

# Films Based on Adaptation, Sequel, Prequel, and Remake: Between Creativity and Market Dominance

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## ABSTRACT

The Indonesian film industry began to flourish in the late 90s and the end of 2000, after ten years in a stagnant state. The growth of the creative industries is received gladly by the masses. The birth of the film industry shows that many Indonesian films still exist. Unfortunately, the growth in this film industry is still largely dominated by the market as the main reference. The films based on adaptation, sequel, prequel and remake are the films that are most widely produced and become the best-selling films. Films like these are not bad, however they could slowly amputating the creativity of the filmmakers. This is due to the fact that the production of the film is based solely on the content that has previously been sold well in the market. In a film based on adaptation, the content of the film refers to a novel or a book that became the best seller. While in a film based on sequel, prequel and remake, the content refers to the previous film that became blockbuster in the market. This is what is feared to reduce the creativity of the filmmakers. The concepts of industry hegemony, the idea of the organic intellectuals, and the presence of the Government become critically important parts of this review. The focus of this paper is to see how the pattern of Indonesian films - films based on adaptation, sequel, prequel, and remake, in particular- that are based on the passion of Indonesian films. It uses the industry perspective on a culture that sees the market as the main reference.

**Key Words:** *Film, Adaptation, Sequel, Prequel, Remake, Market*

## I. INTRODUCTION

In the late 90s and early 2000, the Indonesian film industry began to flourish after stagnating for almost ten years. This passion is marked by numerous film genres; romantic, youth, religious, horror, and comedy. On the one hand, this phenomenon should be welcomed positively since it shows the productivity of the film industry. On the other hand, the productions of films are largely dominated by the films based on adaptation of a novel or a book, sequel, prequel, and remake. These film categories are not always bad but, in terms of creativity and story ideas, they are relatively easy and do not require high creativity in the making. The story in the film based on adaptation, sequel, prequel, and remake is based on an existing story and has been consumed by a broad audience, making it potentially attracts more audience to watch.

A film based on adaptation is a film that takes the story from a novel, a short story, or a book. In Indonesia, these films are largely taking the story from novels or best-selling books. Whereas a film based on sequel is a movie based on a continuation of the first film. This film is usually created when its first film gained a large number of audiences. Almost the same as a sequel, prequel also adapts the first film, but the story and its setting is taken before the first film. These films are usually created because of the success of the first film. In fact, many sequels and prequels come from films based on adaptation. Whereas a remake is a film that born back for long periods of time ever since experiencing success. In short, the films based on adaptations, sequels, prequels and remakes are motivated by their previous success stories.

These are the examples of films based on adaptation from a novel or a book: "Ayat-ayat Cinta" (2008), "Laskar Pelangi" (2008), "Ketika Cinta Bertasbih" (2009), "Emak Naik Haji" (2009), "Sang Pemimpi" (2009), "Dalam Mihrab Cinta" (2010), "Rumah Tanpa Jendela" (2011), "Hafalan Shalat Delisa" (2011), "Negeri 5 Menara" (2012), "5 cm" (2012), "Habibie dan Ainun" (2012), "Tenggelamnya Kapal Van Der Wijck" (2013), "99 Cahaya di Langit Eropa" (2013), "Assalamualaikum Beijing" (2014), "Supernova" (2014), "Surga yang Tak Dirindukan" (2015), "Bulan Terbelah di Langit Amerika" (2015 dan 2016), "Sabtu Bersama Bapak" (2016), "Jilbab Treveler", and so forth.

These are the examples of films based on sequels: "Ketika Cinta Bertasbih 2" (2009), "Sang Pemimpi" (2009), "Arisan 2" (2011), "Ada Apa Dengan Cinta 2" (2016), "Comic 8: Casino Kings Part 2" (2016), "Bulan Terbelah di Langit Amerika 2" (2016), "Komedian Gokil 2" (2016), "Filosofi Kopi: Ben dan

Jody" (2016). Whereas, "Ketika Cinta Bertasbih 2", "Sang Pemimpi", Bulan Terbelah di Langit Amerika" are sequels that come from the film adaptations.

A prequel such as "Rudy Habibie" (2016) is a film that also comes from the film adaptation of "Habibie and Ainun". Whereas "Badai Pasti Berlalu" (2007), "Tiga Dara" (20016), and "Warkop DKI Reborn: Cricket boss! Part 1" (2016) are examples of a film based on remake.

The films adapted from a novel or a book are largely successful in the market because it has already had a closeness with their readers. These films do not need a lot of creative ideas from the film-makers since the story is already available in a novel or in a book. This is also similar to sequels, prequels, and remakes, although often experiencing changes in characters, setting, and others that can not be shown in the film. Films based on adaptation have already had loyal audiences before.

Sequels, prequels, and remakes lean on the popularity and the success of their first films. Their segmentation and target audience are also clear. Moreover, this kind of film is considered to be able to attract new audiences since its story has previously been a main topic in the society. In fact, the films of this category are largely successful in the market in Indonesia.

On the one hand, the films in this category vitalize the Indonesian film industry. On the other hand, they have amputated film-makers' thinking to create more challenging and creative works. The market becomes the main objective in this film category. It means that, in the middle of the exciting, refreshing years for Indonesian film industry, the creativity of the film-makers becomes questionable.

The growth of the Indonesian film industry shows that the members of the Indonesian film industry are very creative in creating a movie. However, commercial films have to deal with market competitiveness with films in their own countries as well as Hollywood. In turn, the creativity of Indonesia's filmmakers should be standardized to meet the tastes of the market.

Stokes (2003) calls the film industry as having the primary function to produce or distribute arts, entertainment, or information. A film is a product of the creative industry which has a different character from the other products. The movie audience is the only target audience of the film as an economic product (<http://kinescopemagz.com>). This reality is then captured by the media industry to deliver as many potentially profitable movies as possible.

Adorno addresses this industry as the "culture industry". The concept of "culture industry" was first coined in the early 1940s. Adorno criticized this "culture industry" in that producers (corporations) take control from top to bottom. For Adorno, the culture will arise spontaneously from the masses themselves (Moore, 2014).

Garnham (2005) suggested that referencing to the term "industry", Adorno does not point out to a production process but to a standardization itself and rationalization of distribution techniques, and is not strictly to the production process. Industry is defined in the sociological sense, in terms of the incorporation of industrial forms of organization, even when nothing is manufactured.

This paper is not going to judge the quality of Indonesian films but to see how the Indonesian film industry in creating works (films) based on adaptation from a novel, sequels, prequels, and remakes that have market potentials.

## II. METHOD

This study uses literature review, documentation, and interviews to explore the extent to which the condition of Indonesian films. The approach used in this paper is a critical paradigm of Adorno's "culture industry" theory. This theory acknowledges that the culture is no longer viewed as a local product that has a high art, but it turns into a market product which adversely affects the value of culture.

Adorno does not criticize on popular culture in terms of value and taste but on the moral and political projects originating from its respective art. Adorno still appreciates every popular culture. He puts all the arts (including art produced by the culture industry) as something very serious (Witkin, 2003).

For Adorno, the products of the culture industry, can not come from the masses. They are not an expression of the lives of individuals or communities. Culture industry is produced and distributed under conditions that reflect the interests of manufacturers and market urgency, which are both demanding domination and manipulation of mass consciousness. This is where Adorno always maintain the distinction between "essence" and "surface" to deny the nature of a made-up appearance in the modern capitalistic society. The difference between "essence" and "appearance" requires ideological influence on false sightings. The reality is that human beings, no matter what they think, they are not free. They have a limited form of thinking and action that comes through the social conditions of capitalistic production system where they belong. In turn, they will adapt to this situation, and will not against it (Lechte, 1994).

This paper focuses on the concept of Adorno in assessing the culture industry, they are: commodification, standardization, massification, and repetition. The four concepts are considered relevant to be used in assessing the current condition of Indonesian films nowadays as the market becomes an integral part in popular culture.

Researchers complement this research by conducting interviews with the board of Indonesian Film Agency, to see how far the planning of Indonesian film industry, the problems encountered, as well as its relationship with the state and the market. It is important to deepen the research results, especially how to provide a solution for the future of Indonesian films.

### III. DISCUSSION

Studies on the film industry have been done a lot, for example, the research conducted by Alkhajar (2010) with the title "The Gloomy Periods of Indonesian Films". This study emphasizes the history of Indonesian film that describes how the political constellation during the period of 1957-1968, the effect of the influence of imported films, until the emergence of new technologies, changes in market demand, and the birth of private TV stations in 1992-2000.

Researches on the Indonesian film industry which examine its history have been done quite a lot, yet only few that examine on the categories, genres, markets, and the creativity of the film-makers. Therefore, this study focuses on the trend of films based on adaptation from the novel, sequels, prequels and remakes. This trend is assumed as a shortcut to attract many more audiences (the market).

Adorno criticizes this modern culture by offering the concept of commodification, standardization, massification and repetition toward the culture products to meet the needs of the masses or the market. In turn, the masses assume that the products created by the culture industry is important in their lives (fetishism). In this regard, the masses do not see the product as a benefit for their life, instead the culture products are important because of the brand attached to the product. A product is no longer seen from its use or its benefit, yet it is seen from another value attached to it.

Adorno saw that commodity fetishism is the theoretical basis of how cultural forms such as pop music (film, pen) could serve to secure the dominance of sustainable political, ideological and economic capital (Strinati, 2007).

#### Commodification

Commodification can include the works that are considered the best, the works that have the same themes, communities, fans, and so forth. When the product of art and culture has reached the hands of the market, the industry began to sort out which products are considered to be sold in the market. Art or culture is no longer regarded as a product that has a value or a benefit but has been transformed into an exchange value.

The rise of films based on adaptation, sequel, prequel, and remake shows that Indonesian films have been commodified to meet the tastes of the market. Though not all films in this category gained high viewership, the majority of these movies proves to gain above the average number of audiences.

In the official website <http://filmindonesia.or.id>, films based on adaptation occupy most of the top 15 highest-grossing movies by obtaining above average number of audiences. For example the movie "Laskar Pelangi" and "Ayat-Ayat Cinta". Both films, released in 2008, gained a large number of audiences, namely 4,719,453. Whereas the movie "Ayat-Ayat Cinta" obtained 3,581,947 audiences. Each was ranked the first and the second in 2008. In 2009, the film based on adaptation "Ketika Cinta Bertasbih" scored 2,105,192 audiences. This number occupied the first rank of all Indonesian films screened during the year of 2009. While in 2010, the film based on adaptation "Dalam Mihrab Cinta" occupied the second rank below "Sang Pencerah" by obtaining 623,105 audiences. In 2011, the film based on adaptation "Hafalan Shalat Delisa" was ranked in third place with 668,731 audiences.

In 2012, the films based on adaptation were also ranked top of the list. "Habibie and Ainun" and "5 cm", each scored 4,583,641 and 2,402,170 audiences. Both movies were ranked the first and the second within the year. In 2013, the movie "Tenggelamnya Kapal Van Der Wijck" and "99 Cahaya di Langit Eropa" obtained 1,724,110 and 1,189,709 audiences. Each occupied the first and the second place throughout the year.

In 2014, the movie "Assalamualaikum Beijing" obtained 560,465 audiences. It was ranked in seventh place throughout the year. Underneath it is the film adaptation of one of Dewi Lestari's novels "Supernova" gaining 501,258 audiences. In 2015, "Surga yang Tak Rindukan" occupied first rank with 1,523,617 audiences. Whereas the movie "Bulan Terbelah di Langit Amerika" was ranked the fourth place by obtaining 917,865 audiences.

Sequels, prequels and remakes also gain a large number of audiences. For example, the films "Sang Pemimpi" and "Ketika Cinta Bertasbih 2", gained 2,000,566 and 1,494,739 audiences, respectively. Both were ranked in the second and third place, below the film "Ketika Cinta Bertasbih (1)" in 2009. In 2016, the film sequel "Ada Apa dengan Cinta" gained 3,665,509 audiences and was in the second rank. Whereas the film prequel "Rudi Habibie" scored 2,010,072 viewers and was ranked in fourth place. Film sequel "Comic 8: Casino Kings Part 2" was in sixth place with 1,835,644 viewers. Meanwhile, in 2016 the first place was occupied by the film remake "Warkop DKI: Jangkrik Boss! Part 1" by gaining the highest number of audiences in the history of Indonesian cinema, namely 6,858,616.

Commodification of Indonesian film shows that the stories that have been appointed on the surface and have been known to audiences before, then they are "recycled" are proved to promise profits. These years' favorable trends become the reference for media industry (owners of capital) to map out the next film based on the market standard. Below are tables of ranking of Indonesian film attendance from 2008 to 2016. At this time, the Indonesian film industry produces many films based on adaptations, sequels, prequels, and remake. Commercially, these films occupy a good ranking in the number of audiences. Most of them occupy the top 15 most widely watched by the masses.

**Table 1 Ranking of Film Attendance in 2008**

#	Title	Audience (s)
1	Laskar Pelangi	4.719.453
2	Ayat-ayat Cinta	3.581.947
3	Tali Pocong Perawan	1.082.081
4	XL: Extra Large	1.032.160
5	The Tarix Jabrix	966.996
6	Kawin Kontrak	872.015
7	Hantu Ambulance	892.913
8	D.O. (Drop Out)	781.093
9	Kutunggu Jandamu	756.365
10	Cinlok	652.731
11	Kereta Hantu Manggarai	652.528
12	Tiren: Mati Kemarin	633.691
13	40 Hari Bangkitnya Pocong	591.467
14	Tri Mas Getir	576.067
15	Namaku Dick	566.931

Source: [filmindonesia.or.id](http://filmindonesia.or.id)

Table 1 shows that films based on adaptation achieve the highest number of audiences by placing the films "Laskar Pelangi" and "Ayat-ayat Cinta" in the first and second rank, respectively.

**Table 2 Ranking of Film Attendance in 2009**

#	Title	Audience (s)
1	Ketika Cinta Bertasbih	2.105.192
2	Sang Pemimpi	1.005.660
3	Ketika Cinta Bertasbih 2	1.494.739
4	Garuda Di Dadaku	1.371.131
5	Get Married 2	1.199.161
6	Air Terjun Pengantin	1.060.058
7	Setan Budeg	871.062
8	Suster Keramas	840.880
9	Perempuan Berkalung Surban	793.277
10	The Tarix Jabrix 2	581.610
11	Paku Kuntilanak	578.858
12	Preman In Love	578.479
13	Virgin 2: Bukan Film Porno	548.077
14	Hantu Jamu Gendon	523.141
15	Periaka Terakhir	510.297

Source: [filmindonesia.or.id](http://filmindonesia.or.id)

Table 2 shows that the films gaining a large number of audiences are the films based on adaptation as well as sequels such as "Ketika Cinta Bertasbih", "Sang Pemimpi", and "Ketika Cinta Bertasbih 2". Whereas the films "Get Married 2", "The Tarix Jabrix 2", and "Virgin 2: Bukan Film Porno", are in the fifth, tenth, thirteenth position, respectively.

**Table 3 Ranking of Film Attendance in 2010**

#	Title	Audience (s)
1	Sang Pencerah	1.108.600
2	Dalam Mihrab Cinta	623.105
3	18+ : True Love Never Dies	518.527
4	Pocong Rumah Angker	503.450
5	Kabayan Jadi Milyuner	477.076
6	Menculik Miyabi	447.453
7	Tanah Air Beta	433.622
8	Tiran (Mati di Ranjang)	418.347
9	Akibat Pergaulang Bebas	403.271
10	Heart 2 Heart	397.601
11	Red Cobex	393.966
12	Alangkah Lucunya (Negeri Ini)	392.625
13	Rumah Darah	379.258
14	Lihat Boleh, Pegang Jangan	370.048
15	Kain Kafan Perawan	353.640

Source: filmindonesia.or.id

Table 3 shows that the films based on adaptation are ranked first and second. These films are still dominating, even though their audiences are not as many as the audiences of films screened in 2009.

**Table 4 Ranking of Film Attendance in 2011**

#	Title	Audience (s)
1	Surat Kecil untuk Tuhan	748.842
2	Arwah Goyang Karawang	727.540
3	Hafalan Shalat Delisa	668.731
4	Pocong Juga Pocong	622.689
5	Get Married 3	601.786
6	Tanda Tanya	552.612
7	Purple Love	520.786
8	Di Bawah Lindungan Ka'bah	520.267
9	Tendangan dari Langit	491.077
10	Kuntilanak Kesurupan	448.203
11	Garuda di Dadaku 2	423.268
12	Ada Apa dengan Pocong?	417.380
13	Serdadu Kumbang	386.268
14	The Tarix Jabrix 3	370.814
15	Pocong Ngesot	369.167

Source: filmindonesia.or.id

Table 4 shows that films based on adaptation remain in the top ten, such as “Surat Kecil untuk Tuhan”, “Hafalan Shalat Delisa”, “Di Bawah Lindungan Ka'bah”, and “Tendangan dari Langit”. They are in the first, third, eighth, and ninth positions, respectively. Meanwhile, the sequels like “Get Married 3”, “Garuda di Dadaku 2”, “The Tarix Jabrix 3”, are ranked in fifth, eleventh, and fourteenth positions, respectively.

**Table 5 Ranking of Film Attendance in 2012**

#	Title	Audience (s)
1	Habibie & Ainun	4.583.641
2	5 cm	2.402.170
3	The Raid	1.844.817
4	Negeri 5 Menara	772.397
5	Perahu Kertas	596.231
6	Soegija	459.465
7	Nenek Gayung	434.732

8	Rumah Kentang	413.102
9	Perahu Kertas 2	393.653
10	Rumah Bekas Kuburan	284.733
11	Di Timur Matahari	279.333
12	Bangkit dari Kubur	251.440
13	Pulau Hantu 3	244.488
14	Kakek Cagkul	239.716
15	Broken Heart	237.378

Source: filmindonesia.or.id

The films based on adaptation were also dominating the Indonesian film industry in 2012 as shown in Table 5. The film entitled “Habibie and Ainun”, “5 cm”, and “Negeri Lima Menara” were ranked in the top five. They were in the first, second, and fourth place, respectively. Whereas, the film sequels such as “Perahu Kertas 2” was in the ninth position and “Pulau Hantu 3” was in thirteenth position.

**Table 6 Ranking of Film Attendance in 2013**

#	Title	Audience (s)
1	Tenggelamnya Kapal Van Der Wijck	1.724.110
2	99 Cahaya di Langit Eropa	1.189.709
3	Soekarno: Indonesia Merdeka	960.071
4	Cinta Brontosaurus	892.915
5	Coboy Junior The Movie	683.604
6	Taman Lawang	526.761
7	Manusia Setengah Salmon	442.631
8	Laskar Pelangi 2: Edensor	390.810
9	308	358.507
10	Get M4rried	315.390
11	Refrain	281.922
12	Slank Nggak Ada Matinya	278.244
13	La Tahzan	235.718
14	Sang Kiai	234.207
15	Air Terjun Pengantin Phuket	215.161

Source: filmindonesia.or.id

In 2013, the Indonesian films were still dominated by the film adaptations such as “Tenggelamnya Kapal Van Der Wijck” which was in the first place, 99 Cahaya di Langit Eropa which was in the second place, Cinta Brontosaurus which was in the fourth place, Manusia Setengah Salmon which was in the seventh place, Refrain which was in the 11th place, and La Tahzan which was in the 13th place. While movie sequels such as “Laskar Pelangi 2: Edensor”, “Get M4rried”, and “Air Terjun Pengantin Phuket”, were ranked in eight, tenth, and fifteenth place, respectively.

**Table 7 Ranking of Film Attendance in 2014**

#	Title	Audience (s)
1	Comic 8	1.624.067
2	The Raid 2: Berandal	1.434.272
3	Merry Riana: Mimpi Sejua Dolar	715.671
4	Hijrah Cinta	711.205
5	Marmut Merah Jambu	640.682
6	99 Cahaya di Langit Eropa Part 2	587.042
7	Assalamualaikum Beijing	560.465
8	Supernova Ksatria, Putri, & Bintang Jatuh	501.258
9	Bajaj Bajuri The Movie	460.779
10	Haji Backpacker	375.799
11	7/24	374.769
12	Runaway	371.567
13	Mall Klender	334.173

14	Rumah Gurita	319.516
15	Kamar 207	311.469

Source: [filmindonesia.or.id](http://filmindonesia.or.id)

In 2014, the movie sequel “The RAID2: Berandal” was ranked in the second place. While the film sequel entitled “99 Cahaya di Langit Eropa Part 2” was ranked sixth. The film adaptation entitled Assalamualaikum Beijing, Supernova Ksatria, Puri, & Bintang Jatuh, and Bajaj Bajuri The Movie, were ranked in sixth, seventh, eight, and ninth position, respectively.

**Table 8 Ranking of Film Attendance in 2015**

#	Title	Audience (s)
1	Surga yang Tak Dirindukan	1.523.617
2	Single	1.351.324
3	Comic 8: Casino Kings part 1	1.211.820
4	Bulan Terbelah di Langit Amerika	917.865
5	Magic Hour	859.705
6	Ngenest	758.786
7	Di Balik 98	684.727
8	3 Dara	666.183
9	Negeri Van Oranje	490.788
10	Air Mata Surga	425.179
11	Tarot	329.258
12	Sunshine Becomes You	321.838
13	Warisan Olga	296.773
14	Komedia Moderen Gokil	296.232
15	Toba Dreams	255.933

Source: [filmindonesia.or.id](http://filmindonesia.or.id)

In 2015, the film adaptation *Surga yang Tak Rindukan* was ranked first. while the film titled “*Bulan Terbelah di Langit Amerika*” and “*Dibalik 98*” were ranked the fourth and seventh. The movie sequel titled “*Comic 8: Casino Kings part 1*” was ranked in third place. While the film remake titled “*3 Dara*” was in eighth position.

**Table 9 Ranking of Film Attendance in 2016**

#	Title	Audience (s)
1	Warkop DKI Reborn: Jangkrik Boss! Part1	6.858.616
2	Ada Apa Dengan Cinta 2	3.665.509
3	My Stupid Boss	3.052.657
4	Hangout	2.620.644
5	Cek Toko Sebelah	2.581.726
6	{rudy habibie}	2.010.072
7	Koala Kumal	1.863.541
8	Comic 8: Casino Kings Part 2	1.835.644
9	ILY from 38.000 Ft	1.574.576
10	London Love Story	1.124.876
11	Headshot	732.763
12	Sabtu Bersama Bapak	639.530
13	Bulan Terbelah di Langit Amerika 2	582.487
14	Talak 3	567.917
15	The Doll	550.252

Source: [filmindonesia.or.id](http://filmindonesia.or.id)

In 2016, the movie remake titled “*Warkop DKI Reborn: Jangkrik Boss! Part1*” was ranked first by gaining a very large number of audiences, namely 6,858,616. Whereas the movie sequel titled “*Ada Apa Dengan Cinta*” was ranked in the second place. Another sequel, “*Rudy Habibie*” was ranked in sixth position, “*Comic 8: Casino Kings Part 2*” was in eighth place, and “*Bulan Terbelah di Langit Amerika 2*” was in number thirteen. Meanwhile, the film adaptation titled “*My Stupid Boss*” was in the third place.

Facts contained in the tables show what Adorno feared about; since commodification of cultural forms or objects of art create income for creators, the advantage becomes more important than the artistic expression (Moore, 2014)

### **Standardization**

By looking at these facts, Adorno mentions that when the masses begin to form, the industry feels that it is important to make certain standards in their industry. Industry will create the conditions that must be fulfilled by the authors or filmmakers in order to their works or products to be interested by audiences (market) with high sales figures. A high number of audiences in the previous films became a reference by the film industry to produce the next films. As a result, the creativity of the creators (filmmakers) are increasingly restrictive and their ideas are limited by the conditions set by the industry. These conditions result in film products being produced are relatively similar; the story, the actor or actress served as the main character, setting, and so forth.

High figures in sales in the film adaptations, sequels, prequels, and remakes, push the film industry to create a movie that is identical or similar. This is due to the fact that the film industry creates similar standards and principles to adjust the market. All of the standards must be met if they need to continue producing. For example, each film must last for 2 hours. The film content must contain a teenage romance eventhough it is in a religious-themed movie. The story should end up with a happy ending.

### **Massification**

The characteristic of the works in culture industry is that they are mass-produced aiming for the commercialization. This is done to maximize profits for the industry. The works of art and culture are packaged in such a way to meet the tastes of the market.

When the works or culture products are widely and simultaneously produced, they are no longer an exclusive value. The high values of culture begin to disappear because everyone can create it easily, then sell it and make a profit. This is what Adorno called as massification. The works of high art and culture transform into the works of popular art and culture.

These works will be continuously reproduced, in order to meet the market demand. For instance, when a novel is considered good by the publishing industry, as a result of many buyers buying it, the novel will be reproduced and developed into a film. Thus, more and more people will consume this product and will always benefit the film industry.

Indonesian films adapted from novels or books are an evidence that the film as a work of art or culture are mass-produced to meet the tastes of the market. Likewise, it happens to films based on sequel, prequel, or remake. Films like this will continue to meet the market demand in the forms of a sequel, prequel, or a remake. Furthermore, the similar films will always be produced by film industries because it is considered promising profits. This is what created repetition.

### **Repetition**

In the viewpoint of the culture industry, repetition is done when popular culture products are able to satisfy the spontaneous wishes of the public. The films gain high viewership. The films based on adaptation, sequel, prequel, and remake are products of popular culture that promises profit. Market segmentation has been clear. Repetition takes place when a film obtains a large number of audiences. It is almost certain that the industry will make a sequel, prequel, or a remake of it.

The success of the first film will be used as a benchmark to gain profits in the next film. Films based on sequel, prequel, and remake, like “Ketika Cinta Bertasbih 2”, “Ada Apa dengan Cinta 2”. “Bulan Terbelah di Langit Amerika 2”, “Rudi Habibie”, and “Warkop DKI Reborn: Jangkrik Bos Part 1” are the film products of repetition, though they are not exactly the same as their first films. The repetition of these films is a part of the marketing strategy of the cultural industry to sell their products.

### **Hegemony, Organic Intellectuals, and the presence of the State**

The facts about this film industry shows that there has been a market dominance in thi industry. Trends of films based on adaptation, sequel, prequel, and remake, show the same pattern on the Indonesian film production, particularly in the last ten years. Hegemony in the film industry require the movie creators to always be productive, but without realizing that the interests of the market has a dominant role in it.

Gramsci calls hegemony as a series of dominance over the most aspects of human life, from economic, social, political, moral and intellectual, by highlighting aspects of non-coercive consensual (Simon, 1982)

Hegemony represents opposed relationship between the social forces which covers the cultural, economic and political dimension of social life and the potentials in transnational scope (Edkins and Williams, 2009).



The involvement of intellectuals who was initiated by Gramsci became historically important for the development of Marxian thought. Gramsci divides hegemonic leadership in moral and intellectual spheres. He said that intellectual role in the transformation is the basis of the existing superstructure, which represents a function of organizational and connective. The intellectuals should stand in the two regions; Firstly, intellectual theory (traditional), and secondly, an intellectual that is capable to connect it with the social reality (Organic Intellectuals).

Thus, the organic intellectuals are the intellectuals that are conscious and are able to connect theory and social reality and they join the revolutionary groups to support and to counter-hegemony on a social transformation, despite having very big risk and endangering them.

The Indonesian film industry that is starting to boost is really in need of organic intellectuals of the filmmakers (creators) to "fight" back the hegemony of the capitalists who produce only on behalf of the market or profit. That is, the existence of the film intellectuals, that have spread independently now, has a potential to fight back the current hegemony by producing quality films with new stories. The resistance of the organic intellectuals of filmmakers in Indonesia will have a minimal risk because not only do they have the intellectual ability, but they also are not in the system of capitalist organization; they stand independently

In this fight, the presence of the State is needed to support quality production houses that have been independently produced, promoted, found sponsors, and sold their products. Unfortunately, until recently the Government does not empower the Film Act of 2009 Article 61, which mandates the BPI (Indonesian Film Board) as a form of public participation in the Indonesian film industry. BPI, formed in 2013, have not been touched by the Government involvement. All this time, BPI is in cooperation with the Indonesian film industry independently.

In 2016, Indonesia has 1,118 movie screens. This number is relatively small because they cover only 30% of the total 250 million populations of Indonesia. This number is also fewer compared to China. In this country, the Government provides 6,000 screens a year ranging from 2012 to 2015. Moreover, starting from 2016, the Government has exempted foreign countries to undertake the production, distribution, and promotion in Indonesia. This allows a very tight competition in the future.

#### IV. CONCLUSION

The productivity and passion of Indonesian films, on the one hand, is very encouraging, but on the other hand the interest of the market is still becoming the main reference for Indonesian film industry. Film contents based on adaptation, sequel, prequel, and remake suggest that the condition of Indonesian films is still dominated by the market. In turn, these conditions will reduce the creative of the filmmakers (creators) because they have been accustomed to adapt the stories that have been existed and have been consumed a lot by the markets.

Currently, Indonesian cinema industry has become the member of The Investment Coordinating Board (BKPM) and does not involve in the agency who specializes in cinema or culture. Therefore, the rules of Indonesian films frequently deal with other industries' issues that have different character.

The government's decision to permit the foreign film industry to compete in Indonesia should be counterbalanced with the favorable rules for Indonesian cinemas. A lot of things to look out in order to not to turn off the creativity of the Indonesian film industry. The Indonesian government could refer to other countries in making policies on taxation of cinemas. In France, all taxes from Hollywood get into the national film agency "CNC" (Paris). In Korea, revenues from cinemas get into the national film agency "COFIC" as much as 30% of them in order to raise the film industry in the country. Even in this country, the government has a specialized agency to do the research on national films. This reference might be one of source references to the Indonesian government so that the Indonesian film industry is not only passionate in the market but also create filmmakers and quality films.

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