

TABLE OF CONTENT

TITLE	i
LEMBAR PENGESAHAN	ii
STATEMENT OF OTENTICITY	iii
ACKNOWLEDGEMENT	iv
TABLE OF CONTENT	vii
LIST OF FIGURE	x
ABSTRACT	xi
INTI SARI	xii
I. INTRODUCTION	1
1.1. Background	1
1.2. Research Questions	3
1.3. Literature Review	3
1.3.1. Christian Identity in Post- <i>Reformasi</i> Indonesia	3
1.3.2. The Representation of Religion in Television	4
1.3.3. Islamic Piety in Public Sphere	6
1.4. Theoretical Framework	7
1.5. Method	10
1.5.1. Research Subject	10
1.5.2. Preliminary Research Through WhatsApp	11
1.5.3. Survey	13
1.5.4. Interview	15
1.5.5. <i>Sinetron</i> Used in the Research	16
1.6. Structure of Writing	18
II. <i>SINETRON</i> AS A "BROKEN" SHARED CULTURAL EXPERIENCE	20
2.1. Television	20
2.1.1. The Appearance of Television in Indonesia	21
2.1.2. The Spread of Television and the Idea of United Indonesia	23
2.1.3. Television as Pleasure	25
2.1.4. More About Television as Pleasure	27
2.2. <i>Sinetron</i>	28
2.2.1. Soap Opera	29
2.2.2. <i>Sinetron</i> as Main Project of National Culture	31
2.2.3. The Rise of Commercial <i>Sinetron</i>	33
2.2.4. Various Kinds of <i>Sinetron</i>	35
2.2.5. The <i>Sinetron</i> Festival	36
2.2.5. <i>Sinetron</i> as an "Other World"	33
2.3. The Changes in the Representation of Religion in <i>Sinetron</i> ...	38

2.3.1.	Early Religious Representation	38
2.3.2.	Religious Representation in <i>Sinetron</i>	40
III.	CONSUMING AND ENGAGING POPULAR CULTURE AS CHRISTIANS' CULTURAL PRACTICE	42
3.1.	<i>Gereja Kristen Jawa</i> Gondokusuman as Christian Community	42
3.2.	Christians Consuming Popular Culture	46
3.2.1.	Doctrine	47
3.2.1.1.	John Calvin	47
3.2.1.2.	H. R. Niebuhr	49
3.2.1.3.	Principle Doctrines of GKJ	51
3.2.2.	Practice	55
3.2.2.1.	Ownership of Television Set	55
3.2.2.2.	Habits of Watching Television and <i>Sinetron</i>	55
3.2.2.2.1.	Time Spending for Watching Television	56
3.2.2.2.2.	The Choosing of Programme	57
3.2.2.2.3.	Social Character	58
3.3.	Christians Engaging Popular Culture	60
IV.	CHRISTIANS WATCH <i>SINETRON</i> : AGENCY AND PATTERNS OF RECEPTION AND NEGOTIATION	64
4.1.	Reception Theory	65
4.2.	Ways Religion is Represented in Two <i>Sinetron</i>	66
4.2.1.	Markers of Identity	67
4.2.1.1.	Dress	67
4.2.1.2.	Religious Activity	70
4.2.1.3.	Language	71
4.2.1.4.	Religious Role Models	72
4.2.1.5.	Places of Worship	72
4.2.2.	Values	73
4.2.3.	Direct <i>Dakwah</i> in the Story Line	73
4.3.	Patterns of Watching <i>Sinetron</i> by GKJ Gondokusuman Christians	74
4.3.1.	Pattern 1: "Mirror of Reality"	75
4.3.1.1.	Religion Represented in <i>Sinetron</i>	79
4.3.1.2.	The Way Religion is Represented	81
4.3.1.3.	The Representation of Islam and Muslim Compared With the Reality in Interviewees' Daily Life	82
4.3.2.	Pattern 2: "Watching for Pleasure"	84
4.3.2.1.	The Reason of Choosing TOP and DT	85



4.3.2.2.	The Reason to Keep Watching TOP and DT	86
4.3.3.	Pattern 3: "Religion is Necessary"	88
4.4.	Christians' Negotiation with Changes in <i>Sinetron</i>	
	Normativities	92
4.4.1.	Familyism	93
4.4.2.	Neighbourliness	94
4.4.3.	Simple Life	95
4.4.4.	National Ideology	97
4.5.	Negotiation as Best Way	98
V.	CONCLUSION AND RECOMMENDATIONS	100
5.1.	Conclusion	100
5.2.	Recommendations	103
5.2.1.	For Further Research	103
5.2.2.	For Pastoral Care in the Church	103
	BIBLIOGRAPHY	104
	APPENDIX 1: SURVEY	106
	APPENDIX 2: INTERVIEW GUIDING QUESTIONS	109
	APPENDIX 3: LIST OF INTERVIEWEES	110