



Hak cipta dan penggunaan kembali:

Lisensi ini mengizinkan setiap orang untuk mengubah, memperbaiki, dan membuat ciptaan turunan bukan untuk kepentingan komersial, selama anda mencantumkan nama penulis dan melisensikan ciptaan turunan dengan syarat yang serupa dengan ciptaan asli.

Copyright and reuse:

This license lets you remix, tweak, and build upon work non-commercially, as long as you credit the origin creator and license it on your new creations under the identical terms.

DAFTAR PUSTAKA

- Althusser, L. (1971), *Ideology and Ideological State, Lenin and Philosophy and Other Essays*, Monthly Review Press 1971.
- Andrew, D. (1976). *The Major Film Theories*, New York: Oxford University Press.
- Andrew, D. (1984). *Film in the Aura of Art*, New York: Oxford University Press.
- Barthes, R. & Bernays, H. F. (1967). Bertolt Brecht, *TDR (1967-1968)*, hlm. 44-55.
- Baudrillard, J. (1983). *Simulations*, New York: Foreign Agents.
- Baudry, JL. (1976), Ideological Effects of the Basic Cinematographic Apparatus. *Film Quarterly* 28, 39-47.
- Bazin, A. (1967) *What is Cinema?* trans. H. Gray. Berkeley, CA: University of California Press.
- Bazin, A. (1971) *What is Cinema? Volume II*, trans. H. Gray. Berkeley, CA: University of California Press.
- Bazin, A. (1960) The Ontology of Photographic Image, *Film Quarterly* 4, hlm 4-9.
- Bordwell, D. & Thompson, K. (2009) *Film Art: An Introduction*. New York: McGraw-Hill.
- Brecht, B. (1938). *Popularity and Realism, Art in theory 1900-2000: an anthology of changing ideas*
- Brecht, B. (1964). *The Street Scene: A Basic Model for Epic Theater*. London: Methuen.
- Brecht, B. (1965). *Messingkauf Dialogues*, London: Methuen.
- Bushman, B. J. & Geen, R. G. (1990) Role of Cognitive-Emotional Mediators and Individual Differences in the Effects of Media Violence on Aggression, *Journal of Personality and Social Psychology* Vol. 58 No.1 hlm. 56-63.

- Eddershaw, M. (2002) *Performing Brecht*, London: Routledge.
- Eisenstein, S. (1998) *Film Sense*, New York: Mariner Books.
- Epstein, N. H. (2015) *Brechtian Elements in Three Films by P.T. Anderson*, The University of Chicago.
- Felando, C. (2015) *Discovering Short Films The History and Style of Live-Action Fiction Shorts*, New York: Palgrave MacMillan
- Fiorelli, L. (2016) *What Movies Show: Realism, Perception and Truth in Film*, University of Pennsylvania.
- Freud, S. (1977c) *The dissolution of the Oedipus complex*, in *On Sexuality: Three Essays on the Theory of Sexuality and Other Works*. Harmondsworth: Penguin.
- Giannetti, L. (2017) *Understanding Movies*, New York: Pearson.
- Jovanovic, N. (2017) *Brechtian Cinema: Montage and Theatricality in Jean-Marie Straub and Danièle Huillet, Peter Watkins, and Lars von Trier*, Albany: State University of New York Press.
- Julinanda, P. (2019) *Tracing the Practices and Framing of Bromocorah in Films* <https://arkipel.org/tracing-the-practices-and-framing-of-bromocorah-in-films/> diakses pada 12 November 2019.
- Lacan, J. (2006) *The mirror stage as formative of the function as revealed in psychoanalytic experience*, in *Ecrits: The First Complete Edition in English*, trans. B. Fink. New York: Norton, hlm. 75-81.
- Lewis, J. (2013) *Essential Cinema: An Introduction to Film Analysis*. Wadsworth: Cengage Learning.
- LoBrutto, V. (2002) *The Filmmaker's Guide to Production Design*. Allworth Press: New York.

- MacCabe, C. (1985) *Realism in the cinema: notes on some Brechtian theses*, in *Theoretical Essays: Film, Linguistics, Literature*. Manchester: Manchester University Press, hlm. 33-57.
- McDonald, K. (2016). *Film Theory: the Basics*, New York: Routledge.
- Metz, C. (1982). The imaginary signifier, in *Psychoanalysis and Cinema: The Imaginary Signifier*, trans. C. Britton, A. Williams, B. Brewster, dkk. London: Macmillan, hlm. 1-87.
- Mumford, M. (2009). *Routledge Performance Practitioners: Bertolt Brecht*, Oxon: Routledge
- Popescu, MI. (2010) The Verfremdungseffekt device and its functions in Bertolt Brecht's dramatic Theory Retrieved April 11, 2018, from Academia.edu
- Popper, K. (1976) 'A Note on Verisimilitude', *The British Journal for the Philosophy of Science*, 27 hlm.147–159.
- Pramaggiore, M. & Wallis, T. (2008). *Film: A Critical Introduction*, London: Lawrence King Publishing.
- Prayudi, A. (2004) *Analisis Tekstual: Pemahaman Akademis*. Universitas Pembangunan Nasional Yogyakarta.
- Putri, I. P. (2013), Mendefinisikan Ulang Film Indie: Deskripsi Perkembangan Sinema Independen Indonesia, *Jurnal Komunikasi Indonesia*, 2, 119-128.
- Ratna, L. (2010) *Indonesian Local Film Festivals, FIPRESCI Undercurrent Issue #6*.
http://fipresci.hegenauer.co.uk/undercurrent/issue_0609/ratna_indonesian.htm, diakses pada 17 September 2019.
- Rushton, R., & Bettinson, G. (2010), *What is Film Theory: an Introduction to Contemporary Debates*, New York: Open University Press.

- Sánchez-Escalonilla, A. (2013) Verisimilitude and Film Story: The Links between Screenwriter, Character and Spectator, *Communication and Society* 26(2).
- Shrum, L. J. (1995) Assessing the Social Influence of Television A Social Cognition Perspective on Cultivation Effects, *Communication Research Vol. 22, No. 4*, hlm. 402-429.
- Shrum, L. J. (2017) *Cultivation Theory: Effects and Underlying Processes*, HEC: Paris.
- Sparshott, F. E. (1967) *The Journal of Aesthetics and Art Criticism Vol. 26, No. 1* hlm. 3-7
- Stanislavski, K (2004) *My Life in Art*, New York: Routedledge.
- Uhde, J. (1974) The Influence of Bertolt Brecht's Theory of Distanciation On The Contemporary Cinema, Particularly on Jean-Luc Godard. *Journal of the University Film Association*, Vol. 26, No. 3 hlm. 28-30, 44. University of Illinois Press.
- Wolz, B. (2005) *E-Motion Picture Magic: A Movie Lover's Guide to Healing and Transformation*. Brigit Wolz.
- Wulia, E. (2017) *Sejarah (Istilah) Film Indie*. <https://minikino.org/sejarah-istilah-film-indie>, diakses pada 31 Oktober 2019.
- Yunmi, A. (2019) Kritisisme Filem dan Lembaga Perfileman, hlm 62-75, *Forum Festival Arkipel Homoludens*.