

# THE ANTI CORRUPTION ISSUE AND THE CHANGING SOCIAL RELATIONSHIP IN K DRAMA, INDONESIAN PERSPECTIVES<sup>1</sup>

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## Abstract

K Drama has made its influence over Southeast Asia. The cable TV such as Indovision has shown the acceptance of South Korean artists and singers. Through channel One, K Drama made its success. The television drama known as soap opera is not a simple and unimportant television programme. On the contrary, the soap opera is full of norms to convey to other society and community through the television network. The soap opera also shows the norms that become a dominant discourse in that society, in this case; it shows South Korea's social norms. This article discusses the K drama in one particular issue such as anti-corruption. The K drama shows the different norms of the old generation which still do the bad business through corruption and gratification, but the younger business persons show the clean and fair competition. To show the anti-corruption in K drama is a way to see and to understand the social norms and social relationship, and how the anti-corruption can be learned as a universal empathy of the larger social change.

*Keywords: K Drama, lesson learned, anti-corruption, gender, television*

## Introduction

"Korea rules the waves" is an important subject to be discussed. The K Pop, the K Drama has caught global attention due to its wide spread, and its speed. Boys band, girl band, beauty and culinary are some of its idolic icons. What do we learned from such image is subject to its influence. To copy Korea's hair

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style is commonly found among youth as well as its fashion. What about social norms does it also would influence people. To some it is unimportant as K drama, for example, is mostly common among women, children, and youth as a programme to kill time. It might be unimportant as people discussed its melancholic performance that would drain your tears. This article took a different angle and described how the Korean fill its K Drama with norms and value important for them, and it is subject to discuss as a lesson learned capacity to solve the societal problem, and that is anti-corruption.

To view television production from other countries are not something new, in fact, there are some important things to learn. Indonesia's sinetron or Indonesia soap opera is one of the popular programmes has been studied by Syed Md. Azalanshah Md. (2015). In terms of modernity, the soap opera is representing alternative modernity vis a vis Western. As a general knowledge, modernity usually is seen as western, due to historical imperialism. Therefore Indonesia's sinetron is part of alternative modernity. The study focuses on people perception as a depiction their standing position toward the value brought by, such as there is different of religion perception. By this study, we can see the perception of 'other'spiritual existence that lived in Indonesia's film that is not compatible with Malaysian television watcher. But as entertainment, Indonesia's soap opera is quite accepted. This is only to show that television production is a part of mediascape in the region and they are easily accepted and becoming an alternative to usual western's television programme.

The Malaysian has viewed Indonesian's sinetron by using alternative modernity vis a vis western's soap opera or western's television series. This could be happened because of the closeness of culture. This assumption also applies to the Korean drama, which value is rather similar to other Asian culture, something that seems very a part is their culture of drinking alcohol. Their popularity shows that the story and all its promotion are adopted as for today's modernity. Therefore it is important to study television series that make meaning by one's society. The Korean's drama is very attracted to Indonesian, but to make it twisted, the question would be if there is something we can learn from the K drama.

If there are some value and norms, therefore, it will be something that easily adopted. This assumption is supported by the aggressiveness of Hallyu's promotion. Once some series is on the air in Korea, the promotion spread to Asia, especially the Southeast Asia's big cities such as Singapore and Kuala Lumpur. The new media has made this spread even more reachable by people who are attracted to this culture. Culture seems to be an important key.

A book such as "The Korean Mind" has extracted important values and norms that preserved by the Korean. Korean fast development has incorporated tradition values and norms that used and represented in the media such as television series.

This article is a way to study Korean's Hallyu from the distance as television become the media of observation using the K Drama from Channel One from Indovision cable TV. The description is taken some scene from several series. To observe the specific anti-corruption in one series in rather difficult of even impossible as the story is not about the corrupted behaviour. Especially this article would show the anti-corruption that blends over the story in several K Drama's series. This article describes the K drama as a way to study the anti-corruption campaign by the assumption that it is embedded in its television drama. The K drama becomes a method to show how to deal with a difficult situation such as for a child to support its friend who is against his or her parents who has made mistakes that over thrown one life. The K drama is famous for its difficult question as such although people would catch the tears and the beauty first. It is also to show some changes of its mayor theme by ethnographic perspective to get a deeper understanding of its story. What is happening beyond the graphic visualisation?

In a review of Korea economic development in 2005 shows Korea cultural production is a part of economic development (Lie & Park, 2006). This development is compatible with the growing hi-tech and information technology, that makes Korea as the most wired society. The financial crisis 1998 has made Korea becoming dynamic cultural production especially the television drama (Lie & Park, 2006, p. 61). The drama "Winter Sonata" was the leading of Korea existence in television drama which is popular in Japan and another area such as in Indonesia. Lie and Park even stated that the underlying of its success is "The cultural foundation of Hanryu are economic enrichment and political openness" (Lie & Park, 2006, p. 61).

The television programme is also used to change the image of Korea to be a modern nation. The Hallyu or another name of Hanryu have a programme of the transnational adoption of Korean children due to the Korea War. So Young Park (2010) describes the television programme to make a meeting between Korean adopted to their origin family in Korea. This programme then becomes one of the issues raised as television series. The story of the television programme is important because first, it is rewriting to support the wealthy and prosperous Kores without forgetting its past. The past is becoming the passion or the strength of the Korean cultural production. Secondly, it is also showing the attitude of democratic Korea toward the global

issues. The globalisation is particular very important as cultural production is one of the leading economic development.

Key to achieving this goal is the transformation of the personal and political trauma of transnational adoption into new form of cultural commodity, more specifically, the raw material of trauma is translated into watchable popular media through a process of melodramatization that in turn attempts to include the painful historical past of war and diaspora. (Park, 2010, p. 159)

The melodrama, therefore, is not only an important cultural production but also the mechanism to change the image to become a modern and important nation.

The way people understand the television melodrama is to some extent has to do with history. The penetration of the Korean television melodrama to Japan has stirred some controversy. At one side, people are in love with this programme, but on the other side, some people understand it as manipulative behaviour. This controversy has to do with history when Japan occupied Korea. The Japan nationalism has made different meaning toward the melodrama intervention to the Japanese market. For more wider meaning making an influence. According to Kaori Hayashi and Eun-Jung Lee (2007) which taken Kim Mu Gon “...Korean culture is an important agent for overcoming the past and in creating a new Asian Cultural Community in the 21st century” (Hayashi & Lee, 2007, p. 209). We can imagine the growing of Asia once again in the world, and Korean’s melodrama is a part of it. Its penetration to East Asia strongly suggest such movement, and for other such as Southeast Asia, it is a booming phenomenon.

As has been mentioned before, the melodrama is not just a love story or a storied family; it is a mechanism to transform negative to positive standpoint. It is a branding cultural production that full of symbol culturally accepted by other countries. Therefore the melodrama is a value-laden cultural production that Korea has learned from its’s history. The burden of the war, poverty, but with a strong family ties value, the strong mind and hard worker are symbols that connected to other community. The melodrama is not only about actors and actresses, but mostly it is about value. Such as the Dallas is not accepted culturally in Korea meaning that the value is rejected. To view in this assumption is to say that the Korean melodrama is representing the similar value or similar issue that makes it dear to the reception of such drama.

To view the K Drama from Indonesian's perspective which at present time, still struggling to fight the corruption. Although it is uncomparable to stand Korea and Indonesia together, due to its economic achievement, both countries have some similarity. Both countries start from the leadership of a strong man, militaristic and "authoritarian". Both have changed third world development to some economic achievement into modern state and society. And both have made some remarkable corruption fighting situation, which Korea is leading the achievement. In Indonesia, the Korean's people movement toward anti-corruption that has changed the president was one of the attracted news. In Indonesia, it is something we view with some thought to fight corruption.

The first part of this article shows the anti-corruption movement in Indonesia and its challenges. It shows in anti-corruption as a theme that needs to be discussed to contribute to the anti-corruption movement in Indonesia. The second part is a discussion of the K Drama's content that shows the moral and ethical issue concerning the anti-corruption movement in Korea. This is a lesson learned that could be learned by Indonesia on its way to combat corruption.

### **Indonesia Combating the Corruption**

In International Transparency's web (Transparency International's website [n.d.]) Indonesia position in corruption perception index in 2014 is 107 out of 175 countries, it scores 34 out of 100, with a population of 239.9 million and GDP 706.56. It is nothing to be proud of, but Indonesia has begun fighting the corruption and to bust up the movement we have to seek to learn from a nation which can move on from corruption. The fight against corruption is a point of reformation from the changing of the New Orde in 1998. The KPK (*Komisi Pemberantasan Korupsi*) is one of the ways to fight corruption until now we still see the pro and con of this body. The civil society has supported this body through cases such as Bibit-Chandra, whose cases well known as "cicak versus buaya" (gecko vs. alligator) analogy of KPK vs. The Police (Santoso, 2011a). Even at present, the KPK is still in the edges as there is discourse to review the KPK's law. In general, the anti-corruption movement still lingers on structural and institutional reformation such as the relationship between the anti-corruption body (KPK), the policy and the justice. Regarding bureaucracy, there are "Reformasi Birokrasi" or bureaucratic reforms that deal with the up grading of work and moral ethic among the civil servants. There are also ZI or

*Zona Integritas Bebas Korupsi*, a programme to make the clean government faster.

There are several good proposals that are being proposed to reduce corruption in Indonesian society such as tougher anti-corruption laws, higher salaries and merit-based promotions for government officials, and the creation of independent “watchdog” groups. However, these reform measures require strong political will from the government for them to be fully implemented and enforceable. Thus, reform would be very difficult, since there are many special interests that stand to lose from a major anti-corruption reform campaign. (Arifianto, n.d.)

This is only to show the political will to combat corruption, but it is not enough, as anti-corruption also entail perception and on a societal level and individual level.

The “Cicak vs. Buaya”’s study was using the social media influence that succeeded in assessing 1000 signature to support the release of Bibit-Chandra from imprisoning. This is one of the success stories from the civil society in supporting the anti-corruption movement in Indonesia using the social media. It also shows how the general perspective of a society that wants Indonesia to be clean and to reduce the corruption. In general, people deal with corruption in institutional and organisation sense, to show the drawback of is the structural background of corruption (Ganie-Rochman & Achwan, 2015). The *Sosiologi Korupsi: Isu, Konsep dan Perdebatan* is the first review of corruption in Indonesia. As the review describes the social situation, it is also pointed out the cases. Here and there the review is also showing the cultural question of the corruption, is whether the corrupted behaviour is supported by some cultural habits, such as gift giving. The reality of corruption is immense so that some called it “korupsi berjamaah” because the corruption is already a part of the social relationship that entails groups, family, business and public service. Although it is a part of the action of some dominant group, in society there is a question weather corruption is a culture or not. A hypothetical question such as this is a part of the challenges of the anti-corruption. It is also an assumption that to have a clean and uncorrupted social relationship, we have to abandon what we already have or how would we clean the “culture” from the corruption? To view the corrupted behaviour as social construction means that it had been a process in some time with a support of the dominant structure, it is also a challenge to be thinking.

The family's value is an important social relationship in Asia that influences the social situation. Accordingly, the value is used in corrupted behaviour, such as person are willing to sacrifice as long as the families survive". From the study of anti-corruption, it is shown that family is an important variable: "The measures of familism is strongly related to corruption, even when controlling for per capita income" (Lambsdorff & Nell, n.d.).

Therefore it is not that culture support corruption, but it is the social relation are being used as a mechanism in corruption network. According to Meuthia Ganie-Rochman and Rochman Achwan (2015),

Korupsi adalah juga kemampuan para actor membuat norma, membangun kelompok, Serta melibatkan aspek administrative, tata kelola, Politik, management, kultur oleh actor dengan kedudukan social tertentu. (p. 157)

"Corruption is also the capability of actor from specific social position to form norms, to build group and to tie it to the administrative, governance, politics, management, and culture."  
(Translation by the author)

It is only to show the social construction as the bases of corruption and also to show the fascinating phenomena of corruption from the social-cultural perspective. Wheather corruption is a cultural thing needed more study, but this article would see the significant contribution in the building up of the anti-corruption movement. As the anti-corruption is

...adalah tindakan yang mempunyai rentang yang luas dan mempunyai makna yang kontekstual. Anti korupsi bukan hanya menangkap pelaku korupsi, namun meliputi tindakan yang bertujuan mencegah tindakan korupsi yang dimensinya sangat banyak seperti pendidikan masyarakat dan perbaikan tata kelola. (Ganie-Rochman & Achwan, 2015, p.119)

"Anti-corruption is actions which have a wide spectrum and contextual meaning. It is not only the way to capture the corruptors but also to express prevention action which has many

dimensions such as education for the society and to make governance better.” (Translation by the author)

Rochman and Achwan made clear comments in that civil society; media should play an important role in the anti-corruption movement. In this instance that this article contributes by examining the content of K Drama’s anti-corruption. By showing this content, this article would like to add to existing anti-corruption movement in Indonesia which is still busy in structural dimensions.

In this sense, Indonesia is in transition as is its democracy. This is what is as a nation we are struggling to accomplish. To fight corruption is a part of the social change to be a better society. There are so much to do as “[c]ountries characterized by civic cooperation and trust among people as well as those with well-developed subnational units may be in a position to decentralize and lower corruption at the same time” (Lambsdorff, n.d.).

### **K Drama as Social Norms**

The soap opera is not just an entertainment activity; it is not just a good luck and simple story. The soap has its ideology that connects the social norms to the viewer. The television itself is a medium who able to capture wide viewers, and it is there and only oblige to the remote control. Below it is intriguing to view the power of the soap to connect to the social construction of social norms. Deming (1990, pp. 42-43) acknowledges Fiske and Hartley’s perception of the social position of television as bardic such as:

1. To articulate the main lines of the established cultural consensus about the nature of reality.
2. To implicate the individual members of the culture into its dominant value systems.
3. To celebrate, explain, interpret and justify the doings of the culture’s representatives in the world out there.
4. To assure the culture at large of its practical adequacy in the world by affirming and confirming its ideologies/mythologies in active engagement with the practical and potentially unpredictable world.
5. To expose, conversely any practical inadequacies in the culture’s sense of itself which might result from changed conditions in the world out there, or from pressure within the culture for a reorientation in favor of a new ideological stance.

6. To convince the audience that their status and identity as individuals is guaranteed by the culture as a whole.
7. To transmit by these means a sense of cultural membership.

There is some question as television endures the power of bardic therefore it is also the spread of social norms beyond boundaries of nations? It might be a hypothetical question, but it is also something that we can think, over adopted culture possible.

According to Bourdieu, television is a powerful medium to construct reality. Therefore there is a reality being broadcast from this medium (Bourdieu, 1996). Bourdieu doesn't directly talk about the soap opera as he mostly comments about the position of a journalist. Probably it is also vague to put this significant position of soap opera as a medium of social construction, but according to the bardic's role, the soap is an important cultural product in a position to social norms and value. Bourdieu points out the role of the journalist to express what he or she experiences the position of bardic in television. In the feminist text, the soap opera is subject to femininity and masculinity's construction; it is also showing the dominant social value of one's society (Santoso, 2011b). In soap opera, the role of the bad woman is a part of the story as most of the story has a binary bad woman – good woman. The common feature of this binary is showing strong woman able to do violence and lead to criminal action. There are other norms such as the important of family and mother's figure. To say these are a traditional soap opera's ideology would provide the clue of more modern or alternative ideology such as the anti-corruption as one's society new social norms. It is showing how they handle traditional social norms.

The programmes for television in Korea are increasing and have succeeded the television programme from other countries. These are some of the television programmes in Korea.

- (1) "Saturday Night Live" type comedy programs for youth have substantially increased;
- (2) live broadcasts of both amateur, professional sports have been in prime-time for at least two days in a week;
- (3) live concerts and variety shows have dominated prime-times on weekends;
- (4) many huge budget mini-series (consisting of three to four episodes) describing economic prosperity, patriotism, and historical heroes have been produced;
- (5) game shows have been increased;
- (6) some news magazine programs have fascinated audiences by investigating and

analyzing social problems resulting from industrialization; however, those programs never dealt with domestic political problems. (Min, 1989, p. 12)

This is to show that Korea nationalism is already a part of their television programme, and it is probably the social situation in the 80-90's. At present, there is some domestic political programme such as "49 days" that shows how the president of Republic Korea has something to do with their North Korea. This is also an assumption that this article views inside the K Drama from the perspective of Indonesian's social problem.

Despite the cultural differences and subtitles, the Korean programmes have now overtaken the Mexican and Brazilian soaps as the most popular shows in Cuba. For Indonesia, it is an important phenomenon that the K Drama has beaten the telenovela which is once very popular. As reported in CGTN America, a resident of Cuba describes how he likes the K Drama: "It is a different world with another culture. I like how they express their feelings, and the respect they show reach other" (Voss, 2015).

K Drama's popularity is also mentioned in American viewers as one comment how they get American viewer's attention.

Why are more and more Americans falling under the sudsy spell of South Korean dramas? One theory: These shows tend to come in self-contained 16- to 20-episode seasons, making them easily digestible. Another: If you don't speak Korean, watching one demands your full attention (subtitles!), meaning you get sucked in that much more quickly. And then there are the dramas themselves – endearingly theatrical and kooky, with a sweetness that can be tough to find in grittier American fare. (Busis, 2014)

At least there are two things specific to the K Drama; one is the attention due to the subtitles that want us to watch more. The other is its 16-20's episodes that able to escalate the problem and find some solution. The K Drama also has the longer series, but the 15-20 episodes have more ideological and idiotic views. The K Drama is very clever to get the story attached to the viewer. We can see the Korean's ideology behind the film better in these episodes. Present K Dramas are also about the scene of kissing as a part of Hollywood's tradition. The CCTV News puts soap's television director Lee Byung Hoon how he develops the story and builds the climax of it.

I have two mottos when making soap operas. First, they should be entertaining. A drama which isn't fun isn't worth watching. Second, historical dramas should be educational. We learn from history not to repeat our mistakes... (Voss, 2015).

The second comment is more important as it is showing its genuine perspective to blend what they have a nice performance. To do so, the K Drama still base its production on the Korean's values and have a clear relationship toward modernity and in this article to the corrupted behaviour.

To view Korea as a nation who has a strong mind and work ethics is a part of Korea's project in Indonesia for example when some of their engineers help built the high ways. In the 80's people are amazed to see Korea eat their lunch in above the bridge, showing great work ethic. It becomes one of the illustrations of modernity in the lecture room. According to the "Korean Mind", to have worked is important to Korea's identity and it is also shown in the K Drama. Most of the K Drama has some relationship to work; it could be a scene in corporate, or in the kitchen. Every body is showing their respect for the work they have, and they work ethic that sustains it.

In the study of the 80s, Min (1989) says that the K Drama at that time was traditional to put luck over hard work: "Here, dramas create false reality regarding the fortune. That is, the fortune is not achieved through hard-working but lucks and destiny" (p. 6).

The element of fortune is still a part of the story of the K Drama, as the leading actress or actors are from the low class or subordinated position. His or her fortune is when he or she met a person from well to do class, that would open up the story. In the rest of the story he or she would be showing as a hard worker and able to handle the misery in this world. In this story, he or she is the one who works their destiny to achieve the best they can. The importance of this work was to show the social situation of the story in K Drama that would be different from today's K Drama.

This comment is not the reality that the K Drama has shown today, the leading female characters usually are the person who has the misery, but through hard work, she would eventually regain her strength. The "could be" fortune in K Drama is existent of the relationship between high class and working class. The female characters usually from working class and can get the attention from the male characters who are from the high class. In the film, it is shown that the characters from high class are fascinated by the work ethic of the working class.

The high class who have a leisure culture are learning to have a better moral from their relationship with the working class. It is shown sentences such as "It is hard (in Korea) no matter how hard you work you can't get over it" (the Heirs), or in the scene such as in Run Jan Mi who work very hard and thorough in producing rice cakes.

The K Drama as soap opera's tradition is about family relationship, but in the K Drama, their family is very much a representation of Korean family. It shows great respect for both mother and father or some grand story parents. They are also showing some family disputes, but in the story, there is some moment where they solve the dispute. In "Run Jan Mi," Tae Ja hates his grandfather that made his father died in the car accident. Later on, Tae Ja says he loves his grandfather and ask for forgiveness to have a feeling of hatred toward him. Tae Ja has concord his problem and can leave his past to the new beginning.

The family system of Korea is the greatest legacy of the traditional culture of bygone days and is the keeper who has sustained it. Many people insist that this family system of Korea, which respects older people and cares for younger people, has to be handed down and preserved as an asset even in the welfare-oriented future. (Min, 1989, p. 17)

To support a family is an ideology of Korea and also the soap opera in general. The Korean can view themselves as a modern nation and still find the importance of the family. The family is an assumption of the indicator of the modern nation as the more modern a nation or a society their family would be changed or even break down.

The family system is especially important as it shown that the younger generation would do a clean business not nepotism and briberric as the older generation. Although in that sense they have to endure some conflict. "My Heart Twinkle Twinkle" shows Chow Won Tak as a businessman that uses violence, bribery until he involves in a family whose norms is different from him. He manages to be a good person as he imprisoned because he was responsible for the death of his father in law. His mother comments that it is usual to have 'dirty' work in a business like the Korean business uses to do. In the end, he takes the stand in the court and pleads guilty. The end of the story felt like something too good to be true, but his pleading guilty is somewhat showing the acceptance of the new business ethic which is clean.

The social role of women is also an intriguing position. Mostly the K Drama and soap opera in general view women as subordinate. As Min described, “TV characterizes women as romantic, passive and persevering, while men are realistic, active and independent (Cited in Yoon, 1982, 37-38)” (Min, 1989, p. 18).

At present K Drama, the role of women is still romantic but not passive. In “Three Days,” Officer Yoon Bo Won is very active, but she has to be in romantic type relationship the leading actor. “Three Days” is a story of nepotism and corrupt behaviour in the political situation. The president formerly works in a political scandal that causes some citizen died. There was a document that shows this scandal and can cause a political disturbance. The president guards is a son of somebody who is involved in that scheme Han Tae Young is the name, and he found out his father died. He then has to face the mayor culprit a businessman who works as a double agent to a foreign power. It is a tense situation that shows hard work, diplomacy, some luck, some romance, some trust, also some killing. In the end, the president accepted his mistake over some social relationship and wanted to make it a better for the welfare of the society.

**Photo 1: TV advertisement of K Drama “Three Days.”**



Source: Pictures of Korean Drama List 2014 (n.d.)

In some film, the leading actress is the one who puts the corrected behaviour such as in the mechanism in a bureaucratic institution such as the office of the prime minister, minister of law enforcement, the office of prosecutors, the lawyer, the businessman. The story is about prosecutor and lawyer whose the husband is willing to do the dirty job, unlike the wife. To show the strong corrupted behaviour, he even sacrifices his marriage because he chooses to support a corrupted prosecutor. In some of the scene, he says to his daughter "to live like your mother." The story is moving because at the edge that the husband has a problem and want to leave the corrupted behaviour, he is sentenced to brain cancer. So, he has to beat the corrupted behaviour that he had supported before, in just a few months before he died. The leading actress in this film is very independent although still have a beautiful performance. The film flows very intense but still with some romantic scene here and there.

**Photo 2: Advertisement of K Drama "Punch"**



Source: Pictures of Korean Drama List 2014 (n.d.)

In "Three Days," the officer Yoon Bo Won is a very independent woman is always in a very dangerous action. The other leading actress is also an independent woman since she works as president guard. In this situation, the corrupted behaviour involved the leading business man with the support of some foreign interest that has put the political pressure on the president. In this story, it shows that corrupted behaviour has made some misery to the

society in general and has made the national political situation into humiliation due to the foreign interest. Therefore, the anti-corruption would increase self-confident and nationalism. The fight over the corrupted behaviour is difficult but not impossible and would show some respect individually and institutionally.

### **The Closer**

To eradicate corruption is work to stand up the right moral or value, it is a participatory activity as well as law enforcement. The civil society has already supported this work, but there is more work to show people the duel between the rights and the wrongs, in a simple but meaningful way. The problem with corruption is some of the implication of this situation is people are not sure; it is a grey area, sometimes it covers up with traditional habits such as to do homage for the elder or the powerful. It is also a network of corrupted behaviour that makes the eradication of corrupted behaviour hard to do.

The K Drama which is famous for the beauty and the handsome is also a part showing the way to deal with tradition as well as the supported of the anti-corruption habits. To do an anti-corruption story does not mean to exclude the tradition as the blamed agent of the corrupted behaviour. This is the lesson learned that we could see and we can implement our soap opera's story. This is not yet asking the penetration of values to people, but a hypothetical question is important in the so-called world without boundaries. Besides the economic influence, the K waves have also disseminated social values. This article is still a novice to study Korea and the K waves, but it is still significant and important to do so. It is a lesson learned for a nation who struggle to eradicate corruption. It should be as new ideas to blend the traditional values over the modern value without excluding both.

There is some drawback in Indonesian society's concerning information and social construction. According to Pilliang society has become the object of information, they seem to be reactive toward the information but less cautious to seek for more information and rechecking the source. Society has become the information consumer and surrounded by image and ideology (Santoso, 2011a, pp. 8-9). Therefore the social construction hypothetically has been an important subject of discussion, but it is. Still, we have to make a statement of its importance. As this article is trying to extract the anti-corruption in K Drama as a lesson learned how to implement the anti-corruption in the story.

Soap opera as a medium of socialisation and constructed social behaviour is something to be thinking in the world of waves. The constructed reality of family and social values are two things important in the soap opera. To have and to support the good story and good convey of social values are important as we can see that television and soap opera has a good effect not only expressing superficial programme.

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