

Enam Djam di Djogja in this respect tells about the hard struggle yet apparently success of *para pejuang* (the combaters, freedom fighters) to maintain the national independent as The Dutch attempted to be back and occupy the country. This combat has been well known as *Serangan Oemoen 1 Maret 1949* (lirally means the 1 Murch general attack). This cinema significantly depicts, even though this film is notably not a documentary film, collaboration among the people, the military, and the government perpetuating the new republic. This cinema is very considerably, it could be said, delivers propaganda messages to the people of Indonesia about revolution and about the new republic. In addition, *Enam Djam di Djogja* also provides virtually argument that still Indonesian people, along with the military

guerilla power, control Yogyakarta the *capital* city of the state in this period of time.

Pagar Kawat Berduri furthermore depicts how a number of *pejuang* escape from prison by getting through the guards and thorn barrier, and how one of them have to sacrifice his life to save the others. Thus it is clear that Indonesian film produced in the 1950s and 1960s was significantly related to politics. Films are produced to perpetuate and maintain the new republic by promoting values of patriotism, nationalism, and loyalty. Yet it does not mean that financial profite is a matter that was completely ignored. Many companies produced the films are private in nature so that they pursue capital gain albeit in a very least term.

Seen from the perspective of audience, it is important to note, that during the period 1950s and 1960s Indonesian films were not only screened in the movies but also in public squares targeting much wider audience especially in small towns and/or rural areas. In this period audience of Indonesian cinema could be divided into two groups namely elite audience and grass root audience. The former audience usually watches films at the city cinemas by necessarily getting the tickets with some money for payment whereas the last audience watches film freely in public yards. Yet sometimes private bussiness persons seizes the such opportunity by screening cinemas with a very cheap ticket.

Djawatan Penerangan (then changed to Departemen Penerangan and then changed again recently to Kementerian Komunikasi dan Informasi – The Department of Information) has played a remarkable role in this respect, that is, providing people with free entertainment which some attachments of socialization of patriotism and nationalism values by screening films in public yards. The films usually are screened to audience by inserting narations from the department agents namely *Juru Penerang* (often acronimed with Jupen). Jupen is notably government apparatus speaking to public with local language about

patriotism, nationalism, and other notions so that audience even who with least education can seize the messages. Having the such like situation it could be argued that Indonesian cinema in this period significantly played the first role of the mass media in the account of Nordenstreng previously mentioned namely collaborative role. The role the cinema played in this period has apparently changed in the subsequent period that was the New Order period.

The New Order period

The Indonesia's New Order regime came to power in 1967 when Indonesian military power especially the army successfully handled a coup widely known as G30S/PKI. Yet a heavy transition period of 1966-1967 had to be faced by the nation as the coup occurred on 30 September 1965. Serving in power until 1998 (more than three decades) the regime strongly promoted a political system labeled *demokrasi pancasila* and raised strongly and continuously the ideology of development pursuing for increase quality life of the people. Eventhough debates on which one is more important between economic prosperity and democracy the regime has so far clearly made attempt to run national economic programs systematically and to put virtually all media, including cinema, under government control (see for examples Kingsbury, 2002; Sen and Hill, 2000; Kitley, 2000; and Pawito, 2002).

By the early period of the New Order, Indonesian cinema had gradually come to be a manifestation of *kitsch* that is a kind of popular culture created as a commodity of mass consumption. Instead of emphasizing the purposes of perpetuating patriotism and nationalism values for the republic like those in the 1950s as well as in the 1960s, Indonesian cinema in the period of New Order are produced primarily for fulfilling the demand of the market hence have strongly keen on profit and/or capital gain. Various themes (including love story and legend) as well as genres (including drama, comedy, and

horror) are arised in this period. *Pengantin Remaja* (The Young Couple, produced in 1971), *Matinya Seorang Bidadari* (The Death of a Fairy, 1972), *Si Doel Anak Modern* (Si Doel is Modern boy, 1977), *Sesuatu Yang Indah* (Something Beautiful, 1977), *Gaun Hitam Seorang Hostes* (An Hostess' Black Gown, 1978) are, among others, obviously targeted young-urban-educated, hence economically established audience, by presenting icons and symbols of modernism as well as images of glamour and luxury. To put in other way, Indonesian cinema during the New Order period especially in the 1970s and 1980s significantly conveys discourse of modernism.

Pengantin Remaja (directed by Wim Umboh, 1971, stared by Sophan Sophiaan and Widyawati), for example, clearly potrays the life of elites in the metropolitant city of Jakarta. Putting in melodramatic love story between two young couple i.e Romi and Juli *Penganten Remaja* could be associated with Hollywood's *Romeo and Juliet* as well as *Love Story*. *Si Doel Anak Modern* (directed by Sjumana Djaja, 1976) conveys satiric and/or criticism of modernism by depicting a contradictory beetwen natural characteristic attitude represented by Doel and hedonistic character represented by Achmad.

The real life of most Indonesian society in this period, however, is far different from those portrayed in cinema namely significantly featured with economic and social gap including beetwenn rich and poor and between city and rural as well. This such reality is apparently caught by cinema artists to be a theme of films. *Pengemis dan Tukang Becak* (A Female Beggar and a Pedicab Driver, 1977), for example, clearly depitches the gap already mentioned. This film shows how hard to live poorly in a big city. Even though still this film tells love story between two young couple yet a character of urban poor, instead of elite, is strongly emphasized in this film. This depiction is an irony in the nature because it significantly contrasts with panoramas of big city like Jakarta. The theme

of *Pengemis dan Tukang Becak* therefore totally contrast with *Pengantin Remaja* even though both of the two tell about love story.

Discourse of modernism in a post-colonial sense with clear portrayal of negative impacts (often be stipulated as side effects of development) is easily found in Indonesian cinema in this respect. Comedy films, horror (often embellished with local folklores, legends, and myths), action, as well as drama are favourite genres in the New Order period yet films with combination character of genres already mentioned are also easily found. A numerous artists including Bing Slamet, Benyamin, Bagyo and trio Dono-Indro-Kasino are examples of comedian film artists; whereas Suzana and Bary Prima are the very prominent artist of horror-action films; and Rhoma Irama, and Yati Octavia, among others, are very famous of drama-musical film artists.

It is important to note in this respect that the very often statement addressed by government officers primarily the Ministry of Information as well as film producers and film artists is whatever genres and themes of films are arised these should be in fact attempting to make Indonesian films *menjadi tuan rumah di negaranya sendiri* (pursuing for becoming a hostess within the home country). Indonesian Film Festival thus are organized annually moves from one big city to another. However, the government policy was so often found less compatible or even contradictory in nature. In the period within which national cinema has been in its ascendancy foreign films has been permitted to be overwhelmingly imported.

Ethnicity-related and social class embellished with conflicts have been the other theme arised in the New Order period. Teguh Karya's *Ibunda* (Mother, 1986, produced PT Nusantara Film and PT Suptan Film) tells about life in the Jakarta metropolitant city in mid of the 1980s with respect to this problem. Rakhim (the mother) an aristocrat Javanese single parent has to face two domestic problems. The first problem is about her

daughter Fitri and the second problem is about Fikar her son. Fitri falls in love with Luke a Papuan boy but Farida the Fitri's elder sister is strongly not agree and so does Gatot (Farida's husband a very rich aristocrat Javanese). Fikar makes his mother sad because he has left his wife and kids and even lives together with other an artist.

The overwhelming imported films are apparently undermined domestic films so that gradually Indonesian national film industries are found collapse. While in the early period of Pelita I (the first five-years national development programs) that lasted from 1968 to 1973 there were as many as 58 national story-film produced (meaning more than ten titles of cinema films produced yearly) and the imported films were as many as 986 titles, in 1995/1996 the situation was even worse. Only 12 titles national story-films produced whereas imported story-films reached 160 titles including from Europe, US, and Asia primarily Hong Kong and India (Ministry of Information of The Republic of Indonesia, 1996:527-531).

As the wave of globalization which brings, among other things, global and free trade is apparently becoming a virtually unwinnable for most Indonesian, including those who dedicate his and/or her life in cinema, Indonesian national film industries subsequently abandone the what so called *film bermutu* (serious and well qualitatively) – meaning cinema films which strongly promote values and/or cultural-educative in their nature of content. Indonesian film industries, instead, run to violence, sex, crime (partly derived and inspired from imported films), and mystical nuances as less money can usually spend for producing such kind of films. Yet it seems to be the case that audience and/or domestic market favour more with imported films rather than cinema that domestically produced .

It is also important to note that still, to some extent at least, Indonesian cinema could be associated with politics. *Serangan Fajar* (*Dawn Attack*) as well as

Pengkhianatan G30S/PKI (Treachery of PKI's 30 September Movement) are the examples of films produced in the New Order period which clearly political in their nature. In this respect *Serangan Fajar* depict the struggle of the nation i.e *para gerilyawan pejuang* (the guerillas truggles) against the Dutch attempting to occupy again the new republic within which Col. Soeharto (in the time when the film was made yet subsequently was the president in the republic) is the hero in defending Yogyakarta the capital city of the state in that period of time which resulted in transfer of power from the Netherland government to the government of the Republic of Indonesia in 1950.

Pengkhianatan G30S/PKI meanwhile tells Jend. Soeharto the president, again, as the hero in handling the coup orchestrated, as many sources reveal, by Indonesian Communist Party (PKI) on 30 September 1965. These two cinemas show clearly play a role of collaboration between the media and the government albeit the goals are remarkable different from what be the case in 1950s- and 1960-s. In the period of New Order, if there was a function of collaboration of cinema arise, then the goal is to attempt to perpetuate the power of the government and/or the regime.

In the 1990s, just a few years before the economic and political crises hit the country and within which the Indonesian cinema virtually collapsed some cinema workers seemed to attempt to recover the situation by producing much more serious thematic films. Garin Nugroho's *Bulan Tertusuk Ilalang* (1995), *Daun Di Atas Bantal* (1997), and *Cinta Sepotong Roti* are the examples in this respect. These films deal with real social problems that be the case in Indonesia in that period of time such as economic discrepancy (primarily between rich and poor), social injustice, and the poorest condition of urban homeless children.

The period of reformation and after

It could be said that during the period of reformation (lasted from 1997-1999) Indonesian cinema films was totally in ruin. It was too hard to produce films in this period as the rupiah exchange rate to US dollar was dramatically fell i.e from 2,500 US dollar in July 1997 when the crisis started, to 10,000 rupiah in January 1998 and, by the end of that month fell again to 17,000 per US dollar (Sherlock, 1999:11-22). Most people, further, seems to keen more on politics including artists; and too many cinema owners bankrupted even since few years before the crises happened. Last but not least, television broadcasts started from early of the 1990s overwhelmed the public with *sinetron* (a very popular acronym refers cinema electronic namely an intertainment television programs which cinema-like in their nature).

During the period of after reformation, it could be argued, most Indonesian cinema are less politically-related in their nature of content. In 2000 and after, it could be stipulated, the such poor condition of Indonesian cinema seems to be getting better though have not totally recovered yet. Garin Nugroho a prominent cinema film director observes in this respect that *film-film idealis* (serious and idealistic cinema films) are needed to make films to be counted internationally. The term of *film-film idealis* refers to films which are produced significantly emphasizing values of guinie and nation and/or culture identity (*REPUBLIKA*, 24 July 2007, p. 17). Garin Nugroho's *Opera Jawa* is an example of such like film. This cinema (produced in 2006) tells about life with a battery of conflicts including triangle love which occurs in a family, social problems, politics and economy. This cinema has a combination of genres i.e drama and fashion enriched with beautiful landscapes of Indonesia panorama.

After the period of reformation various themes and genres arised and so did subsequently various discursive contents as the government virtually never to make any

intervention and/or restriction. Politics, sexuality, conflicts among group of society, race, and religion have been the common discursive contents in Indonesian cinema. Postmodernism is one of major element of cultural discursive content in this respect including metrosexuality, macho, and gay. *Arisan* (directed by Nia Di Nata, 2003), for example, depicts postmodern life style emphasizing glamour and enjoyable frustration of personal and/or domestical problems including gay a sexual delinquency. *Denias Senandung di Atas Awan* (directed by John de Rantau, 2006) demonstrates poor condition of social life in Papua (an eastern province of the country) including education. Depicting how hard to get a better education for the people in the province some discriminations have been the case. Yet the beautiful landscapes of Cendrawasih Island are recognizable demonstrated in this cinema. *Get Married* (directed by Hanung Bramantyo, 2007) is another cinema produced in the 2000s. This drama-comedy film depicts satiric attitudes which have easily been the case in postmodern era including frustrations and irrationality. When love is, finally, being something to be needed, then irrationality comes to be a case. Rendy a prince-like guy (handsome and rich) falls in love with Mae a very least care even on herself.

Indonesian Film Festivals (FFI) are conducted again in this period albeit controvercies often happen. In the 2006 FFI, for example, a controvercy happened as *Ekskul* (produced by PT Indika Cipta Media) was the winner. Most cinema film analysts as well as films reporters tend to hold that the winner will be *Denias Senandung di Atas Awan*, or *Mendadak Dangdut*, or *Heart*, or *Opera Jawa*. Eddy C. Iskandar one of the juries stipulates in this respect that *Ekskul* arises an anti-violence theme so that the film has been the winner. Meanwhile, Eric Sasono the winner of Chaidir Rahman Award in The Best Film Critique in that festival argues that thematically *Denias*, *Opera Jawa*, and *Berbagi Suami* are even better than *Ekskul*

(REPubLIKA, 23 December 2006, p. 14). It is an irony that while *Opera Jawa* (directed by Garin Nugroho, 2006) is nominated at Venice Film Festival this film seems to have less appreciation in the home country.

Ayat-ayat Cinta (directed by Hanung Bramantyo, 2008) is probably the most prominent Indonesian cinema which apparently hints at the revival of Indonesia cinema after a bit long period of stagnation due to the econo-political crises hit the country in 1997 and after. Based on Habiburahman El Shirazy's novel (written in the same tittle), this cinema tells about love story involves a guy (Fahri an Indonesian graduate student at The Univesity of Al-Azhar Cairo Egypt) and a number of girls Maria Girgis (a Christian Koptik with very Islamic behavior), Nurul (an Indonesian graduate student at the same university), Noura (a neighbour), and Aisha. This 95 minutes cinema seems to be very succes so far. Many Indonesian elites show the cinema including the then Indonesian president B.J. Habibie. This cinema is notably a religious romance in its genre channeling a discourse of polygami. Religious-Islam-based themes seems become more often arise on Indonesian cinema especially after mid of the 2000s. The success of *Kun Fayakun* (a melodramatic film directed by Guntur Novaris, 2007), to some extent at least, has inspired *Ayat-Ayat Cinta* to be filmed.

Horror-mystery is another cinema genre that has still significantly been arised in the period of after reformation. *Di Sini Ada Setan* (Here There is Ghoosts, 2004), *Hantu* (Ghoost, 2007), and Nuala's *Kereta Hantu* (2008) are just few number mentioned. *Kereta Hantu*, for example, tells about two sisters (Roosa and Emily) involved in a conflict between each other. Roosa has finally become very angry and loost of control after a quarel. Emily goes away and never be back again. This brings Roosa to Ki Anom a paranormal who subsequently suggests her to make a ritual activity pursuing to find Emily. Many dreadfulness scenes, dismays and shocks are

portrayed in the cinema provide the audience with nihilist-irrational attempt.

A very recognizable development of Indonesian cinema in the period of reformation and apparently goes further even until nowadays is the rise of independent cinema films or more popularly called *film indie*. Despite the numerous definition, the term *film indie* (in Indonesian language) refers more on the character of independent that implies independently funded, produced, and distributed of the films. This kind of cinema usually has characters of less number of personals involved, absent of any government interference, and is limitedly distributed. The producer of the films are often act as the director, the script writer, the manager, and also the distributor as well. Despite their short duration (could often be 30 minutes), indie films seem to emphasize more on freedom of expression (for a further discussion see, for example, Alex Sihar available on <http://videotek.konfiden.or.id>)

Most of indie films are notably alternative cinema in their nature because of their high consistency and commitment to the public including with respect to national problems, society, and culture. Not only do indie films filling the vacuum of Indonesian cinema especially in the period of reformation, but they links the period of reformation to the subsequent period. *Kuldesak* produced in 1998 by Riri Reza, Mira Lesmana, Nan T. Achnas and Rizal Matovani is often be claimed as the first independent cinema (often called *film indie* - indie film) in Indonesia. More recently produced of indie film is Indra Birowo's *Rest Room* (2008) (*Nyata*, No. 1933 III July 2008, p. 13). Indie cinema films have so variety of genres as well as themes that make them could be counted nasional film. The rapid use of personal media including celullar telephone, laptop, and personal movie camera/player, it could be argued, have encouraged the development of film indie. Further, many television ads have been produced notably in this kind of cinema.

Further studies seem to be needed with regard to this kind of cinema.

Conclusion

Having the findings discussed above, it could be argued, that politically Indonesian cinema demonstrates a dynamics roles from one period of time to another. During early period of the new republic Indonesian cinema plays a recognizable role of collaboration in Nordenstreng's term namely collaboration with the prevailing political order, either as an arm of the government or as an external supporter. However the role has significantly changed as the New Order regime comes to power. Instead of play collaborative role Indonesian cinema during the New order period played a hybrid role of collaborative-surveillance. Yet Indonesian cinema during the period of New Order has notably been a manifestation of kitsch seizing to response the demand of the market. To some extent Indonesia cinema plays remarkable role of collaboration especially "government-sponsored" cinema such as *Pengkhianatan G30S/PKI* and *Serangan Fajar* but a surveillance role can easily be found, even with some nuanse of criticism such as *Pengemis dan Tukang Becak*. In the period of reformation and after politically-related Indonesian cinema has been hardly found except in film indie including *Tragedi 98* which depicts violence made by the army.

Further, from the perspective of culture Indonesian cinema seems to attempt to socialize and/or perpetuate values of patriotism and nationalism particularly in the period of the new republic. Virtually all cinema films produced in the 1950s and 1960s have arised this theme. The New Order period demonstrates a shift of content primarily modernisme and paradox or irony of development such as *Penganten Remaja* (1971), *Si Doel Anak Modern* (1976), and *Pengemis dan Tukang Becak* (1978). The overwhelming of imported film especially from Hong Kong, US, and India makes

national film industries gradually decline. Due to the very tight competition some national film industries run to less serious and cultural-educative films namely cinema films which emphasizing sex, crime, and violence.

In the period of reformation Indonesian cinema has virtually collapsed; yet some serious thematic cinema films are still produced primarily by Garin Nugroho such as *Bulan Tertusuk Ilalang* (1995), and *Daun Di Atas Bantal* (1997). Elements of postmodernism accordingly become major discourse of Indonesian cinema as globalization has been an unbandoned

phenomenon for Indonesian society including lifestyle, gay, and metrosexuality especially in early of the 2000s. Cinema films such as *Arisan* (2003) and *Berbagi Suami* (2006) have clearly channeled this discursive content.

In addition film indie becomes another real phenomenon of Indonesian cinema particularly in the period of reformation and after. This kind of cinema film apparently provides link between the period of reformation within which Indonesian cinema is virtually in ruin and the recent period even until nowadays.

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