



Daftar Pustaka

- Adila, I., & Prasetya, A. B. (2020). *Ekonomi politik komunikasi: Sebuah realitas industri media di Indonesia*. Universitas Brawijaya Press.
- Altman, R. (1999). *Film/genre*. British Film Institute.
- Anam, K. (2021). *Siasat tuan rumah menahan dunia*. Majalah Tempo.
- andi, D. (2022, May 19). *Cinema XXI: Kondisi bisnis bioskop mulai berangsur pulih*. Kontan.co.id. <https://industri.kontan.co.id/news/cinema-xxi-kondisi-bisnis-bioskop-mulai-berangsur-pulih>.
- Anwar, J. (2018, August 6). *Joko Anwar: Menggunting kebebasan?*. [Video]. <https://www.youtube.com/watch?v=kW2g0yNpE80>.
- Asrianti, S. (2020, August 11). *7 film Indonesia tayang perdana di Disney+Hotstar*. Republika.co.id. <https://www.republika.co.id/berita/qevr5o463/7-film-indonesia-tayang-perdana-di-disney-hotstar>.
- Ayers, A. J. (2008). Introduction. In Alison J. Ayers (Eds.), *Gramsci, political economy, and international relations theory* (pp. 1-22). Palgrave Macmillan.
- Ayun, P. Q. (2015). Sensualitas dan tubuh perempuan dalam film-film horor di Indonesia: Kajian ekonomi politik media. *Jurnal Simbolika*, 1(1), 16-23.
- Baker, C. E. (2001). *Media, market, and democracy*. Cambridge University Press.
- _____. (2007). *Media concentration and democracy: Why ownership matters*. Cambridge University Press.
- Baran, S. J., & Davis, D. K. (2014). *Teori komunikasi massa: Dasar, pergolakan, dan masa depan*. Salemba Humanika.
- Barker, T. (2019). *Indonesian cinema after the new order: Going mainstream*. Hong Kong University Press.
- Bazin, A. (1997). *Bazin at work: Major essays and revies from the forties and fifties*. Routledge.
- Bey-Rozet, M. (2021). Cycles of death and rebirth in twenty-first century French horror. *French Screen Studies*, 21(3), 191-203. DOI: 10.1080/26438941.2021.1898771.
- Biran, M. Y. (2009). *Sejarah film 1900-1950: Bikin film di Jawa*. Komunitas Bambu.
- Bondebjerg, I. (2015). Film: Genres and genre theory. In James D. Wright (Ed.), *International encyclopedia of the social & behavioral sciences, 2nd edition* (pp. 160-164). Elsevier.
- Bordwell, D., Staiger, J., & Thompson, K. (1998). *The classical Hollywood cinema*. Routledge.



- Burgess, R. G. (2005). The unstructured interview as a conversation. In Robert G.Burgess (Eds.), *Field research: A sourcebook and field manual* (pp.164-169). Routledge.
- Cardwell, J. D. (1980). *The social context of religiosity*. University Press of America.
- Carroll, N. (1990). *The philosophy of horror: or paradoxes of the heart*. Routledge.
- Chao, E. (2014). ‘Not fanatical’: The evolution of sociable piety and the dialogic subject in multi-religious Indonesia. *The Asia Pacific Journal of Anthropology*, 15(3), 242-264. DOI: 10.1080/14442213.2014.913672.
- Cho, F. (2009). Buddhism. In John Lyden (Ed.), *The Routledge companion to religion and film* (pp. 162-177). Routledge.
- Crane, J. L. (1994). *Terror and everyday life: Singular moments in the history of the horror film*. Sage.
- Cresswell, J. W. (2017). *Research design: Pendekatan metode kualitatif, kuantitatif, dan campuran edisi empat*. Pustaka Pelajar.
- Day, A., & Golan, G. (2010). In God we trust: Religiosity as a predictor of perceptions of media trust, factuality and privacy invasion. *American Behavioural Scientist*, 54(2), 120-136.
- Deacy, C. (2005). *Faith in film*. Routledge.
- Denzin, N. K., & Lincoln, Y. S. (2018). *The Sage handbook of qualitative research*. Sage Publications.
- Detweiler, C. (2009). Christianity. In John Lyden (Ed.), *The Routledge companion to religion and film* (pp. 109-130). Routledge.
- Direktorat Perfilman, Musik, dan Media Baru. (2022). *Profil direktorat*. <https://kebudayaan.kemdikbud.go.id/ditpmb/profil-direktorat/>.
- Doyle, G. (2002). *Media ownership: The economics and politics of convergence and concentration in the UK and European media*. Sage Publications.
- Dwi, C. (2022, January 6). *Tajir melintir tapi ada bisnis Raffi Ahmad yang bangkrut*. CNBC Indonesia. <https://www.cnbcindonesia.com/market/20220106085118-17-305042/tajir-melintir-tapi-ada-bisnis-raffi-ahmad-yang-bangkrut/2>.
- Dwyer, R. (2009). Hinduism. In John Lyden (Ed.), *The Routledge companion to religion and film* (pp. 141-161). Routledge.
- Endah, A. (2005). *Panggung hidup Raam Punjabi*. Grasindo.
- Ernawati, J., & Suhendra, I. (2019, Jan 12). *Roh Fasik dibilang mirip film Munafik, ini kata pemainnya*. Viva.co.id. <https://www.viva.co.id/showbiz/film/1148459-roh-fasik-dibilang-mirip-film-munafik-ini-kata-pemainnya?page=1>. Oleh : Juju k Ernawati,Ihsan Suhendra.



- Fahrudin, D. (2013). Konglomerasi media: Studi ekonomi politik terhadap Media Group. *Jurnal Visi Komunikasi*, 12(1), 81-98. DOI:<http://dx.doi.org/10.22441/visikom. v12i1.372>.
- Fakta Data. (2022, January 22). *Fakta data / Perkembangan film horor indonesia di abad 21* [Video]. Berita Satu. <https://www.youtube.com/watch?v=p8LDiB91FI0>.
- Feist, J., & Feist, G. (2008). *Theories of personality*. Mc-Graw Hill.
- Femia, J. V. (2010). *Gramsci's political thought: Hegemony, consciousness, and the revolutionary process*. Koninklijke Brill NV.
- Flick, U. (2009). *An introduction to qualitative research fourth edition*. Sage Publications.
- Freedman, D. (2014). Metrics, models and the meaning of media ownership. *International Journal of Cultural Policy*, 20(2), 170-185. DOI: [10.1080/10286632.2012.752821](https://doi.org/10.1080/10286632.2012.752821).
- Gilon, D. (2017). Cinema as an emotional commodity: The horror genre and the commodification of fear. In Eva Illouz (Eds.), *Emotions as commodities: Capitalism, consumption and authenticity* (pp.80-103). Routledge.
- Golding, P., & Murdock, G. (1991). Culture, communications, and political economy. In James Currant & Michael Gurevitch (Eds.), *Mass media and society* (pp. 15-32). Edward Arnold.
- Grace, P. (2009). *The religious film*. Wiley-Blackwell.
- Hamza, A. (2016). *Althusser and Pasolini: Philosophy, Marxism, and film*. Palgrave Macmillan.
- Hand, R., & McRoy, J. eds. (2007). *Monstrous adaptations: Generic and thematic mutations in horror film*. Manchester University Press.
- Haryono, C. G. (2020). *Kajian ekonomi politik media: Komodifikasi pekerja dan fetisisme komoditas dalam industri media*. Jejak.
- Hasan, N. (2009). The making of public Islam: Piety, agency, and commodification on the landscape of the Indonesian public sphere. *Contemporary Islam* 3, (229), 229-250. <https://doi-org.ezproxy.ugm.ac.id/10.1007/s11562-009-0096-9>.
- Heeren, K. V. (2009). *Contemporary Indonesian film spirits of reform and ghosts from the past* [Doctoral's Dissertation, Leiden University].
- _____. (2011). Kemandang “Kantata Takwa”. In Khoo Gaik Ceng & Thomas Barker (Eds.), *Mau dibawa ke mana sinema kita?* (pp. 110-135). Salemba Humanika.
- Heryanto, A. (2018). *Identitas dan kenikmatan: Politik budaya layar Indonesia*. Kepustakaan Populer Gramedia.



- Hills, M. (2019). Introduction: Fandom from cradle to grave? *The Journal of Fandom Studies*, 7(2), 87–92. DOI:10.1386/jfs.7.2.87_2.
- Hoesterey, J. B., & Clark, M. (2012). Film islami: Gender, piety and pop culture in post-authoritarian indonesia. *Asian Studies Review*, 36(2), 207-226. DOI: 10.1080/10357823.2012.685925.
- Hussain, A. (2009). Islam. In John Lyden (Ed.), *The Routledge companion to religion and film* (pp.131-140). Routledge.
- Imanjaya, E. (2019). *Mencari film madani: Sinema dan dunia Islam*. Dewan Kesenian Jakarta.
- Irawanto, B. (2017). *Film, ideologi, dan militer: Hegemoni militer dalam sinema Indonesia*. Warning Books dan Penerbit Jalan Baru.
- Izharuddin, A. (2016). *Gender and Islam in Indonesia*. Springer.
- Jancovich, M. (1992). *Horror*. B. T. Batsford.
- _____. (2013). ‘It’s about time British actors kicked against these roles in “horror” films’: Horror stars, psychological films and the tyranny of the old world in classical horror cinema. *Historical Journal of Film, Radio and Television*, 33(2), 214-233. DOI. 10.1080/01439685.2013.798077.
- Jess-Cooke, C., & Verevis, C. (2010). Introduction. In Carolyn Jess-Cooke and Constantine Verevis (Eds.), *Second takes: Critical approaches to the film sequel* (pp. 1-10). Suny Press.
- Kalwani, D. (2019, July 15). *Dheeraj Kalwani sempat ragu dengan Riza Pahlevi, penulis film pendek "Makmum"*. [Video]. <https://www.youtube.com/watch?v=JQSndQI9ktw>.
- _____. [@deecompany_official]. (2022, August 25). *Gala premiere Mumun* [Video]. Instagram. <https://www.instagram.com/tv/Chr6bN-K0Rr/?igshid=YmMyMTA2M2Y=>.
- _____. (2021, December 30). *Makmum 2 - Gala premiere*. [Video]. <https://www.youtube.com/watch?v=i9Krk0rJrFw&t=60s>.
- _____. (2019, August 12). *Makmum – Gala premiere*. [Video]. <https://www.youtube.com/watch?v=62B1D-oMLPs&t=122s>.
- _____. (2018, April 18). *Gala premiere – Kembang Kantil*. [Video]. https://www.youtube.com/watch?v=85hX8oH_CcQ.
- _____. (2019, May 11). *Malam Jumat The Movie - Gala premiere*. [Video]. https://www.youtube.com/watch?v=sMysteF_LeQ.
- _____. (2019, April 1). *Lukisan Ratu Kidul - Gala Premiere*. [Video]. <https://www.youtube.com/watch?v=69hSrmcyKbw&t=223s>.



- _____. (2019, December 23). *Rasuk 2 horror 2020*. [Video]. <https://www.youtube.com/watch?v=tdEJpj-WyF4>.
- _____. (2018, September 17). *Gala premiere Sakral*. [Video]. <https://www.youtube.com/watch?v=weQbFtc2Bq8>.
- _____. (2018, July 4). *Gala Premiere – RASUK*. [Video]. <https://www.youtube.com/watch?v=rUfizpQcxoY>
- _____. (2018, February 19). *Gala Premiere - Bayi Gaib: Bayi Tumbal Bayi Mati*. [Video]. <https://www.youtube.com/watch?v=crXetVOxstY>.
- _____. (2021, December 23). *Dheraj Kalwani sebut film Makmum 2 akan tayang di dua negara Indonesia dan Malaysia* [Video]. <https://www.youtube.com/watch?v=62BID-oMLPs&t=122s>.
- Kamalina, A. R. (2022, May 12). *Bisnis bioskop mulai pulih, CGV beberkan rencana ekspansi*. Bisnis.com. <https://ekonomi.bisnis.com/read/20220514/12/1533153/bisnis-bioskop-mulai-pulih-cgv-beberkan-rencana-ekspansi>.
- Karnanta, K. Y. (2012). Ekonomi politik film dokumenter Indonesia: Dependensi industri film dokumenter Indonesia kepada lembaga donor asing. *Jurnal Lakon*, 1(1), 1-11.
- Kartikasari, A. (2011). *Film yang menghibur versi KK Dheeraj*. FilmIndonesia. <http://filmindonesia.or.id/article/film-yang-menghibur-versi-kk-dheeraj>.
- Kawashima, N. (2011). Are the global media and entertainment conglomerates having an impact on cultural diversity? A critical assessment of the argument in the case of the film industry. *International journal of cultural policy*, 17 (5), 475–489. DOI: 10.1080/10286632.2010.533764.
- Kawin, B. F. (2012). *Horror and horror film*. Anthem Press.
- Kellner, D. M., & Durham, M. G. (2006). Adventures in media and cultural studies: Introducing the keywords. In Douglas M. Kellner & Meenakshi Gigi Durham (Eds.), *Media and cultural studies keyword* (pp. ix-xxxviii). Blackwell Publishing.
- Khondker, H. H. (2021). Muslim piety as economy: Markets, meaning and morality in Southeast Asia. *Asian Journal of Social Science*, 49(2), 124-125. <https://doi.org/10.1016/j.ajss.2021.05.004>.
- Kitley, P. (2000). *Television, nation, and culture in Indonesia*. Ohio University Center for International Studies.
- Kristanto, JB. (2007). *Katalog film Indonesia 1926-2007*. Nalar.
- Kristanto, J.B., & Pasaribu, A. J. (2011). *Catatan 2011: Menonton penonton*. Filmindonesia. <http://filmindonesia.or.id/article/catatan-2011-menonton-penonton#.YoMxyKhBzIU>.



- Kriyantono, R. (2014). *Teknik praktis riset komunikasi disertai contoh praktis riset media, public relationa, advertising, komunikasi organisasi, komunikasi pemasaran*. Kencana Prenadamedia Group.
- Kuhn, A., & Westwell, G. (2012). *Dictionary of film studies*. Oxford University Press.
- Kurnia, N. (2005). *Industri perfilman Indonesia: Analisis ekonomi politik terhadap industri perfilman indonesia dalam perspektif world system theory* [Master's thesis, Universitas Indonesia]. Lib.ui. <https://lib.ui.ac.id/bo/uibo/detail.jsp?id=107398&lokasi=lokal>.
- _____. (2008). *Posisi dan resistensi: Ekonomi politik perfilman Indonesia*. Fisipol Universitas Gadjah Mada.
- Kurniawan, I. (2018, July 16). *Jaring 9,2 juta penonton, film KKN di Desa Penari raup keuntungan 173 miliar?*. Tabloid Bintang.com. <https://www.tabloidbintang.com/film-tv-musik/kabar/read/175833/jaring-9-2-juta-penonton-film-kkn-didesa-penari-raup-keuntungan-173-miliar>.
- Landry, D. (2009). God in the details: The cleansing of the temple in four Jesus films. *Journal of religion & film*, 13(2), 1-28. <https://digitalcommons.unomaha.edu/jrf/vol13/iss2/5>.
- Laporte, N. (2018). *Why horror movies are now more important than ever in Hollywood*. Fast Company. <https://www.fastcompany.com/90199673/why-horror-movies-are-now-more-important-than-ever-in-hollywood>.
- Legg, P. M. (1997). Contemporary films and religious exploration: An opportunity for religious education. *Religious Education*, 92(1), 119-132, DOI: 10.1080/0034408970920110.
- Lidwina, A. (2019, October 18). *Berapa jumlah gedung dan layar bioskop di Indonesia?*. Katadata.co.id. <https://databoks.katadata.co.id/datapublish/2019/10/18/berapa-jumlah-gedung-dan-layar-bioskop-di-indonesia>.
- Lim, M. (2011). *@Crossroads: Democratization and corporatization of media in Indonesia*. Ford Foundation & Participatory Media Lab.
- Lindvall, T. (2004). Religion and film part I: History and criticism. *Communication Research Trends*, 23(4), 1-44.
- Lee, H. (2018). Transformations of the monstrous feminine in the new Asian female ghost films. *Diogenes*, 62(1), 100–114. <https://doi.org/10.1177/0392192117701387>.
- Leeder, M. (2018). *Horror film: A critical introduction*. Bloomsbury.
- Lubis, A. Y. (2016). *Pemikiran kritis kontemporer: Dari teori kritis, culture studies, feminism, postkolonial hingga multikulturalisme*. Rajawali Pers.



- Luqiu, L. R. (2017) The elephant in the room: Media ownership and political participation in Hong Kong. *Chinese Journal of Communication*, 10(4), 360-376. DOI: 10.1080/17544750.2017.1371783.
- Lyden, J. (2009). Introduction. In John Lyden (Ed.), *The Routledge companion to religion and film* (pp. 1-10). Routledge.
- Masak, T. P. (2018). *Sinema pada masa Soekarno*. Fakultas Film dan Televisi Institut Kesenian Jakarta.
- Mazur, E. M. (2011). *Encyclopedia of religion and film*. ABC-CLIO.
- McChesney, R. W. (2015). *Rich media, poor democracy: Communication politics in dubious times*. New Press
- McQuail, D. (2010). *Mass communication theory*. Sage Publications.
- McRoy, J. (2008). *Nightmare Japan: Contemporary Japanese horror cinema*. Rodopi.
- MD Pictures. (2018). *MD Pictures annual report 2018*. MD Corporation.
- _____. (2019). *MD Pictures annual report 2019: Digital entertainment empire*. MD Corporation.
- _____. (2020). *2020 annual report: The rise of streaming platform*. MD Corporation.
- _____. (2021). *MD Pictures annual and sustainability report 2021: Anywhere anytime entertainment*. MD Corporation.
- Millar, B., & Lee, J. (2021). Horror films and grief. *Emotion Review*, 13(3), 171–182. <https://doi.org/10.1177/17540739211022815>.
- Moleong, L. J. (2019). *Metode penelitian kualitatif*. PT. Remaja Rosdakarya.
- Mosco, V. (1996). The political economy of communication: Rethinking and renewal. *Prometheus*, 17(4), 245-247. DOI: 10.1080/08109029908629559.
- Mosco, V. (2009). *The political economy of communication*. Sage Publication.
- MVPWorld. (2022). *Foreward*. <http://www.mvpworld.com/about-us/foreward>.
- Nasrullah. (2020, September 24). WEBINAR #6 : *Film horor dan religi dalam perspektif agama*. [Video]. <https://www.youtube.com/watch?v=55X9rM4hol0&t=12997s>.
- Nawawi, H. (2019). *Metode penelitian bidang sosial*. Gadjah Mada University Press.
- Nichols, M. X. (2018). *Why horror matters*. Film School Rejects. <https://filmschoolrejects.com/why-horror-matters/>.
- Nolan, S. (1998). The books of the films: Trends in religious film-analysis. *Literature and Theology*, 12(1), 1–15. <http://www.jstor.org/stable/23926919>.
- Nugroho, G. (2019). *Era emas film Indonesia: Memoar Garin Nugroho*. Warning Books.



- Nugroho, G, & Herlina, D. (2015). *Krisis dan paradoks film Indonesia*. PT. Kompas Media Nusantara.
- Olavia, L. (2022, June 3). *Sssst..., ada Tencent di Mahaka Radio (MARI)?*. Investor.id. <https://investor.id/market-and-corporate/295587/sssstada-tencent-di-mahaka-radio-mari>.
- Paramaditha, I. (2011). ‘Passing’ dan naratif ‘pindah agama’: Ayat-ayat Cinta dan performativitas Muslim Indonesia Kontemporer. In Khoo Gaik Ceng & Thomas Barker (Eds.), *Mau Dibawa ke Mana Sinema Kita?* (pp. 81-108). Salemba Humanika.
- Permana, K. S. A. (2014). Analisis genre film horor Indonesia dalam film *Jelangkung* (2001). *Commonline Departemen Komunikasi*, 3(3), 559-573.
- Pickard, V. (2016). Media ownership. In *The international encyclopedia of political communication*. Retrieved August 22, 2022, from <https://onlinelibrary-wiley-com.ezproxy.ugm.ac.id/doi/10.1002/9781118541555.wbiepc206>.
- Populix. (2022). *Indonesian video entertainment on demand consumption*. <https://info.populix.co/report/indonesian-video-entertainment-on-demand-consumption/>.
- Prayitno, N. A. (2018, October 22). *20 Bisnis Raffi Ahmad-Nagita Slavina yang bikin mereka tajir melintir*. Popbela.com. <https://www.popbela.com/career/inspiration/niken-ari/sumber-kekayaan-nagita-slavina-dan-raffi-ahmad-1/6>.
- Pribadi, Y. (2021). Rising Islamic conservatism in Indonesia: Islamic groups and identity politics. *South East Asia Research*, 29(4), 543-545. DOI: 10.1080/0967828X.2021.2009255.
- Pujiati, K. (2009). *Film mistik Indonesia, sebuah representasi keyakinan tradisional masyarakat*. Perpusnas Perfilman. <https://perfilman.perpusnas.go.id/artikel/detail/145>.
- Plate, S. B. (2017). *Religion and film*. Columbia University Press.
- Prakosa, G. (2004). *Film dan kekuasaan*. Yayasan Seni Visual Indonesia.
- Prakosa, G. (2008). *Film pinggiran: Antologi film pendek, film eksperimental, dan film dokumenter*. FFTV Institut Kesenian Jakarta dan YLP.
- Punjabi, M. (2020, September 24). *WEBINAR #6 : Film horor dan religi dalam perspektif agama*. [Video]. <https://www.youtube.com/watch?v=55X9rM4hol0&t=12997s>.
- Rakhmani, I. (2014). The commercialization of da’wah: Understanding Indonesian sinetron and their portrayal of Islam. *International Communication Gazette*, 76(4-5), 340-359. DOI:10.1177/1748048514523528.



- Rakhmani, I. (2016). *Mainstreaming Islam in Indonesia: Television, identity, and the middle class*. Pallgrave Macmillan.
- Rasit, R. M. (2012). The position of religious Malays films in Malaysia from the perspectives of islamic da'wah. *Jurnal Al-Hikmah*, 4, 148-160.
- Rasit, R. M., Hassan, M. S., Osman, M. N., & Ali, M. S. B. S. (2013). Relationship of viewing Islamic based films with pro-social personality among teen-aged audience. *Jurnal Komunikasi: Malaysian Journal of Communication*, 28(1), 107-120.
- RA Pictures. (2022). *Board of directors*. <https://www.rapictures.id/about>.
- _____. (2022). *Production/our movies*. <https://www.rapictures.id/productions>.
- Reinhartz, A. (2006). History and pseudo-history in the Jesus film genre. In J. Cheryl Exum (Ed.), *The Bible in film, the bible and film* (pp. 1-17). Brill Academic Publisher.
- Ricklefs, M. C. (2008). *A history of modern Indonesia since c.1200*. Palgrave Macmillan.
- Ryan, M. D. (2010). Australian cinema's dark sun: The boom in Australian horror film production. *Studies in Australian Cinema*, 4(1), 23-41. DOI: 10.1386/sac.4.1.23_1.
- Saiful Mujani Research and Consulting. (2019). *Siapa menonton film di bioskop?: Survei 103 kab/kota September 2019 & survei 16 kota Desember 2019*. [Data set]. https://saifulfujani.com/wp-content/uploads/2020/01/Presentasi-Final-Film_SMRC_rev.pdf.
- Sakai, M., & Fauzia, A. (2016). Performing Muslim womanhood: Muslim business women moderating Islamic practices in contemporary Indonesia. *Islam and Christian-Muslim Relations*, 27(3), 229-249. <https://doi.org.ezproxy.ugm.ac.id/10.1080/09596410.2015.1114243>.
- Salime, Z. (2016). Mobilizing piety: Islam and feminism in Indonesia. *Contemporary Sociology*, 45(2), 230–231. <https://doi.org/10.1177/0094306116629410zz>.
- Sasono, E. (2011). Film-film Indonesia bertema Islam dewasa ini: Jualan agama atau Islamisasi? In Khoo Gaik Ceng & Thomas Barker (Eds.), *Mau dibawa ke mana sinema kita?* (pp. 58-80). Salemba Humanika.
- Sasono, E., Imanjaya, E., & Darmawan, H. (2011). *Menjegal film Indonesia: Pemetaan ekonomi politik industri film Indonesia*. Rumah Film & Tifa Foundation.
- Sauki, M. (2020). Diskursus wacana keagamaan pasca Aksi 212 di Indonesia: Benturan perspektif Islam moderat dan puritan. *Eduprof: Islamic Education Journal*, 2(1), 54-75. DOI: <https://doi.org/10.47453/eduprof.v2i1.31>.



- Schillace, B., & Wood, A. (2014). Introduction: Our monstrous ways. In Andrea Wood & Brandy Schillace (Eds.), *Unnatural reproductions and monstrosity: The birth of the monster in literature, film, and media* (pp. 1-12). Cambria Press.
- Schlosberg, J. (2016). *Media ownership and agenda control: The hidden limits of the information age*. Routledge.
- Sedgwick, J., & Pokorny, M. (2004). The characteristics of film as a commodity. In: John Sedgwick And Michael Pokorny (Eds.), *An economic history of film* (pp. 6-23). Routledge.
- Sen, K. (2009). *Kuasa dalam sinema: Negara, masyarakat, dan sinema Orde Baru*. Ombak.
- Siagian, G. (2010). *Sejarah film Indonesia: Masa kelahiran-pertumbuhan*. Fakultas Film dan Televisi IKJ (FFTVA IKJ).
- Staiger, J. (1995). *The studio system*. Rutgers University Press.
- Suciati. (2017). *Teori komunikasi dalam multi perspektif*. Litera.
- Sudibyo, A. (2004). *Ekonomi politik media penyiaran*. LKiS Yogyakarta & Institut Studi Arus Informasi.
- Sugiyono. (2014). *Memahami penelitian kualitatif*. CV. Alfabeta.
- Suyono, C. R. P. (2007). *Dunia mistik orang Jawa*. LKis.
- Tamami, M. H. (2022, July 17). *Deretan kerajaan bisnis Raffi Ahmad dan Nagita Slavina selain Esteh Indonesia*. Liputan6.com. <https://jateng.liputan6.com/read/5015532/deretan-kerajaan-bisnis-raffi-ahmad-dan-nagita-slavina-selain-esteh-indonesia>.
- Telford, W. R. (2005). Through a lens darkly: Critical approaches to film and theology. In Eric S, Christianson, Peter Francis, & William R. Telford (Eds.), *Cinéma divinité: Religion, theology and the Bible in film* (pp.15-43). SCM Press.
- Tempo. (2007, January 29). *Menggali untung dengan hantu*. MajalahTempo.co. <https://majalah,tempo,co/read/opini/122983/menggali-untung-dengan-hantu>.
- Tempo.co. (2018). *Bioskop dalam angka*. <https://majalah,tempo,co/read/angka/161288/bioskop-dalam-angka>.
- Tempo.co. (2018). *Falcon Pictures berani gelontorkan modal besar untuk promosi film*. <https://seleb,tempo,co/read/1157470/falcon-pictures-berani-gelontorkan-mod-al-besar-untuk-promosi-film>.
- Thompson, K., & Bordwell, D. (2019). *Film history: An introduction fourth edition*. Mc-Graw Hill Education.
- Toha, R. J., Gueorguiev, D. D., & Sinpeng, A. (2021). The normalization of intolerance: The 2019 presidential election in Indonesia. *Electoral Studies*, 74, 1-10. <https://doi.org/10.1016/j.electstud.2021.102391>.



- Tompkins, J. (2014). ‘Re-imagining’ the canon: Examining the discourse of contemporary horror film reboots. *New Review of Film and Television Studies*, 12(4), 380-399. DOI: 10.1080/17400309.2014.945884.
- Tudor, A. (2002). Why horror? The peculiar pleasures of a popular genre. In Mark Jancovich (Eds.), *Horror, the film reader* (pp. 47-56). Routledge.
- Tunstall, J., & Palmer, M. (1991). *Media moguls*. Routledge.
- Turow, J. (2014). *Media today 5: Mass communication in a converging world (fifth edition)*. Routledge.
- Valerisha, A. (2016). Dampak praktik konglomerasi media terhadap pencapaian konsolidasi demokrasi di Indonesia. *Jurnal Ilmiah Hubungan Internasional*, 12(1), 15-32. DOI:10.26593/jihi.v12i1.2546.15-32.
- Verevis, C. (2004). Remaking film. *Film studies*, 4(1), 87-103. DOI:10.7227/FS.4.6
- Wahid, U., & Agustina, S. (2021). Strukturasi proses produksi film horor *Pengabdi Setan*: Perspektif ekonomi politik. *ProTVF Jurnal kajian televisi dan film*, 5(1), 80-100.
- Wall, J. (1970). Biblical spectaculars and secular man. In John C. Cooper & Carl Skrade (Eds.), *Celluloid and symbols* (pp. 55-58). Fortess Press.
- Wasko, J. (2004). The political economy of film. In Toby Miller & Robert Stam (Eds.), *A companion to film theory* (pp.221-233). Wiley-Blackwell.
- Williams, R. (1968). *Communications*. Penguin.
- Wirastama, P. (2017, October 19). *Perolehan penonton film indonesia akhir pekan ini*. Medcom.id. <https://www.medcom.id/hiburan/film/ybDM2L0k-perolehan-penonton-film-indonesia-akhir-pekanini#:~:text=Jomblo%20masih%20tayang%20di%20170,layar%2C%20dan%20MPM%20124%20ayar>.
- Weng, H. W. (2022). Packaging, persuasion and propaganda: Popular preaching and islamic counter-publics in Indonesia. *Asian Studies Review*, DOI: 10.1080/10357823.2022.2052801.
- Wright, M. J. (2007). *Film and religion*. I.B.Tauris & Co.
- _____. (2009). Judaism. In John Lyden (Ed.), *The Routledge companion to religion and film* (pp. 91-108). Routledge.
- Yusuf, M. Y. (2022, August 9). *Yuk intip deretan bisnis Raffi Ahmad dan Nagita Slavina hingga jadi Sultan Andara*. IDX Channel. <https://www.idxchannel.com/ecotainment/yuk-intip-deretan-bisnis-raffi-ahmad-dan-nagita-slavina-hingga-jadi-sultan-andara>.
- Zakawali, G. (2022, August 5). *Ini 9 bisnis Raffi Ahmad Sang Sultan Andara, yang perlu kamu tahu*. Sirclo Store. <https://store.sirclo.com/blog/bisnis-raffi-ahmad/>.