

Korean Drama and Popular Culture on Youth in RCTI From a Cultivation Theory Perspective

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Abstract

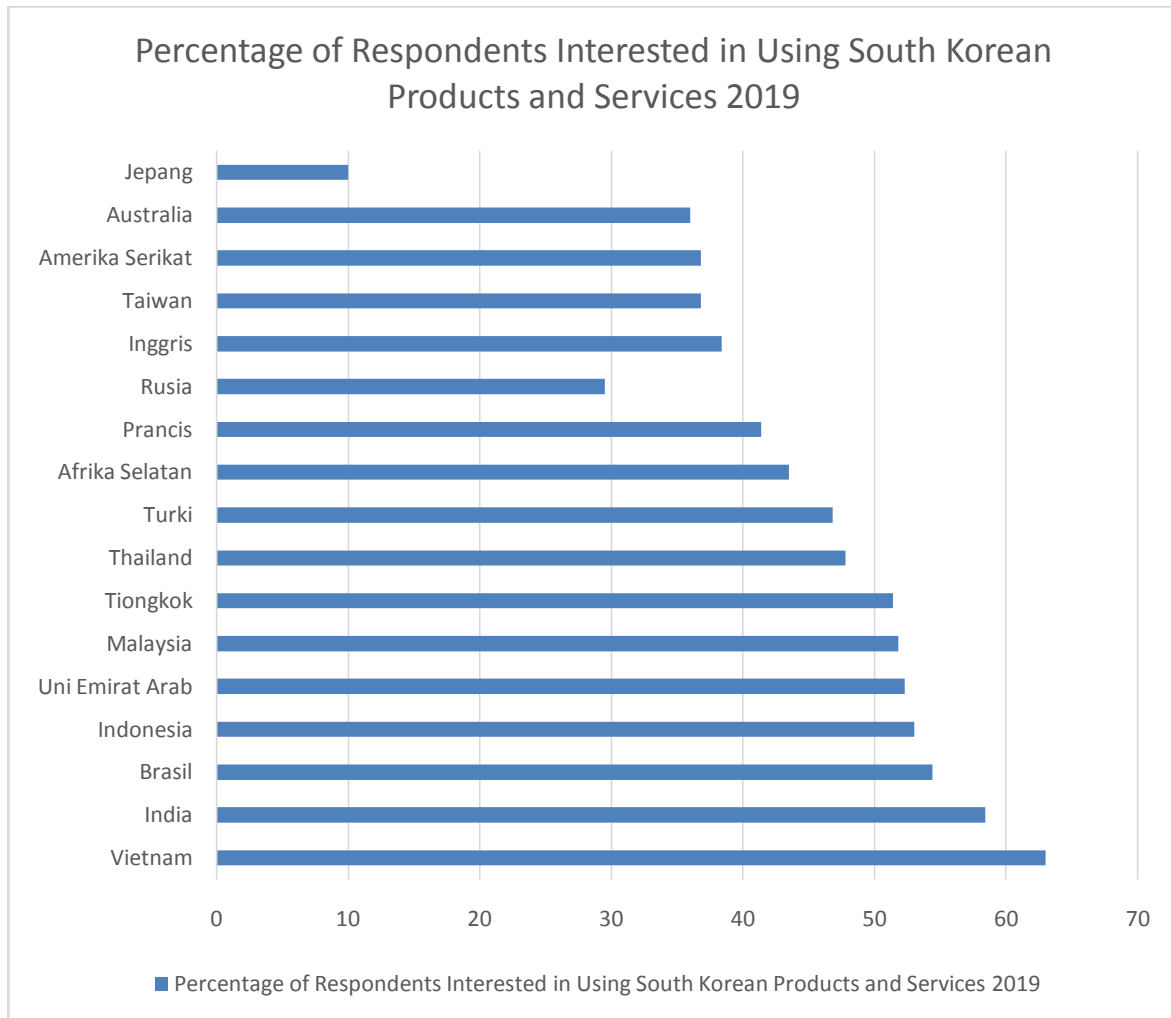
The Korean drama film business is in high demand worldwide, particularly among women. This community enthusiasm will affect the tourism industry by increasing the number of international tourists visiting Korea and increasing the popularity and distribution of Korean-style technology, food, apparel, and other products. In the eyes of the world, the country's reputation is improving; they have succeeded in disseminating their identity through popular culture. This study seeks to determine how K-Drama, a product of South Korean popular culture, has contributed to the growth of the Korean Wave in Indonesia. The data were collected using a qualitative study approach to describe Korean pop culture's impact on Indonesian society's routines. In this study, the interpretivism research paradigm was utilized. Purposive sampling technique Purposeful sampling, often known as an assessment or expert sample, is a non-probability sample type. Given the substantial support from the government, the conclusion reached is that Korean pop culture has the potential to dominate global entertainment.

Keywords: Korean Drama, Popular Culture, Cultivation Theory.

INTRODUCTION

Apart from music, South Korean drama material is starting to dominate the market in Indonesia. People's sources of entertainment are narrowing and centered on internet-based content due to the pandemic, which limits their ability to get entertainment outside the home. In the electronic media news portal, namely CNN Indonesia, Korean dramas have significant market potential in Indonesia; why is that? Because Indonesian people, especially women, are pleased when they watch films in the genre of romance, they prefer to watch those that have excellent content, and not only that, the beauty and good looks, even the beauty of the artists who play roles in Korean dramas, make interest in this character not imaginary. From young people to adult women, they memorize the names of the characters who play roles in Korean dramas. CNNIndonesia.com.

As one of the effects of the rise of the Korean wave in these countries through films, dramas, music, and other entertainment programs, the survey measures interest in South Korean products and services.



Picture 1. South Korean Products and Services User Response Graph 2019 (Source: Katadata)

According to the results of a Katadata poll, 53% of respondents in Indonesia were interested in utilizing South Korean goods and services in 2019. The following are some South Korean products and services widely used in various countries: cosmetics, apparel, and electronics, as well as learning languages and traveling abroad. Indonesia has the fourth-highest percentage in the world. Vietnam is in first place with 63%, followed by India with 58.4%, and Brazil with 54.4%. Despite this, only 10% of Japanese respondents show this interest.

This community enthusiasm has also become a business opportunity for the television industry in Indonesia, where they provide broadcasts that smell like Korean dramas. The interest of the Indonesian people is seen in the cultures they provide, such as how to look and how to care for the face or body parts, which is an inspiration for the women in Indonesia. Not only that, Korean shows have penetrated the line of electronic mass media such as film applications, namely YouTube, Netflix, or VIU; this is an opportunity for them to generate the most significant number of viewers in Indonesia. Korean dramas also have fascinating stories. Good and expressive for the audience, where the audience can indirectly be involved in or guess about the events in each act played by the characters.

According to the journal (Topan&Ernungtyas, 2020), Korean dramas were responsible for the emergence of the Hallyu "Korean Wave" in many countries. Korean television broadcasting companies invest heavily in drama production, and some of South Korea's most popular dramas are exported overseas. Winter Sonata, Dae Jang Geum,

Stairway to Heaven, and Lovely Days are some of the names of Korean dramas that have expanded Hallyu to various countries. The intriguing plots, variety of genres, and the actors' natural ability to cry quickly and spontaneously all captivate many Asians who watch Korean dramas. The notions of true love, sacrifice, and other life themes depicted in Korean dramas do not conflict with the concept of life that exists in Asian civilization as a whole.

According to Topan&Ernungtyas (2020), Korean drama culture is an entertainment medium that can provide exciting and imaginative effects from watching conventional dramas. Korean drama culture has become part of people's daily lives worldwide, including in Indonesia, and is closely related to various aspects of life. This culture that emerged resulted in different thinking patterns and styles of dressing due to the spectacle of Korean dramas, which also became a trend in fashion. Korean dramas also convey messages implied in everyday life, meaning that Korean drama entertainment media relate to the reality in which lovers of Korean dramas in Indonesia live.

According to Ardia (2014), popular culture is produced using mass-production industrial processes and marketed to mass-consumer audiences for financial gain. Pop culture can be defined as a culture that originates from the community, is created by the community, and includes all things that the community enjoys.

Therefore, from the abovementioned problems, some can be researched under the title "Korean Drama and Popular Culture for Young People in RCTI in the Perspective of Cultivation Theory. This research has a unique meaning because it involves a national phenomenon and is the best and most important place to learn about Korean culture and cultivation theory. This research focuses on the function of K-Drama as a product of South Korean popular culture, which encourages the spread of South Korean culture in Indonesia and functions as a tool of Korean diplomacy in Indonesia. This study aims to determine the influence of K-Drama as a product of South Korean popular culture in transmitting the Korean Wave to viewers in Indonesia, especially young people in RCTI's work environment.

Theoretical Framework

Popular Culture

William Storey defines popular culture as a universally admired culture consisting of works designed to attract many people (Storey, 2003:10). This idea results in a popular cultural item that many people love. Popular culture is a resistance to the formation of noble cultural values, which refers to the culture created by intellectuals. Even intellectuals now face popular cultural products that are no longer considered inferior.

The "people" are the ones who create popular culture. Popular culture is authentic "folk" culture. The general public creates popular culture, just like it does for regional culture. (1993, 17-18 Storey) Popular Culture, The evolution of the cultural field is reflected in various products of popular culture. Popular culture turns out to be quite diverse, as expressed as follows: First, pop culture is a culture that starts with the community, is formed by the community, and includes everything enjoyed by the community. Popular culture is produced using industrial mass-production processes and marketed to mass consumer markets for financial gain.

Pop culture is the antithesis of high culture. Pop culture is a cultural work that needs to meet high cultural standards. Neo-grammarians' conception of pop culture the concept of popular culture cannot be separated from Antonio Gramsci's hegemonic lexicon. Hegemony is a phenomenon of power that has ongoing conflicts permanently affecting it. The party's victory in power over the party it controls is temporary, never permanent, and forever unstable. In this case, popular culture is a place for power struggles carried out by the oppressed class against the oppressing class.

Popular culture is a product of industrial society, whose meaning is interpreted. The

results are embodied in the dominant culture displayed and supported by advances in industrial technology and mass procurement, intending to make it easily accessible to all levels of society, regardless of space or time constraints. According to Zahra (2019), "culture" in cultural studies is defined as texts and activities in daily life, not just the institutionalization of ideas. Meanwhile, cultural studies based on Marxism include two essential approaches: First, understanding the meaning of texts and cultural activities, which must be studied within the social and historical framework of production and consumption, History and culture are not independent entities; therefore, the significance of culture within the cultural studies framework is to help shape historical structures and forms. Second, in its introductory guise of society, industrial capitalism is depicted as an unequally divided society based on ethnicity, gender, heritage, and class.

According to Hasanah&Kharismawati (2019), the Korean Wave" or Korean Hallyu refers to a wave of Korean culture that flows to many places around the world, originating from popular culture (pop culture), which is exported in the form of cultural products such as television dramas, films, Korean music, animation, and video games. Individuals from all walks of life and all corners of the world value these cultural artifacts. This South Korean product attracts a massive following by combining modernism, technology, and heritage with family values. According to Gogali (2016), culture has become a trend because many people follow or enjoy it. Trending cultures may become popular cultures. Popular culture is enjoyed and accepted with relative ease by audiences. Popular culture has a lot to do with everyday issues that can be enjoyed by everyone or specific groups, such as megastar shows, private cars, fashion, home models, and body care.

Characteristics of Popular Culture

According to Adorno and Horkheimer, the culture industry can be understood as a culture that has been commodified and industrialized, regulated from above (meaning the technicians and industrialists who work in mass media, such as newspapers and television), and is mainly produced for profit. In other words, the culture industry is characterized by the industrialization of mass-produced culture and economic demands, which result in commodification, standardization, and massification as processes that occur in this industry. Its popular culture is characterized by its immediacy, "roughness" (not to mention vulgarity), and low taste. This is contrary to the position of the upper class. Commodification means treating cultural goods as commodities whose primary purpose is to be exchanged. Standardization requires setting specific parameters that facilitate audience absorption of the output of the culture industry. Massification refers to producing various cultural goods in large quantities to capture a proper market share.

Cultivation Theory

Social cultivation theory investigates the long-term impact of television on audiences. This idea is one of the mass communication theories put forward by George Gerbner and Larry Gross from the University of Pennsylvania; it is based on many large-scale research initiatives labeled "cultural indicators." The Cultural Indicator Study seeks to determine the influence of television on viewers. Gerbner's Cultivation Theory emphasizes the cumulative impact of television and the ultimate formation of a new reality based on the images of reality portrayed on television. Hence, we view the world we live in through television. In other words, the cultivation approach emphasizes the significant influence of television. Influential in forming public perception, which gave birth to social construction (Miller, 2002, p. 270).

Cultivation Theory is a mass communication hypothesis explaining the relationship between communication media, especially television, and violent behavior. This notion

asserts that television addicts have an exaggerated perception that "the world is scary." In addition, television is a means of mass communication where the information offered can reach a broad audience. Furthermore, material that tends to contain violence is more common in everyday events.

According to Junaidi (2018), forced cultivation theory is a planting philosophy known as enrichment. Since its inception, this cultivation theory has been primarily concerned with television and audience research, particularly the study of television violence. However, as it developed, it could also be used for topics outside of violence. Furthermore, according to Salam, Perbawasari, and Komariah (2012), cultivation theory is media exposure that continuously provides images and influences the viewer's point of view. In its most basic form, cultivation theory holds that television is responsible for shaping or indoctrinating its viewers' perceptions of the social reality around it. The influence of television has had a simultaneous and ongoing impact on people's views and audiences' understanding of social reality.

The basic assumptions of George Gerbner's Cultivation Theory are based on the assumptions shown in the table below.

Table1. Basic assumptions of Cultivation Theory (Source: Miller 2022:27)

Television is a unique medium that requires a particular research methodology.
Television signals build coherent systems, influence ways of thinking and behavior, and ultimately typify human culture.
The message system (message content, for example) produces indicators of reality's implantation.
This analysis focuses on the effect of excessive television viewing on attitudes and behavior.
Modern technologies are expanding the spectrum of television messages.
The purpose of cultivating is to expand the consolidation of the same results.

According to the essential assumptions of George Gerbner's cultivation theory, there are at least three main topics of discussion: the factor of television presence, the factor of watching television, and the effects of cultivation.

a. Television Visibility Factor

In terms of cultivation analysis, the existence of television has undoubtedly become the main focus. Television is a typical means of transmitting broadcast content, including films, soap operas, news, and sports. There are at least three reasons why television media events have the potential to become one of the mainstream media capable of changing the sociocultural fabric of society: Television is easily accessible to everyone, regardless of age or the nature of television programs. So coherent that it can send messages simultaneously without being limited by space or time.

b. Television Watching Variables

Gerbner argues that most people must learn the time limit for watching television. He proposed the cultivation theory, which argued that one watches television based on one's

preferences. However, the television station's offering has consistently fallen short.

c. Cultivation Effect

The stated ideas instill cultivation and a global perspective of society through television broadcasts—a long-term exhibition of new views or ideals about reality associated with television's ability to impose reality. The symbolic environment shapes the perception of the world that television produces.

Concepts in cultivation theory:

a. Mainstreaming

Gerbner coined the term mainstreaming to characterize the blurring, mixing, and distortion that heavy television viewers experience due to excessive viewing. Going mainstream is synonymous with going with the flow. Mainstreaming is about the similarities between heavy audiences across various demographic groups and the differences between heavy and light audiences concerning those similarities. If television frequently depicts situations of violence, avid viewers will conclude that the world is full of violence. Light viewers will observe that the world is not as gloomy as it is for heavy observers. (Rachmat, 1988, p. 284)

b. Resonance

Resonance is the anxiety that television viewers often experience due to their exposure to television ideology. Most television viewers are likely to experience violence in their daily lives, such as robberies, fights, car accidents, or even fights with boyfriends. The actual incident itself was horrific. If the violent episode continues to be replayed on television, it is equivalent to reliving the viewer's negative experience. The episode is stuck in their memory. Actual events or violence continuously witnessed will forever "reverberate" in the audience's minds and can embed more vital patterns of reality. For viewers who often see violence, the feeling of worry is doubled. Mainstreaming and its resonance encourage heavy viewers to believe they live in a scary environment.

Television as Mass Media

Television is one of the most comprehensive mass media because it combines moving images, music, symbolism, and abundant color. So, through television, everyday events can be transformed into drama, stirring up the audience's emotions. In addition, it can be accepted that television has the nature and ability to reach a vast population. With this ability, television can also change someone from nothing to something. kompasiana.com

According to AepKusnawan's book, television is a mass communication channel in the sense of a public or open channel, channeling symbols in the form of images and sounds of actual life and the embodiment of people's lives.

Television is a method of transmission that includes moving images, according to Gogali (2016). The object is accompanied by sound through an intermediate cable, resulting in audible and visible objects. Television, as a type of mass communication, generally functions to inform, educate, and influence society. In addition, high-quality television programs improve the cognitive and emotional abilities of the audience. Television can also influence public opinion and function as a means of social control. Because of its audiovisual presentation, television successfully influences its audience.

Directly or indirectly, television has a significant impact on the way people live their lives. In this context, the masses function as communicants, while television personnel are communicators who deliver messages in the form of information, entertainment, education, and other messages. Messages conveyed through television will quickly reach the public. Information flow is the process of sending messages between communicators and communicants. So that the communicator, in this case, the public, can receive the message correctly, it is vital to control the flow of information.

RESEARCH METHODOLOGY

This study uses a qualitative research methodology to describe the impact of Korean pop culture on the routines of Indonesian society. In this study, the interpretivism research paradigm is used.

The interpretive constructivism paradigm maintains that people create or construct reality. The nature of reality is dual and one; it can be molded but still exists as a unit. As a result of the formation of one's cognitive abilities, there is reality, or facts. Knowledge regarding human outcomes is not static but will continue to evolve. The paradigm behind qualitative research is constructivism, which asserts that knowledge is not only the product of factual experience but also the result of the participants' thoughts. Human identification with social reality centered on the subject itself is not an object; therefore, knowledge is not solely the result of experience but is also a product of the human mind (Batubara, 2017).

In this study, researchers will use the purposive sampling method. Sampling, often known as expert judgment or sampling, is a non-probability sampling technique. The main goal of purposive sampling is to collect a sample that is logically representative of the population. This research was conducted deliberately, following the author's criteria to find informants. The criteria set by the writer are informants who enjoy and regularly watch Korean dramas.

RESULTS AND DISCUSSION

The interview for this study took place at RCTI, located at Jalan Raya Perjuangan No. 1, KebonJeruk, West Jakarta. Five young RCTI employees were interviewed to collect research data that will be presented in this chapter. This discussion also includes participant information and a presentation of research data. The purpose of compiling the results of this study is to answer the problems raised regarding the significance of K-Drama as a product of South Korean popular culture in spreading the Korean Wave to viewers in Indonesia, especially young people in RCTI's work environment.

The purpose of collecting participant information is to facilitate understanding of the context and findings of the research. In addition, qualitative research requires accuracy in obtaining answers. It is, therefore, essential to know to whom and when the interview is being conducted, as each participant will provide unique information and responses. The researcher will make a transcript based on the interview results by reducing the data, concluding the data, and concluding the data. The data are given as points based on the interview questions, and the researcher then draws descriptive conclusions.

In addition to describing and classifying the types of violence in television episodes, Gerbner et al. conclude their investigation with a description of the typical television audience. Gerbner argues that the effects of too much television viewing are not instantaneous, and he ignores the group's control role. In Cultivation Theory, light spectators and heavy spectators are lumped together.

Those who watched television for less than two hours daily were included in the category of light viewers. These discerning viewers prefer to turn off the television when their favorite program is over. Then who is the most avid viewer? These viewers watch at least four hours of television per day. These people are known as television addicts. They are believed to consume everything that is shown on television. Heavy viewers continue to assume that reality on television is identical to reality in the real world. According to cultivation theory, television addicts create representations of the world that are inconsistent with reality. For example, a television addict believes that the chance of being a victim of a crime is 1 in 10. The proportion is 1 in 50 (DeVito: 527).

Cultivation theory is a social theory that suggests that media exposure can shape and influence our perception of the world. In the context of the spread of Korean culture, cultivation theory can help us understand how exposure to Korean media, including K-dramas, K-pop music, and Korean films, can influence the perceptions and attitudes of people around the world. Korean dramas and K-pop music are the main factors contributing to the global popularity of Korean culture, also known as the Korean Wave or Hallyu. This form of media has gained a large following in many countries worldwide and has contributed to increasing interest in Korean culture and language. According to cultivation theory, repeated exposure to Korean media can influence viewers' perceptions of Korean culture and society. For example, K-dramas often portray a specific image of Korean culture and society, strongly emphasizing traditional values and customs. This perception can shape viewers' views of Korean culture and society and influence their attitudes toward these values. According to the cultivation theory, the popularity of Korean media, including K-dramas, has contributed to the spread of Korean culture worldwide. When viewers worldwide are exposed to these forms of media, they can develop perceptions and attitudes toward Korean culture that are influenced by the media they consume. This influence explains why the global popularity of Korean culture has grown over the past few years.

This study shows that the influence of Korean dramas on the development of the Korean Wave in Indonesia is tremendous. This study defines the Korean Wave as assimilating Korean cultural elements into Indonesian popular cultures, such as fashion, cuisine, technology, and tourist destinations. The tradition that emerged due to the Korean wave that started with K-Drama is increasingly taking root in Indonesia. Incorporating things related to Korea is a source of pride, whether through the language, clothing, eating Korean food, or promoting Korea as a tourist destination. The "Korean" stereotype is now widespread in Indonesia. The continuation of the K-drama-inspired Korean wave in Indonesia is unpredictable. The Korean wave has not changed the "Westernized" pattern that has begun to be transmitted and has shifted Indonesian culture. However, if the Korean wave continues to grow, "Korea" could become Indonesia's next acculturation of popular culture. South Korean drama series that air on Indonesian television have developed since South Korea hosted the 2002 World Cup. Television networks used this momentum to introduce Korean films and drama series. K-dramas broadcast on Indonesian television stations can also influence the behavior of people who watch them, consciously and unconsciously.

In addition, both consciously and unconsciously, K-Drama viewers will be presented with aspects of Korean culture and customs. Bowing respect, Korean food, carrying scenes, cycling, admiring everyday art (in this case, Korean culture), consuming alcoholic beverages, learning about traditional Korean clothing (hanbok), and learning about accentuated Korean characters (hangul).

The South Korean film industry spends money on drama production, and several dramas in South Korea that have high ratings are exported abroad. This drama's success is driven by the appearance of Korean actors who have good looks or even beauty; the contents of the storyline given in Korean dramas are very connected to everyday life, especially in Indonesian society; and the great interest of Indonesian audiences in Korean films is taken by the opportunities that exist for national TV stations in Indonesia to increase their ratings for Indonesian viewers.

The results of several Korean lovers that the writer met liked Korean dramas, which at first were actors who played these roles, then the content of the storyline. Also, the quality of the images or audio music they liked resulted in new cultural thinking patterns. They were displayed by these actors playing their roles, which impacted their desire to dress and behave similarly to their favorite actors.

In terms of television stations, they are also pushing for Korean dramas that have long

enough series so that the audience can always wait at the television station. However, several scenes on national TV cut or blur parts of the body, which are considered to highlight the level of sexuality, so that the audience does not follow the same thing in how they dress because many young children like Korean dramas. Film censorship agencies supervise these TV stations before broadcasting to comprehensive audience parts or parts considered damaging to the nation's image or national ideology as well as manners. Manners will be monitored by the film censorship agency that oversees it.

Furthermore, along with the development of the times, Korea has enlarged its market share to Korean drama lovers around the world; its function is also as a foreign exchange earner for the country, and another thing is to attract tourists around the world to be able to vacation in Korea so that Korean culture can develop throughout the world. Women all over the world are also learning the language and culture in Korea, meaning that the film industry in Korea is significantly thriving in creating Hallyu culture, or culture with Korean waves that are constantly innovating.

CONCLUSION

Korean dramas, also known as K-dramas, have become increasingly popular worldwide over the past few years. Cultivation theory is a social theory that suggests that the media we consume can shape our perception of reality, including our beliefs, attitudes, and values. In the context of Korean dramas, cultivation theory can be applied to explore how the drama can influence the attitudes and perceptions of the audience towards various issues. For example, K-dramas often feature traditional gender roles, with male characters portrayed as dominant and female characters as submissive. Viewers who are exposed to these depictions over and over again may start to believe them.

Additionally, K-dramas often highlight social issues such as class divisions, corruption, and mental health. These themes can be presented to emphasize their negative impact on individuals and society. This film's theme selection can make viewers more aware of these issues and potentially take action to address them.

Cultivation theory also suggests that exposure to particular media content can desensitize viewers to violence and other negative behaviors. While K-dramas may not be as violent as other forms of media, they often depict emotionally charged scenes that may upset some viewers. However, repeated exposure to such content can desensitize viewers to it, with potentially damaging consequences.

Cultivation theory states that consuming media can shape our attitudes and perceptions on various issues. While K-dramas are entertaining and often offer valuable insight into social issues, it is essential to recognize that they may also significantly impact how we perceive the world. As with any form of media, paying attention to the messages K-dramas might convey and critically evaluating our content is essential. Based on the findings of research conducted at RCTI regarding the phenomenon of consumption of Korean culture in Korean drama series among young people, it can be concluded as follows:

1. The role of television in society is as a means of learning, especially for studying reality in popular culture. Information related to Korean culture and everyday life interests the public. This information motivates the entertainment industry to include a part of Korean culture in every Korean drama series to achieve personal happiness, financial success, and recognition. These are the advantages of a hybrid culture that anyone with both Western and Asian roots can accept. The Korean entertainment business knows this and uses it to increase its fame and profits. Therefore, not only the industry benefits but also the government, both in terms of state revenues and Korea's desired position in global recognition. Given the massive government support, Korean pop culture can dominate entertainment.

2. Young people at RCTI have been lured into following the flow of Korean pop culture due to globalization, new fashion trends, and musicians and actresses with solid selling power.
3. Korean Wave popular culture in Indonesia will inspire greater creativity in entertainment and other fields. The emergence of Korean dramas in Indonesia can inspire the entertainment world to be more creative. In addition, the popularity of Korean dramas is a driving force for the economy in Indonesia. For example, music promoters who import Korean drama stars to Indonesia perform well with their audiences. Ticket sales will soon stimulate adjacent industries, including stage decoration services, sound system services, lighting services, food services, hotel services, transportation services, and venue rental services. In addition, the success of Korean dramas in combining artists with other corporate activities, such as fashion and technology, is expected to inspire Indonesians, bringing more benefits to South Korea.

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