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THE DIFFERENCE OF RESILIENCE BETWEEN PROTAGONISTS OF INDONESIAN SINETRON AND KOREAN DRAMA BASED ON AUDIENCE'S PERCEPTION

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Abstract

Drama serials are fiction story, which aired on television for more than one episode. Nowadays, the drama serials gain a high popularity among Indonesian people. The two kind of drama serials, which Indonesian people like to watch, are Indonesian sinetron (hereinafter, it will be called only as sinetron) and Korean drama. Based on a Focus Group Discussion, protagonists in sinetron and Korean drama had a different characteristic of problems coping. The ability to cope problems was one of resilience characteristic. The aim of this research was to find out the difference of resilience among those two drama serials' protagonists based on audience's perception. Data were collected from 132 participants, and the data were analysed by paired sample t-test. Finding showed: There was a significant difference between protagonists of sinetron and Korean drama in term of resilience (t = -9.44, p<.05). Moreover, data analysis also discovered that protagonists of Korean drama had more resilience (M= 80.65) than protagonists of sinetron (M= 66.51). Theories of culture were used in discussion.

Keywords: drama serial, resilience, culture, sinetron, Korean drama

B.20

. Introduction

Drama serials are fiction story, which aired on television for more than one episode. There are different terms used to articulate drama serials in different countries. In Korea (exactly, South Korea) drama serial is known as Korean Drama, or sometimes is simplified as *K-Drama* ("Korean Drama", 2011). In Indonesia, drama serial is known as *sinetron*. The word *sinetron* is derived from joined word of "*sinema*" and "*elektronik*" ("*20 Tahun Televisi Dari Teropongan Bintang*", 2010).

Sinetron gains a high popularity among Indonesian people. Popularity of *sinetron* could be accessed from AGB Nielsen Media Research report, the one and only institution of audience measurement of television programs in Indonesia. On January 2011, AGB Nielsen Media Research (2011a) conducted a survey to 52 millions of people (limit of age is 5 years old). Finding of AGB Nielsen Media Research showed that there were three *sinetron* sat among the 10 highest rating of television programs. Moreover, still on that month, the highest rating television programs was achieved by *sinetron Putri Yang Ditukar* (Exchanged Princess). On April 2011, based on a survey to 1.5 millions of entrepreneurs around

35-44 years of old, finding of AGB Nielsen Media Research (2011b) still showed that three *sinetron* sat among the 10 highest rating of television programs.

Although official data about audience rating was not found, Korean drama was also gaining great attention from Indonesian people now. Based on a reportage from tabloid *Bintang Indonesia* (2010), through article *Tren Serial Asia Di Indonesia: Mulai Dari Serial Klasik Mandarin, Dorama Jepang, Hingga Demam Korea* (Trend Of Asian Serial In Indonesia: Begin From Classic Mandarin Serial, Japanese Dorama, Until Korean Fever), Korean drama had first come into Indonesia on the year of 2002, through Endless Love and Winter Sonata serial. Following those, more than 20 titles of Korean drama had been already airing on Indonesian television station until the year of 2011.

Sinetron and Korean drama commonly present similar genre. The genre is about the story of teenagers or adults life in modern era with involved case of love triangles ("Korean Drama", 2011; "Sinema Elektronik", 2011). Sometimes *sinetron* and Korean drama are also representing historical genre, which allows history as the background story. In Korea, there is a term used to refer to Korean

historical drama. The term itself is known as *as sa geuk* ("Korean Drama", 2011).

Although both representing similar genre, *sinetron* and drama Korea seemed to be having a difference, especially in term of protagonists portrayal. The difference was researchers' finding which based on a Focus Group Discussion (FGD) with 11 participants of undergraduate students on May 11, 2011, located in one of classroom in University of X. In the FGD, researchers asked all participants: What kind of characteristic do protagonists of *sinetron* and Korean drama have? How do the protagonists of *sinetron* and Korean drama tend to do for coping problems or conflict that emerged in the story?

Based on answers of the participants, a conclusion could be drawn that protagonists of *sinetron* were often portrayed by a kind-hearted, but rather dumb. It means, that the protagonists of *sinetron* would easily forgive any mean act that is committed by antagonists against them, but on the other hand were easily tricked and bullied again and again. The protagonists of *sinetron* were also portrayed by a weak and easily *pasrah* (submit to one's fate) on problems came toward them. When they experienced problems, the common ways of coping problems of protagonists in *sinetron* were to do *pasrah*, to forgive their enemies (antagonists), or to simply pray to God. For female protagonists, especially, crying was the common way to cope problems.

There were different views for Korean drama serials. Based on answers of the participants, a conclusion could be drawn that protagonists of Korean drama usually have a dream or goal. They also could achieved that dream, despite there were many challenges. The protagonists of Korean drama were also not always portrayed by one hundred percents kind-hearted, but sometimes they also had unfavorable features. When they experienced problems, the common way of coping problems for Korean drama protagonists were tried to survive, and showed some efforts to overcome their problems.

Those views that were given by participants about the protagonists of *sinetron* and Korean drama were their perceptions after watched both those drama serials. Perception is the process of the brain in organizing and interpreting sensory information to be given meaning (Santrock, 2005). Based on the FGD, it could be concluded that there were difference of meaning given by participants about the protagonists between *sinetron* and Korean drama. One of prominent difference laid in the way of the protagonists faced or overcame the problems.

In a story of the drama serials, protagonists often encountered conflicts or problems that should be resolved, such as deterioration in the romance or the obstacles that were provided by the antagonists. To resolve conflicts or problems, the protagonist needs a trait that in the psychology literature is known as resilience. According to Zautra, Hall, and Murray (2010), resilience is "an outcome of successful adaptation to adversity". Resilient people have the capability to bounce back and recover their capacity after surviving from the series of stressful events. Additionally, resilience people are also described as having the capability to withstand the adversity or difficult conditions. Resilience trait is needed by someone to be able to maintain and improve their well-being (Zautra et. al., 2010). In the drama serials, resilience trait is needed by the protagonists to bounce back and cope problems or conflicts, so they would be able to reach the better well-being. Resilience trait is also needed by the protagonists, so that audience do not feel tired to view their protagonists were just suffering continuously.

By reviewing the difference of perception that were given by FGD participants about the protagonists of *sinetron* and Korean drama in terms of coping problems, this research wanted to find out the difference of resilience between those two protagonists. Resilience of both protagonists are based on audience's perceptions with wider range of participants.

1.1. Perception
Santrock (2005) defined perception as the process of brain in organizing and interpreting sensory information to be given meaning. Devito (2009) defined perception as an active process through the senses of sight, smell, touch, and hear to become aware toward objects, events, or people. Researchers conclude that perception is the active and aware brain processes to organize and interpret information which was received by the sensory organs or senses to be given meaning.

1.2. Perception Stages
Hawkins, Mothersbaugh, and Best (2007) describe there are three stages that need to be passed before the perception occured. These three stages are: (1) exposure, (2) attention, and (3) interpretation. Exposure is an early stage in which someone pay attention to the information that is appeared in environment (Hawkins et. al., 2007). The perception may occur when an individu has got selective exposure (Devito, 2009). Having already got selective exposure, the individu begin to attend the received information or stimuli. After the received information or stimuli was given attention, the next step is interpretation. Interpretation is to give meaning toward the sensations. Interpretation is

related to how to understand and make the received information may seem reasonable (Hawkins et. al., 2007).

1.3. Resilience

Today, there are still debates about the true definition of resilience. There are various definitions of resilience that has been argued by several researchers. Connor and Davidson (2003) stated resilience as "personal qualities that enable one to thrive in the face of adversity". Zautra et. al. (2010) defined resilience as "an outcome of successful adaptation to adversity". However, resilience is emphasised not only by the individual trait, but also related to the environment. Therefore, Seccombe (cited in Ungar, 2008) stated that resilience needs to be understood as an individual quality and the environment. Gilligan (cited in Ungar, 2008) also stated that resilience is "... a variable quality that derives from a process of repeated interaction between a person and and favourable features of the surrounding context in a person's life". Researchers can draw a conclusion that resilience is the quality of the self and the environment which makes people capable to face the adverse life, and capable to adapt or adjust to adversity.

1.4. Aspects of Resilience

Skodol (2010) stated two aspects that can build people to have resilience personality. These two aspects are: (a) sense of self and (b) interpersonal skills. A strong sense of self is shown by the self-esteem, self-confidence/self-efficacy, self-understanding, positive future orientation, and control of negative behaviour and emotion. Aspects of sense of self in resilience is also subsumed by the concept of hardiness and ego resilience. In addition, an adaptive defense mechanism is also utilize in resilience.

Resilient people need to have the ability to build and maintain relationships (interpersonal skills) that can help overcome unpleasant life experiences. Interpersonal skills consists of sociability, emotional expressiveness, and interpersonal understanding. In addition to sense of self and interpersonal skills, good coping skills are also a supportive aspect of resilience (Skodol, 2010). Religious factors or spirituality also have a role in the formation of resilience. Religious or spiritual can provide a source of strength for someone in the midst of problems (Pargament & Cummings, 2010). Holaday (cited in Lestari, 2007) revealed that resilience is strongly influenced by culture, including belief attitudes in a culture, values, and standard of goodness in a society.

1.5. Popular Culture

Before discussing the definition of popular culture (or commonly abbreviated as pop culture), it is necessary to understand the term of "culture" and "popular". Williams (cited in Storey, 2009) defines "culture" as the works and practices of intellectual, especially artistic activity. Meanwhile, about term of "popular", Williams (cited in Storey, 2009) suggests four definitions, namely: (a) "well liked by many people", (b) "inferior kinds of work", (c) "work deliberately setting out to win favour with the people", and (d) "culture actually made by the people for themselves".

Simply put, pop culture can be defined as a form of culture that preferred by many people. Pop culture is also called the inferior culture, because it is easily enjoyed by all levels of society, not like high culture which exclusive to a certain elite group. Pop culture is also a culture that deliberately being produced in mass and commercial manner. In addition, pop culture is a culture that originated from and for the people. Refering to the definition of pop culture, it is understood that the novel, poetry, ballet, soap opera, painting, pop music, comics, and other works of art are examples of pop culture (Storey, 2009).

1.6. Sinetron and Korean Drama as Popular Culture

Sinetron and Korean drama are the terms of soap operas respectively for the country of Indonesia and Korea, so sinetron and Korean drama are included in pop culture. Pop culture can not be separated from ideology. Ideology are set of ideas that expressed by specific groups of people (Storey, 2009). Therefore, as a pop culture, sinetron and Korean drama also contain the ideology of a certain community group, in this case are ideology of the Indonesian and Korean people.

The ideology that contained in sinetron is the ideology of patriarchy. Huzaemah (2010) evaluated that sinetron story mostly contains patriarchal culture, which is male protagonists are more dominated than female protagonists. Although there are female-centered sinetron, still the male dominated the whole of story. Domination of male that Huzaemah (2010) evaluated is about the exploitation of the female protagonists. Female protagonists in sinetron tend to be described as a negative figure, such as weak, passive, dominated, sex symbol, whiny, dependent, and even sometimes is added to be crude and deceitful. Instead, male protagonists portrayed more positive, such as being patient, forgiving, and wise.

The issue of patriarchy in a sinetron originated from the Javanese culture which is quite dominant in Indonesia (Munif, 2010). According to Munif (2010), Java is the center of power and mindset. In the Javanese culture, woman has a lot of meaning. First, woman is wadon, which means they are

servants of man. So the manifestation is, woman has no right against men in anythings. Second, woman is *estri*, which word derived from the word *estren*, means driving. In the context of driving, woman indirectly placed to perform in the rear. Third, about the word of woman itself (in Indonesian language woman is *wanita*). *Wanita* is the acronym of the word *wani* (brave) and *ditata* (managed). Meaning of *wanita* causes the woman to be placed in a wrong position, so that a man need to manage women (Munif, 2010). So, in *sinetron*, female or woman protagonists are mostly just getting a role as the housewives or the students, and female protagonists are often in the dominance of male protagonists (Huzaemah, 2010).

Ideology that contained in the story of Korean dramas is Confucian ideology and feminism. Huat (2010) argued that Korean drama stories generally tell a family-narratives, so that they have the values of Confucianism. Confucianism greatly emphasises on the hierarchical structure of the family, especially the filial piety. Because of the family hierarchy, Korean drama often displays suffering women. To give the effect of melodrama, most of the suffering women were shown as a result of male domination. As it contains the philosophy of Confucianism, the Korean drama become popular among the countries with Chinese ethnic population, especially the countries in East Asia, and slightly penetrated into the countries of Southeast Asia. Moreover, Korean drama is generally focused on woman-centered life story. Within many titles of Korean drama, it was very common to view female protagonists obtaining high position, such as being a leader of a company.

1.7. Theoretical Framework

In a drama serial, either *sinetron* or Korean drama, there is always a central figure in the story. The figure known as the protagonist is often exposed in a longer duration, so it draws more attention to audience. Then, directly or indirectly, audience will interpret the characteristics of those protagonists. This event is known as perception. The audience perceived that generally the protagonists have many good characteristics, but often fall in problems which make them adverse. The problems faced by the protagonists are usually caused by the antagonists, the characters who do not like the protagonists, and will undoubtedly do all sorts of ways to stop or harass the protagonists' life. In addition, the problems of the protagonists can also be caused by misfortunes, such as illness or accident. All these problems are deliberately shown as part of a story. Although the problems only occur in a story, still the protagonists must take an action or have a solution towards the problems. Just as in a real life, the protagonists also need special

characteristics to face adversity. This characteristic is known as resilience.

The protagonists of *sinetron* and Korean drama seem to be perceived differently by the FGD participants in terms of resilience. The participants argued that, when the protagonists of *sinetron* fall in adversity, they usually deal with those problems by forgiveness (not vengeance) or praying to God. Unlike the Korean drama, the participants argued that, when the protagonists of Korean drama fall in adversity, they usually deal with them by fighting against, beside not giving up their dreams and future. *Sinetron* and Korean drama are part of the culture, that is pop culture. What is shown in *sinetron* and Korean drama can not be separated by the influence of the culture of each country. Both *sinetron* and Korean drama, are telling domination of men toward women. Nevertheless, Korean drama also shows elements of feminism. The position of women leaders in the Korean drama is still appreciated, by placing the female protagonists as a leader. Meanwhile, *sinetron* is more to express the patriarchal culture that is influenced by Javanese culture. The female protagonists of *sinetron* are always in the domination of male protagonists. By reviewing the existence of cultural differences of each drama serials, and differences in perceptions of participants in the FGD, the researchers conclude that there are differences in resilience between the protagonists of *sinetron* and Korean drama based on audience's perception.

2. Method

2.1. Participant

Table 1. Gender and Age of Participants

Age*	Men (%)	Women (%)	Total
< 20	4 (15.4)	24 (22.6)	28 (21.2)
20-40	22 (84.6)	80 (75.5)	102 (77.3)
> 40	-	2 (1.9)	2 (1.5)
Total	26 (19.7)	106 (80.3)	132 (100)

* in year

There were 132 participants that had been incidentally chosen (see table 1 for detail). Participants were people who have watched *sinetron* and Korea drama before, with frequency of watching at least once in a week (table 2), and duration of watching at least less than 1 hour in a day (table 3). Participants were not limited by gender and age.

2.2. Procedure of Data Gathering

Firstly, the questionnaire was set by researchers with 60 items, which used to assess resilience, respectively 30 items for *sinetron* protagonists and

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30 items for Korean drama protagonists. By the time they filled in the questionnaire, participants had been asked their willingness to fill in demographic data, such as name, age, gender, frequency and duration of watching *sinetron*, as well as the frequency and duration of watching Korean drama.

Table 2. Frequency of Watching Sinetron and Korean Drama in a Week

Variable	Amount (%)
Sinetron	
1 time	51 (38.6)
2 times	19 (14.4)
3 times	18 (13.6)
4 times	7 (5.3)
5 times	11 (8.3)
6 times	7 (5.3)
7 times	19 (14.4)
Korean Drama	
1 time	18 (13.6)
2 times	22 (16.7)
3 times	17 (12.9)
4 times	11 (8.3)
5 times	21 (15.9)
6 times	11 (8.3)
7 times	32 (24.2

Then, participants were asked to choose the title of *sinetron* and Korean drama which are watched by participants in the last 6 months. In regards of the titles, participants were allowed to choose more than one title. Meanwhile, the titles of *sinetron* that researchers make as references are the following: *Putri Yang Ditukar* (Exchanged Princess) (RCTI), *Dia Anakku* (She's My Daughter) (Indosiar), *Nada Cinta* (Love Melody) (Indosiar), *Cinta Fitri Season 7* (Fitri's Love Season 7) (Indosiar), *Antara Cinta dan Dusta* (Between Love and Lie) (Indosiar), *Arti Sahabat* (Meaning of Friend) (Indosiar), dan *Cinta Cenat-cenut* (Throbbing Love) (Trans TV). Meanwhile, the titles of Korean dramas that researchers make as references are the following: Bread, Love, and Dreams (Indosiar/KBS2), Cruel Temptation (Indosiar/SBS), Dong Yi (Indosiar/SBS), Dream High (KBS2), My Princess (MBC), You're So Beautiful/You're So Pretty (MBC), Secret Garden (SBS), He is Beautiful/You're Beautiful (SBS). Next, participants were asked to recall one of protagonist in *sinetron* that had been selected by them previously. Then, participants should gave answers for the items that reflect their personal opinion regarding the protagonists of sinetron. Then, participants were asked to recall one of the protagonists in Korean drama that had been selected by participants previously.

Again, participants should gave answers for the items that reflect their personal opinion regarding the protagonists of Korean drama. Data gathered from June 23 until July 11, 2011. Data were gathered by spreading an online questionnaire, personally approaching participants, and entrusting the questionnaires to researchers' friends.

Table 3. Duration of Watching Sinetron and Korean Drama in a Day

Variable	Amount (%)
Sinetron	
Less than 1 hour	60 (45.5)
1 until less than 2 hours	43 (32.6)
2 until less than 3 hours	17 (12.9)
3 until less than 4 hours	7 (5.3)
4 until less than 5 hours	4 (3.0)
More than 5 hours	1 (.8)
Korean Drama	
Less than 1 hour	16 (12.1)
1 until less than 2 hours	37 (28.0)
2 until less than 3 hours	25 (18.9)
3 until less than 4 hours	19 (14.4)
4 until less than 5 hours	14 (10.6)
More than 5 hours	21 (15.9)

2.3. Measurement

This research used resilience scale. Resilience scale that is used in this research is modification from *Singapore Youth Resilience Scale* (SYRESS) by Lim, Brockman, Wong, Wong, and Ng (2011). SYRESS measures ten indicator, namely: (a) perseverance/commitment, (b) positive self-image/optimism, (c) relationship/social support, (d) humor/positive thinking, (e) emotional regulation, (f) spirituality/faith, (g) personal confidence/responsibility, (h) personal control, (i) flexibility, and (j) positive coping. This scale consists of two parts. First part is questions about demographic data. Second part is resilience scale that was set up in form of questionnaires with Likert scale. It means, each item contains 5 categories of answers: Strongly Agree, Agree, Quite Agree, Disagree, and Strongly Disagree. Each item consists positive items and negative items. Score for positive items are answers for *Strongly Agree* rated by 5, *Agree* rated by 4, *Quite Agree* rated by 3, *Disagree* rated by 2, and *Strongly Disagree* rated by 1. In contrast, score for negative items are answers for *Strongly Agree* rated by 1, *Agree* rated by 2, *Quite Agree* rated by 3, *Disagree* rated by 4, and *Strongly Disagree* rated by 5.

Cronbach's Alpha index of the resilience items of protagonists of *sinetron* is .876. Cronbach's Alpha index of the resilience items of protagonists of Korean dramas is .859. Based on the results of

reliability test, from 30 items of sinetron, resilience protagonists are remaining 24 valid items, while from 30 items of Korean drama resilience protagonists are remaining 25 valid items. Valid items among those protagonists were paired. Valid items that exist in protagonists of *sinetron*, but not in the protagonists of Korean drama, or otherwise, are

not used. Items are used for subsequent analysis are the items that exist in both protagonists. Result of paired item produced 21 items which summarised in 9 indicators. One indicator, namely the relationship/ social support, dropped out because no items that could be paired in both protagonists.

Table 4. Difference of Mean Value in Each Indicator Between Sinetron Protagonists and Korean drama Protagonists

Indicator	Protagonists of Sinetron	Protagonists of Korean drama	Difference
Perseverance/Commitment	10.02	12.47	2.45
Positive Self-Image/Optimism	6.68	7.17	0.49
Relationship/Social Support	-	-	
Humor/Positive Thinking	6.42	7.98	1.56
Emotional Regulation	8.96	11.05	2.09
Spirituality/Faith	6.71	7.62	0.91
Personal Confidence/Responsibility	9.36	11.64	2.28
Personal Control	6.41	7.54	1.13
Flexibility	6.05	7.38	1.33
Positive Coping	5.89	7.78	1.89

3. Result

Mean of resilience of *sinetron* protagonists was 66.51. Mean of resilience of Korean drama protagonists was 80.65. The result showed that the resilience of the protagonists of Korean drama is higher than the protagonists of *sinetron* (by using paired sample *t*-test with $p < .05$). It meant there was a difference of resilience between the protagonists of *sinetron* and Korean drama that were perceived by the audience. In Table 4, the mean values between the protagonists *sinetron* and Korean drama in each indicator, as well as the difference of means in each indicator could be seen. The protagonists of Korean drama have high mean values for all indicators. Thus, the protagonists of Korean drama could be said to have more resilience in facing problems or conflicts that are emerged in the story.

4. Conclusion

Based on the results of data analysis, it can be concluded that the audience perceive the protagonists of Korean drama to have the higher rate of resilience than the protagonists of *sinetron*. The higher rate of resilience can be seen from the higher mean value of the 9 indicators on the protagonists of Korean drama after being compared with the protagonists of *sinetron*.

5. Discussion

The high resilience rate of the protagonists of Korean drama were caused by the image of the protagonists of Korean drama themselves. According to N (personal communication, July 25, 2011), a lecturer in anthropology, the self-confidence of Korean drama protagonists were always built from episode to episode. Rarely, the protagonists of Korean dramas are left with having no self-confidence until the end of story. It seemed that protagonists of Korean dramas had one aspect of resilience, that was self-confidence or self-reliance (Skodol, 2010).

Culture can influence resilience (Lestari, 2007). The high resilience rate of the protagonists of Korean drama can be explained by theories of culture, one of them is individualism versus collectivism dimension from Hofstede. Characteristics of a person who has self-confidence or self-reliance generally can be found in individualist cultural society (Cho, Mallinckrodt, & Yune, 2010). It is well known, Hofstede (2003b) found that South Korean society had a collectivist cultural society ($IDV = 18$), the culture that emphasise on commitment to foster close relationships with others. However, Hofstede (cited in Cho et. al., 2010) found further that the South Korean students were able to develop the practice of individualist values, while maintaining collectivist cultural values that internalized from their parents. Based on personal communication researchers with K (August 12, 2011), a scholar in the field of literature and culture

of Korea, the Korean people—according to the K—mostly rely on themselves when they experienced problems. K added that the Korean people also believe that they are responsible for their own failure and success. It can be concluded that although it was collectivist culture, Korean society is also having a tendency to be an individualist culture. As noted by Seccombe (cited in Ungar, 2008), resilience needs to be understood, as between individual quality and the environment. The existence of individual qualities, such as self-confidence, and value of collectivist society (Korean drama picked up the story the family) led to the high resilience of the protagonists of Korean drama.

Indonesian people are collectivist cultural society (IDV=14) (Hofstede, 2003a). They are even more collectivist than the people of South Korea (IDV=18) (Hofstede, 2003b). Hofstede's findings was reinforced by the findings of Schwartz (2004, 2006), which stated that the cultural value of Indonesia is embeddedness, that valuesemphasise on group harmony. From personal communication researchers to N (July 25, 2011), it is known that Indonesian society is communal society. Environment and people around are the determinants of resilience of Indonesian people. Those numerous findings indicated that Indonesian society is a collectivist society. According to researchers' knowledge, still no finding or research which said that Indonesian people have the characteristics of individualism.

The individual quality of the *sinetron* protagonists are also less described in the story. That condition is due to *sinetron* story which is heavily influenced by Javanese culture. In the Javanese culture, there is a belief that there is a "higher being" that control human life in this world, so human can only *nerima* (accept) their fate (Koentjaraningrat, 1988). *Nerima* attitude is often translated into *sinetron* story by giving up, crying, or forgiving the enemies (antagonists). So, due to the individual quality which is less described, resilience of *sinetron* protagonists are lower than Korean drama protagonists.

Indonesia is a country of highly collectivist culture, so it should be *relationship/social support* indicator of *sinetron* protagonists could be higher than the Korean dramas protagonists. However, in this study, that indicator is not described. That condition is due to valid item among the two protagonists in relationship/social support indicator can not be paired. Those problems occurred because of differences in participants' perceptions about aspects of the relationship/social support between the *sinetron* protagonists and Korean drama protagonists in determining the resilience. Participants perceive a close friend of *sinetron* protagonists as a determinant

of resilience, while the family of Korean dram protagonists as a determinant of resilience.

Indonesia is the communal (N, person communication, July 25, 2011), and collectivi country (Hofstede, 2003a) in which family a community should be very important. The absen of item about family may be caused by lack description about how family members support t resilience of the *sinetron* protagonists. Perhap participants saw that *sinetron* story is more focus on the life of the protagonists and friends near them. Therefore, the existence of a close frie became an important social support for *sinetr* protagonists. Meanwhile, in the life of the Kore people, families and everything that relates to t family are very important. Moreover, Korean dran are also often tell family narratives (Huat, 201(The importance of family for the Korean people c not be separated from the philosophy Confucianism which is greatly influenced Kore society (Oh, 1998).

In this study, there was an item in t spirituality/faith indicator that was not included the data analysis because the item had it discrimination index above 0.2 (it means the it not quite good to discriminate the resilience). T item states, "(I suggest that protagonist of sinetr Korean drama) feel his/her religion or faith gi him/her strength and courage for life." According Pargament and Cummings (2010), religion or fait one of important aspect of resilience. However, results of item analysis showed the item can not used, so religion or faith is not an import indicator in determining resilience of the two dra serials' protagonists.

The reason of why religion is not the determinan resilience for Korean drama protagonists can caused by the lack of religious activity that is sho in the story, and the Korean people's attitude tow religion. According to N (personal communicati July 25, 2011), religion in Korea is quite ambiguo so that religion is difficult to be highlighted in Korean drama's story. K (personal communicati August 12, 2011), said that most of the Kor people that he knew were atheists. Although t have religion, Korean people rarely question ab their religion. Korean people only think of relig as a private matter.

In constrast, story of *sinetron* often displa religious activity. In fact, since the fall of the N Order regime, religious-themed *sinetron* (Isla *sinetron*) began to appear. However, religio themed sinetron in Indonesia only showed relig as a mere attribute. Nazarudin (cited in Broto, 2(mentioned that the elements of religion in sine

are more shown only in the form of symbols, such as clothes, accessories, vocabularies, or sacred texts. Moral messages were less considered. As religion is only shown as an attribute rather than a source of strength when they experienced problems, it could make religion not as a major determinant of resilience for *sinetron* protagonists.

6. Suggestion

Indonesian media industry players (production house) need to improve the quality of *sinetron*, especially in terms of character portrayal of the protagonists and storyline. It is better if the protagonists do not portrayed as a suffering and hopeless person continuously, but described to be more resilient and stronger in facing adversity. The storyline should also be more reasonable and closer to the reality of society. In addition, the Indonesian media industry players also need to see and learn how Korean industry media players produce Korean drama with good quality, even it can be used as a tool to advance the country's tourism. Society also should continue to criticise the *sinetron* that exists in Indonesia. Other suggestion related to the instrument is improvement and addition of items, especially items for religion/faith and items for relationships/ social support, in order to obtain a more reliable research results.

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