

CHAPTER III

BOLLYWOOD COMES TO INDONESIA

The first Indian movie successfully infiltrates the Indonesian cinema entitled *Chandralekha*. Indian movie received a positive response from Indonesian audiences; they were entertained by singing and dancing in Indian movies. So, importers increased the number of import movies, Indian movies were imported up to 34 films in 1949. The number of movies increased in 1950 to 12 films, and in 1951 it decreased to only eight movies. In 1952, great Indian movies rose again but only reached 22 films. This was because the invasion of Malaya movies which later won the film and national screen was considered a stupid work. In 1954, in anticipation of too many Malayan movies in Indonesia, the government finally passed a law to limit the importation of Malaya movie to one compared to 3. The policy then made only one Malaya film that could be imported to Indonesia if there were already three Indonesian movies are exported to Malaya. This policy later resulted in a decreased of Malaya movies that imported to Indonesia. One unique thing from this regulation was that this regulation applies only to Malaya movies, while other movies have no restrictions on imported to Indonesia. This opportunity then made Indian movies grow the number of exports to Indonesia. This was also supported by the Indian government, which at that time was funding Indian movies so that they could be developed and they could be exported to other countries, one of the reasons was to improve the Indian economy at that time (Hanggoro, 2015).

Enterprises of second and third class cinemas fill the void of slots showing Malaya movies with Indian movies instead of national movies. Their reasons are simple: Indian films have a closeness to Malaya movies, both in terms of stories and songs. Indian movies imported to Indonesia through some movie companies such as Geliga Films, NV Ifdil, Harapan Trading Coy, Persari (owned by Djamaludin Malik), and Perfini (owned by Usmar Ismail). The reason they participated in importing Indian movies because it was the politics of distribution to gain more profit because Indian movies had proven that they gave more profit than the national one, the profit then will use to build more Indonesian movies with good quality and improvement. Usmar Ismail also acted like Djamaludin. He only imported Indian movies with good quality of content such as *Awara* and *Adhikar*. The movie only

broadcasted in all first class cinemas, and the two movies reach the spotlight of the elite community. They considered the two movies to be different from most Indian films in second and third class cinemas. The other businessman did not want to take the risk to make Indonesian movies better so instead of doing it, they buy another Bollywood movie and broadcast it for the rate (Hanggoro, Film Indonesia Digoyang Film India, 2015).

Television in Indonesia was born during the 'Demokrasi Terpimpin' period under Indonesia's first president, President Soekarno. At that time there was only one broadcast channel which was TVRI, the government was trying to build Indonesian television as the tools of information, education, and entertainment so that the entire Indonesian people could enjoy the film. In terms of imported film tax allocation, a series of film regulations were born that reflected the frequent change of the Minister of Information policy. From the following policies, it can be seen that there are various patterns in allocating imported movie funds:

1. Minister of Information Decree No.71 / SK / M / 1967 signed by Minister of Information BM Diah (1967-1971) concerning the collection of imported funds to support the progress of national movies. The birth of this decree was followed by the establishment of the Movie Foundation which was obliged to manage funds and the Movie Board appointed as the direction giver. Thanks to this decree four national films have been financed.
2. Minister of Information Decree No. 74 / Kep / Menpen / 73 signed by Minister of Information Boediharjo (1971-1975) continued the policy of raising funds from movie importers but emphasized more on the quantity approach that prioritized the growth of the movie industry. Therefore, the government through the Department of Information distributed credit from imported movie funds to movie makers. Even though the amount of movie production has increased rapidly, credit has never returned because generally, the credit falls into the hands of those who are not experienced in producing movies.
3. Minister of Information Decree No.47 / Kep / Menpen / 76 signed by Minister of Information Mashuri (1975-1978) which expanded the use of funds collected from importers. The import funds are not only limited to being used for film production but also movies, mass media and possible funding for the Ministry of Information. The one was different from the previous Minister of Finance's decision, through this new decree Minister of Information Mashuri imposed "mandatory production" on importers. The

implication of this policy is the abundant amount of movie production without being followed by an increase in quality (due to the limitations of movie workers) and the uneven distribution of national movies. Departing from this situation, PT Perfin was established, supported by a Joint Decree (SKB) of Three Ministers (Minister of Information, Minister of Education, and Minister of Home Affairs) who required cinemas to play Indonesian movies twice a month (Putuhanjaya, 2008).

Sudibyو and Patria in 2013 at (Indriana Putri, *Tayangan India Dalam Industri Televisi Indonesia*, 2015) explained that the government issued deregulation and economic liberalization policies to strengthen the national economy due to the oil and gas crisis in the 1980s. To support the development of industry in the broadcasting sector, the idea was to establish commercial broadcasting institutions, including private television. Thus, Rajawali Citra Televisi Indonesia (RCTI) was born on August 24, 1989, as the first private television in Indonesia. RCTI was then followed by Surya Citra Televisi (SCTV) on August 24, 1990, Indonesian Educational Television (TPI) on January 23, 1991, Andalas Televisi (ANTV) on January 1, 1993, and Indosiar Visual Mandiri (Indosiar) on January 11, 1995. Then airing movies on television is a vital entertainment for the people of Indonesia.

In 1991 in December, the *Mahabharata* first aired on Indonesian television on the TPI channel with 91 episodes. Then followed by *Ramayana* with 49 episodes, then *Commander Chanakya* whom all aired on TPI. The success of Indian movies was of course supported by the movie import policy in Indonesia as explained above. The RCTI channel then followed the screening of Indian movies in 1995, then SCTV also aired Indian films in 1996. In 1996 Indosiar also enlivened showing Indian movies whose slots continued to grow until the 2000s. Bollywood even boomed when *Kuch Kuch Hota Hai* starred Shah Rukh Khan, Kajol and Rani Mukherjee aired at Indosiar in 2001. Since then, the Indonesian people had become crazy about Indian stars. Shah Rukh Khan became a romantic man who was dreamed of by women, romantic and iconic. Shah Rukh Khan's fame in Indonesia made the Ministry of Culture and Tourism of the Republic of Indonesia invited him to hold an Indian-Indonesian cultural festival entitled 'Bollywood Extravaganza' which was aired on Indosiar. Because of the great enthusiasm for *Kuch Kuch Hota Hai*, Indonesian TV channels have gotten more profit by getting many ratings, and these phenomena became motivation to other television channels to aired more Indian movies in their lists.

The strongest resonance of this phase was in 2001-2002. Then it declined until 2007. In the range of 2005-2007, only SCTV still aired Indian shows at non-prime time hours. In those years, SCTV played Indian movies in the Bollywood Gala program every Monday, Wednesday and, Sunday which is consistent at 9:00 p.m. to 22.30 WIB. The movies that were previously screened were titled *Chalte Chalte*, *Hum Tumhare Hain Sanam*, *Mohabbatein*, *Bewafaa*, *Main Hoon Na*, *Kyun Ho Gaya Na*, *Veer Zaara*, *Black*, *Dhoom*, *Dil Mange More*, *Bunty Aur Babli*, *Salaam Namaste*, *Mujhse Dosti Karoge*, *Dil To Pagal Hai*, *Ko Gaya Mil*, *Dilwale Dulhania Le Jayenge*, and *Kaho Na Pyaar Hai*, mostly starred Shahrukh Khan, Abhishek Bachchan, Preity Zinta, Rani Mukherjee, Aishwarya Rai, and Amitabh Bachchan. In early 2009, one of the Indian movies exploded again in a global cinema by carrying the title '*Slumdog Millionaire*.' However, the theme of this kind of film did not move the television industry to participate in broadcasting similar social themes finally. The television industry still consistently maintains Indian shows with romantic drama genres. In short, the film did not create resonance in the second cycle, and 2009 was the year of the Indian vacancies (Indriana Putri, 2015, pp. 92-94).

In 2011, Indonesia was enlivened by a video that launched in youtube featured a policeman named Brigadier Norman Kamaru which did the dance and lipsync of *Chayya Chayya's* song while on duty at the Gorontalo Police Mobile Brigade. In a short time, this video was spread throughout Indonesia, made Norman Kamaru an instant artist. Although many have criticized him for making the video while on duty, there were also huge people like his video. His office sanctioned him but only to sing and dance to entertain fellow police officers. Until his fame brought him to a higher level, he was invited to TV shows. Television program events such as infotainment, music shows, and even news also enliven Indonesian television by showing Norman Kamaru as a guest star.

Interestingly, Norman Kamaru appeared on invitations to the television program using his Brimob uniform which made his charm more radiant. However, his fame did not last long. Instead, it brought a lousy thing to Norman Kamaru's career in the police. Norman Kamaru was disrespected from the Police because he was absent from work for 84 consecutive days. After about three months absent from his duties as a member of the Gorontalo Mobile Brigade and declared disciplinary, he was finally taken to an ethics hearing. In the session led by the Gorontalo Regional Police Head of Professional and Security Division, Norman was declared in violation of Article 14 paragraph 1 letter (a) Government Regulation Number 1 of

2003 concerning Respectful Dismissal (PTDH) members of the police who were not on duty or serviced for at least 30 working days (Qodir, 2011).

Moved by this phenomenon, Indonesian Dangdut Television revived favorite Indian movies. Bollywood Main Cinema which aired every Friday-Sunday at 12.00 WIB or 13.00 WIB in 2011-2012. Chaiyya Chaiyya is one of the songs on the movie *Dil Se* which also stars Shah Rukh Khan. The following year, on December 8, 2012, Manoj Punjabi through MD Entertainment and Java Musikindo invited Shah Rukh Khan, Preity Zinta and Rani Mukherjee to Indonesia in a commercial show titled Temptation Reloaded Live in Concert at Sentul International The Convention Center. One of the commercial television stations located on Jalan Pintu 2 Taman Mini is an official broadcaster who shows the concert taping. The official broadcaster broadcasts it by dividing it into 2 (two) broadcast days on Friday (December 14, 2012) and Saturday (December 15, 2012) every 21:00 WIB. Pause the advertisement in the delayed broadcast can reach 10 (ten) minutes. This amount exceeds the average slot for commercial breaks that are only around 5-7 minutes. First-day impressions ranked fourth (TVR 4.2 and TVS 21) while the impressions on the second day were able to reap TVR 3.7 and TVS 18.2 with the same rank (Indriana Putri, 2015, pp. 96-97).

The long break indicates an excellent rating so that television entrepreneurs add profits by adding ad slots. This indirectly also made the audience curious and waited patiently. From the presentation of Shah Rukh Khan on Television with a long ad break but this high rating, it is evident how Indonesian people like Indian films. The number of Indian movies that become hits shows that Indian movies have a special place in the hearts of the Indonesian people. Indian movie is known for its distinctive style. There is romance, music, dance and of course acting from the stars which are certainly already known in the country. Indosiar aired the premiere (first broadcast on Indonesian TV) of Bollywood films such as *Kuch Kuch Hota Hai*, *Mann*, *Mohabbatein*, *Kabhi Khushi Kabhie Gham*. Indosiar's success in presenting Indian films in the primetime slot finally made other TV stations triggered to do the same thing. RCTI fills the primetime slot with Bollywood Gold Screens. One of the titles that premiered here is *Dil Hai Tumhaara*. SCTV did not miss it, finally airing Gala Bollywood which also presented new titles. The film *Mujhse Dosti Karoge* greets Indonesian TV viewers in this slot. After that, Bollywood fever on national TV screens is not as fast as it used to be. Only MNCTV and SCTV, which in the past year are still actively broadcasting Indian films. SCTV faithfully broadcasts Indian movies with new titles such as *PAA*, *RA.ONE*, *My Name*

Is Khan and 3 Idiots. Meanwhile, before MD Entertainment filled the MNCTV slot, Indian Films were often presented every Tuesday and Wednesday at 8 pm. Lately, Indian movie slots on MNCTV filled the show slots during the day. Old movies like *Kuch Kuch Hotta Hai*, *Dil Se, Dil Hai Tumhaara*, *Koi Mil Gaya*, *Kaho Naa Pyaar Hai* and, others routinely fill the show slot during the day. The response is also reasonably good, on average breaking into the top 20 rating daily (Mauhibbah, 2013).

The year 2014-2015 is the year that shows a lot of Bollywood Movies. ANTV TV Station is a station that shows Indian movies more than 12 hours a day. In 2014, there were significant changes. The soap opera program or variety show must now face the superiority of Indian series. Unexpectedly, the Indian drama series was able to hypnotize TV viewers. They are proven by rating and high share. Some of the movies are *Navya*, and this movie has penetrated 16 and stable shares in the top 10 several times. Apart from the clock factor that was inserted between *Hatim and Jodha Akbar*, *Navya* starred Shaheer Sheikh, the Arjuna in the *Mahabharata*, as the main character. There are also Rohit Bharadwaj and Gagan Malik, each of whom we know through the *Mahabharata* and *Ramayana* series. ANTV step follows by a series of modern dramas emulated by two other TV stations, Trans 7 and Indosiar, each through *Saraswatichandra* and *Qubool Hai*. Unlike the ANTV version, MNCTV airs the older version of *Rama and Shinta*, produced in 2008. If *Naaginn* failed to conquer primetime, *Krishna* was unable to survive midnight, *Ramayan* filled the slot at 10:00 WIB since November 17, 2014. ANTV aired the 2013 version of *Mahabharata* since March 17, 2014. This is a series that pioneered Indian fever in Indonesia. The *Mahabharata* broadcast in India has ended since August 2014. Now the main players are the performers of ANTV in-house programs, such as *The New Eat Bulaga Indonesia* and the *Asmara Arjuna Arrow*. *Jodha Akbar* aired on ANTV since July 14, 2014. *Jodha Akbar* is the story of the founder of the magnificent building of India, the *Taj Mahal*. In the country, this series won a high rating, although it could not be separated from controversy because some people thought the story was too far off. *Jodha Akbar* explores more stories about the love and conflict of the Mughal royal family. Slowly but surely, *Jodha Akbar's* rating and share have surpassed the acquisition of *Mahabharata* (Rayendra, 2014).

Furthermore, in 2015, Bollywood movies remain popular on Indonesian TV. Some of them are like *Jodha Akbar*. *Jodha Akbar* was produced in India June 2013 to August 2015, consisting of 566 episodes, and aired on ANTV. After the *Mahabharata* ended, *Jodha Akbar*

mastered the throne of Indonesian TV ratings. Around the first three months of 2015, Jodha Akbar was stable at number one. Its position had declined in the second trimester. However, when his story revolves around Queen Jodha possessed by demons, his rating has improved again. Jodha Akbar ended at ANTV in September 2015. It is then followed by Uttaran, a very successful Indian series in his country. The series recorded 1549 episodes, produced during December 2008-January 2015. ANTV just aired Uttaran in September 2015. The first episode went straight to the top 15, even though it aired during the day, at 14.30 WIB. Uttaran ratings rose dramatically when the story rolled into adulthood. Several times Uttaran felt in the top three, regardless of the daytime hours, 13.30 WIB. ANTV also adds airtime to 2.5-3 hours every day. Then again with Baalveer. Child TV viewers nobody seems to know Baalveer. If in the past Upin and Ipin were the favorite children's programs during the day, it was now shaken by the appearance of Baalveer. ANTV aired Baalveer since June 2015. As the rating tends to increase, ANTV is now consistently broadcasting Baalveer with a duration of three hours each day. The no less trend is Ashoka Movie, One of the famous Indian emperors, Ashoka, was appointed as a TV series. Ashoka installed Siddharth Nigam as the main character. Although still classified as a boy, his athletic body and steady acting managed to make Ashoka's figure look authoritative. NTV aired Ashoka since May 2015 (Tempo.co, 2015). It is not enough to only display Bollywood movies, ANTV also presents a variety show program that invites guest stars directly from India.

The program, entitled "Bolly Extravaganza" which combines dangdut, Malay and Bollywood style musicalization, will be broadcast live from Teater Bhineka Tunggal Ika, TMII, every Saturday, at 20.30-23.30 WIB, starting February 14, 2015. Indra Bekti and Dewi Perssik are trusted as hosts. While Uya Kuya, Shaheer Sheikh, Vega, and Ayu Ting Ting sit in the commentators' chairs. The other four "Mahabharata" stars; Vin Rana, Rohit Bhardwaj, Lavanya Bhardwaj, and Saurav Gurjar, also did not miss to enliven the program every week. According to Kelly Da Cunha as GM of ANTV Production, "Bolly Star Vaganza" presents a variety of top-notch artists, stage performances, and music every theme. "Exciting, romantic, funny, inspirational, dramatic, and touching atmosphere awakens spontaneously so that it appears natural on the glass screen," he explained in a press conference Tuesday (Kuniawan, 2015). This kind of event shows how powerful Bollywood movie influences in Indonesia. We can see the enthusiasm of the Indonesian population towards India with the high rating of movies and a large number of variety shows and Indian artists invited to Indonesia.

