

Representation of Madurese's Ethnic Identity in The Film Laundry Show by Rizky Balki: A Semiotics Study

Santuso SANTUSO^{1*}, Sukarno SUKARNO², Ikwan SETIAWAN³

^{1,2,3} Master's Program in Linguistics, Faculty of Humanities, Jember University, Indonesia

Abstract

Film is a mass media capable of constructing stereotypes of a culture while shaping reality according to the producer's intent. This study aims to describe the representation of Madurese ethnic identity in the film Laundry Show (LS) by Rizki Balki. This research is qualitative descriptive, with data consisting of dialogues, character appearances, and other codes portrayed through the character Joni. The data source is the film LS, produced by PT Tripur Multivision Plus. Data collection was carried out using documentation techniques, while data analysis employed John Fiske's semiotics method, consisting of three levels of representation. The results indicate that the film LS creates a new, more positive perspective on the Madurese ethnicity. At the identity level, Joni is depicted with a distinctive language style, modern naming, contextual clothing, attractive appearance, and traits such as being humorous, multitalented, intelligent, friendly, empathetic, religious, and having a strong work ethic. At the representation level, the use of camera techniques, lighting, and music supports this portrayal. Meanwhile, at the ideological level, Joni's identity reflects values of hard work, humanism, and religiosity as representations of the Madurese ethnicity. This study confirms that films can be an effective medium for shaping new perspectives on certain cultures.

Keywords:

Film, John Fiske, Madurese, Semiotics, Stereotype

Article History

Received: 2024-09-25

Revised: 2024-10-20

Accepted: 2024-11-15

Vol 1 Issue 1 2023

Corresponding Author*

(santuso@yahoo.com)



Page: 34 - 45

INTRODUCTION

Indonesia is a multicultural country with diverse cultures and customs, comprising 300 ethnic groups spread from Sabang to Merauke (Mendrofa, 2021). When broken down further, these ethnic groups amount to thousands of subgroups. According to Statistics Indonesia (BPS), there are 1,340 ethnic groups in Indonesia (Triwibisono & Aurachman, 2021). Each ethnic group has its characteristics that distinguish it from others.

In line with the diversity of ethnicities, the entertainment industry in Indonesia, especially in filmmaking, often includes elements of culture in the form of ethnic identity within its narratives. Film is one of the mass media forms used as a source of entertainment for society. It also serves as an effective medium for disseminating ideas (Syahadah et al., 2023; Tuhepaly & Mazaid, 2022; Utari & Hapsarani, 2024) and plays a key role in constructing stereotypes about particular cultures (Agasta & Hidayat, 2023; Fandi, 2017; Fuadi et al., 2024). Furthermore, the film functions as a medium for reflecting existing realities in society or shaping realities desired by film producers (Dewi & Wibawa, 2015; Sobur, 2006:88; Tazakka et al., 2020).

Nowadays, films have become a popular form of entertainment. Bekraf stated that the Indonesian film industry has shown significant growth, gaining more than 51 million viewers (Salsabila & Yulifar, 2022). In recent years, this entertainment industry has also exhibited a new trend known as equalization. Organization is the process of adapting and transforming a story from a novel into a film (Rustiyanti et al., 2021; Saepputra et al., 2022; Siswara et al., 2020). This adaptation usually occurs for literary works that receive positive public responses. One example is the film *Laundry Show* (LS) by Rizky Balki (Balki, 2019).

Laundry Show is a comedy-drama film with a duration of 1 hour and 35 minutes. The film is adapted from a novel by Uki Lukas and is considered the first Indonesian film to focus on the theme of a laundry business (Pertiwi, 2019). LS tells the story of Uki's struggle to start a laundry business named Laundry Halilintar with eight employees. What makes the film unique is that each employee is depicted as coming from a different ethnic background. These eight employees are represented as Javanese, Madurese, Sundanese, Batak, Betawi, Papuan, and others. Each character has unique traits that enrich

the storyline and support the comedy genre. In other words, the film showcases Indonesia's ethnic diversity.

One of the frequently featured characters in the film is named Joni, who is portrayed as Madurese. This character is depicted with different characteristics from the negative stereotypes typically associated with Madurese people. In fact, the stereotypes of Madurese people are often more negative than positive (Herlianto, 2019; Riski & Suryandari, 2023; Wahyudi et al., 2015:18). These stereotypes include the perception that Madurese people are harsh, rigid, expressive, temperamental, vengeful, and prone to violence. However, the identity of the Madurese character in Laundry Show is not represented according to those negative stereotypes. Therefore, the writer is interested in studying how Madurese ethnic identity is represented in the film Laundry Show by Rizky Balki. This study aims to describe how the media represents Madurese ethnic identity in the film.

Previous studies relevant to this research have been conducted by several scholars, as follows. First, Syafei et al. (2017) examined the representation of Sundanese cultural message meanings related to icons, indexes, and symbols in the film Kawin Kontrak using Charles Sanders Peirce's semiotics theory. Second, Christiani (2017) studied the representation of Papuan ethnic identity in the teen drama series Diam-Diam Suka using John Fiske's semiotics theory. Third, Salas & Kartika (2020) explored the representation of *santri* (students at an Islamic boarding school) identity in the film Cahaya Cinta Pesantren using John Fiske's theory. Fourth, Wuwung et al. (2021) analyzed the representation of Javanese culture in the film Tilik also using John Fiske's theory. Fifth, Rahman (2022) investigated the representation of harmony within Madurese society in Madurese folktales.

Based on the literature review above, it is evident that there are differences between this study and previous research. Syafei et al. (2017) and Wuwung et al. (2021) focused on the representation of Sundanese and Javanese cultures, while this research focuses on the representation of ethnic identity. Christiani (2017) and Salas & Kartika (2020) share a similarity with this study in that they both investigate identity representation. However, the previous studies focused on Papuan and *santri* identities, whereas this study focuses on the Madurese ethnic group. Furthermore, Rahman (2022) focused on the representation of harmony in Madurese society through folktales using a literary anthropology approach, while this study uses a semiotics approach. Therefore, it can be concluded that the representation of Madurese ethnic identity in the film Laundry Show has not been previously studied.

Semiotics is a discipline or method of analysis used to study signs (Efendi et al., 2024; Nathaniel & Sannie, 2018; Yunus & Muhaemin, 2022). It is an appropriate analytical method for film analysis, as films are constructed from various signs. Signs consist of two forms: (a) signs that explain something either directly or indirectly with specific meaning, and (b) signs that communicate the intention behind a particular meaning (Haryati, 2021:29). Semiotics film analysis aims to study signs within the context of a film's scenario, visuals, texts, and scenes, transforming them into meaningful interpretations (Hidayati, 2021; Riwu & Pujiati, 2018; G. Wibowo, 2019). Semiotics has several models. Although semiotics theorists offer slightly different approaches, they all essentially study signs.

One of the subfields within semiotics is representation. As a form of text, media extensively distributes representations in its content. Representation refers to the way individuals, groups, ideas, or opinions are presented in the media (Akmal, 2022; Eriyanto, 2006:113–114; Santuso et al., 2024). The main concern in representation studies is how the media portrays a certain reality or object. Fiske formulates three processes in representation: (1) reality, (2) representation, and (3) ideology (I. S. W. Wibowo, 2013:148–149).

METHODS

This study is qualitative research with a descriptive approach. Suyitno (2018:6) explains that qualitative research is grounded in inductive thinking and is based on objective, participatory observation of social phenomena. The descriptive method is used because this study aims to describe the representation of Madurese ethnic identity in the film Laundry Show in qualitative statements, specifically in detailed sentences. The data in this study consist of dialogues, character portrayals, and other codes shown through the character Joni. The data source is the film Laundry Show produced by PT Tripar Multivision Plus.

Data collection was carried out through documentation techniques by watching the film Laundry Show in its entirety. This was followed by taking screenshots of scenes that represent the Madurese identity of the character Joni, transcribing dialogues between Joni and other characters, and noting the timecodes of Joni's appearances in the film. After collecting the data, the next stage is analysis. At this stage, the researcher uses the semiotics analysis method based on John Fiske's model. Fiske's theory of semiotics posits that what is shown in television media —usually in the form of films or advertisements— is a form of social reality occurring in society.

According to John Fiske, the three processes in representation are: (1) reality, (2) representation, and (3) ideology. In the first process, events or ideas in the film are constructed by the media as reality through various forms such as clothing, behavior, environment, speech, body movements, etc. In the second process, reality in the film is portrayed using technical devices such as camera angles, lighting, music, and others. In the third process, representational codes are connected and organized into social coherence, ideology, or dominant beliefs within society.

RESULT AND DISCUSSION

The film LS tells the story of the struggles of a man named Uki in starting and running a laundry business. Uki is also known as Koko. Boy William plays the main character. Initially, Uki is portrayed as having an average career as an employee in a company. Even after working diligently for five years, he never got promoted. Therefore, Uki decided to quit his job and start a laundry business called Laundry Halilintar.

When starting his laundry business, Uki opened job vacancies and eventually hired eight employees. These eight employees are Tiur (played by Tissa Biani), Joni (played by Erick Estrada), Kendi (played by Mamat Alkatiri), Deden (played by Marshel Widiyanto), Mbok Ani (played by Mbok Tun), Toto (played by Indra Jegel), Ujang (played by Fajar Nugraha), and Todung (played by David Saragih).

The employee most frequently shown in the film LS is Joni. This character is depicted as being of Madurese ethnicity. This study aims to describe the representation of Joni's identity as a person of Madurese ethnicity. Joni's identity representation will be explained through the levels of reality, representation, and ideology as follows.

Identity Level

The first level in the process of representation, according to John Fiske, is the level of identity. At this level, a character in a film is constructed by the media as a reality in various forms, such as clothing, behavior, environment, speech, body movements, and so on. The film LS is one of the films produced by PT Tripar Multivision Plus, founded by Raam Punjabi. The character Joni, a Madurese ethnic person in the film, is constructed by PT Tripar Multivision Plus in the following forms.

First, Joni's Madurese identity is constructed through speech. Joni is portrayed as a Madurese person who has a unique speaking style, particularly his accent. This is evident in a dialogue between Joni and Uki in the scene from 00:17:46 to 00:18:21.

[Dialog 1]

Uki : *Selamat Joni, kamu saya terima kerja di sini.* (Congratulations, Joni. You have been accepted to work here.)

- Joni : *Sebentar **dullu** ko, jangan langsung **diterimma**. Sebelumnya, saya mau **nanynya'**, di kantor ini ada ndak, tivi khusus pegawai? (Hold on, boss. Don't accept me just yet. First, I want to ask, does this office have a TV specifically for employees?)*
- Uki : *Buat apa? (What for?)*
- Joni : *[sambil agak mendekat ke Uki / while moving a bit closer to Uki]
Soalnya **beginni** ko, saya itu sedang mengikutin sinetron yang judulnya "Terciduk Cinta Pelakor Karena Ada yang Melapor, Siapakah yang Melapor?" dari episod satu sampai episod seribu sembilan ratus delapan puluh tujuh, saya itu penasaran, siapakah yang melapor. Terus terang, saya mau kerja kalau di tempat kerja saya itu ada tivinya khusus pegawai. **Begittu**, ko. (Well, **here's** the thing, boss. I'm currently following a soap opera titled "Caught in Love with the Homewrecker Because Someone Reported It, Who Reported It?" from episode one up to episode 1,987, I've been dying to know, who reported it? Honestly, I'll only work if there's a TV at the workplace just for employees. **That's the deal**, boss.*
- Uki : *[tersenyum kecut / smiles awkwardly]*

In dialogue 1 above, Joni is portrayed as having an accent that characterizes someone from the Madurese ethnic group, as seen in several words he uses, such as *dullu*, *diterimma*, *nanynya'*, *beginni*, and *begittu*. These words contain gemination or the doubling of consonant letters. For example, in the word *dullu*, there are two /l/ sounds; in *diterimma*, there are two /m/ sounds, and so on. Therefore, the film LS constructs the Madurese ethnic identity by attaching it to a speech style that includes consonant doubling.

In addition, Joni's Madurese identity is also constructed through a linguistic feature in the form of using interjections when expressing surprise or amazement. This can be seen in the scene from timestamp 00:22:05 to 00:22:21.

[Dialog 2]

- Joni : *Maaf mas, saya kok jaddi bingung ya. Ini masuknya kategori apa? Ini kuncir rambut mas? (Sorry, sir, I'm a bit confused. What category does this go into? Is this your hair tie, sir?)
[sambil menunjukkan pakaian berupa celana dalam wanita yang ramping kepada pelanggan / while holding up a piece of clothing that turns out to be a pair of slim women's underwear]*
- Male customer : *Nakal kamu (You're naughty)
[mengambil pakaian tersebut lalu pergi sambil berperilaku genit / takes the clothing item and walks away flirtatiously]*
- Joni: **Abbhâ Kanak**

In dialogue 2 above, Joni comes across a customer's garment, which turns out to be a pair of slim women's underwear. Since he has never seen that type of clothing before, Joni becomes confused while sorting it and then asks the customer about it. The customer immediately takes the clothing item with a flirtatious attitude and walks away without answering Joni's question. Because of this, Joni expresses his astonishment by uttering the interjection *abbhâ kanak*.

Second, Joni's Madurese identity is constructed through his name. The film LS presents a new reality of name-giving among Madurese people. Traditionally, names among the Madurese were derived from regional languages such as Javanese or Madurese or religious terms from Arabic. However, the character in this film is named "Joni," a universal name that does not reflect any particular ethnic identity and is contemporary, as it is widely used today. Thus, this character's name forms a new reality that Madurese people today are more open to by giving names that are no longer ethnically distinctive.

Third, Joni's Madurese identity is constructed through his clothing. His attire appears in several scenes. In the scene from 00:17:46 to 00:18:21, Joni is shown attending a job interview at Laundry Halilintar wearing a short-sleeved Hawaiian shirt. As a result of the interview, he is hired. While working at the laundry, Joni consistently wears his work uniform. In the scene from 00:42:50 to 00:45:49, Uki assigns Joni to gather information by going undercover as a customer at Laundry Cepat & Kilat. Joni is shown wearing a white long-sleeved shirt, gray blazer, glasses, and fake mustache and beard. This illustrates the reality that Madurese people wear clothing appropriate to the context and situation. In casual situations, they wear informal attire. At the workplace, their clothing conforms to the organization's dress code.

Fourth, Joni's Madurese identity is constructed through his physical appearance and body movements. In the film LS, Joni appears well-groomed with a friendly face, ideal body, clean skin, and curly hair. This presents a reality that Madurese people can look attractive and not intimidating as commonly stereotyped. As for body movements, Joni is portrayed as masculine, like any other man. Additionally, in the scene from 00:45:21 to 00:45:43, he is shown dancing. In another scene from 01:05:25 to 01:07:20, Joni is seen arguing with Todung, which leads to a fight. His fighting movements resemble traditional silat martial arts. However, the fight is only shown at the end, when they are grappling on the floor. This scene represents a reality that present-day fights involving Madurese people are no longer as extreme as in the past, which often involved weapons and fatal outcomes.

Fifth, the Madurese ethnic identity of the character Joni is constructed through behavior. Joni is portrayed as a character who possesses several behavioral traits, including being silly and humorous. This is evident from dialogue 1 above. Joni is first introduced in the film LS when the owner of Laundry, Halilintar, interviews him. When accepted as an employee, Joni asks his boss for a television facility at his workplace so he can watch soap operas. This request is actually intended to display his silliness, as in the following scenes, Joni is never shown watching television at work. His silliness becomes even more apparent when he mentions a soap opera with an absurdly long and unusual title.

Joni's humorous trait is also shown in the scene from 00:42:50 to 00:45:49. After disguising himself as a customer at Laundry Cepat & Kilat, he returns to his boss and recounts everything he learned about the competing laundry business. Joni tells the story in a hyperbolic style, making it humorous. Through this portrayal, the film LS provides a new impression to the audience that Madurese people are not rigid, temperamental, or easily angered but rather silly and funny.

Joni's Madurese ethnic identity is also constructed as having multitalented and trustworthy behavior. However, merely a laundry employee, Joni is shown to have additional skills. He is placed in the receptionist position, which indicates his extra abilities. In the scene at 00:21:43, Joni is also shown to have photography skills. When Laundry Halilintar receives its first customer, Joni acts as the cameraman documenting the moment.

In the scene from 00:42:50 to 00:45:49, Joni is again portrayed as skillful in disguise and information gathering. The film LS reveals that Laundry Halilintar is not the only laundry business. In the middle of the story, a similar new business emerges nearby called Laundry Cepat & Kilat, owned by Agustina (played by Gisella Anastasia) and becomes a competitor. Thus, Joni is assigned by his boss to disguise himself as a customer at Laundry Cepat & Kilat and to gather information and secrets from the rival business. This illustrates that Madurese people are multitalented and trustworthy individuals.

Furthermore, Joni's character is constructed as friendly and helpful. This is shown in the scene from 00:59:16 to 01:01:38, where Joni is shopping for detergent and fabric softener. At the same store, he meets Ranti (played by Gabriella Desta), an employee of Laundry Cepat & Kilat who is also shopping for fabric softener. Despite the rivalry between their employers, Joni does not show any hostility toward Ranti. Instead, he is friendly, shows interest in her, and builds a rapport. Joni even helps carry Ranti's items as she finds them too heavy.

Joni's Madurese ethnic identity is also constructed as intelligent and cooperative in teamwork. This is seen in the scene from 01:01:45 to 01:03:49, where Joni is portrayed as a smart person who manages to reconcile the conflict between his boss and the competitor. From his discussion with Ranti,

Joni tells his boss everything he has learned about the owner of Laundry Cepat & Kilat, and likewise, Ranti informs her boss about the owner of Laundry Halilintar. Both of them persuade their bosses to end the conflict. Thanks to the cooperation between Joni and Ranti, the two laundry owners reconcile and develop mutual understanding and friendship.

Moreover, Joni's identity is constructed as a devout Muslim who practices religious teachings. From the middle to the end of the film LS, the story is set during Ramadan. In the scene from 01:22:53 to 01:23:09, Joni and his coworkers are shown gathering in a room waiting for the Maghrib call to prayer. After the adzan is heard, they break their fast. In another scene from 01:19:56 to 01:20:01, Joni and three of his coworkers ask for permission from their boss to perform the tarawih prayer at a nearby mosque.

Joni's character is also constructed as someone who is simple and not bound by complicated rules. This is shown in the scene from 00:23:49 to 00:24:29, where Todung questions Joni about the clothes he brought in, as Joni did not list underwear on the receipt. Joni then explains to Todung that people who wear long or short pants must be wearing underwear, so it does not need to be written on the note because it is automatically included.

Next, the ethnic identity of Madurese from the character Joni is constructed through a romantic behavior trait. This can be seen in the scene from 01:26:20 to 01:26:44. At that time, Uki helped solve the problem faced by Agustina. Therefore, Uki assigned his employees to help as workers at Laundry Cepat & Kilat. In that scene, Joni and Ranti are shown carrying piles of laundry. When they pass each other from opposite directions, Ranti calls Joni "*kuda poniku*" (my little pony) and Joni responds by calling Ranti "*kelinciku*" (my bunny). This indicates that the two characters are in a romantic relationship.

In addition, Joni's Madurese ethnic identity is also constructed through his empathetic behavior. This is shown in the scene from 01:30:36 to 01:30:40. At that moment, Agustina's father realizes her talent in managing Laundry Cepat & Kilat. He feels guilty for having given his daughter such a difficult test. Then, Agustina and her father hug, creating an emotional atmosphere. Seeing this, Joni is touched and sheds tears.

Sixth, Joni's Madurese identity is constructed through his environment. In the film LS, Joni is shown in several locations: his workplace, the front yard of the workplace, a laundry supply store, and at Laundry Cepat & Kilat. The environment associated with Joni is depicted as good and comfortable.

Level of Representation

The second level in the representation process, according to John Fiske, is the representational level. At this level, the reality of a character in a film is technically depicted through elements such as camera work, lighting, and music. The Madurese ethnic character Joni in the film LS is portrayed as follows.

First, Joni's identity is depicted through the camera aspect. He is shown using medium close-up shots, medium shots, full shots, and long shots. Examples of camera framing on Joni are explained as follows.

Table 1. Medium Close-Up Shots



Image 1: Joni gets emotional with Todung



Image 2: Joni meets Ranti at the laundry supply store



Image 3: Joni is touched seeing Agustina and her father hugging

Medium close-up shots like images 1–3 show the object from the head to the lower chest. This technique is intended to focus on the facial expressions of the subject, in this case, Joni. In image 1, Joni is shown with an angry expression during an argument with Todung. In image 2, he appears curious when meeting Rati. In image 3, Joni looks touched while witnessing Agustina and her father reconciling and hugging.

Table 2. Medium Shots



Image 4: Joni sorting and weighing customer's clothes



Image 5: Joni helping carry Ranti's items



Image 6: Joni and colleagues getting ready for tarawih prayer at a nearby mosque

Medium shots, like in images 4–6, show the object from the head to the waist or lower chest. This type is commonly used in dialogues. In this shot, the subject's clothing and expressions are visible. The use of this technique on Joni aims to show interactions with others while also revealing the setting, mood, and time. In image 4, Joni is shown sorting and weighing laundry at the receptionist area during the day in a serious atmosphere. In image 5, he helps carry items purchased by Ranti in the office hallway during the day in a romantic mood. In image 6, Joni is about to go to the mosque for tarawih prayer, the setting is in front of the office, at night, with a serene atmosphere.

Table 3. Full Shots



Image 7: Joni returning from Laundry Cepat & Kilat, reporting the service to his boss and coworkers



Image 8: Joni and his coworkers return to work after being laid off



Image 9: Joni and his coworkers welcoming Uki's mother at Laundry Halilintar

Full shots like images 7–9 show the entire human figure within the frame. While facial expressions may not be as visible, body movements, settings, and costumes can be fully observed. The purpose of using this technique on Joni is to highlight the surroundings around him. In image 7, Joni is shown surrounded by his boss and coworkers, waiting for updates about Laundry Cepat & Kilat. In image 8, Joni and his coworkers are seen returning to work after being previously laid off, appearing enthusiastic. In image 9, they welcome Uki's mother at Laundry Halilintar in a joyful and proud mood.

Table 3. Long Shots



Image 10: Joni and some of his friends are fighting

A long shot captures the entire area of the scene or location. The setting, people, and objects in the scene are all shown in a long shot. This aims to introduce the audience to the overall appearance of the elements in the scene. In image 10, it is shown that Joni and several of his coworkers are fighting. The scene is taken in a long shot to show the messy and damaged surroundings caused by the fight. In images 1-9, the camera angle uses an eye-level angle, creating a psychological impression of normality, equality, or balance. Meanwhile, in image 10, the camera angle uses a high angle, giving the psychological impression that the object appears oppressed or in a negative situation.

Secondly, Joni's character is portrayed through the lighting aspect. In this aspect, Joni is presented with several lighting techniques as follows. Generally, Joni is shown with basic lighting that combines three types: key lighting, fill lighting and backlighting. This combination creates a bright lighting effect. It is used to highlight a scene or object within it. Such lighting is used to present a comfortable atmosphere, for example, in scenes shown in images 2 and 4 above.

Next, Joni is also depicted with natural lighting, which comes from natural sources. This occurs when Joni is outdoors, such as in the scene shown in image 5 above, where Joni and Ranti are walking through a hallway on their way to work. Low-key lighting is also used, as in image 6 above. This type of lighting aims to show nighttime, particularly when Joni and some of his coworkers are about to perform tarawih prayers. This lighting also indicates that Joni and his coworkers feel exhausted after working all day at Halilintar Laundry. Soft key lighting is also used, as seen in images 1 and 10. It aims to create a dramatic or emotional effect, especially in scenes where Joni and his coworkers argue and eventually end up fighting.

Thirdly, Joni's identity is portrayed through the music aspect. In this aspect, Joni appears in the film LS accompanied by instrumental music that reflects relaxed, cheerful, spirited, sad, touching, and romantic moods. Relaxed instrumental music is used to shape casual, silly, and humorous conversations involving Joni. It also supports the film LS, where the film is a comedy-drama genre. For example, in the scene from 00:17:46 to 00:18:21, Joni is being interviewed by Uki during the new employee recruitment at Halilintar Laundry. With relaxed instrumental background music, Joni's dialogue highlights his funny and goofy character traits. Such music also accompanies Joni in scenes from 00:40:07 to 00:40:13 and from 01:02:05 to 01:03:50.

Joni also appears with cheerful instrumental music. This aims to enhance the joyful atmosphere in the story. An example is in the scene from 00:44:08 to 00:45:43. In that scene, Joni is explaining information he obtained about Laundry Cepat & Kilat to his boss and colleagues. Earlier, Joni was assigned by his boss to go undercover as a customer of that laundry business. The goal was to gather information about the neighboring laundry competitor. While delivering the information, Joni is accompanied by cheerful instrumental music, illustrating that he shares the excitement over the excellent service he experienced at Laundry Cepat & Kilat.

In addition, Joni is accompanied by energetic instrumental music while working. This can be seen in several scenes, such as from 00:47:28 to 00:47:39, 00:56:04 to 00:56:18, 01:19:02 to 01:19:19, and 01:22:28 to 01:22:30. These scenes portray Joni's enthusiasm and hard work.

Sad instrumental music also accompanies Joni's appearance in the scene from 01:09:09 to 01:09:35. In this scene, the Halilintar Laundry business is temporarily closed due to problems, and Joni, along with his coworkers, are laid off. Touching instrumental music appears in the scene from 01:30:36 to 01:30:40, where Joni is moved seeing Agustina and her father hugging after previously having a conflict. Romantic instrumental music is featured in the scene from 00:59:30 to 01:00:30 when Joni meets Ranti at the laundry supplies store. The background music conveys that Joni feels attracted to her.

Ideological Level

The third level in the process of representation, according to John Fiske, is the ideological level. At this level, the codes of representation are connected and organized into social coherence, ideology, or dominant beliefs present in society. The character Joni in the film LS is represented as follows.

First, the ideology represented through the character Joni is a strong work ethic. In the film, Joni is depicted as an employee assigned to the receptionist section. His duties include sorting customer clothes, weighing them, and submitting them to the washing section. In addition, Joni is also responsible for procuring laundry supplies. He buys detergent and fabric softener when the stock runs out.

Joni is also a trusted employee of his boss. When a problem arises, his boss seeks Joni's help. For example, in the scene from minute 00:30:25 to 00:30:49, Uki is checking an unusual receipt because the amount paid by a customer does not match the weight of the clothes. Uki questions Joni about this irregularity to find out the cause. Furthermore, in the scene from minute 00:42:50 to 00:45:49, Uki assigns Joni to act as a spy to gather information about a rival laundry business called Laundry Cepat & Kilat. In the film LS, Joni is not represented as an employee with flaws or problems. Therefore, compared to other employees, Joni is portrayed as having a high work ethic.

Second, another ideology represented by Joni is humanism. Throughout the story, Joni is depicted as a humorous, friendly, helpful, and empathetic employee. Thus, the film LS provides a new perspective to the audience that Madurese people have humanistic traits, not temperamental or hot-headed as commonly stereotyped.

Third, the next ideology represented through Joni is religiosity. In the scene from minute 01:22:53 to 01:23:09, Joni and his colleagues are shown gathering in a room to break their fast. Despite working, Joni still performs the Ramadan fast. His religiosity is further highlighted in the scene from minute 01:19:56 to 01:20:01. He is shown with three colleagues asking permission from their boss to go to the mosque for tarawih prayer. Although the company has eight employees, only four are shown planning to perform the tarawih prayer, and one of them is Joni.

CONCLUSION

Laundry Show is a film that represents the ethnic identity of Indonesia, one of which is the Madurese ethnic group. Based on the analysis, it is revealed that at the level of identity, the Madurese identity of the character Joni is portrayed through a unique speech style. The Madurese identity is also shown through more universal and modern naming, clothing appropriate to situations and conditions, a humane, ideal, and clean physical appearance, masculine body movements, and a good and comfortable work environment. Moreover, the Madurese identity is also depicted through behavioral traits such as being humorous, witty, multitasking, trustworthy, friendly, helpful, intelligent, team-oriented, a devout Muslim, simple, romantic, and empathetic.

At the level of representation, the Madurese identity of Joni is displayed through camera techniques, lighting, and music. In terms of camera work, Joni is shown through medium close-ups, medium shots, full shots, and long shots. In lighting techniques, he is depicted using a combination of

basic lighting (key lighting, fill lighting, and backlighting), natural lighting, low key, and soft key. In musical technique, Joni appears accompanied by instrumental music with relaxed, cheerful, spirited, sad, touching, and romantic tones. These three technical aspects reinforce the reality presented at the identity level. At the ideological level, the Madurese identity of Joni is represented by the ideologies of strong work ethic, humanism, and religiosity. Based on the analysis of these three levels, it can be concluded that the film LS has created a new, more positive perspective on the Madurese ethnic group.

REFERENCES

- Agasta, O., & Hidayat, O. (2023). Stereotip dan Rasisme pada Ras Kulit Hitam (Analisis Framing dalam Film *The Hate U Give*). *Edu Sociata: Jurnal Pendidikan Sosiologi*, 6(2), 811–820. <https://doi.org/10.33627/es.v6i2.1289>
- Akmal, M. (2022). Representasi Nilai Kebudayaan Minangkabau Dalam Film “Tenggelamnya Kapal Van Der Wijck.” *JICS: Journal of Intercultural Communication and Society*, 1(1), 11–30. <https://doi.org/10.15642/jik.2019.9.1.16-32>
- Balki, R. (2019). *Laundry Show*. PT Tripar Multivision Plus. <https://www.netflix.com/id/title/81458320>
- Christiani, L. C. (2017). Representasi Identitas Etnis Papua Dalam Serial Drama Remaja Diam-Diam Suka. *Jurnal Komunikasi Dan Kajian Media*, 1(1), 15–30. <https://doi.org/10.31002/jkkm.v1i1.387>
- Dewi, A. K., & Wibawa, A. P. (2015). Representasi Nilai-Nilai Budaya Bali dalam Film Eat Pray Love. *Jurnal Segara Widya*, 3(1), 399–408. <https://doi.org/10.31091/sw.v3i0.209>
- Efendi, E., Siregar, I. M., & Harahap, R. R. (2024). Semiotika Tanda dan Makna. *Da'watuna: Journal of Communication and Islamic Broadcasting*, 4(1), 154–163. <https://doi.org/10.47467/dawatuna.v4i1.3329>
- Eriyanto. (2006). *Analisis Wacana: Pengantar Analisis Teks Media*. LKiS.
- Fandi, F. A. B. (2017). Representasi Budaya Batak Toba dalam Film Toba Dreams. *JOM FISIP*, 4(2), 1–11.
- Fuadi, M. H., Wafa, A. K., Kuswanto, A. A., & Ramadhanita, F. F. (2024). Representation of Islamic Culture in The Islamic Documentary Empire of Faith: A Semiotic Analysis of Roland Barthes. *Journal of Social Sciences and Cultural Studies*, 2(1), 6–14. <https://doi.org/10.61857/jsscs.v2i1>
- Haryati. (2021). *Membaca Film (Memaknai Representasi Etos Kerja dari Film Melalui Analisis Semiotika)* (Nurrahmawati (ed.)). Bintang Pustaka Madani.
- Herlianto. (2019). Dari Kolektor Besi Tua Hingga Sosok Religius: Stereotip Orang Madura Melalui Humor. *Deskripsi Bahasa*, 2(2), 155–164. <https://doi.org/10.22146/db.v2i2.355>
- Hidayati, W. (2021). Analisis Semiotika Roland Barthes Dalam Film Dua Garis Biru Karya Sutradara Gina S. Noer. *JPT: Jurnal Pendidikan Tematik*, 2(1), 53–59.
- Mendrofa, S. T. (2021). Pancasila sebagai Pemersatu Bangsa Negara Indonesia. *MITZAL: Jurnal Ilmu Pemerintahan Dan Ilmu Komunikasi*, 6(2), 167–178. <https://doi.org/10.35329/mitzal.v6i2.2676>
- Nathaniel, A., & Sannie, A. W. (2018). Analisis Semiotika Makna Kesendirian Pada Lirik Lagu “Ruang Sendiri” Karya Tulus. *SEMIOTIKA: Jurnal Ilmu Sastra Dan Linguistik*, 19(2), 107–117. <https://doi.org/10.19184/semiotika.v19i2.10447>
- Pertiwi, B. P. (2019). *Sinopsis Film Laundry Show yang Tayang Siang Ini, Sabtu 24 Agustus 2019 Pukul 14.00 WIB di RCTI*. www.Tribunnews.Com. <https://www.tribunnews.com/seleb/2019/08/24/sinopsis-film-laundry-show-yang-tayang-siang-ini-sabtu-24-agustus-2019-pukul-1400-wib-di-rcti>
- Rahman, D. M. (2022). Representasi Keselarasan Masyarakat Madura dalam Cerita Rakyat Madura: Kajian Antropologi Sastra. *Arif: Jurnal Sastra Dan Kearifan Lokal*, 1(2), 189–206. <https://doi.org/10.21009/Arif.012.02>
- Riski, M. A. N., & Suryandari, N. (2023). Aktivitas Public Relations Sebagai Upaya Counter Stereotype Masyarakat Madura (Studi Kasus Lokasi Wisata Camplong Kabupaten Sampang). *Jurnal Audiens*,

4(1), 135–146. <https://doi.org/10.18196/jas.v4i1.12>

- Riwu, A., & Pujiati, T. (2018). Analisis Semiotika Roland Barthes pada Film 3 Dara (Kajian Semiotika). *Deiksis*, 10(3), 212–223. <https://doi.org/10.30998/deiksis.v10i03.2809>
- Rustiyanti, S., Wanda Listiani, Fani Dila Sari, & Peradantha, I. S. (2021). Ekranisasi AR PASUA PA: dari Seni Pertunjukan ke Seni Digital sebagai Upaya Pemajuan Kebudayaan. *Mudra: Jurnal Seni Budaya*, 36(2), 186–196. <https://doi.org/10.31091/mudra.v36i2.1064>
- Saepputra, Mawadah, A. K., & Hadiansyah, F. (2022). Ekranisasi Novel Layangan Putus Karya Momy ASF ke dalam Film Layangan Putus Sutradara Benni Setiawan. *Bahtera Indonesia; Jurnal Penelitian Bahasa Dan Sastra Indonesia*, 7(2), 438–445. <https://doi.org/10.31943/bi.v7i2.234>
- Salas, H. J., & Kartika, T. (2020). Representasi Identitas Santri (Analisis Semiotika Model John Fiske Dalam Film Cahaya Cinta Pesantren). *Al-Mishbah: Jurnal Ilmu Dakwah Dan Komunikasi*, 16(1), 57–74. <https://doi.org/10.24239/al-mishbah.vol16.iss1.179>
- Salsabila, G., & Yulifar, L. (2022). Wajah Perfilman Indonesia pada Tahun 1998-2019. *FACTUM: Jurnal Sejarah Dan Pendidikan Sejarah*, 11(1), 93–106. <https://doi.org/10.17509/factum.v11i1.45821>
- Santuso, S., Sukarno, S., & Tallapessy, A. (2024). Representasi Sikap Pejabat Pemerintah Pusat Terkait Kontroversi Pondok Pesantren Al Zaytun: Kajian Analisis Wacana Kritis. *Kandai*, 20(2), 272–290. <https://doi.org/10.26499/jk.v20i2.7717>
- Siswara, A. Y., Saputra, H. S. P., & Maslikatin, T. (2020). Representasi Kearifan Lokal Dari Novel Ke Film Raksasa Dari Jogja: Kajian Ekranisasi. *SEMIOTIKA: Jurnal Ilmu Sastra Dan Linguistik*, 21(2), 127–141. <https://doi.org/10.19184/semiotika.v21i2.17464>
- Sobur, A. (2006). *Analisis Teks Media: Suatu Pengantar untuk Analisis Wacana, Semiotik, dan Analisis Framing*. Remaja Rosdakarya.
- Suyitno. (2018). *Metode Penelitian Kualitatif: Konsep, Prinsip, dan Operasionalnya* (A. Tanzeh (ed.)). Akademia Pustaka.
- Syafei, M. P., Nurhadi, Z. F., & Raturahmi, L. (2017). Representasi Makna Pesan Budaya Sunda dalam Film Kawin Kontrak (Studi Semiotika Peirce tentang Representasi Budaya Sunda dalam Film Kawin Kontrak). *Semiotika: Jurnal Komunikasi*, 11(2), 409–431. <https://doi.org/10.30813/s:jk.v11i2.1171>
- Syahadah, A. U., Tambunan, S. M. G., & Suharjo, R. A. R. (2023). Interpretasi Konsep Accelerationism; Kapitalisme yang Berjalan dalam Film Interstellar (2014) dan The Platform (2019). *Jurnal Lingua Susastra*, 4(2), 118–138. <https://doi.org/10.24036/lv.v4i2.227>
- Tazakka, M. S., Dewa, R. P., & Putro, A. A. (2020). Representasi Nilai-Nilai Budaya Jawa pada Film (Studi Semiotika Representasi Nilai-Nilai Budaya Jawa Pada Film “Mantan Manten” Karya Farishad Latjuba). *Syntax Literate: Jurnal Ilmiah Indonesia*, 5(4), 161–177. <https://doi.org/10.36418/syntax-literate.v5i4.1080>
- Triwibisono, C., & Aurachman, R. (2021). Budaya Suku Bangsa di Indonesia dalam Mendukung Pengelolaan Organisasi (Studi Kasus: Universitas Telkom). *JISI: Jurnal Integrasi Sistem Industri*, 8(1), 45–53. <https://doi.org/10.24853/jisi.8.1.45-53>
- Tuhepaly, N. A. D., & Mazaid, S. A. (2022). Analisis Semiotika John Fiske Mengenai Representasi Pelecehan Seksual pada Film Penyalin Cahaya. *Jurnal Pustaka Komunikasi*, 5(2), 233–247. <https://doi.org/10.32509/pustakom.v5i2.1963>
- Utari, A., & Hapsarani, D. (2024). Representative Identitas Transgender dalam Film Lovely Man (2011). *Jurnal Lingua Susastra*, 5(3), 219–231. <https://doi.org/10.24036/lv.v5i3.367>
- Wahyudi, M., Dartiningsih, B. E., Suryandari, N., Quraisyin, D., Rakhmawati, F. N., Wahyuningsih, S., Handaka, T., Kurniasari, N. D., Rakhmawati, Y., Rozi, F., Rachmad, T. H., Arifin, S., Trisilowaty, D., & Julijanti, D. M. (2015). *Madura: Masyarakat, Budaya, Media, dan Politik* (Surokim (ed.)). Elmatara Publishing.

- Wibowo, G. (2019). Representasi Perempuan dalam Film Siti. *Nyimak Journal of Communication*, 3(1), 47–59.
- Wibowo, I. S. W. (2013). *Semiotika Komunikasi: Aplikasi Praktis bagi Penelitian dan Skripsi Komunikasi* (2nd ed.). Mitra Wacana Media.
- Wuwung, M. C. J., Budiana, D., & Wijayanti, C. A. (2021). Representasi Budaya Jawa dalam Film Tilik. *Jurnal E-Komunikasi*, 9(2), 1–9.
- Yunus, P. P., & Muhaemin, M. (2022). Semiotika dalam Metode Analisis Karya Seni Rupa. *Jurnal SASAK : Desain Visual Dan Komunikasi*, 4(1), 29–36. <https://doi.org/10.30812/sasak.v4i1.1905>