Screen and faith: Mediatization of religion through docudrama

Nopita Trihastutie

Abstract

The background of this current research is the shift in the pattern of fulfilling the need for religiosity. The purpose is to examine the mediatization of faith (religion) through media (docudrama). The research question is how docudrama mediatizes faith. The method applied was rhetorical criticism in communication research. This method signifies text and audience's reception and corresponds to qualitative textual and reception analysis. This current research particularly adapted Jensen's (2002) media-audience qualitative reception design. The procedure adapted from Frey, et al. (1999) included selecting *Solusi* docudrama and viewers' comments on YouTube channel as data, describing themes by identifying elements and inter-relatedness among scenes, analyzing the salient ideas embedded within the themes, interpreting the narrative structure, and evaluating the persuasive force of messages supported by the viewers' comments. The findings show that docudrama mediatizes religion by representing the interconnection of notions between religiosity-spirituality and individuality-community, the notions of religion in the dramatization frame, and by producing the audience's pseudo model of reading. In conclusion, media (docudrama) mediatizes faith (religion) by representing the religious frames from a universal and psychic point of view. Mediatization of faith does not merely meet the needs for religiosity but alters the outlook of religion.

Keywords: mediatization; religion; docudrama, TV program, audience

Plaridel Open Access Policy Statement

How to cite this article in APA

1. Background

The background of this current research is the changing of fulfilling the religiosity need facilitated by the media in the public space. Formal religious places are no longer the only means of fulfilling the need for religiosity. Various models of religious broadcasts include worship services, prayers, preaching, religious music performances, testimonies, short films, and docudramas. These religious broadcasts provide a viewing experience and the embodiment of the mediation of religious experience.

The relationship between religion and media can be seen from the functionalist perspective. In this lens, the media is seen as a bridge between religion and modernity. Religion is seen as having a gap with modernity therefore the role of media is to bridge the gap. The media specifically functions to meet the need for religiosity on a personal basis by offering religious ideas, imagination, and guidance, and facilitating religious rituals through the screen (Hjarvard, 2008). Preaching and worship in formal religious places are replaced by religious broadcasts, making it more practical for believers to get involved in worship. Importantly, religion and media are seen not in contradiction but as very complementary (Hosseini, 2008). In this way, media can encourage religious reintegration and a sense of belonging to a community (Hoover, 1995). Because believers are not required to come to the formal worship services to be part of the congregation, religion becomes not just institutional but also personal (Hosseini, 2008). Studies by Jeffrey Hadden and Charles Swann (1981) and Hoover (1998) have also paid a lot of attention to religious broadcasts, particularly television programs. These studies have confirmed the emergence of the electronic church in correlation with the emergence of televangelical ministry, changing believers' orientation from formal worship services to electronic ones.

Beyond providing a new medium for religious practice, the media-religion connection also revives the evangelical spirit among congregations across different faiths. Within Christianity, religious television programs have promoted fundamentalist Christian ethics and orthodoxy, as well as the development of teaching (Trihatutie, 2023). Religious broadcasts do not replace the established religious institution, but instead emphasize already existing evangelical doctrines (Peck, 1993; Schultze, 1991). Within Islam and specifically in Indonesia, religious TV programs show both positive and negative sides of the facilitation of religion through media. On the negative side, religious TV programs commodify religion with the principles of capitalism and commercialization (Thadi, 2020; Wibowo, 2020). On the positive side, religious TV programs convey Islamic values through persuasive and interactive communication (Praptiningsih & Handayani, 2017). Religious TV programs represent the state's normative discourse

associated with Islamic values (Mubarok & Mulyadi, 2022). This is beneficial for the country in order to maintain the integrity and harmony of social life.

Media had even more space to fulfil the need for religiosity during the COVID-19 pandemic. Now, even after the pandemic, mediated church services remain available to believers. Studies have shown that public sentiment towards online worship is mixed (Bandhaso, 2021; Kuipers et al., 2020; Singarimbun, 2021). While online worship is seen as compliant to religious principles, it is simultaneously perceived as contributing to technological dependency and consumerism (Lukuhay, 2020; Nayuf, 2021; Sariwaty & Abimanyu, 2021; Simanjuntak, et al., 2020; Sunarto, 2021; Tambunan, 2020). Online worship also raises the issue of access and connectivity—one-way message delivery is only effective in the absence of technical constraints (Abimanyu, 2021).

There are various other models of religious broadcasts on the Internet not limited to online worship. Studies have explored viewing experiences of religious television programs on the digital platform, documenting the spiritual enlightenment while enjoying the said programs (e.g., Hadden & Swann, 1981; Hendershot, 2004; Schultze, 1991). These studies have not yet explored other models of programs, specifically the docudrama.

Docudrama is a genre that attempts to dramatize authentic and historical occurrences by synthesizing factual and fictitious elements in dialogues and characters (Weiss, 1971). Samer Al Sharadgeh (2018) states that "docudrama (also drama-documentary, drama-doc, or docu-fiction) is a type of drama (usually a film, television show, or play) that combines elements of documentary and drama" (p. 14). Religious docudrama mediatizes faith by representing religious teaching as a meaning structure in a creative, contextual, and entertaining way. Creativity, contextuality, and entertainment are forms of media logic to which the interrelatedness of docudrama and faith mediatization attach. Corresponding to the media logic in the mediatization of faith, Nopita Trihastutie (2023) asserts that "docudrama as a medium for preaching and the style of creative and persuasive preaching highlights the view that the media gives more personal impressions than institutional ones to religion" (p. 370).

Mediatization of faith has pros and cons. The pros emphasize the valuable role of media (docudrama) in the mediatization of faith "to support contextual evangelical ministry; thereof, it points out the existence of parachurch ministry that puts a great prominence on personal salvation, belief in the authority of the Bible, and evangelism" (Trihastutie, 2023, p. 373). The mediatization of faith through docudrama supports the connection between faith experience and systematic theology of miracles, repentance, and prosperity (Pragolaesa, 2012). Religious television programs

mediatize religious ideas and imagination to support a sense of belonging to a religious community (Hjarvard, 2008), attachment to religious traditions (Valle, 1992), and re-contextualized mediated religious experience daily (Thomson, 1995). The docudrama genre functions to represent religious experience in a contextual and creative way (Trihastutie, 2022).

The cons correspond to the essentialist perspective which places the issues of the essence between faith (religion) and media in contrast and to the interactionist perspective which highlights the changes caused by the connection between faith (religion) and media. The connection highlights media as the agents of religious change by employing mediatization. From the interactionist perspective, the connection between media and faith (religion) results in personalization of religion, rather than institutionalization (Hosseini, 2008); therefore, it alters the way people seek the transcendent. Mediatization of faith keeps distance from the church as the religious formal institution. Keeping the distance from the church highlights the search for the transcendent as a form of privatized individualized and experience-oriented religiosity (Streib & Hood, 2011). From the essentialist perspective, mediatization infuses media logic (commercialization and privatization) into faith (religion). Commercialization and privatization are forms of media logic highlighted in the essentialist perspective. Mediatization of faith emphasizes the reconciliation of the contradictory essences and results in the commodification of spiritual blessings by recontextualization of the sacred core into a profane one. The commodification of spiritual blessings refers to the principle of God as an insurance agent to whom one invests with expectations of returns (Adeleye, 2014). The emphasis on material blessings is the result of the recontextualization of the sacred core into a profane one.

> What can be seen from the televangelical broadcasts is that frames of the sacred core which refers to the religious symbols are not merely understood in the immaterial sphere, but also acknowledged in the material sphere through what so-called "material blessings." Here, the recontextualization of the sacred core is done through the process of obedience which results in prosperity. (Trihastutie, 2019, p. 101)

This current research takes religious docudrama as the material object of the analysis. It examined how religious docudrama mediatizes religion by looking at both the representation of religion and its audiences' reception. The media-audience qualitative reception design was adapted from Klaus Jensen's (2002) model, which pays attention to the specific difference media make in the audience. The model is as follows:

Figure 1
Media-Audience Qualitative Reception Design
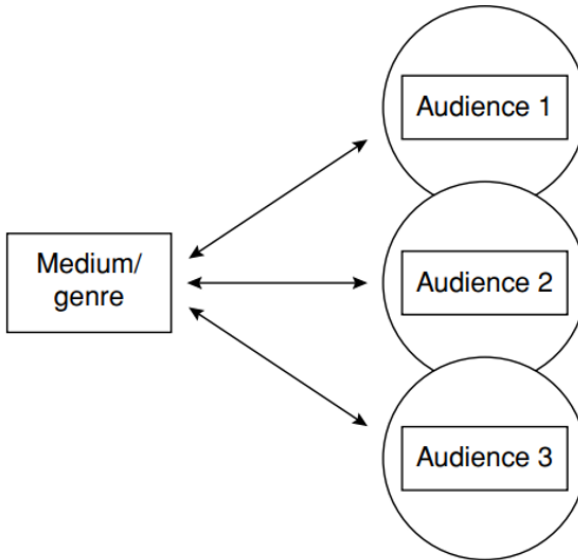
The connection between mediatization and audience reception refers to the understanding that the changing form, use, and function of the mediatized entity (institution) affected by the media system may alter the reception of that entity (institution). Mediatization cannot ignore audience reception because audiences are the empowered and participating actors, therefore, "understanding audiences' acts of engagement is necessary to conceptualize processes of mediatization" (Schrøder, 2019, p. 2). Looking at audience's sense-making of the mediated entity shows their adaptation to the forces of media and their ability to communicate the synchronization of their media repertoires with their life. Mediatization is in need of "audiencization" not to recognize the practices of the actors (audiences) as a collective force (Schrøder, 2017), but to place "the importance of considerable parts of the public as a potentially empowered, active and participating force" (Brants & Van Praag 2017, p. 403). The connection of mediatization with audience reception confirms "the widening of the understanding of the receiver's 'activity' beyond the dimension of the readings and interpretations to produce a dialogue over reception with the phenomena of mediatization" (Cogo & Brignol, 2011, p. 77). It also emphasizes the acceleration of media due to the technological development that offers reconfiguration of their uses and highlights "the participation of the audiences (active audiences) as a

consequence of the onward march of mediatization processes" (Livingstone, 2012, p. 257). For example, in the field of music, the connection between mediatization with music reception shows that the mediatization of music changes the mode of music reception: "how, where, when, and for what reasons people listen to music" (Fast, 2014, p. 23).

This current research works on the connection of mediatization with audience reception in the field of religion, specifically the concept of religiosity. Corresponding to Jerry Cardwell's (1980) concept of religiosity, which largely refers to doctrinal knowledge. In this respect, this study interprets and critiques the elements within religious docudrama that reinforce the doctrinal dimension of religion. The analysis is useful for enriching the body of knowledge in understanding the relationship between religion and the media in the Indonesian context.

Among various models of religious broadcasts, this current research focuses on *Solusi* [Solution] docudramas. It is the leading Christian religious television program Cahaya Bagi Negeri production house produced (Jawaban, 2016). The program has been aired on Indonesian television channels since 1998 through broadcast syndication and also on digital platforms since 2014. The program delivers testimonial religious experiences interestingly and creatively by using the art of cinematography. It highlights the authenticity of the testimony to bring the viewers close to the original experience in their imagination and provoke their feelings. It narrates abuse, wickedness, neglect, betrayal, addiction, immorality, sickness, anxiety, sorrow, despair, and regret. These psychological religious experiences are re-enacted in *Solusi* docudramas. The re-enactment forms a character's identity and makes the viewers clearly understand the real characters' past religious experiences.

2. Conceptual foundation

Mediatization is conceptualized as a communicative action in the media context; in this respect, anything – identity, relations, knowledge, reality, religion, politics, society—that occurs by means of communication is understood as a communication change in the media context (Ushanova, 2015). It also highlights the connection between institutions outside of media with media and how they reshape each other in daily life (Couldry & Hepp, 2013; Livingstone & Lundby, 2014).

In this study, religion is seen as an institution outside of the media. The concept of mediatization should not be confused with the concept of mediation. Mediation emphasizes the changing use of the medium; meanwhile, mediatization highlights the changing mode of the interaction between media and institutions outside of media. The process of

mediatization can be direct, indirect, or a combination of both, and both can be distinguished by an analytical context (Hjarvard, 2004). The difference between direct and indirect mediatization lies in the level of transformation of the medium usage. Contrary to indirect mediatization, which only relates to the general increase in social institutions' reliance on communication mediums, direct mediatization vividly shows the transformation of any given social matter from a non-mediated form to a mediated one (Hjarvard, 2008). This study takes the latter perspective, highlighting the transformation of activity through interaction with a medium that gradually influences religious experiences. The functions of religion can be carried out through the connection with the media linked to religious broadcasts. The medium profoundly offers more options to both the religion and media users and consequently modifies the relationship between both. This study further takes the structural hermeneutic perspective in exploring mediatization, looking at religion as a text interpreted in a particular context (Trihastutie, 2022). In this respect, the interpretation is based on the relations of salient ideas within the text, and a critique of the persuasive power of messages is tied to the context in which the media is produced.

This study considers the mediatization of religion specifically through the form of the docudrama, a medium of message transmission that has film elements like narrative and visual framing. Through these strategies, meanings of religion are represented. Religion is a system of belief that, according to Smart (1992), has seven constructive dimensions that are interrelated in the religious life of adherents. These dimensions are, namely: practical and ritual dimensions, experiential and emotional dimensions, mythic or narrative dimensions, doctrinal and philosophical dimensions, ethical and legal dimensions, social and institutional dimensions, and material dimensions.

Considering all the aforementioned conceptual themes, this study's conceptual framework is as shown in figure 2.

Figure 2

Conceptual Framework
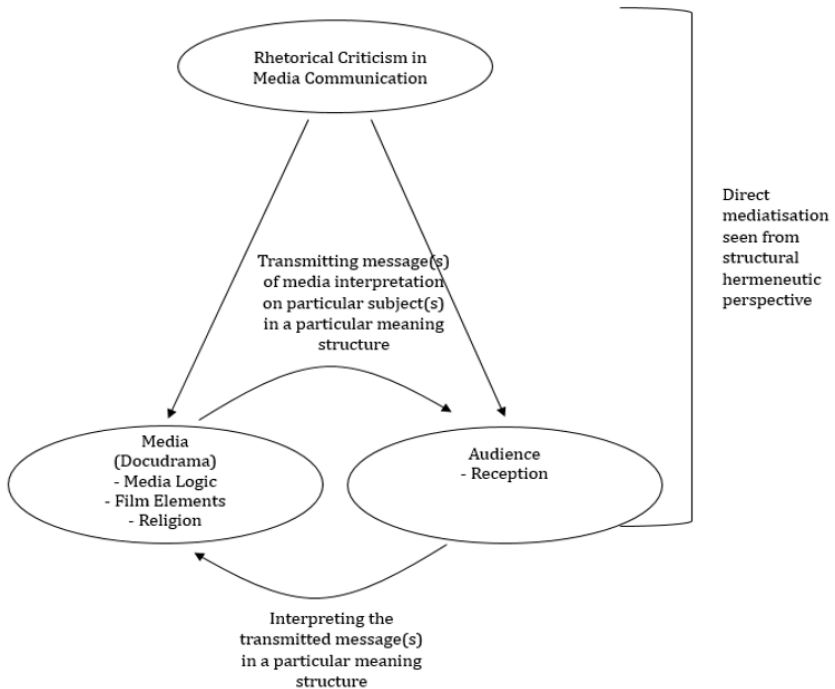
3. Method

Rhetorical criticism in this current research is a combined qualitative textual and reception analysis. Textual analysis is analytic and interpretive (Du Plooy, 1997) to comprehend the text's meaning (Kelle et al., 1995). Reception analysis pays attention to the meaning production from the audience as the result of audience and message interaction (Jensen, 1986).

This study looks at the Indonesian *Solusi* docudrama uploaded on YouTube by the Jawaban channel and its audiences through their comments on the videos.

Solusi is a weekly TV program. *Solusi*'s program structure has a trailer segment, host commentary, docudramas, *Titik Terang* segment, and co-host commentary. *Solusi* comprises two 15-minute docudramas with a similar theme in every program episode. The opening part presents the docudrama trailer and the program host. The middle part presents two docudramas, a segment called *Titik Terang* appearing in between these two docudramas, and a co-host who guides this segment. The closing part delivers the host's closing commentary.

Solusi reaches national coverage through its broadcast syndication. The *Solusi* program airs at midnight. Cahaya Bagi Negeri's official website confirms that the average number of viewers is 185 thousand per year; 7 thousand are rural, and the remaining 178 thousand are urban (Jawaban, 2016). The *Solusi* program on national TV stations has fluctuated but remains the religious midnight program in one of Indonesian national TV stations, namely SCTV. The *Solusi* program also provides a 24-hour hotline for counselling, not limited to Christians or certain Christian denominations. No studies have identified the user of *Solusi*'s hotline.

This study focuses on *Solusi* docudrama episodes uploaded on YouTube channel Jawaban, the official YouTube channel of Cahaya Bagi Negeri. *Solusi* has 52 episodes in a year, but not all *Solusi* episodes are available on YouTube. Uploaded videos are only the docudrama, not the whole program. The program's yearly viewership fluctuates from less than a thousand to more than 3 million viewers, with most viewers being passive (Jawaban, 2016). While the program's online audience does not comprise the majority, the spread of the docudrama on the digital platform has offered the opportunity to express their thoughts and feelings towards it freely. The viewers' comments show how they perceive the docudramas, be they in accordance or not with the intended religious messages. This study aimed to formulate the interpretation of the content rhetorized and the viewer's reception in a particular situation. Therefore, the selection of broadcast episodes was due to the criteria that the content rhetorized in *Solusi* docudramas provides a portrait of the broadcast model supporting the harmonious situation in the climate of religious tolerance. Six *Solusi* episodes were selected as the sample based on two criteria: the availability of viewers' comments and the high number of viewers. The viewers' comments on the sample episodes vary from ten to a hundred. The range of viewer numbers is from 28 thousand to 11 million (Jawaban, 2016).

Rhetorical criticism was done through textual analysis and reception analysis because this method supports the mediatization-reception research. In this method, the practice of interpreting the persuasive art in a communicative act is exercised by examining the content, structure, and functions of the messages contained in texts, in this case the *Solusi* docudramas, to seek meanings and placing the audiences as the active actors in the meaning-making process. Rhetorical criticism is the big umbrella for this current mediatization-reception research, but the detailed stages of the textual and reception analysis are different.

Rhetorical criticism in mediatization-reception research is a combined method that reconciles Malbon's concept (1983) of *seeking meaning* (the meanings in texts) and *seeking to make meaning* (the meanings

from the audience). As a combined methodology, rhetorical criticism in mediatization-reception research highlights a crossed-philosophical basis of structural hermeneutics. The crossed philosophical thoughts in structural hermeneutics are "seek meaning" from structuralism and "seek to make meaning" from hermeneutics.

The selection of procedure used in rhetorical criticism in mediatization-reception research is on the basis of the philosophical basis correspondence between method and research. The data analytical procedure followed the rhetorical criticism procedure proposed by Lawrence Frey, et al. (1999). This procedure was selected because it corresponds to structural hermeneutics as a philosophical methodology. The stages in Frey's rhetorical criticism support a combined procedure of *seeking meaning* (the meanings in texts) from structuralism and *seeking to make meaning* (the meanings from the audience) from hermeneutics. The procedure highlights the inter-relatedness of textual analysis and reception analysis philosophical basis and emphasizes the role of researchers and audiences as active participants in meaning. The procedure proposes four stages that include describing, analyzing, interpreting, and evaluating. The application of these stages as a combined procedure for textual and reception analyses reconciles *seek meaning* from structuralism and *seeks to make meaning* from hermeneutics. The stage of describing, analyzing, and interpreting corresponds to *seeking meaning* (the meanings in the texts), whereas the stage of evaluating corresponds to *seeking to make meaning* (meanings from the audience). The stage of *seeking meaning* (the meanings in the texts) refers to the textual analytical procedure and the stage of *seeking to make meaning* (meanings from the audience) alludes to the reception analytical procedure.

The textual analytical procedure of the stages of *seeking meaning* exercises the structuralism analytical procedure and the reception analytical procedure of the stage of *seeking to make meaning* applies the hermeneutics analytical procedure. The textual analytical procedure seeks meanings constructed from the inter-relatedness of the unitizing of *Solusi* docudramas; it examines the coded meanings in the texts. The reception analytical procedure seeks to make meaning from the audience's responses by following a hermeneutic circle. The hermeneutic circle refers to the notion that understanding a text as a whole is by understanding the individual part, and vice versa (Heidegger, 1927/2010). The reception analytical procedure examines the way the audience decodes the encoded messages in the texts. The meaning-making of the audience responses is used to evaluate the meanings in *Solusi* docudramas. Practically speaking, the detailed steps of the textual analysis differ from the reception analysis, but both still work within the framework of Frey et al.'s (1999) criticism procedure.

The application of this procedure in this current research is as follows. First, the docudramas themes were described based on the visual narrative framing. Describing themes included identifying the signifying elements within the text and identifying interrelatedness among scene categories supported by film elements (Linström & Marais, 2012; Wimmer & Dominick, 2006). Second, the salient ideas embedded within the themes of the visual narratives were analyzed. This step resulted in a narrative structure inferred from the whole plot narrative. Third, the narrative structure of the visual narratives was interpreted. The meaning structure in the narrative structure refers to the notions generated from the inferences of the whole narrative. Fourth, the persuasive force of messages embedded within the docudramas and supported by the comments of the viewers were evaluated. Five viewer comments of each sample episode were analyzed to see the correspondence between the intention of the content of the docudramas and the audience's reception, and by extension a comprehensive portrait of the mediatization of religion. The analysis was expanded to understand the persuasive power of the docudramas. It is the persuasive power of the media that modifies religion. In light of Ninian Smart's (1992) constructive dimensions of religion, this current research highlights the interrelatedness of religious dimensions represented in the docudramas' religion-themes-based configuration. Smart's conceptualization of the religious dimension does not rigidly dictate the categorization of the representation of the dimension in the docudramas' religion-themes-based pattern but as a conceptual foundation to see the dimension essence and their interrelatedness.

4. Results and discussion

The textual analysis of the documentary looks at the encoding process that in the context of the film the process is supported by the film elements and film codes in the scenes. By applying the three stages (describing, analyzing, interpreting) of Frey et.al.'s (1999) criticism procedure, the textual analysis results in (1) the description of the related scenes denoting the plot and setting, (2) salient ideas in the plots supported by film elements and codes generated from the salient ideas, (3) narrative structure generated from the sequences of the plot, (4) themes emanated from the narrative structure, and (5) notions generated from the themes.

4.1. Textual analysis results

4.1.1 Plot and setting

The scenes show detailed reality, the characters' emotions, and the thoughts in their actions. These are presented in a plot summary; "this plot summary is the events schematic structure that occurs in the

speaker's presence and that is presented in the historical present to create an immediacy effect and to provide alternative imaginaries of the events" (Higuchi in Trihastutie, 2023, p. 105).

Table 1

Plot and Setting

Episode	Plot	Setting
Suami Selingkuh dengan Babysitter, Wanita ini Jadi Gila [Husband Cheating with Babysitter, This Woman Goes Crazy]	A wife is betrayed and abandoned by her husband, causing her to have a mental breakdown. She realizes Jesus forgives all her sins. Forgiveness heals her of her inner wounds and restores her mental health.	Mental Health Rehabilitation and Household
Pengakuan Pria yang Sudah Lakukan Hubungan Seks Sejak Kecil [Confessions of Men Who Have Had Sex Since Childhood]	A man who grows up in an environment of prostitution and is sexually abused as a child. He grows up and his life is ruined by his involvement in sex crimes and women trafficking. At his lowest point, he seeks and experiences an encounter with the Divine and a religious community; the encounter brings freedom from all the burdens of his soul. He leaves his old life as a pimp and homosexual.	Slum area, Prostitution, and Church
Malam Pengantin, Malam Neraka Bagiku [Wedding Night, Hell's Night For Me]	A woman is sexually abused as a child and is traumatized in her subconscious. The trauma shows up in the marriage so that she becomes a wife who hates men (her husband). Hatred causes her to suffer from cancer. Her health and marriage are restored when she remembers Jesus' love. She experiences inner healing from her childhood wounds.	Household and Hospital
Laki-laki Pantang Dianggap Lemah oleh Wanita [Men Should Not Be Considered Weak By Women]	A man grows up without a father figure, is addicted to drugs, involved in sex crimes and other forms of criminality, all of which lead him to prison. His drug addiction leads him to end up in a rehabilitation center. There, he experiences God's forgiveness through Jesus Christ, and his life changes.	Household, Prostitution, Prison, Rehabilitation Center, and Church

Episode	Plot	Setting
Dunia Keartisan Hancurkan Kehidupanku [The Entertainment World Ruined My Life]	A man is raised in a neglectful family and sexually abused. When he grows up he gets involved in prostitution and gets a sexually transmitted disease. The disease makes him depressed, and he wants to commit suicide, but church songs remind him of God's amazing grace and lead him to the restoration of his life.	Household, Prostitution, Religious Community
Kesetiaan Istri Dibalas Suami Dengan Penghianatan [Wife's Loyalty Repaid By Husband's Betrayal]	A faithful wife is betrayed by her husband for a dozen years. She waits patiently for her husband to return. She learns to forgive her husband's betrayal. God restores her marriage.	Household

4.1.2 Film elements, codes, and salient ideas

Solusi docudrama has film elements attached to the scenes that work together to support the plot and the setting. As a visual text, the narratives of *Solusi* docudramas are constructed from the relations between scenes. The scene elements functioned as technical devices to represent the salient ideas. The technical devices are film elements that consist of the visual representation and the verbal representation. The visual representation includes camera placement, setting, point of view, color, lighting, makeup, and costume. The verbal representation includes dialogue, monologue, music, and sound effects. The rhetorical choices and the related scenes support the theme of the docudramas. The related scenes represent the state of being and the state of human nature. The state of being is represented in reality, existence, and situation, and the state of human nature in ways of acting, feeling, and thinking. In *Solusi* docudramas, the state of being and the state of human nature are presented in the narratives of *old life* filled with their sinful nature, their finding of way back after having spiritual encounter with Christ, and their experiences in a new life afterward. These are exemplified in the docudramas through the conversion of pimps, drug and sex addicts, and the healing of inner wounds. The scenes of the plot and the setting assemble codes that load salient ideas.
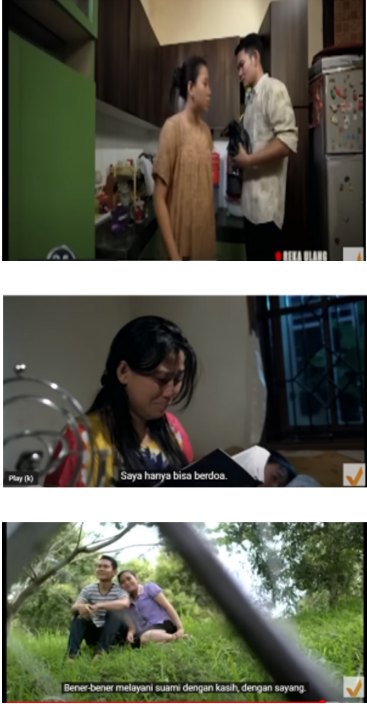
Table 2

Scene examples, film elements, codes, and salient ideas

Scene Examples	Film Elements, Codes, and Salient Ideas
	Episode: *Suami Selingkuh dengan Babysitter, Wanita ini Jadi Gila* The narrative combines the use of a single first-person viewpoint (monologue from the real main character) and a single third-person (monologue from the real supporting characters of the real main character). A close-up shot shows the psychological condition of the main actors who are in a state of depression. A medium shot shows the interaction between characters in a narrative in an atmosphere of friendly and constructive fellowship. Moderate lighting, natural make-up, and daily costume support the narrative that comes from the difficult situations of everyday life. Background music is added to create an atmosphere that corresponds to the three phases the main actors are experiencing: depressed states, being in a recovery group, and a recovered life. The symbolic code at the beginning of the narrative is inherent in the acting of the main characters: anger, crying, screaming, beating, and acts to initiate suicide, all of which are associated with the meaning of inner wounds. This symbolic code is supported by the setting of the mental rehabilitation center. At the end of the narrative, the code that is inherent in acting is changed to be gentle, compassionate, and attentive, all of which are associated with recovery from inner wounds and supported by a household setting. Salient ideas that are inherent in these symbolic codes are loneliness in the stress of the soul, the fragility of the human soul, rising from the destruction of life in the religious community, personal encounters with the transcendent, soul recovery, and life change.

Scene Examples	Film Elements, Codes, and Salient Ideas
	Episode: *Pengakuan Pria yang Sudah Lakukan Hubungan Seks* The narrative combines the use of a single first-person viewpoint (monologue from the real main character) and a single third-person (monologue from the narrator). A medium shot shows the interaction of the main character with other characters in the narrative in a close relationship. A close-up communicates the feelings and regrets of the main characters and stimulates the audience's sympathy for the expression of such feelings and regret. A long shot is to create an impression of the main character being centered on a fairly large space and time within a religious community. Costumes and make-up support the narrative corresponding to everyday life situations. Lighting uses three types: dim light to support the narrative of fornication, very bright light for supporting the narration of a personal encounter with the transcendent, and moderate light to support the narrative that corresponds to daily life situations. Background music is added to create an atmosphere that corresponds to the three phases the main actors are experiencing: bondage to fornication, being in the recovery group, and life being restored. The symbolic code at the beginning of the narrative is attached to the acting of the main character, namely intimacy between the opposite sex and the same sex associated with free sex and homosexuality. This symbolic code is supported by the setting of prostitution. The symbolic code in the middle of the narrative shows the process of reflection which is supported by the church setting. At the end of the narrative, the code attached to acting is carrying out religious activities in a church setting. Salient ideas attached to symbolic codes are the fulfilment of self-emptiness, sexual attachment, damaged self-image, rising from adversity in the community, reconciliation with the past, personal encounter with the transcendent, being freed from attachment, and change of life.

Scene Examples	Film Elements, Codes, and Salient Ideas
	Episode: *Malam Pengantin, Malam Neraka Bagiku* The narrative combines the use of single first-person (monologue from the real main character) and single third-person (monologue from the real supporting characters of the real main character and narrator). A medium shot shows the interaction between the two main characters in the narrative in an atmosphere of argument with the supporting characters. The same camera angle is also used to place the main character's emotions in the same space as the other main characters. The long shot is used to place the pair of the two main and supporting characters in the same space as the center of the depiction of harmony. Moderate lighting, daily life costumes, and natural make-up support stories corresponding to everyday situations. Background music is added to create the atmosphere corresponding to the three phases that the main character is going through: a wounded state, being at a turning point, and life being restored. The symbolic code at the beginning of the narrative is attached to the acting of the two main characters showing a binary opposition, namely anger/patience, childish/maturity, hate/affection, indifference/care. This symbolic code is supported by the household setting. The symbolic code in the middle of the narrative shows the process of reflection which is supported by the same setting. At the end of the narrative, the symbolic code attached to acting refers to togetherness and harmony in marriage which is supported by a household setting. Salient ideas embedded in symbolic codes are a wounded soul, the trivialities of marriage life, reconciliation with the past, personal encounters with the transcendent, soul restoration, and life changes.

Scene Examples	Film Elements, Codes, and Salient Ideas
	Episode: *Laki-laki Pantang Dianggap Lemah oleh Wanita*

The narrative combines the use of single first-person (monologue from the real main character) and third person singular (monologue from the real supporting characters of the real main character and narrator). A long shot creates the impression that what the main character is doing is the center of all depictions in the setting. A medium shot shows interactions between characters in the narrative in a friendly, constructive, and family atmosphere. Costumes and make-up support storytelling that corresponds to everyday life situations. Lighting uses two types: low light to support the nightlife narrative of fornication and regret, and medium light to support storytelling corresponding to everyday life. Background music is added to create an atmosphere that corresponds to the three phases experienced by the main character: bondage to fornication, being in a recovery group, and recovering life.

The symbolic code at the beginning of the narrative is attached to the acting of the main character in terms of intimacy between the opposite sex, alcohol, and illegal drugs which are associated with free sex and nightlife. This symbolic code is supported by the discotheque setting. The symbolic code in the middle of the narrative shows the process of reflection which is supported by prison settings, drug rehabilitation centers, and churches. At the end of the narrative, the symbolic code attached to acting refers to togetherness and harmony in marriage and family which is supported by the household setting.

Salient ideas attached to symbolic codes are inner emptiness, hypocrisy of life, personal encounter with the transcendent, restoration of the soul, and change of life. |

Scene Examples	Film Elements, Codes, and Salient Ideas
	Episode: *Dunia Keartisan Hancurkan Kehidupanku* The narrative uses only a single first-person point of view (monologue from the real main character). A medium shot shows the main character's interactions with other characters in the narrative in close relationships. A close-up shot communicates the main character's feelings and regrets and stimulates the audience's sympathy for these expressions of feelings and regrets. A long shot places the main and supporting characters in the same room as the center of the harmony depiction. Costumes and make-up support storytelling corresponding to everyday life situations. Lighting uses three types: low light to support the narrative of nightlife in fornication and medium light to support storytelling about turning points corresponding to everyday life. Background music is added to create the atmosphere corresponding to the three phases that the main character is going through: the state of bondage to fornication, being in the recovery group, and being restored to life. The symbolic code at the beginning of the narrative is attached to the acting of the main character's intimacy with the opposite and the same sex, alcohol, and illegal drugs which are associated with free sex, homosexuality, and nightlife. This symbolic code is supported by the setting of prostitution and discotheque. The symbolic code in the middle of the narrative shows the process of reflection which is supported by the religious community setting. At the end of the narrative, the symbolic code attached to acting refers to togetherness and harmony in marriage which is supported by a household setting. Salient ideas attached to symbolic codes are inner emptiness, hypocrisy of life, personal encounter with the transcendent, restoration of the soul, and change of life.

Scene Examples	Film Elements, Codes, and Salient Ideas
	Episode: *Kesetiaan Istri Dibalas Suami Dengan Penghianatan*

The narrative uses only a single first-person point of view (monologue from the real main character). Most of the shots use a close-up shot to show the psychological condition of the main actors who are in a state of mentally wounded. Moderate lighting, natural make-up, and daily costume support the narrative that comes from the difficult situations of everyday life. Background music is added to create an atmosphere that corresponds to the three phases the main actors are experiencing: mentally wounded states, faith strengthening in solitude, and recovered life.

The symbolic code at the beginning of the narrative is inherent in the acting of the main characters: disappointment, speechlessness, and crying, all of which are associated with the meaning of inner wounds. This symbolic code is supported by the setting of the houshold. At the end of the narrative, the code that is inherent in acting is changed to smile, acceptance, and joy, all of which are associated with recovery from inner wounds and supported by a household setting.

Salient ideas that are inherent in these symbolic codes are loneliness in the stress of the soul, the fragility of the human soul, personal encounters with the transcendent, soul recovery, and life change.

4.1.3 Sequences and narrative structure

The scenes of the plot supported by the setting are organized into three sequences of the narratives: beginning, middle, and end. In each sequence, the scenes are connected in the unity of a setting or the unity of time. The scenes in a sequence contain symbolic codes and salient ideas attached to those symbolic codes. The unity of symbolic codes and salient ideas in sequences forms a narrative structure. The narratives of the dark past mark the beginning of the sequence. The middle sequence narrates the way people find their way back. The narratives of new life in faith in Christ end the sequence. These three categories make up the narrative structure of *Solusi* docudrama. In parallel, the narrative structure signifies three theological notions—(1) *Old life* is associated with the irreligious side of human nature and their immorality, called *the deeds of the flesh* (Galatians 5: 19-21); (2) *Point of return* is a moment of repentance; it is when humans confess their sins and entrust themselves to Christ to be cleansed and justified by God's saving grace (1st John 1:9); and (3) *Born again* emphasizes moral and spiritual restoration; It brings a new life orientation to the converted (John 3:3-5) (King James Bible, 2017). *Solusi* docudramas are meaningful in the history of religious programs in Indonesia because *Solusi* presents a model of religious programs that preach the teachings of Christian salvation in a package that is relevant to the problems of everyday life. The textual analysis focuses on the scenes that relate to preaching Christian salvation theology in daily life context. *Solusi* docudramas comment on the corruption of human life by presenting a social reality filled with hatred, heartache, and moral transgressions and a picture of humanity without hope.

Table 3

Sequences and Narrative Structure

Episode and Sequences	Narrative Structure
Episode: *Suami Selingkuh dengan Babysitter, Wanita ini Jadi Gila* Sequences: The household setting narrates the betrayal and neglect committed by the main character's husband which causes deep hatred and anger. The setting of a mental rehabilitation center narrates the main character's mental fragility as a cause of betrayal and neglect by her husband. In the same setting, an encounter with the transcendent occurs and with the religious community which brings a turning point for the main character. The house setting narrates the restoration of the soul and the changes in the life of the main character.	*Old Life:* Living in hatred and anger *Point of Return:* personal encounters with the transcendent and growth in a religious community *Reborn:* Living in forgiveness

Episode and Sequences	Narrative Structure
Episode: *Pengakuan Pria yang Sudah Lakukan Hubungan Seks Sejak Kecil* Sequences: The setting of a slum area and prostitution narrates the story of a childhood with sexual abuse that has an impact on his sexually deviant behavior and attachment to fornication. The church setting narrates an encounter with the transcendent that brings a turning point from life's adversity and commitment to change. The church setting narrates the fruit of life change, namely being involved in ministry.	*Old Life:* Bondage to Fornication *Point of Return:* Personal encounters with the transcendent and growth in a religious community *Reborn:* Involvement in ministry
Episode: *Malam Pengantin, Malam Neraka Bagiku* Sequences: The household setting narrates the story of a husband and wife who are not in harmony because the wife has very deep wounds from sexual immorality in her childhood. The wound becomes the cause of her hatred of men, including her husband, and takes her anger out on him. The hospital setting narrates the story of when she realizes that the cause of cancer she suffers from is because of hurt, anger, and hatred. The house setting narrates the occurrence of inner recovery which has an impact on her married life, namely the harmony of marriage and household.	*Old Life:* Living in hatred and anger *Point of Return:* Personal encounters with the transcendent *Reborn:* Living in forgiveness
Episode: *Laki-laki Pantang Dianggap Lemah oleh Wanita* Sequences: The household setting narrates the main character's childhood without a father figure. The prostitution setting narrates that the main character is bound by nightlife, namely alcohol, drugs, and fornication. The setting of the prison and rehabilitation center narrates the moment when the main character finds a turning point in his life. He decides to leave his old life behind after having an encounter with the transcendent and growing in the spiritual community. The church setting narrates the fruit of life change, namely being involved in ministry.	*Old Life:* Bondage to Fornication *Point of Return:* Personal encounters with the transcendent and growth in a religious community *Reborn:* Involvement in ministry

Episode and Sequences	Narrative Structure
Episode: *Dunia Keartisan Hancurkan Kehidupanku* Sequences: The household setting narrates the story of a childhood with sexual abuse that has an impact on his sexually deviant behavior and attachment to fornication. The setting of prostitution and nightclubs narrates the main character to fill his inner emptiness by living in fornication. The spiritual community setting narrates how the main character realizes all his sins and decides to repent and leave his old life. There he commits his life to ministry as the proof of the fruit of his life change.	*Old Life:* Bondage to Fornication *Point of Return:* Personal encounters with the transcendent and growth in a religious community *Reborn:* Involvement in ministry
Episode: *Kesetiaan Istri Dibalas Suami Dengan Penghianatan* Sequences: The household setting narrates the betrayal and neglect committed by the main character's husband which causes sorrow and mental wounded. In the same setting, an encounter with the transcendent occurs which brings a turning point for the main character. The house setting narrates the restoration of the soul and the changes in the life of the main character.	*Old Life:* Living in sorrow and disappointment *Point of Return:* personal encounters with the transcendent *Reborn:* Living in forgiveness

4.1.4 Themes emanated from narrative structure

This research presents two kinds of themes present in *Solusi*; one is the overarching theme of the whole episode and the other is the supporting themes that are rooted in each episode. All episodes have the same sequence categories (dark past, way back, and new life) and narrative structure (*old life, point of return*, and *reborn*). The synthesis of the sequences and the narrative structure of all episodes generates the main theme of *Solusi* docudramas; the main theme is Salvation. Salvation in Christ is a major theme in the whole narrative of *Solusi* docudramas. The *old life* of humans indicates situations that place them as prisoners of sinful nature and are controlled by thoughts, feelings, and actions that are not in harmony with God's Will. Humans need Salvation from God, to be saved by God Himself through Christ to restore their personal, moral, and spiritual existence before God. Restoration in all life aspects is their *rebirth* in Christ. However, there is no salvation without repentance; there is no restoration without confessing and forsaking sin. Repentance is the *point of return* and the act that initiates the process of salvation. The main theme of the whole sample of the episodes is constructed from the theme of each episode. The synthesis of salient ideas in the sequences of each episode generates two themes: inner healing and freedom. The supporting themes of *Solusi* docudrama

TV program are inner healing and freedom; these themes construct a single main theme that is about repentance. *Solusi* docudramas define repentance as a condition preceded by a decision to change and be freed from sinful behavior. The docudramas narrate transformation and freedom with the embodiment of inner healing and spiritual freedom. The inner healing in the visual narratives is healing from past wounds and the freedom is being freed from the bondage of behavior that is contrary to faith.

Table 4

Theme of episodes uploaded on YouTube in 2014

Episode	Theme
Suami Selingkuh dengan Babysitter, Wanita ini Jadi Gila (Episode on 17 March 2014)	Inner Healing
Pengakuan Pria yang Sudah Lakukan Hubungan Seks Sejak Kecil (Episode on 4 September 2014)	Freedom
Malam Pengantin, Malam Neraka Bagiku (Episode on 9 September 2014)	Inner Healing
Laki-laki Pantang Dianggap Lemah oleh Wanita (Episode on 15 September 2014)	Freedom
Dunia Keartisan Hancurkan Kehidupanku (Episode on 17 November 2014)	Freedom
Kesetiaan Istri Dibalas Suami dengan Penghianatan (Episode on 24 November 2014)	Inner Healing

4.1.5 Notion generated from themes

In the light of structural hermeneutics, the relations of the salient ideas in the narratives signify the narrative structure. The interpretation of the narrative structure is also based on the relations of the salient ideas. The results show that the salient ideas supporting the main theme of the whole docudrama denote a person's capacity for introspection of momentum in life. Such capacity marks human introversion and extraversion. This capacity refers to three episodes of a spiritual life cycle that include: life before repentance, a moment of repentance, and life after repentance. Repentance, here, is defined more than moral virtue. It is an encounter point between a depraved human and Christ.

The main theme of repentance shows the relations of four notions: spiritual salvation, family restoration, social calling, and capacity for virtues. Spiritual salvation is defined as the restoration of the divine image in humans by Christ's saving work. Repentance brings changes to the way a person views marriage and family. Marriage is defined as a covenant established by God's authority and sanctified by God's blessing. God dwells in a family where God's name is proclaimed in that family. Repentance brings social

calling which the act of serving others is surrounding. Life after repentance is a virtue-centered life. Virtue lies in the intersection dimension between humanity and religiosity. It animates sensitivity to goodness that faith qualifies. The narrative structure and the meaning structure correspond to the orthodoxy within Christianity. Implicitly, the narrative also represents transcendence and immanence as two related realms. These two realms are configured in the consciousness of sinful nature, the need for salvation, and life after repentance.

4.1.5.1 Representation of interrelatedness of notions

Solusi docudramas build rhetoric about religiosity in the context of Christianity by dramatizing the testimonial religious experiences. Working on docudramas as media artwork, the re-enactment of the testimonial religious experiences selects certain aspects of the repentance experience to make them more noticeable for stimulating particular interpretations in the Christian context. Repentance experience is represented in the frame of religiosity to increase its salience. Adhering to the narrative structure and the interpretations of the narrative structure, philosophical interpretations of Christian religiosity represented by the docudramas can be made. The docudramas represent religiosity in the Christian context as a reality that lies in interrelated dimensions. This interrelatedness includes religiosity-spirituality, individuality-community, and morality-ethics.

4.1.5.1.1 Religiosity-spirituality interrelatedness

Solusi docudramas do not represent Christianity as a rigid institutionalized dogmatic religion. Christianity is presented in the frame of spirituality, instead. Subjective religious experiences of understanding God are highlighted in *Solusi* docudramas. Outer worship is the minor part of the frame. Though faith is represented in the context of the Christian religion, it excludes religious rituals. Repentance is represented as an experience of change and consciousness evolution. As spirituality, religion is not about self-isolation, but self-transcendence. Kim Schneiders (1989) states that "the experience of consciously striving to integrate one's life in terms not of isolation and self-absorption but of self-transcendence toward the ultimate value one perceives" (p. 684).

The ultimate concern in Christian religion is God as revealed in Christ. Repentance results in self-transcendence that moves one from addictive behavior patterns to a closed relationship with God, self, and others (Thomson, 1995, p. 648). Christian spirituality is represented as the consciousness of humans in response to God personally and ecclesiastically. The repentance experience denotes that God is transcendent and immanent

in everyday life. Susilowati, the real character in the episode *Suami Selingkuh dengan Babysitter, Wanita ini Jadi Gila*, states:

> For me God is alive. Who can answer my prayer and provide a way out of my life's problems? God carved my life and matured me. If it wasn't for God, I wouldn't be this strong. I can be patient, have self-control, not be a bad-tempered person anymore, not be uncontrolled, and not be over-reliant either. (Hutagalung, 2014, 13:20-13:40)

God acts through people (Neal, 1987). The repentance experience is the experience of grace. God is immanent through grace therefore God is encounterable (Barry, 1992). Grace is the horizon of the believer's everyday life. Ronald Laoly, the real character, states:

> Grace is an opportunity that God gives and makes me valuable. I feel loved and my life is restored. Grace enables me to forgive and love others. Grace restores my life. God is greater than everything. God accepts and loves me as I am. (Hutagalung, 2014, 19:25-19:40)

The docudramas represent the notion of relational consciousness in the Christian context. The notion emphasizes respect, instead of control. In this regard, men and women are meant to live in harmony in a devout family. God values human existence to mark history with essential meaning. God-human interaction in history is the concern of human life. Lina Palar, the real character in the episode *Malam Pengantin, Malam Neraka Bagiku*, states:

> After forgiving, I love my husband more. God really restores me. My relationship with my husband is even better. My marriage life is not bland anymore. I am no longer angry when I remember my traumatic experiences. I am not irritated anymore because I know it was just my past. (Hutagalung, 2014, 10:40-11:10)

The Christian religion is represented as a life orientation to self-transcending knowledge in the faith of Jesus Christ and the sanctification of day-to-day responsibility and relationships. A contemplative attitude is compatible with action and work (Merton, 1971). Faith is a transformed action-oriented response to the suffering of others. The Christian religion is a reconciliatory spirituality that puts an individual in a social context. The contact with the transcendent God imparts the subjective experience of immanence and true self-discovery (King, 1992). Jacky Mallor, the real

character in the episode *Laki-laki Pantang Dianggap Lemah oleh Wanita*, states:

> When God's love is in my life, my life is restored. I pray a lot. I draw closer to God. God is the first who met me. God makes my life a blessing for others. I do ministry and visit people in prisons. I serve people in prisons so that they can return to God. I believe in God. God who changed my life is the same God who can change them. (Hutagalung, 2014, 19:18-19:38)

Solusi docudramas mediatize religion that makes Christianity appear more acceptable and appealing to the public. It is not dogma and rites that are emphasized, but the essence of Christianity, that is Jesus as the center of faith and example of life and universal values. *Solusi* docudramas make a graceful impression on Christian audiences by representing the essence of Christian preaching about salvation through entertaining and interesting shows. Docudrama can modify the rigid method of spreading religiosity and spirituality. The prior common model for spreading religion was through the mediation of sermons and rituals. Docudrama modifies the appearance of religion to be more profane and entertaining, while still emphasizing the sacred.

4.1.5.2 Individuality-Community Interrelatedness

Spiritual salvation, family restoration, social calling, and capacity for virtues are the theological meanings represented in *Solusi* docudramas. In particular, these are seen through individuals as subjects with inherent qualities that determine their existence. Individuals are the significant subjects and the crux of the gravity in the narratives. Awareness of oneself as a chosen one to be saved is highlighted. However, *Solusi* docudramas do not stop at highlighting individuals and their existence. Individuality is highlighted in the context of community. The meaningfulness of an individual is not based merely on belief as the saved one, but also on the exceptional quality attached to the relationship with others. The highlighted individual is not separated from communal relations. Being part of the believer community is an experience of sharing the grace of God (Bonhoeffer, 1978).

Solusi docudramas represent the qualities of life after repentance in the context of community and humanity. Personal salvation is not obtained to be enjoyed alone but shared with others. Interaction with other people is carried out on the basis of brotherly love and humanity. The life of personal repentance is filled with doing something for humanity. Personal repentance results in concern for fellow human beings. Anggertias, the real character

in th episode *Pengakuan Pria yang Sudah Lakukan Hubungan Seks Sejak Kecil*, states:

> After converting I know that my repentance is not only for myself. God has saved my life. I have left my old life behind. Now I dedicate my life to serving others. I share my life experiences with people whose lives are the same as mine before. My hope is that they can be changed. (Hutagalung, 2014, 16:00-16:31)

The representation of the Biblical community in *Solusi* docudrama highlights social responsibility over personal piety. It corresponds to so-called "hermeneutics of mercy" (Gatumu, 2013, p. 35). The notion underlines the value of humanitarian compassion and social responsibility. A believer does not live in isolation, and the lives of believers are not interpreted separately from the community of believers. There is a relationship between faith in God and love for others. Relation with others is the expression of faith in God. Service to humanity is service to God and to love humanity is to love God, therefore the notion of the believers' community underlines service to others and losing oneself in love (Erlandson, 2004).

Solusi docudramas mediatize religion in a way that makes Christianity appear more communal than private. The representation of the Christian religion in the docudramas is from a social perspective rather than the solely individual. *Solusi* docudrama is a form of media interpretation of religion. In the interpretation, *Solusi* docudramas define religion not as private property, not about heaven and hell, but about social life and common welfare. Faith is associated with social practices. The docudramas modify the exclusivity of the Christian religion by representing the interrelatedness of individuality and community. This inter-relatedness highlights the inclusiveness of the religion.

Solusi docudrama interprets religion in an inclusive way, that is, by portraying Christianity as a pattern of relations. This interpretation follows the logic of the media adhering to the principle of connectivity which emphasizes inclusiveness. The principle of connectivity accentuates the relationship between something and another. This means that the existence of an entity does not stop at the entity itself but the relations of the entity with other entities. From a structural hermeneutic perspective, the mediatization of religion through *Solusi* docudramas suggests an interpretation underlining Christian religion as a relation in which the personal relates to the communal, and the individual relates to the community.

4.2 Reception Analysis Results

The last stage of Frey's (1999) criticism procedure is evaluation. In this current research, the stage of evaluating exercises the audience reception analysis. The results of the reception analysis show the meaning-makingof the audience on the implicit messages encoded in the texts. The audience reception is used to evaluate the messages communicated through the docudramas. The audience reception analysis highlights a synchronization process. The evaluating-reception-based procedure begins with synchronizing the interpretation of the meanings intended by the real characters in the docudrama with the interpretation of the meanings made by the audience. The synchronization is done by finding mutually acceptable interpretations of meanings, followed by examining the audience reception model underlying the result of the synchronization of meanings intended by the real characters and meanings made by the audience. The evaluating-reception-based procedure reveals notions of religion in the dramatization frame and the elucidation of the audience's pseudo-reading model.

4.2.1. Religion in Dramatization Frame

Dramatization can be an alternative way of conveying theological messages, though there can be a simplification of the contents of the messages represented. The media's interpretation of Christianity tends to become shallow so that only its universal side stands out. The viewers' comments indicate that the plot of the narrative is the main focus enjoyed by the viewers. From the viewers' point of view, the prominent messages in the visual narratives are about right and wrong, good and bad. The perceived values inside the messages refer to universal values, which are reflected in episode titles and visual narratives. The viewers' interest is stimulated by the titles and their understanding is limited to the explicit visual narrative. The following table shows the universal values audiences attached to particular title-visual narrative pairings:

Table 5

Titles-Perceived Universal Values

Titles in Indonesian-English	Universal Values Perceived
Suami Selingkuh dengan Babysitter, Wanita ini Jadi Gila [Husband Cheating with Babysitter, This Woman Goes Crazy]	Faithfulness
Pengakuan Pria yang Sudah Lakukan Hubungan Seks Sejak Kecil [Confessions of Men Who Have Had Sex Since Childhood]	Morals
Malam Pengantin, Malam Neraka Bagiku [Wedding Night, Hell's Night For Me	Faithfulness

Titles in Indonesian-English	Universal Values Perceived
Laki-laki Pantang Dianggap Lemah oleh Wanita [Men should not be considered weak by women]	Morals
Dunia Keartisan Hancurkan Kehidupanku [The Entertainment World Ruined My Life]	Morals
Kesetiaan Istri Dibalas Suami Dengan Penghianatan [Wife's Loyalty Repaid By Husband's Betrayal]	Faithfulness

The viewers' understanding shows the relatedness of religiosity-spirituality and individuality-community in *Solusi* docudramas. It signifies robust moral terms like wrong, right, guilt, duty, honorable, evil, prohibited, and obligation. Such robust moral terms have two components: belief and action. Brandon Schmidly (2016) states that "it is one thing to have a belief about what is morally right. It is often a separate, though certainly related, matter to behave morally" (p. 12). For example, the viewers' understanding of what is right can be seen in terms of married life. It is right for a couple to be faithful in marriage.

> Salute Mr. Eddy Palar, you are indeed a great figure who should be an example for us (Adams). Honestly, nowadays, the loyalty of a man or a woman like the loyalty of Mr. Eddy is very rare to find. (rinatiuswandikbo2262, 2014)

Solusi docudramas represent morality and ethics based on religion. Religion is a personal source of morality, then becomes the basis of shared practice in a particular social system. The docudramas highlight Bible-based morality and Christian ethics. Sri Maria Patty, the real character in the episode *Kesetiaan Istri Dibalas Suami Dengan Penghianatan*, states:

> In the end, I found the Bible and I read it. I found verses about a woman caught in adultery. There, it was told that the woman would be stoned by many people, but Jesus did not punish the woman. The Bible says that God forgives sinners, so I must also forgive those who have betrayed me. Because God has forgiven me, I must also forgive others. (Hutagalung, 2014, 14:14-15:25)

Morality and ethics originating from religion are represented in narratives, but the power of storytelling through the dramatization of the testimonial religious experiences far exceeds the power of particular attributes associated with the Christian religion in docudrama. Religious attributes in the visual narrative function as the 'soft power' to create an impression of universal morality and ethics in *Solusi* docudramas rather than

one strictly rooted in a particular religion. From the viewers' perspective, repentance is perceived as a universal morality, instead of being centered on the Christian teaching of salvation. "Every human had faults in the past, as long as we are willing to repent, everything will definitely return to the right path" (angelash3739, 2014).

Solusi docudramas do not disguise their Christian identity, however, this identity is represented in an impressive way to create acceptance from the viewers. "I am a Muslim, but I like this channel. It is really inspiring" (aninditaan2194, 2014). The viewer's acceptance of *Solusi* shows their interest in the program. Melisa Rolenza disclosed, "I am a Muslim, but I like watching this channel" (melisarolenza596, 2014).

Dramatization of the original testimonial religious experiences makes the religious identity appealing to the viewers. Dramatization comes in a more prominent way before the representation of religious identity. Unless the viewer has background knowledge about Christian teachings, they will see the strong Christian theological meanings in *Solusi* docudramas.

The mediatization of the Christian religion through dramatization frames presents Christianity as a universal language in promoting morality and ethics. *Solusi* docudramas present good examples of good family life. "It is amazing. This is a good example for me to motivate my family" (maksimusmaksi571, 2014). The program also gives examples of what marriage life should be. "The presentation is really good; I understand one type of marriage" (rumaabba8875, 2014).

The power of docudrama is built on the visuality that is displayed. When attributes that refer to certain identities are not strongly highlighted in their visuality, the identity is submerged among other visualities. Thus, the impression of universality becomes more prominent than a certain identity. *Solusi* docudramas explicitly and strongly promote universal morality and ethics rather than strongly highlighting the Christian identity of this morality and ethics. The mediatization of religion through the dramatization of religious experiences corresponds to the media's logic that commands the principle of the viewer's acceptance. To achieve this, the mediated content is designed in a way to impress viewers. "The videos are very impressive and useful" (rayenddavid3698, 2014).

An impression is attached to the mediated religion. In this respect, the media builds religious identity not in a rigid way, but in an unpretentious way, therefore, the viewers' acceptance and perception of the religious values offered can be seen from a broader perspective, namely the universality side of the values in the religious messages. In the frame of docudrama, religion is represented in an impressive, modest, persuasive, and inclusive outlook. The nature of docudrama as entertaining content represents religion in the

visual narrative as a therapeutic substantive that implies acceptance of the person as worthy. Corresponding to the narrative, "Your life is very precious. God will restore your broken life" (frentzenchandra3038, 2014). Healing comes from the goodness of God. Butet Melinda declared, "God is good. God is good. God is good. God heals people's lives" (Viewer's comment, on the episode uploaded on September 15, 2014). The narratives awakened the audience of their sinful bondage and the need for healing and salvation.

> The story of her childhood was similar to mine, but the difference was that I was trapped in promiscuity. I thought my life was already ruined, so I kept living that way. I regret it. I shouldn't have done that. (kikinuraini6226, 2014)

The entertaining characteristic of the media and the therapeutic substance of religious content in *Solusi* docudramas show a connection that emphasizes the media's adaptation to religion in order to be appealing and accepted by the public. The media positions therapeutic substances as a necessity in religion. Liberation from sin is a miracle of healing. "It is cool! Not everyone can be free from sin" (pilaajha7662, 2014). The media accommodates the viewers' need for therapeutic substances by presenting religious shows.

> Wow, it is amazing, a very touching story, and a very strong example of faith. The stories are horrific, but they show the people who can rise from adversity. I, whose fate is better, feel ashamed, and it should be easier for me to get up. (ivanvarian9217, 2014)

4.2.2 Audience's pseudo model of reading: Between negotiated and dominant reading

The synchronization of two interpretations of the meanings, one intended by the real characters and the other made by the audience, promotes a model of representation of religion (Christian) in docudrama that shows a pseudo model of reading between negotiated and dominant positions. This model is a distinct characteristic of the relationship between *Solusi* and the audience.

A negotiated reading model is generated when the audience makes their personal meaningful interpretation in a different context (Hall, 1980). The audience response shows that the meaning of the message intended by the real characters in the docudrama is not in the context intended in the docudramas. The audience provides their own context in interpreting the themes of the docudrama episodes. The audience did not respond to the

major theme of salvation, but to the supporting themes of inner healing and morals carried in each episode. The audience's interpretation of the supporting themes is separated from the Christian context intended in the docudrama.

The different contexts that the audience attaches to these themes refer to the audience's negotiation of the meanings offered in the docudrama. The negotiated reading model produces interpretations of the themes of inner healing and morals in two forms, namely the interpretation of morals and ethics as universal values in religion, and the interpretation of the therapeutic function of religion. Both are seen outside the context of Christianity. The audience does not reject the moral and ethical messages and therapeutic functions of religion, but the audience negotiates the universal context in interpreting them. Viewers may reject the concept of salvation as the overarching theme offered but accommodate the sub-themes that support it.

Audience reception shows a pseudo-negotiated reading model. Audience reception shows the unique character of the audience. On the one hand, the audience does not respond to the context offered in the interpretation, but on the other hand morals and ethics are offers that cannot be rejected. A message cannot be rejected because it is "taken for granted knowledge" (Hall, 1980, p. 57). The audience does not respond to the major theme of salvation in Christ but focuses on the theme of universal values. The audience understands the frames of morality and ethics in the docudrama apart from the context of Christianity. In other words, the audience understands religion in general as a standard of morality and ethics and prioritizes them as universal values that unite all religions.

Viewers' interpretations of morals and ethics are derived from their understanding of the moral themes of the docudrama episodes. These include the moral message of being a good example in household and family loyalty (rinatiuswandikbo2262, 2014), and the moral message of living in piety (angelash3739, 2014). The audience's interpretation of morals and ethics apart from the frame of a particular religion is not in line with social reality. In cultural reality, people's interpretation of morality and ethics is inseparable from the context of a particular religion, compartmentalized in the naming of different religions and beliefs. Religion is the source of morals and morals of society (Jamil, 2013). However, this does not necessarily indicate that the audience is the dominant reading model; a model produced when an audience completely violates the ideology of the society according to the purpose of selecting the encoded meanings designed by the media (Hall, 1980). The docudrama audience does not either completely violate

the way society interprets morals and ethics or take for granted the whole package of the meaning encoded in the text by the docudrama maker.

Morality and ethics as the dominant messages of the docudrama are embodied in the concept of the spirituality-religiosity binary derived from the big theme of the docudrama. The docudrama presents this binary concept within the frame of Christianity. In cultural reality, spirituality is interpreted separately from religiosity. Spirituality is understood not to always be born from religion because spirituality has a more universal meaning (Amir & Lesmawati, 2016; Najoan, 2020). This means that the representation of the binary concept of spirituality-religiosity attached to religion in docudramas does not fully match the cultural understanding of religion. The audience's interpretation of the show does not reach the interpretation of the binary concept of spirituality-religiosity. The interpretation of morals and ethics is in a universal perspective; namely as a derivative concept from the theme and from the binary concept that dissolves the barrier between spirituality and religiosity. Towards the concept of binary individuality-communality which is also generated from the big theme of the docudrama, the audience does not make meaning so that it does not generate derivative concepts.

The audience's interpretation of the therapeutic function of religion shows that this interpretation is derived from the audience's understanding of the theme of inner healing; this includes a message being a good example to rise from the downfall of sin (ivanvarian9217, 2014; kikinuraini6226, 2014;). The audience interprets the therapeutic function of religion as a dominant message outside the context of Christianity. However, the audience's interpretation of the therapeutic function of religion is not contrary to the community's understanding of it culturally. The role of religion is to maintain mental health and social control of society (Azisi, 2020). On the one hand, the audience shows the dominant reading model. On the other hand, the interpretation of the therapeutic function of religion shows a form of audience negotiation of the intended meaning in the docudrama through the theme of inner healing. The theme of inner healing was intended by the docudrama in relation to the concept of salvation in Christianity, but the audience gave a different meaning, namely the therapeutic function of religion universally outside the context of Salvation of soul and spirit in Christianity. In other words, the audience's interpretation of the therapeutic function of religion also shows a negotiated reading model.

The audience's pseudo-reading model of *Solusi* docudrama shows that the audience's interpretation of religious shows is between the negotiated model and the dominant model. This pseudo-reading model is a particular characteristic of the Indonesian audience in responding to religious programs. This characteristic shows the flexibility of meaning made by the

audience. The Indonesian audience's interpretation model cannot be rigidly categorized according to the classification of audience models as formulated by Hall (1980), namely the dominant, negotiated, and oppositional reading model.

4.3 Qualifying the contribution of the indings to ediatization and reception scholarship

This section will qualify the research findings in relation to the literature. The findings contribute wider concepts to the discussion on mediatization, audience reception, and the cultural value of docudrama in reinforcing faith.

4.3.1 On mediatization

The mediatization of religion through docudramas acknowledges the interrelatedness of religiosity-spirituality and individuality-community as the underlying notions that exercise the mediation concept based on the functionalist view. Conversely, the interrelatedness notion negates the mediatization concept based on the interactionist view which emphasizes the changes in the essence of religion conveyed as a consequence of the religion mediatization. Changes occur not because of media manipulation of the message conveyed but because of how the audience interprets religion as a media text. The audience's perceptiveness of religious universal values in the dramatization frame signifies the concept of reception in the context of religious mediatization. The continuum of religious mediatization is in the hands of audience reception.

The interrelatedness of religiosity-spirituality and individuality-community reinforces the concept formulated by functionalist media scholars who do not contrast media and religion as two different entities and prioritize the media function to provide guidance and fundamentalist Christian ethics reference (Hjarvard, 2008; Hosseini, 2008; Peck, 1993). Underlining the importance of one-way mediated communication patterns and the absence of constraints for effectiveness in message delivery audience reception shows the audience's acceptance of the docudramas (Abhimanyu, 2021). The audience's perceptiveness to universal values is supported by the docudramas' effective communication patterns that do not contain constraints in delivering messages. Religion in the dramatization frame supports the audience's acceptance of universal values offered in the docudramas. Religion in the dramatization frame corresponds to the utilization of docudrama, as said by Trihastutie (2023), as a creative and persuasive preaching style. The interrelatedness of individuality-communality is also in line with other media functions, namely encouraging reintegration and a sense of belonging to a religious community (Hoover, 1995). However, the dichotomy between something

institutional and personal has merged into an intersection between the two in *Solusi* docudramas (Hosseini, 2008). The interrelatedness of religiosity-spirituality and individuality-community found in *Solusi* docudramas does not violate the Biblical principles, as seen by Alexander Lukuhay (2020), Fernando Tambunan (2020), Irfan Simanjuntak et al. (2020), and Sunarto (2021) on other spiritual broadcast models.

The interrelatedness of notions negates the interactionist media scholars who perceive changes in orientation in worship as an impact of the modernization of religion. On the contrary, docudrama as a model of religious broadcast signifies other findings that provide new insight into the interactionist perspective; it acknowledges docudrama as a modern form of *preaching* essentially negates the offer to the audience for "orientation change from formal worship services to electronic ones" (Hadden & Swann, 1981; Hoover, 1988).The docudramas encourage the importance of spiritual community in living a life of repentance, namely the importance of church life to remain in a life of repentance. Though the docudramas do not reinforce the established Christian denomination, as Quentin Schultze (1991) sees happening in religious broadcasts, the docudramas underline the importance of the religious community as a formal institution (i.e. the Church). However, the audience reception shows that the mediatization of religion through docudrama fails to offer *church* to the audience. Even though the content of the docudramas conveys the concept of personal faith alongside the concept of community in faith, the mediatization of religion through docudrama fails to create an institutional impression of religion in the audience's reception. The acceptance of universal values in the docudramas shows the audience's personal impression of religion and not an institutional impression of religion.

Furthermore, the shift from what is intended by the media to what is interpreted by the audience signifies a *soft* character of the mediatization. The media only offers the messages. The media content does not completely dictate the messages to the audience but gives the audience space to make their own meanings.

4.3.2 On audience reception

The discussion on audience reception highlights that docudramas are not just merely textual experience. The audience's perceptiveness to universal values underlines the personal and social dimension of television docudrama reception. The audience interprets themes in the docudramas as a media text in a particular context. The visual stimuli matter to the audience not as the image that operates a text, but as the frame that provides the frame provides context for the interpretation. Docudrama, like other TV

programs, can be used as a context for the social experience and integrated into the interpersonal experience. In viewing, Dennis Giles (1985) states that "television oscillates from background to foreground, from context to text where viewers will *bounce off* some textual detail, an incident and a striking character to comment on a situation in their shared *non*-fictional world" (p. 20). The audience's reception indicates the audience's interpretation of the docudrama content. This interpretation is the result of their perception of the scenes in the show. The scenes of the docudrama that narrate the human interaction with life problems and beliefs become mediated social texts that are interpreted through the process of interpretation and produce an interpretation of the universal value of religion needed in the interaction. The discussion of perception in audience reception sees "audience perception and reception as a subjective act rhythmically constructing a sense-making whole" (Sugiera, 2002, p. 227). The process of "a sense-making whole" can produce a discrepancy between the meaning the producer intended and the meaning the audience perceives. The process operates in phenomenology on one hand, and hermeneutics on the other hand. Audiences look for something meaningful that attracts their attention, and docudramas construct meaning generated by sequences of oriented elements and frames on which the deciphering of audiences is based.

The audience's pseudo-reading model adds the perception to the decoding concept that the perceptual action does not limit the concept of meaning to the code only. The audience develops premises on context-based assumptions from actual situations and from ideals or knowledge stored in memory. Docudramas are meaningful communicative media in which the interaction between audiences and media texts takes place fully in consciousness. The process interpretation of a given ostensive stimulus (scenes) operates within two models: a communication frame achieved by the decoding and encoding model and an ostensive-inferential model. The coded model of the ostensive stimulus facilitates the correspondence between the meaning the producer intended and the meaning the audience perceives. Whereas, the ostensive-inferential model supports "the audience's freer interpretive assumptions and search for relevance" (Sugiera, 2002, p. 229). The coded mechanism model produces the audience's interpretation of morals and ethics that corresponds to the moral themes intended by the producer. Adding to it, the ostensive-inferential model supports the audience's interpretation of morals and ethics in a universal perspective, not in particular religion; though seeing it that way does not correspond to the way the rest of the society sees it, such a way is in their ideals. This model also supports the audience's interpretation of the therapeutic function of religion as a dominant message outside the

context of Christianity. The communication of docudrama as visual media texts shows the interconnectedness between the sensory and the artistic. The arrangement of scenes has been exhibited as worth seeing; it is able to stimulate the audience's conceptualizing process. The scenes are powerful sensory to stimulate response corresponding to the audience's corporeal memory. The scenes *bring the world* to the audience. The perceived world comes, Sugiera (2002) states, "as structured information, a cluster of stimuli with focal points" (p. 232).

4.3.3 On cultural value of docudrama in reinforcing faith

Qualifying the value of docudrama in reinforcing faith strengthens Marshal McLuhan's phrase, "The medium is the message" (1964, p. 7). The phrase sums up that the medium through which the message is delivered holds as much value as the message itself. Understanding the meaning behind the medium changes the way religion through docudrama, is approached. Compared to sermons, docudramas can be seen to have more value in conveying themes of faith and strengthening faith because of the correspondence with local characters. The characteristics of docudramas that are identical to real-life imitations centered on households, families, and marriages correspond to local characters centered on families. The correspondence between the two simultaneously assimilates the sense of belonging to the family that characterizes the communal nature of local communities and propagates marriage as a sacred institution upheld in local communities. The social and cultural order of Indonesian society still considers marriage important (Wiratri, 2018). The docudrama character animates the patron-client nature of local communal society where the husband is the head of the family and the roles of family members are very deterministic. The household and marriage-centered nature of docudrama frames the success story. In local communal life, the successful lives of those in the closest circle have significance and can be used as role models for other family members in moral examples as well as examples of faith.

The correspondence between the family-centered characteristics of the docudrama and the communal character of the local community supports the propaganda of religious behavior formation through the culture of the family environment. This is very important because the behavior in the community reflects the behavior in each family. Religion is a belief that is believed by individuals or groups. Religion teaches many things that are related and coincide with character values. Religion teaches how a person can behave, act, and behave, treat, or build relationships with fellow religious people and between religious people who are full of good values. This character value will also be developed by implementing and developing

a religious culture at home. Religious activities organized and introduced by parents to children will understand the value of and understand how children position themselves in acting and behaving. For this purpose, docudramas can be contextually functional.

5. Conclusion

In conclusion, media, through the form of the docudrama, mediatizes religion by representing the interconnection of notions within the essence of religion. Mediatization also frames religion from a universal and psychic point of view. Mediatization of religion does not merely meet the needs for religiosity but alters the outlook of religion. The implication of mediatization refers to a sense of promotional practice. As parts of independent constituents, both media and religion accommodate promotional discourse in society. Promotional practice corresponds to consumerism in society. In the media-religion connection, consumerism refers to the fulfilment of religious interest by the media. In this respect, the gravity is on interest satisfaction, rather than need fulfilment. This current research offers an opportunity for future research to probe the mediatization of religion through different models of religious broadcasts. It encourages future research to examine the mediatization of religion from different perspectives. Based on the functionalist perspective, audience or opinion research is prospective to examine the cultural and political function of the mediatization of religion.

References

Adeleye, F. (2014, 30 March – 2 April). *The prosperity gospel: A critique of the way the Bible is used*. [Conference presentation]. The Lausanne Global Consultation on Prosperity Theology, Poverty, and the Gospel, San Paulo, Brazil. https://lausanne.org/gatherings/consultation/global-consultation-on-prosperity-theology-poverty-and-the-gospel

Al Sharadgeh, S.Z. (2018). Analysis of docudrama techniques and negotiating one's identity in David Edgar's *Pentecost*. *English Language Teaching, 11*(5), 14-23. http://doi.org/10.5539/elt.v11n5p14

Amir, Y.& Lesmawati, D.R. (2016). Religiusitas dan spiritualitas: Konsep yang sama atau beda? [Reliosity and spirituality: Same or different concepts?]. *Jurnal Ilmiah Penelitian Psikologi: Kajian Empiris & Non-Empiris*, *2*(2), 67-73. https://journal.uhamka.ac.id/index.php/jipp/article/view/9208/3012

Anglash3739. (2014) Re: *Dunia keartisan hancurkan kehidupanku* [The entertainment world ruined my life]. [Video file]. Retrieved from https://www.youtube.com/watch?v=KqPaKpgDEtw

Aninditaan2194.(2014). Re: *Malam pengantin, malam neraka bagiku* [Wedding night, Hell's night for me]. [Video file]. Retrieved from https://www.youtube.com/watch?v=mr0B76qcLQY

Azisi, A.M. (2020). Peran agama dalam memelihara kesehatan jiwa dan kontrol sosial masyarakat [The role of religion in maintaining mental health and social control of society]. *Jurnal Al-Qalb, 11*(2), 55-75.https://doi.org/10.15548/alqalb.v11i2.1683

Barry, W. (1992). *Spiritual direction and the encounter with God: A theological enquiry*. Paulist Press.

Bonhoeffer, D. (1978). *Life together: The classic exploration of Christian community*. Harper One.

Brants, K. &Van Praag, P. (2017). Beyond media logic. *Journalism Studies*, *17*(4), 395-408.https://doi.org/10.1080/1461670X.2015.1065200

Cardwell, J. D. (1980). *The social context of religiosity*. University Press of America

Cogo. D. & Brignol. L. D. (2011). Social networks and reception studies on the internet. *MATRIZes, 4*(2),75-92. http://www.revistas.usp.br/matrizes/article / view / 38293/41117

Couldry, N. & Hepp, A. (2013). Conceptualizing mediatization: Contexts, traditions, arguments. *Communication Theory*, *23*(3), 191-202. https://doi.org/10.1111/comt.12019

Du Plooy, G.M. (1997). *Introduction to communication: Course book 2 - communication research*. Juta.

Erlandson, S. E. (2004). *Rescuing God from Christianity: A closet Christian, Non-Christian, and Christmas Christian's guide to radically rethinking God stuff*. Heliographica.

Fast, K. (2014). Mediatization of culture. In A. Kaun & K. Fast (Eds.), *Mediatization of culture in everyday life* (pp. 19-41). Södertörn University.

Frentzenchandra3038. (2014) Re: *Pengakuan pria yang sudah lakukan hubungan seks sejak kecil* [Confessions of man who had sex since childhood]. [Video file]. Retrieved from https://www.youtube.com/watch?v=FM4IpqhVZxw

Frey, L., Botan, C., & Kreps, G. (1999). *Investigating communication: an introduction to research methods* (2nd ed.). Allyn & Bacon.

Gatumu, K. (2013). Authentic biblical Christian community. *Sapientia Logos,5*(2), 32-76. https://www.academia.edu/36680001/KAG_Sapientia_Logos_8_1_2016_Kabiro_Gatumu_Structures_of_Human_Existence_final_1_docx

Giles, D. (1985). Television reception. *Journal of Film and Video*, *37*(3), 12-25. https://www.jstor.org/stable/20687671

Hadden, J.K. & Swann, C. (1981). *Prime time preachers: The rising power of evangelism*. Addison-Wesley Publishing Co.

Hall, S. (1980). Encoding/Decoding. In S. Hall, D. Hobson, A. Lowe, & P. Willis (Eds.), *Culture, media, language*(pp. 128–138). Hutchinson University Library.

Heidegger, M. (2010). *Being and time*. (M.Niemeyer, Trans). State University of New York Press. (Original Work Published 1927).

Hendershot, H. (2004). Shaking the world for Jesus. Chicago: Chicago University Press.

Hjarvard, S. (2004) From bricks to bytes: The mediatization of a global toy industry. In I. Bondebjerg & P. Golding (Eds.), *European culture and the media*. Intellect.

Hjarvard, S. (2008). The mediatization of religion: A theory of the media as agents of religious change. *Northern Lights, 6*(1), 9-26.https://doi.org/10.1386/nl.6.1.9_1

Hoover, S.M. (1988). *Mass media religion: The social sources of the electronic church*. Sage.

Hoover, S.M. (1995). Media and moral order in post-positivist media studies. *Journal of Communication*, 45(1), 136–145.https://doi.org/10.1111/j.1460-2466.1995.tb00719.x

Hosseini, S. H. (2008). Religion and media, religious media, or media religion: Theoretical studies. *Journal of Media and Religion, 7*(1-2), 56-69.https://doi.org/10.1080/15348420701838350

Hutagalung, R. (Director). (2014, March 17). Suami selingkuh dengan babysitter, wanita ini jadi gila [Husband cheating with babysitter, this woman goes crazy]. [TV series episode]. In H. Sugianto (Producer), *Solusi*. CBN Productions.

Hutagalung, R. (Director).(2014, September 4). Pengakuan pria yang sudah lakukan hubungan seks sejak kecil [Confessions of man who had sex since childhood]. [TV series episode]. In H. Sugianto (Producer), *Solusi*. CBN Productions.

Hutagalung, R. (Director). (2014, September 9). Malam pengantin, malam neraka bagiku [Wedding night, Hell's night for me]. [TV series episode]. In H. Sugianto (Producer), *Solusi*. CBN Productions.

Hutagalung, R. (Director). (2014, September 15). Laki-laki pantang dianggap lemah oleh wanita [Men should not be considered weak by women]. [TV series episode]. In H. Sugianto (Producer), *Solusi*. CBN Productions.

Hutagalung, R. (Director). (2014, November 17). Dunia keartisan hancurkan kehidupanku [The entertainment world ruined my life]. [TV series episode]. In H. Sugianto (Producer), *Solusi*. CBN Productions.

Hutagalung, R. (Director). (2014, November 24). Kesetiaan istri dibalas suami dengan penghianatan [Wife's loyalty repaid by husband's betrayal]. [TV series episode]. In H. Sugianto (Producer), *Solusi*. CBN Productions.

Ivanvarian9217. (2014). Re: *Suami selingkuh dengan babysitter, wanita ini jadi gila* [Husband cheating with babysitter, this woman goes crazy]. [Video file]. Retrieved from https://www.youtube.com/watch?v=JGvlJUwJfYI&t=9s

Jamil, S.A. (2013). *Agama sebagai sumber moral dan akhlak mulia dalam kehidupan masyarakat di desa Setiarejo Kecamatan Lamasi Kabupaten Luwu* [Religion as a source of morals and noble morals in community life in Setiarejo village, Lamasi sub-district, Luwu district]. [Thesis, Sekolah Tinggi Agama Islam NegeriPalopo]. http://repository.iainpalopo.ac.id/id/eprint/2587/1/Sitti%20Amaliyah%20Jamil.pdf

Jawaban. (2016, December 16). *An easy way to introduce God to people close to us*. Retrieved September 21, 2020 from https://cbn.jawaban.com/read/article/en/12/16/2016/470/170216112625/An-Easy-Way-to-Introduce-God-to-People-Close-to-Us.html

Jensen, K. B. (1986). *Making sense of the News*. Aarhus: Aarhus University Press,

Jensen, K.B. (2002). Media reception. InK. B. Jensen (Ed.), *A handbook of media and communication research*(pp. 156-170). Routledge.

Kelle, U., G. Prein, & K. Bird. (1995). *Computer-aided qualitative date analysis: Theory, methods and* practice. Sage.

Kikinuraini6226. (2014). Re: *Malam pengantin, malam neraka bagiku* [Wedding night, Hell's night for me]. [Video file]. Retrieved from https://www.youtube.com/watch?v=mr0B76qcLQY

King James Bible. (2017). King James Bible Online. https://www.kingjamesbibleonline.org/ (Original work published 1769).

King, U. (1992). Spirituality, society, and culture. *The Way Supplement*73 (1), 14-23.https://www.theway.org.uk/back/s073King.pdf

Kuipers, N., Mujani, S., & Pepinsky, T. (2020). Encouraging Indonesians to Pray From Home During the COVID-19 Pandemic. *Journal of Experimental Political Science*, 8(3), pp. 211 – 222. https://doi.org/10.1017/XPS.2020.26

Livingstone, S. (2012). Exciting moments in audience research – past, present and future. In B. Helena, P. Geoffroy,&P. Traudt(Eds.), *The social use of media: cultural and social scientific perspectives on audience research* (pp. 257-274). Intellect Ltd.

Livingstone, S., & Lundby, K. (2014). Mediatization: An Emerging paradigm for media and communication studies. In K. Lundby (Ed.), *Mediatization of communication. handbooks of communication science* 9th (pp. 703-724). De Gruyter Mouton.

Linström, M., & Marais, W. (2012). Qualitative news frame analysis: A methodology. *Communitas*, 17(1), 21-38.https://doi.org/10.38140/com.v17i0.991

Lukuhay, A. (2020). Analisis teologis mengenai beribadah di rumah di tengah pandemi Covid-19 di Indonesia [Theological analysis of worshiping at home amid the Covid-19 pandemic in Indonesia]. *Visio Dei, 2*(1), 42-61. 2020 10.35909/visiodei.v2i1.87

Maksimusmaksi. (2014). Re: *Malam pengantin, malam neraka bagiku* [Wedding night, Hell's night for me]. [Video file]. Retrieved from https://www.youtube.com/watch?v=mr0B76qcLQY

Malbon, E.S. (1983). Structuralism, hermeneutics, and contextual meaning. *Journal of the American Academy of Religion,51*(2), 207-230. https://doi.org/10.1093/jaarel/LI.2.207

McLuhan, M.(1964).*Understanding media: The extensions of man*.McGraw Hill.

Melisarolenza596. (2014). Re: *Malam pengantin, malam neraka bagiku* [Wedding night, Hell's night for me]. [Video file]. Retrieved from https://www.youtube.com/watch?v=mr0B76qcLQY

Merton, T. (1971). *Contemplation in a world of action*. Doubleday & Co.

Mubarok & Mulyadi, U. (2022). Nilai-nilai kebangsaan dalam program tayangan religi di stasiun televisi [Theological analysis of worshiping at home amid the Covid-19 pandemic in Indonesia]. *Jurnal Studi Komunikasi dan Media*, *26*(1), 71-80.https://doi.org/10.35909/visiodei.v2i1.87

Najoan, D. (2020). Memahami hubungan religiusitas dan spiritualitas di era milenial [Understanding the relationship between religiosity and spirituality in the millennial era]. *Educatio Christi, 1*(1), 64-74. https://ejournal.teologi-ukit.ac.id/index.php/educatio-christi/article/view/11

Nayuf, H. (2021). Ibadah online sebagai gaya hidup: sebuah kajian teologi moral terhadap konsumerisme di tengah pandemi Covid-19 [Online worship as a lifestyle: A moral theology study of consumerism amidst the Covid-19 pandemic]. *Sophia, 2*(1), 15-27. https://doi.org/10.34307/sophia.v2i1.11

Neal, M. A. (1987). *The just demands of the poor: Essays in socio-theology*. Paulist.

Tambunan, F. (2020). Analisis dasar teologis terhadap pelaksanaan ibadah online pasca pandemi Covid-19 [Theological analysis of worshiping at home amid the Covid-19 pandemic in Indonesia]. *Epigraphe*, *4*(2), 154-169. https://www.stttorsina.ac.id/jurnal/index.php/epigraphe/article/view/210/63

Thomson, J. B. (1995). *The media and modernity: Social theory of media*. Blackwell Publisher.

Trihastutie, N. (2019). American televangelical frame: Religiosity, spirituality, and commodification. *Lire Journal (Journal of Linguistics and Literature)*, *3*(2), 91-106. https://doi.org/10.33019/lire.v3i2.53

Trihastutie, N. (2023). Calvinist American Protestantism in *Solusi* and *Obat Malam: A Structural Hermeneutic*. [Dissertation, Gadjah Mada University Yogyakarta]. https://etd.repository.ugm.ac.id/penelitian/detail/219419

Peck, J. (1993). *The gods of televangelism*. Hampton Press.

Pilaajha7662. (2014). Re: *Dunia keartisan hancurkan kehidupanku* [The entertainment world ruined my life]. [Video file]. Retrieved from https://www.youtube.com/watch?v=KqPaKpgDEtw

Pragolaesa, G. P. (2012). *Studi Teologi biografi melalui tayangan video kesaksian produksi yayasan cahaya bagi negeri indonesia: dengan pendekatan 'biography as theology' (teologi biografi) James WM. Mcclendon, Jr*The study of biography theology through video testimonies produced by Yayasan Cahaya Bagi Negeri Indonesia: the 'biography as theology' approach of James WM. Mcclendon, Jr.].[Thesis, Kristen Duta Wacana University Yogyakarta].

Praptiningsih, N.A. & Handayani, A.K. (2017). *Problematika produksi program dakwah religi televisi "Islam itu indah"* [Problems in the production of the television religious da'wah program "*Islam is beautiful*"]. [Conference presentation]. Doctoral Colloquium and Research Result Seminar, UHAMKA Jakarta.

Rayenddavid3698. (2014). Re: *Malam pengantin, malam neraka bagiku* [Wedding night, Hell's night for me]. [Video file]. Retrieved from https://www.youtube.com/watch?v=mr0B76qcLQY

Rinatiuswandikbo2262. (2014). Re: *Malam pengantin, malam neraka bagiku* [Wedding night, Hell's night for me]. [Video file]. Retrieved from https://www.youtube.com/watch?v=mr0B76qcLQY

Rumaabba8875. (2014). Re: *Malam pengantin, malam neraka bagiku* [Wedding night, Hell's night for me]. [Video file]. Retrieved from https://www.youtube.com/watch?v=mr0B76qcLQY

Sariwaty, Y., & Abimanyu, L. A. D. (2021). Analisis komunikasi pada pelaksanaan ibadah online umat Gereja Santo Petrus – Cianjur [Analysis of communication in the implementation of online worship at St. Peter's Church – Cianjur]*Journalism, Public Relation and Media Communication Studies Journal* (JPRMEDCOM), 3(2), 48–56. https://doi.org/10.35706/jprmedcom.v3i2.6341

Schmidly, B. (2016). Philosophical foundations of Christian morality. In Geoffrey W. Sutton & Brandon Schmidly (Eds.),*Christian morality*(pp. 11-30). Pickwick Publications.

Schneiders, S. (1989). Spirituality in the academy. *Theological Studies*. 50(1), 676-697.https://doi.org/10.1177/00405639890500040

Schrøder, K. C. (2017). Towards the "audiencization" of mediatization research? Audience dynamics as co-constitutive of mediatization processes. In O. Driessens, G. Bolin, A. Hepp & S. Hjarvard (Eds.), *Dynamics of mediatization: Institutional change and everyday transformations in a digital age* (pp. 85-115). Palgrave Macmillan.

Schrøder, K. C. (2019). Audience reception research in a post-broadcasting digital age. *Television & NewMedia, 20*(2), 155-169.https://doi.org/10.1177/1527476418811114

Schultze, Q. J. (1991). Evangelicals' uneasy alliance with the media. In Daniel A. Stout & Judith M. Buddenbaum (Eds.), *Religion and mass media: Audiences and adaptations* (pp. 61-73). Sage.

Simanjuntak, F., Simanjuntak, R.,& Ditakristi, A. (2020). Analisis tentang relevansi ibadah gereja pasca pandemi Covid-19 [An analysis of the relevance of church worship after the Covid-19 pandemic]. *Diegesis, 3*(1).https://ojs.sttrealbatam.ac.id/index.php/diegesis/article/view/63/163

Singarimbun, K. (2021). E-Church as a virtual service community during covid-19 pandemics. Jurnal Komunikasi Ikatan Sarjana Komunikasi Indonesia [Communication Journal of the Indonesian Communication Scholars Association], 6(1), 96-106. http://dx.doi.org/10.25008/jkiski.v6i1.509

Smart, N. (1992). *The world's religions*. Cambridge University.

Streib, H. &Hood, R. (2011). "Spirituality" as privatized experience-oriented religion: Empirical and Conceptual Perspectives. *Implicit Religion*, 14(4), 433–453. 10.1558/imre.v14i4.433

Sugiera, M. (2002). Theatricality and cognitive science: The audience's perception and reception. *SubStance*, 31(2), 225-235. https://doi.org/10.2307/3685488

Sunarto. (2021). Ibadah Online dalam perspektif alkitab dan relevansinya pada masa serta pasca pandemi Covid-19 [Online worship in biblical perspective and its relevance during and after the Covid-19 pandemic].*Te Deum*, *10*(2), 181-203.https://doi.org/10.51828/td.v10i2.39

Thadi, R. (2020). Analisis kritis sinetron religi: Antara dahwah dan kepentingan komersiil. [A critical analysis of religious soap operas: Between *dahwah* and commercial interests]. *Dawuh*, *1*(1), 9-16. https://siducat.org/index.php/dawuh/article/view/30/18

Thompson, W.(1992). Spirituality, spiritual development, and holiness. *Review for Religious, 51*(5), 646-657. http://digitalcollections.slu.edu/digital/collection/rfr/id/324/rec/1

Ushanova, I. (2015). Mediatization of communication: From concept to theory. *Journal of Siberian Federal University. Humanities & Social Sciences*, *11*(8), 2703-2712.10.17516/1997-1370-2015-8-11-2703-2712

Valle, C.A. (1992). Religion and the media.https://www.religion-online.org/article/religion-and-the-media/

Weiss, P. (1971). The material and the models: Notes towards a definition of documentary theatre. *Theatre Quarterly*, *1*(1), 41-46.https://doi.org/10.1093/oso/9780198711407.003.0039

Wibowo, A. (2020). Komodifikasi agama: Studi analisis terhadap tampilan agama di media televisi. [Commodification of religion: An analytical study of the display of religion on television media]. *EDUGAMA: Jurnal Kependidikan dan Sosial Keagamaan[Journal of Education and Social Religion]*, *6*(1), 56-74. https://doi.org/10.32923/edugama.v6i1.1325

Wimmer R.D., & Dominick, J.R. (2006). *Mass media research: An introduction* (8th ed.). Thomson Wadsworth.

Wiratri, A. (2018). Menilik ulang arti keluarga pada masyarakat Indonesia[Revisiting the meaning of family in Indonesian society]. *Jurnal Kependudukan Indonesia [Indonesian Journal of Population]*, *13*(1), 15-26. https://ejurnal.kependudukan.lipi.go.id/index.php/jki/article/view/305/pdf

Grant Support Details

About the Author

NOPITA TRIHASTUTIE (nophia2002@gmail.com) obtained her degree in American Studies Doctoral Program at Gadjah Mada University, Indonesia. She is teaching media and cultural studies in English Department at Widya Kartika University, Indonesia.