



Exploring Indonesian perspectives on bollywood: Preserving efforts in the Indonesia-India mutually cultural cooperation

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Abstract

Academic studies by young Indonesian scholars have started in the past decades and are growing recently and Bollywood films as well as Indian drama were chosen as their focus of researches; the researchers came from various disciplines, like journalism, English, counselling, among others. This paper concentrates only on several academic researches in 2016 and 2017 by university students who sought to hold their first degrees (or it is called Sarjana S-1 in Indonesia). From online searching, we have found more than 100 skripsi (or compulsory S-1 thesis) from state and private universities in Indonesia; however, we just chose several of them and we conclude that from 2016-2017 the PK film was the most favourite and Bajrangi Bhaijaan film was more favorite than others. Favorite films were Dear Zindagi, Taaree Zameen Par, Jab Tak Hai Jaan, Balveer, and 3 Idiots.

Keywords: Indonesian perspectives, bollywood films, academic researches

1. Introduction

Film is really not our academic background but we believe that film can be understood by relying on the moral basis of a proverb from a native American tribe which, when translated into English, reads: Never judge a person until you have walked a mile in his moccasins ^[1]. The proverb is found in Smart's book (1989: 10). What she meant by that proverb is, perhaps, that in order to understand the worldviews of religion, as well as as film and its practical meaning, we must use imagination. We have to get into their lives where ideas and actions are important. The saying inspires us that the religion, ideology, tradition, rituals of an ethnic, as well as films of a country can be understood by direct experience. We have lived for over 5 years in this fortunate country which is rich with its ancestral heritage. This experience can not be denied and becomes a precious treasure that will never falter in the midst of the onslaught of the global age that continues to roll.

In the current perspectives on oral traditions and language preservation there are three important things, namely culture, indigenous knowledge (IK), and indigenous languages ^[2]. With regard to the old history of cinema in India, Indian films (or Bollywood hereinafter) may be regarded as cultural products because this country does have a tradition of making films that never fade by the times. When Indonesians just learned how to make films, Bollywood were being watched on the big screens, both in urban cinemas and in people's entertainment platforms (PHR) in villages in Indonesia. The deep impression of Bollywood produced from the land of the gods and the land of maulana is still residing in the hearts especially for Indonesians who were born in the era of the 50's to 80's. Communities in many parts in Indonesia (or maybe even in other countries) have seen Bollywood either offline or

online at present. Assuming that Bollywood audiences in Indonesia reach 50 million, this means, India has successfully used Bollywood as an arena to introduce its culture, the superiority of their film technology, as well as the philosophy of film scripts. In addition, Bollywood itself is rich with moral messages conveyed with good wisdom because Bollywood texts rarely have harsh or verbal expressions. So, Bollywood can be said as a soft power to build world views and India owned this so that the country is able to build its positive image.

2. Discussion

In the Era of 2017

Muh. Fadhli Al Kamal

Al Kamal ^[3] is an S-1 holder who graduated in July 2017 taking his major in journalism from Faculty of Da'wa and Communication from Universitas Islam Negeri (State Islamic University, or UIN) Alauddin Makassar. This young man studied Bajrangi Bhaijaan film. He proposed two research problems: what is the message of religious pluralism in the film seen from the text (macro structures, superstructures, microstructures) and how is this film's message be viewed from the social cognition and the social context?

He concluded that religious pluralism maintains a balance of the principles of humanism, recognizes and respects the existence of other religions and there is no compulsion to religion. Religious pluralism not only recognizes plurality but also acknowledges the diversity and the positive and constructive impacts. It has a desire to accept and recognize the diversity that occurs in society, because acceptance and recognition is very important in the principle of pluralism. It must always be based on a dialogue, and in the context of religious dialogue pluralism is very important. But, it must be

understood, that religious dialogue is not only a dialogue (or dialogues) itself, rather than a dialogue leading into concrete actions to create a harmonious relationship and to work together in response to common problems. From the social context, the film gives an idea that the differences do not become threats and worries, so this film is not only an entertainment but also a media to deliver positive messages.

Satria Kencana Sitepu

Sitepu^[4] is a bachelor degree holder who graduated in August 2017 majoring in international relations from Faculty of Social and Political Sciences, University of Lampung. He also studied the film *Bajrangi Bhaijaan*. This film not only shows the state of India's unfavorable Indian state relations but there are many important elements inserted through scenes played by the players. There are many important values embedded or delivered through this film. Values submitted can be a recommendation material to both countries in which problems occur between them and they can be resolved through the adoption of the value contained therein. The purpose of his research is to describe the beginning of the breakup of India-Pakistan and the conflict that took place in it, to describe elements that indicate the film as Indian public diplomacy to Pakistan, and to see the values of peace featured in the film as a form of diplomacy. He used the soft power theory to discuss the film.

The emergence of the film as India's diplomatic efforts against Pakistan is backed up with a plot involving India and Pakistan to the area of struggle, that is Kashmir. The film does not feature Indian and Pakistani conflicts involving conventional weapons but less harmonious relationships between countries that are illustrated by the difficulty of administering visas to visit the two countries and so on. The film does not describe Pakistani ugliness. Sitepu made three conclusions:

1. Indian artists or artisans in making the film attempt to showcase the cultural values of Indian Hindu society. The protrusion of elements of Hindu culture becomes important because the historical views of the two countries are the result of different beliefs in society. The discrimination experienced by Muslim minority communities in India makes the people of Pakistan lose faith in the predominantly Hindu nation of India. Through this film, elements of Hindu culture are collaborated with the values of peace such as the value of religious tolerance, eliminating stereotyped nature, building a culture of egalitarian society and mutual help.
2. The building of India's image in the film appears from the prominence of Hindu cultural values such as honesty, sacrifice, mercy and bravery. This makes the image of India more positive that can be seen from the views of Pakistani society. The positive appreciation of the Pakistani community in watching the film is poured into positive comments that can be seen through social networking media that can increase the trust and sympathy of the international community towards the Indian state.
3. Judging from communication and media which is the ninth track contained in multi track diplomacy, film media can not be separated from other media such as television, radio, VCD, and so forth. Because such media is a supporting tool in disseminating the film both domestically

and abroad, especially in Pakistan. The elements of cultural values and the value of peace are communicated through the art of role that can make the audience easier to understand. The development of technological innovation is also very supportive in this era of globalization because the international community, especially Pakistan people, can easily access the film. In addition to the international broadcasting media that can inform the existence of this film, the emergence of new media such as cyber public diplomacy as one instrument of public diplomacy can facilitate the public in accessing this film and can form public opinion. This can be seen from the positive comments of the people of Pakistan against the film. The existence of the Internet equipped with sophisticated applications such as youtube and other social media accounts such as Line, Twitter, Facebook, WhatsApp, and so forth become a means to conduct public diplomacy. This can be seen from the main actor, Salman Khan, who uses his twitter account to diplomate the top officials of India and Pakistan by inviting them to watch the film. Thus, the involvement of media and communications in multi-track diplomacy then can indicate a form of Indian diplomacy against Pakistan.

Andi Suryanto

Suryanto^[5] majored in Islamic guidance and counseling and researched the *Dear Zindagi* film that earned him a Bachelor's degree. He argued that experiences in the childhood phase affect a person and such experiences can be either good or bad. Trauma is a mental disorder caused by past bad experiences that cause a person to be reluctant to do something related to his past experience. Not everyone realizes that fear in childhood brings impacts on adults; thus, such fear disrupts the adult's development. To overcome this, an assistance from counselors and psychiatrist is required. His research aims to find the individual counseling process to overcome trauma in the film.

His research used qualitative methods and found that in the film the provision of assistance with individual counseling to overcome the trauma was achieved by the processes of i) attendance, ii) client-based open problem-solving, iii) usage of dream analysis techniques, iv) free association, v) interpretation, and vi) encouragement to clients to find their solutions. In addition, in the film, the counseling environment also affects the client's attitude towards the counselor so as to have a good effect after the counseling process.

Kaira who previously had trouble in sleeping, anxiety in undergoing romance, and distant relationship with her parents, but after consultation, Dr. Jehangir then found out that the roots of her problem was the trauma of her bad childhood memories. Finally, after undergoing a series of problem-solving with Dr. Jehangir, Kaira had close relationship with her parents, with other people, and did activities again normally.

Puji Purwaningsih

Purwaningsih^[6] was majoring in the teacher's education of *madrasyah ibtidaiyah* in the Faculty of Tarbiyah and Teacher Training, Ponorogo State Islamic Institute. She has two problem formulas, that is, what kind of children's learning

difficulties in the Taaree Zameen Par movie and how to overcome their learning difficulties in the movie? She finally found that i) the types of children's learning difficulties in the film were caused by (a) dyslexia, (b) dysgraphia, and discalculia; ii) the efforts to overcome such difficulties can be solved by (a) the use of phonic method, spelling through recording, basal method, multi sensory approach, and Hegge-Kirk-Kirk method for dyslexia; (b) the treatment through Kinactic-tactile and multi-sensory approaches, through the perception and the visual memory of the letters, through the gradual model, and through the repetition of the alphabetical system for dysgraphia; and (c) the use of summing leap for discalculia.

Devi Rayuli Handriyani Siahaan

Siahaan^[7]. took her major in journalism with the title of her S-1 thesis "the impact of Indian drama to the fulfillment of entertainment needs (FOEN) (a correlational studies to housewives in Graha Compounds, Dusun V, Tanjung Anom, Kecamatan Pancur Batu, Kabupaten Deli Serdang)". The objective of this research is to find out the description of Indian's drama and the extent of influence of Indian's drama to the housewives' FOEN. The theories are oriented to mass communication of effect theory and to uses of gratification theory. Her research correlational aimed at finding the relations between Indian's drama to the housewives' FOEN and the population was housewives. In determining the number of sample accordingly she selected 10% (50 housewives) from the population (see Arikunto) and used the purposive sampling technique. The data analysis techniques were the single table analysis, the cross table analysis, and the hypotheses test through the formula of correlation coefficient of governance level (rank order) by Spearman. All this are measured statistical product and system solution (SPSS) 16. The result showed that the number of Spearman correlation obtained was 0,389 meaning that there was a low but definite relation between Indian's drama to the housewives' FOEN. However, another result showed that there is a relation between Indian's drama to the housewives' FOEN with the power of influence was about 15,13%.

Prabawati, A.A. Ayu Nanda Surya et.al.

Prabawati^[8]. majored in English and did research on the Indian English Accent from Bollywood's *Jab Tak Hai Jaan* film. Her research was then published in the Jurnal Humanis, UNUD's Faculty of Cultural Sciences. She concluded that based on the discussion, the characteristics of the Indian English accent can be segmented in conjunction to the actors in the followings: i) the deletion of the English phonemes /d/, /r/ and the manner of articulation /p/, ii) the substitution of the English phonemes /ɔ:/, /ɒ/, /æ/, /ʌ/, /t/, /d/, /θ/, /ð/, /r/, /v/, and /əʊ/, and iii) the addition of phonemes /ə/. The suprasegmental features in this study were divided into four, namely i) word stress, ii) sentence stress, iii) intonation, and iv) connected speech. The word stress and intonation are different from the rules of RP. The sentence stress and connected speech in this movie was analyzed. They were in line with the rules of stress and connected speech in RP.

3. IN the Era of 2016

Konstantina Olivia Ciputri

Ciputri^[9]. was a student at the Faculty of Communication Sciences, Catholic University of Widya Mandala, Surabaya (East Java). Her research aims to describe how PK movie describes religious plurality. Movie is a mass media which is rich in signs and symbols. Religious plurality in PK movie were dissected using Pierce's semiotic concepts which are known for the triadic concept: sign, object and interpretant. Furthermore, sign is divided into three division: icon, index and symbol. The semiotic method has a significant role in observing signs. It is concluded that religious plurality is an issue and is adhered tightly to human beings because they live side by side with different religions. Plurality has some implication to inter-religious tolerance and conflict. It depends on how a person interprets and objectifies the plurality concept. However, seeing the condition in so many differences can be difficult when conflicts are more prominent than any. Those inter-religious conflicts in the PK are abundant and consist of social conflicts and stereotype from one religion to other religions.

Yaumil Khairia

Khairia^[11]. was a student at the Faculty of Da'wa and Communications of Alauddin State Islamic University (UIN) in Makassar (Central Celebes) and her topic was about the "Impact of Balveer: Impressions on Students' Behavior at SD Negeri 29.4 Majannang Bowong, Cindea Village, Bungoro Sub-district, Pangkep District". She had two problem formulas, that is, what makes the students enjoy the Indian Balveer drama in the ANTV?, and how does the drama influence the students? The hypothesis is: Ho = there is no influence of watching the Balveer drama to the students; Ha = there is an influence of watching the Balveer drama to the students.

She made three conclusions; firstly, there is a moderate influence of the drama to the students' behavior. The effect is measured with the correlation coefficient value approaching to 0.331 meaning that this value ranges between 0.40 up to 0.599. The regression test score is 29.4 (or 18.8%) and the remaining percentage (81.2%) was influenced by other factors which are not examined in her study. Based on the *t* test data, the students' *t* arithmetic behavior is 3.849 > from *t* table which ranges 1,998) or sig. (0.000) < alpha (0,05) that is considered significant at significance level of 5%. This shows that that there is influence of the drama to the students.

Second, covert behavior which was based on the statement "watching the Balveer makes me silent (not talkative)" shows 59.0%. Open behavior (covert behavior) which was spoken by "watching the rama makes me more happy to help a friend who is in trouble as what Balveer did when Manav and Meher needed help" reached 66.6%. And finally, the influence of the drama on students' behavior shows the balance between the closed behavior or open student behavior. The students posit in the middle, not only showing the closed behavior but also the open behavior. In addition, students are also able to distinguish between positive behavior and negative behavior.

Ria Safitri

Safitri^[12]. was a student at the Department of Islamic Broadcasting, the Faculty of Da'wa, Islamic State Institute of

Purwokerto (East Java). She had only one problem statement: what is the significance of Pierce's mark in the PK film which contain religious pluralism? She summarized that firstly, the icons of the visual images that exist in each scenario refer to (i) the figure interaction and attitudes coexist among religious followers, (ii) pictures recognize the existence of other religions, (iii) there are pictures of various religions, (iv) images of infants without religious marks show a form of God's justice, (v) there are images of various religious rituals, (vi) there are pictures of statues worshiped by a religious class, (viii) there are images of the denial of truth and the election of a religious group, and (ix) there is a picture of a religious dialogue showing an effort to build awareness of pluralism. Secondly, the eruptions (or the expression of the actors) and the reappearance of the background become parts of the index signs that show the forms of recognition and acceptance of a religious diversity. And thirdly, the meaning of the verbal images and signs encompasses the dialogue of the players, the verse of songs, and the voice of narrators) and becomes the symbol of attitude of religious pluralism that not only exists together but also recognizes and accepts the differences.

Taufik

Taufik^[13] wrote an article about the semiotic analysis in educational message in Dirk Rajkhumar's "3 Idiots" film and the article was published in e-Journal of Communication Sciences. He wrote down one problem formulation, that is, what is the educational message in the film? He made some conclusions as follows:

1. In the film, the teacher was described as a superior and an authoritarian figure. Whereas learners, as inferiors, are described as printed products according to standards determined by binding systems.
2. The element of learning reality becomes neglected because there was no medium of reality in building an understanding of science.
3. Authoritarian education was based on a ranking system that relies on the method of memorization in study process and freezes the innovation and creative ideas of learners.
4. Education was used as a system to produce human resources in accordance with the needs of industry/company.
5. The term "idiot" in the film does not refer to learners but relates to the education system in India.
6. The film teaches that man must learn from reality which can be considered as a medium of learning.
7. A teacher represents a good friendship and educator not only to serve as a facilitator for the growth of the learners' awareness, but also as a colleague who directly involves himself while stimulating the thinking power of learners. He uses the reality as an understanding medium and the textbook as a source of knowledge.
8. A teacher may not judge whether a student is clever or not.

Putri Aruma Wardani

Wardani^[14] was a student at the Faculty of Social and Political Sciences, University of Sebelas Maret in Surakarta (Central Java) and she argued that ethnic and racial plurality in India has impacts on religious plurality. A major threat in

the country that has a religious plurality brings conflicts among groups and such conflicts might split the country. Film as a media can be used to send message of current issues to the public. There is an implied message to be conveyed about the plurality of religions in which every religion teaches compassion, tolerance, and mutual respect aimed.

4. Preserving Indonesia-India Cultural Relations

Believe or not, Indonesia was influenced by Indian culture since long time ago and, it seems to us, until today, Indian masterpieces, such as, films, songs, and dances entertain successfully in our country. Students from elementary schools to universities have performed such masterpieces and all this becomes the inner-relationship (or hubungan batin in Bahasa Indonesia) between these two countries. The question is then "how to erect a new pole (*Tonggak baru*) to more increase the involvement of scholars in the future researches, especially in linguistic and cultural studies?"

We need to show some words in Bahasa Indonesia, which are believed to be coined from Indian words, such as, from Karo Batak's words, for example, Sembiring Brahmana, Colia, Pandia, begu batara guru and among others, or from Mandailing words, for instance, Pijar Koling, Angkola etc. An article written by Hennilawati *et al.*^[15] stated that the word *angkola* refers to the name of a river in South Tapanuli. The river was named Angkola by King Rajendra Kola (Chola I); he was the ruler of the Chola Kingdom (1014-1044) in southern India. He sailed from Padang Lawas along the river and reached a place which he called then Angkola.

Our experiences when conducting some researches in KITLV in Leiden (Netherlands) could be shared today. Indonesia and India should learn from this country about how to preserve manuscripts, indigenous knowledge, stories, and traditional richness, such as, music instruments, traditional gowns, clothes, motifs, patterns, blades, etc. Leiden has translated thousands of manuscripts into English so researchers from all around the world come to this city. Until now, we have some difficulties in the prospective researches in the Indian libraries because old manuscripts about Indonesia were written in Sanskrit or Hindi. What we need to stress here is that India came to what we call now Indonesia thousand years before the arrival of Europeans; however, the availability of written sources about Indonesia are dominated from European countries and are easily accessed either offline or online. We hope in the future India Government will create budget to translate all its old manuscripts into English so that Indonesian researchers will come to India to deepen their knowledge about their great grandfathers. After the translation, we hope we become first scholars to visit.

In the sixth century, Indian Tamil merchants established the Barus trading town, on the west coast of North Sumatra. They traded camphors (or kapur barus) which were planted by farmers in the interior places. Camphors from Batak land were known their high-quality on that day and became one of the export commodities in addition to incense. In the 10th century, Barus was attacked by Srivijaya. This led to the expulsion of Tamil traders from the coast of Sumatra. In later times, the trade of camphors in Barus began to be dominated by Minangkabau traders who established colonies on the western and eastern coast of North Sumatra. Their colonies ranged

from Barus, Sorkam, to Natal ^[16]. Also, about oral culture in the long, long, long time ago in Indonesia, we believe India possessed although perhaps books about such culture were still written in language that we do not understand.

5. Conclusions

We conclude that from 2016-2017 the PK film was noted to be the most favourite film which was used as the data source; there were three students focused their researches on this film and looked for the plurality in the religious elements seen from semiotic angle and moral values. The more favorite film is Bajrangi Bhaijaan since two students paid their attention on it. Their researches were directed to religious pluralism and Indian diplomacy. Favorite films are Dear Zindagi, Taare Zameen Par, Jab Tak Hai Jaan, Balveer, and 3 Idiots. Each of the films was selected to be the research focus by one student respectively; so, the total of the students were five. Their areas of disciplines were devoted to individual counseling to overcome trauma, psychological problems of children's learning, the fulfillment of entertainment needs, Indian English accent, the behavior, and educational messages.

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