

THE REPRESENTATION OF SOCIAL IDENTITY IN THE FILM JAKARTA VS EVERYBODY: A JOHN FISKE SEMIOTIC ANALYSIS

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ABSTRACT

This study examines the representation of social identity through the character of Dom in Jakarta vs Everybody (2020) using John Fiske's semiotic framework. The film portrays urban life through the experiences of a migrant youth confronted with economic hardship, social alienation, and unequal power relations in Jakarta. Employing a qualitative interpretive approach, the study analyzes four key scenes depicting bodily control, involvement in criminal social networks, criminal activities in urban public spaces, and the protagonist's identity crisis. The analysis is conducted at the levels of reality, representation, and ideology. The findings indicate that Dom's social identity is constructed as a marginalized identity that is continuously negotiated within the pressures of urban life. Visual and narrative elements reveal how economic precarity, power relations, and the urban social environment shape the protagonist's engagement in exploitative social relationships as a survival strategy. The film further represents urban criminality not merely as individual deviance but as a consequence of broader social inequalities. These findings suggest that film serves as a cultural medium through which meanings of marginalization, social identity, and survival in contemporary urban contexts are constructed.

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INTRODUCTION

The development of urban life in Indonesia has brought about various social issues such as economic inequality, the marginalization of lower-class groups, social alienation, and increasing pressures on urban communities. Major cities are not only spaces of mobility and economic hope but also arenas of competition that highlight disparities in access to employment, housing, and a decent standard of living. These conditions place certain individuals, particularly young people from marginalized social classes in vulnerable situations that shape how they form their social identities and develop survival strategies amidst the structural pressures of urban society.

These conditions are not only present in the social reality of urban communities but are also represented through popular media such as film, which captures and constructs the social experiences of urban communities through narrative, visuals, and character dynamics. Films provide viewers with a powerful emotional experience and new insights into the realities faced in daily life (Meng, 2024). Through narrative and visual representation, films are often used to depict social relations, class inequality, and the experiences of marginalized groups in urban life.

One issue frequently addressed in film studies is the representation of social identity. According to Tajfel and Turner (1986) Social identity is a component of an individual's self-concept derived from awareness of their membership in a social group, along with the values and emotional significance attached to that membership. Social

identity is formed through the process of social categorization when individuals identify themselves as part of a specific group (ingroup) and distinguish it from other groups (outgroup). Furthermore, Tougas and Beaton (2002, by Suwartono & Moningka, 2017) explain that although individuals may belong to various social groups, they tend to have a stronger attachment to the group they consider most representative of their identity. In the context of film, social identity is often represented through intergroup interactions, cultural symbols, or the social positions associated with characters.

The representation of social identity in film is important to examine because media helps shape the public's understanding of specific social groups. One contemporary Indonesian film that addresses this issue is *Jakarta vs Everybody* (2020) by Ertanto Robby Soediskam. This film depicts the harsh realities of urban life in Jakarta through the character of Dom, a young migrant striving to survive amidst economic pressures, social alienation, and the uncertainties of life in a metropolitan city. In the process, Dom becomes entangled in the criminal underworld due to limited social and economic access. This film is worth examining because criminality is portrayed not only as individual moral deviance but also as a form of social adaptation and a survival strategy for marginalized urban groups facing the structural pressures of city life.

Studies on social representation in the film *Jakarta vs Everybody* have been conducted from various perspectives. Fitrianto & Sumarlan (2024) analyzed the representation of social inequality in the film **Jakarta vs Everybody** and found that urbanization, economic segregation, and limited social access drive the main character to become involved in the criminal underworld as a means of survival amid the harsh realities of city life. Another study by Primary (2023) examines the representation of urban life in the film and demonstrates that the film portrays the harsh realities of the working-class through economic pressures, social environments, and urban lifestyles.

Another study emphasizes the construction of identity and social behavior of characters in films. Representations of masculinity, promiscuity, and social deviance are the focus in the analysis of Dom's character as an urban man facing social environmental pressures (Ahmad Saputra & Ulil Albab, 2024). Meanwhile, the application of John Fiske's semiotics in audiovisual media reveals that the levels of reality, representation, and ideology can uncover the construction of identity crises within media texts (Malika et al., 2025).

Although various studies have discussed social inequality, masculinity, and urban life in the film *Jakarta vs Everybody*, research on the construction of social identity among urban marginalized groups through structural pressures and survival strategies remains limited. Previous studies have viewed criminality as an individual moral issue or a consequence of urbanization, rather than as a form of social identity negotiation within a competitive urban space.

To uncover the various layers of meaning in the representation of social identity, this study employs John Fiske's media semiotics approach as the primary analytical framework. According to John Fiske, media texts can be analyzed through three levels: reality, representation, and ideology (Fiske, 1987). This approach is used to understand how the film *Jakarta vs Everybody* constructs meanings regarding social pressure, power relations, and the position of marginalized groups through visual elements, dialogue, and the film's narrative.

This study also employs Stuart Hall's theory of representation, which views representation as a process of producing and exchanging meaning through language, signs, and symbols in the media (Hall, 1997). Hall emphasizes that media not only reflects social reality but also shapes how society understands identity, social class, and power relations present in social life. In the context of the film *Jakarta vs Everybody*, such representations are evident through the depiction of urban life, economic pressures, and the social marginalization experienced by the main character.

Based on this discussion, this study analyzes the representation of the social identity of the character Dom in the film *Jakarta vs Everybody* using John Fiske's semiotic approach. This study also examines how visual and narrative elements in the film construct meanings regarding criminality, social alienation, and power relations in urban Jakarta.

METHOD

This study employs an interpretive qualitative approach using John Fiske's semiotic analysis to examine representations of social identity in the film *Jakarta vs Everybody*. According to Fadli (2021), descriptive qualitative research is a method within qualitative research aimed at systematically, factually, and accurately describing the facts, characteristics, and relationships among the phenomena under study without manipulating variables. A qualitative approach is used to interpret the meaning of visual signs, dialogue, and cinematic elements that represent

the social identity of the characters in the film.

The subject of this study is the film *Jakarta vs Everybody* by Ertanto Robby Soediskam, released in 2020. The film was selected because it portrays the lives of Jakarta's urban population, marked by social inequality, economic pressure, social alienation, and the involvement of marginalized groups in criminal activities as a survival strategy. The research focuses on four main scenes because they consistently depict Dom's identity negotiations through power relations, economic pressures, criminal practices, and shifts in identity performance within the urban space. These four scenes were selected through purposive sampling as they were deemed to most intensely and consistently represent the construction of social identity among urban marginalized groups within the film's narrative flow.

Scene selection was based on several criteria: (1) the presence of representations of social inequality and urban marginalization; (2) the emergence of the main character's social identity conflict; (3) the character's involvement in criminal practices as a form of social adaptation; and (4) the presence of visual, verbal, and cinematic elements that reveal social relations and the ideology of urban life. Based on these criteria, the selected scenes were deemed capable of representing the research focus in a relevant and in-depth manner.

Data was collected through in-depth observation of the four scenes, by rewatching them repeatedly to meticulously record elements such as visual cues, symbols, dialogue, facial expressions, costumes, setting, and character interactions related to the formation and negotiation of social identity. These four scenes were chosen as the primary units of analysis because they are most relevant to the research focus.

In this study, Stuart Hall's (1997) theory of representation is used to understand how meanings regarding social identity are constructed and represented in film. According to Hall (1997), representation is a process of producing and exchanging meaning through language, signs, and symbols that operate within social and cultural contexts. Through this concept, media is viewed not merely as reflecting reality but also as shaping how society understands identity, social relations, and the position of certain groups in social life. Stuart Hall's theory of representation helps explain how the social identities of characters are constructed through visuals, dialogue, narrative, and cultural codes in the film.

This approach aligns with John Fiske's media semiotics, which emphasizes the analysis of signs across the levels of reality, representation, and ideology to decipher the social meanings embedded in audiovisual media. Thus, Hall's theory aids in interpreting how the signs in the film *Jakarta vs Everybody* represent social marginalization, structural pressures, and the survival strategies of marginalized urban groups.

The data analysis technique employs John Fiske's semiotic model, comprising the levels of reality, representation, and ideology. The analysis begins by identifying visual, verbal, and technical codes in each scene, then grouping them according to John Fiske's three levels of analysis. At the level of reality, the analysis focuses on the characters' appearance, expressions, behavior, dialogue, and social environment, which represent specific social identities. At the level of representation, the analysis focuses on cinematic techniques such as camera work, lighting, editing, music, and visual composition in constructing meaning. Meanwhile, the level of ideology is used to identify power relations, social values, and urban life ideologies represented through the film's narrative.

Data validity is ensured through diligent observation and repeated viewing of the analyzed scenes to maintain consistency in the interpretation of meaning. Additionally, this study employs theoretical triangulation by integrating John Fiske's semiotic analysis with Stuart Hall's theory of representation and concepts of social identity to strengthen the validity of data interpretation (Ilhami et al., 2014).

RESULTS AND DISCUSSION

In this section, the researcher analyzes the representation of Dom's social identity in the film *Jakarta vs Everybody* through John Fiske's semiotic approach, which encompasses the levels of reality, representation, and ideology. The analysis focuses on four key scenes that illustrate the shifts and negotiations in Dom's identity as a young migrant living amid the social and economic pressures of Jakarta.

Through these three levels of analysis, the study not only focuses on visual and verbal signs in the film but also on how cinematic elements such as costumes, body gestures, camera framing, lighting, editing, and social space shape the character's identity. The film is understood not merely as a medium of entertainment but also as a space for the production of meaning that represents power relations, social marginalization, and practices of control over the individual body.

Analysis of the First Scene

This scene shows Dom, the main character, arriving at the casting location in the afternoon, marked by the

light of twilight, and being greeted by a man. The scene then shifts to the casting studio, which is dimly lit and equipped with a camera. Inside the room, Dom is asked to undress in front of the camera, which continues to record his body. This scene does not merely represent the casting process literally, but also reveals power dynamics at work through the surveillance of the body and visual control over marginalized individuals. From the outset, the film shows that Dom is in a socially unequal position and lacks full control over the situation he faces.



Figure 1. Screenshot of *Jakarta vs Everybody* Movie.
Scene 1, minutes 4.17–5.28. (Source: Netflix)

Levels of Reality

Appearance

In the first scene, Dom's social identity is revealed through his appearance, behavior, and the social context surrounding him. The simple T-shirt and casual pants he wears indicate Dom's social background as a young migrant from the lower economic class. This appearance serves as a marker of social categorization, positioning Dom as part of an urban marginalized group with a distinct status from the dominant group within the casting space (Tajfel & Turner, 1986). Costumes serve not only as visual elements but also as markers of a character's social class and cultural identity. Sugihartono and Sintowoko (2016) explain that costumes can influence perceptions of a character through basic clothing elements, body attire, and the accessories used.

Behavior

Power dynamics in the casting scene are evident through the character's body language, which tends to be passive and restricted. Throughout the process, Dom primarily follows instructions without offering meaningful responses, while his facial expressions reveal discomfort as the camera begins to focus on his body. Dom's passive stance reflects a subordinate social identity shaped by power dynamics within the casting space. This situation highlights Dom's subordinate position within a social structure that places him as part of a marginalized group with limited authority over his body and self-representation (Tajfel & Turner, 1986). In this context, Dom's behavior represents a lower-class character who lacks the power to determine the narrative of his own life (Sulton, 2015). Dom's body is represented as a visual object subject to the directives of those holding authority within the casting space.

Environment

The casting space is depicted as a narrow area with minimal decoration and dominated by dim lighting, creating an atmosphere that is both cold and impersonal. The casting room establishes a symbolic boundary between the group holding authority and the group in a vulnerable position. The presence of the camera and the empty space around Dom makes the casting process resemble a space of evaluation rather than a space for social interaction. Ramadan (2018) explains that the environment in a film must convince the audience that the events depicted truly

occur within the story's spatial and temporal context.

In this scene, the space functions not only as a setting but also as a social code revealing the power dynamics between those who oversee and those being observed. The enclosed casting room fosters a sense of alienation and powerlessness for Dom as a subject under the control of a specific visual system.

Level of Representation

Camera

At the level of representation, cinematographic techniques are a crucial aspect in shaping the audience's perception of the main character. One such technique is the use of a subjective point of view (Ramadhan, 2018). Some shots show Dom alongside the camera, while others focus more closely on the filming process itself. The use of close up shots and tight framing not only directs the audience's attention to Dom's body but also positions the body as a visual object of observation. The camera's close up perspective keeps the audience focused on the character's body, the camera equipment, and the confined space where the action takes place. Shots that aren't too wide create a sense of visual intimacy, making the audience feel as though they are in the same space as the characters. This technique conveys information to the audience by bringing the characters' expressions and personalities closer.

Lighting & Sound

Lighting plays a crucial role in establishing atmosphere and emotion in a film. Atikah (2021) explains that lighting arrangements can create specific effects on the subjects being portrayed. In this scene, the lighting is dim and tends toward darkness, creating a serious and tense atmosphere. The dim lighting not only establishes a visual aesthetic but also reinforces Dom's subordinate position in the casting room. Limited lighting creates the impression that something is being hidden or controlled within the space. The body and the space are not fully illuminated, causing the audience to sense a restriction on the character's freedom.

Editing

The visual rhythm in this scene is constructed through a deliberate sequence of shots, gradually building dramatic effect. Scenes in a film can be structured to create a planned dramatic effect through the sequencing of images according to the editor's imagination (Muslim, 2023). In this scene, each shot is arranged to reveal shifts in the camera's perspective on Dom's body. The transition from shots of the character fully clothed, to the camera, and finally to Dom's bare-chested body establishes a visual logic regarding the process of the body's objectification. The gradual arrangement of shots constructs the objectification of Dom's body through a shift in visual focus from the camera toward the character's body. Through this editing pattern, the film conveys the meaning that an individual's body can be directed, controlled, and displayed within a specific social system. This editing pattern constructs a visual relationship that positions Dom's body as an object of surveillance.

Ideology Level

At the ideological level, this scene illustrates the exercise of power over the individual body. Dom's body, which is exposed, directed, and positioned in front of the camera, demonstrates that the body is not entirely one's own. In this scene, the visual representation positions Dom's body as a subject under surveillance and control through the visual structure of the casting space. Stuart Hall (1997) explains that such representations demonstrate that social identity does not exist naturally but is shaped through social relations and systems of meaning operating within the media. Dom is represented as a subject lacking full autonomy over his body and identity because he exists within a social system that has already determined his position and the boundaries of his behavior. From the perspective of Tajfel and Turner (1986), social identity is formed through the relationship between dominant and subordinate groups. This scene positions Dom as part of a marginalized group under the control of those holding visual and social authority. Thus, Dom's body is not merely present as a visual object but also represents a vulnerable and subordinate social position within the urban space.

Analysis of the Second Scene

Radit and Pinkan's living room serves as the starting point for Dom's involvement in a criminal social network. Dom is sitting on the floor in front of the TV, which is on, while Pinkan stands nearby. The three are engaged in a conversation about a job offer as a courier in an atmosphere that appears calm and domestic. However, behind this seemingly relaxed atmosphere, the film is actually depicting Dom's entry into a new social system that operates through power dynamics, economic dependence, and the normalization of criminal practices in urban life.

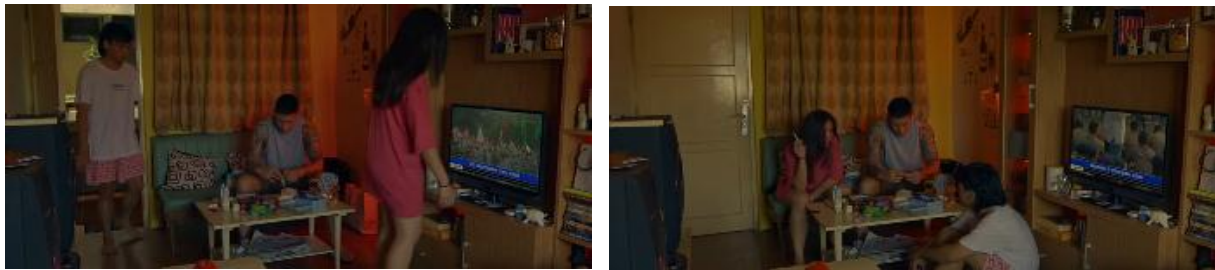


Figure 2. Screenshot of *Jakarta vs Everybody* Movie.
Scene 2, 19.27–21.00. (Source: Netflix)

Level Reality

Appearance

The second scene shows the appearance of the characters looking simple and casual, in accordance with the daily life of urban people. Dom was seen with a bowed posture, while Radit and Pinkan appeared calmer and dominant. The difference in gestures and ways of dressing not only shows the personal character of each character, but also represents their social position in the space. Radit and Pinkan's more relaxed and organized performances show that they have mastered the domestic space and have control over the situation that takes place. On the contrary, Dom's body is represented as a body that is tired, depressed, and in a subordinate position due to economic limitations and social isolation that he experiences as an urban nomad.

Behavior

Dom shows body gestures that tend to be passive. His attitude shows fatigue, desperation, and compulsion. He is present not as a guest who has an equal position, but as an individual who does not have many life choices. His facial expressions showed tension and resignation, as if he realized that the decision taken was a form of surrender to the social circumstances that oppressed him. On the contrary, Radit and Pinkan are represented as the more dominant parties. The way they speak, stand, and respond to Dom shows that they have control over the space, conversation, and direction of social interaction that takes place. This

relationship shows that there is a clear social hierarchy between those who have access to social networks and those who are in a position of need. The position of Dom sitting on the floor also shows symbolic subordination in the domestic space belonging to Radit and Pinkan. Dom's body is placed lower visually so as to strengthen the power relationship between those in need and those who have control over the social space.

Environment

The scene takes place in an enclosed space with a simple domestic atmosphere. The gathering room became the meeting location between Dom and Radit and Pinkan who then introduced him to the new social system. The domestic space in this scene not only serves as a dwelling, but also as an ideological space that becomes the starting point for the transformation of Dom's identity. Dom's entry into Radit and Pinkan's space marks the process of integrating himself into a social environment that has different norms, power relations, and life practices than before. The space represents the territory belonging to Radit and Pinkan, while Dom is present as an outsider who is slowly positioned to accept the rules and values that apply in it.

Representation Level

Camera

The second scene, which shows several characters in one frame, helps the audience read the power relationship that takes place in the room. The camera's angle of view also plays a role in building the atmosphere of *the scene*. Cameras placed in a position parallel or slightly low to the dominant figure can assert their power. Dom is placed several times in the lower area of the frame or a lower sitting position than Radit and Pinkan. This visual position reinforces the representation of Dom as a subject who is under social pressure and limited life choices. On the other hand, Radit and Pinkan appear more stable in the composition of the frame, thus showing their dominance of space and situations. The camera angle of view that is aligned but still presses the character's movement space creates an emotional experience for the audience. The camera composition reinforces Dom's position as a subject who is under social pressure and limited life choices.

Lighting & Sound

The dominance of warm light in domestic spaces creates an intimate impression while disguising the threats

present in the conversations between the characters. Pracihara (2017) explained that lighting like this is able to create a realistic and intimate impression so that the audience feels like they are witnessing a daily life situation. However, the film instead uses warm lighting to disguise the ongoing criminal threats and practices. The seemingly comfortable and familiar space became the starting place for Dom's entanglement into the drug network and exploitative social relations. Background sounds such as quiet conversations, television sounds, footsteps, and closed space sounds help to create a realistic atmosphere in the scene. Illegal activities are represented as part of a domestic routine that takes place without excessive dramatization. A brief conversation can also reinforce the impression that Dom's decisions are driven more by the pressures of life than by free will.

Editing

The editing in the scenes is arranged in stages to show the process of Dom's transition from an outsider to being part of the Radit and Pinkan group. The scene that shows Dom entering the room, being silent, listening, and then accepting the situation forms an emotional groove. The editing pattern shows that Dom's change in identity did not occur suddenly, but through a process of social adaptation shaped by economic pressure, alienation, and the need to survive in a big city. In addition, the quiet movement of the shot without dramatic rhythm shows how illegal activities are represented as something normal in the group's daily lives.

Ideology Level

The most dominant ideology in this scene is social class inequality and power relations in urban life. Social inequality is an unbalanced condition in the social order, which is reflected in the aspects of economy, education, social status, and distribution of power, and in turn often triggers discrimination, social conflicts, and weakening of solidarity between groups (Ramadhani et al., 2026). The relationship of help in this scene is represented not entirely altruistic, but related to social control over individuals who are in vulnerable positions.

In these conditions, the relationship of assistance is no longer altruistic, but has turned into a control mechanism for individuals who are in vulnerable positions. In Stuart Hall's perspective, representation works through the process of production of meaning related to power relations in society. Dom's position as a

marginal individual is represented through limited space for movement, economic dependence, and surrender to the more dominant social system. In the perspective of Tajfel and Turner (1986), this position shows how the social identity of the individual is formed through dependence on groups with greater social access and power. When Dom received protection from Radit and Pinkan, what happened was not only a relationship of help, but also a process of social subjugation. The film shows that in unequal urban societies, aid often comes along with the interests, control, and reproduction of power over economically and socially weaker groups.

Analysis of the third scene

This scene shows Dom in a commuter train car that is driving while carrying a sling bag. He sat among the



Figure 3. Screenshot of *Jakarta vs Everybody* Movie.
Scene 3, 10:35 p.m.–10:10 p.m. (Source: Netflix)

other passengers with a hunched down position and a tense expression, while the people around him seemed to pay no attention to him. Dom then observed the situation around the carriage before secretly slipping something between the car seats. Drug delivery activities in train cars are framed as a hidden practice behind the routine mobility of urban people. The film shows that crime in big cities can be integrated with daily mobility and is hidden behind the anonymity of public spaces.

Reality Level

Appearance

Dom appeared wearing a plain white t-shirt, *outer* jeans, dark pants, and a sling bag, with a simple and inconspicuous look. Its appearance resembles that of ordinary passengers in commuter trains so that it does not cause special attention from the surrounding environment. The film represents Dom's appearance as a form of strategy of invisibility in urban public spaces, where the criminal body is not shown prominently, but instead blends into the routine of urban society. In addition to clothes, the character's hairstyle and physical appearance also look natural, not made too neat or excessive.

Behavior

Dom's body looked unrelaxed inside the train car. A hunched sitting position, limited movement, and tense facial expressions show psychological pressure and anxiety about the situation they are in. However, on the other hand, Dom still tries to appear ordinary so as not to attract the attention of other passengers around him. The film shows how invisibility becomes an important mechanism in urban life, where individuals can hide illegal activities by adapting to the general rhythms and behaviors of urban society.

Environment

In this scene, Dom delivers drugs in a commuter train car full of passengers. Commuter trains as transaction locations show how public spaces are used to disguise illegal activities in the midst of the mobility routine of urban communities. The train car in this scene not only serves as the setting of the place, but also represents an anonymous space in modern urban life. In such a dense and fast-moving space, individuals can be present without being completely recognized, so illegal activities can be hidden behind the city's mobility routine. Full, fast-moving, and passenger-packed commuter trains are a symbol of busy and impersonal big-city life. The film shows how the modern city creates a social space that allows individuals to be physically close to each other, but remain socially isolated. This condition makes criminality able to take place in a hidden manner without arousing the collective attention of the surrounding community.

Representation Level

Camera

In terms of camera, the shot in this capture appears to be using a close enough distance to show the limited space of Dom's movement in the train car. The visual composition creates a sense of pressure while strengthening the character's anxiety while carrying out illegal activities secretly in the midst of the city's crowds. Dom's placement among other passengers in one frame shows how his body tries to blend in with the surrounding environment so that it is not recognized. The film uses crowd compositions to represent the anonymity of urban life, where individuals can be present as part of the crowd without being completely noticed by others.

Lighting & Sound

This scene features a dim and realistic visual atmosphere through the use of natural lighting without excessive dramatic effects. This approach reinforces the everyday impression of urban space while affirming that illegal activities in the film are not portrayed as extraordinary events, but rather as hidden parts of the city's routine. Crime is represented as integrated with the daily rhythm of the city's public space. This scene also uses the song "Smoking Kills" by Negative Lovers as a background music. The choice of the song reinforces the nihilistic nuances of urban life that the film shows. The music not only builds a grim atmosphere, but also becomes a symbol of the slow destruction that Dom experiences due to social pressure and his involvement in the criminal world. In addition to music, the sound of train cars, passenger conversations, and the noise of public spaces are preserved naturally, creating a realistic impression.

Editing

The editing rhythm in this scene is built slowly and minimally dramatized to maintain a natural impression of the activities carried out by Dom. The movement of the shot is not made too fast so that the viewer can capture the details of expressions, gestures, and spatial situations in more depth. The calm rhythm of the editing makes illegal activities in the scene seem part of the daily routine. The film does not build excessive dramatization, so that crime

actually looks normal and is integrated with the mobility of urban society. In addition, the moving of the image that follows Dom's movements slowly reinforces the character's psychological tension without the need to use explicit visual conflicts. The slow pace of editing reinforces the impression of social invisibility and normalization of illegal activities in urban spaces

Ideology Level

On *Scene* the third when Dom delivers a package of drugs secretly and full of anxiety, hidden a strong ideological meaning of an unequal social reality. Dom's actions are not just criminal acts, but the result of economic pressures and systemic limitations that push lower-class individuals into illegal paths as a form of survival. The film constructs the impression that economic pressure and limited social access can encourage marginalized groups to engage in illegal practices as a form of survival. Criminality is represented as a practice that is integrated with the routine of urban life. In Stuart Hall's perspective, representation works through the process of production of meaning related to power relations in society.

Dom's position as a marginal individual is represented through social isolation, economic pressure, and his invisibility in the midst of the city's dense and impersonal public space. This scene also dismantles the ideology of meritocracy that assumes the success of the individual is entirely determined by personal effort (Perkasa & Ekowati, 2023). The film constructs the impression that economic pressure and limited social access can encourage marginalized groups to engage in illegal practices as a form of survival.

Analysis of the fourth scene

This scene shows Dom with Mrs. Ratih, the caretaker of the rusunawa where Dom lives. The two sat side by side in the atmosphere of the city of Jakarta with serious and contemplative expressions. The intensity of the conversation that takes place between them seems to be deepening through the changes in body gestures and facial expressions of each character. This scene not only shows Dom's disguise to avoid the authorities, but also represents the identity crisis that the character experiences after constantly living in social pressure and the criminal world. The representation in this film shows that the harsh urban life forces marginalized individuals to continue to play a certain identity in order to survive. In these conditions, identity is no longer an authentic self-expression, but a survival strategy that slowly blurs the boundaries between social roles and personal self.



Figure 4. Screenshot of *Jakarta vs Everybody* Movie.
Scene 4. minutes 1.24.00–1.26.00. (Source: Netflix)

Reality Level

Appearance

Dom wears a red dress, thick makeup, and a wig that changes her body appearance significantly. The appearance is used as a form of disguise to avoid the supervision of the authorities and facilitate the criminal activities they are undergoing. However, the costumes in this scene not only serve as a disguise tool, but also as a social code that represents the transformation of the character's identity. Dom's body is no longer represented as a stable personal identity, but rather as an arena of social negotiation that continues to change according to the pressures of the urban environment and the need to survive. In addition, the red color on Dom's dress can be interpreted as a symbol of danger, vulnerability, emotional pressure, as well as the inner conflict experienced by the characters in living a life of crime and identity that is constantly changing.

Behavior

Dom is seen carrying out his role calmly and convincingly. The way he carries himself shows that he is starting to get used to adapting to a world full of pressure, falsehood, and demands to continue to play a certain identity. However, these behaviors also show hidden psychological tensions. Dom's acting is no longer just a

disguise technique, but has turned into a form of identity performance that continues to be repeated in order to maintain its survival in harsh urban spaces. When he sits with Mrs. Ratih, his behavior changes to a calmer and more contemplative one, signaling the emergence of an emotional respite from the hustle and bustle of the criminal world.

Environment

The night atmosphere with dim lighting is an important element in this scene. Dim street lights, quiet urban spaces, and nighttime nuances of Jakarta reinforce the impression of alienation and instability of the character's identity. The dark and lack of light environment shows that Dom lives in a social space that does not provide a sense of security or certainty of identity. The film depicts urban space as a gray space that forces marginalized individuals to constantly adjust to threats, surveillance, and social pressures that never really go away. In the context of John Fiske's semiotics, the environment in this scene is not only a physical setting, but also serves as a social code that emphasizes Dom's position as an individual who lives between safety and danger, between personal identity and performative identity.

Representation Level

Camera

This scene uses a medium close-up technique, so that the facial expressions of Dom and Mrs. Ratih are clearly visible with the context of the surrounding nightroom. The close camera distance creates emotional closeness and makes the audience feel the psychological tension experienced by the characters. The use of a close-up medium makes Dom's facial expressions the center of visual attention so that the audience can capture the identity crisis, emotional exhaustion, and psychological distress he is experiencing. In addition, the backdrop that remains visible in the frame reinforces the atmosphere of urban alienation that surrounds their conversation. The film's visual composition shows emotional and social isolation, even though Dom is physically close to others.

Lighting & Sound

The lighting in this scene appears soft, dim, and warm with the dominance of yellow-orange night light. The light creates an urban atmosphere that is both realistic and melancholy. The dim lighting that does not fully illuminate Dom's face represents an ambiguous and ever-changing identity. In harsh urban life, marginalized individuals often have to hide their true identities for safety and survival. Meanwhile, the use of minimal sound with quiet nuances and soft music creates a strong introspective atmosphere. The silence in this scene shows an emotional pause after Dom constantly lives under the pressure of the criminal world and the psychologically exhausting performance of identity.

Editing

This scene is arranged with a slow editing rhythm so that the conversations and changes in the characters' expressions can be felt deeply by the audience. The unhurried cut of the image gives the viewer room to absorb the emotional exhaustion and inner conflict that Dom is experiencing. The slow editing rhythm creates a contemplative space that shows Dom's psychological exhaustion after constantly living a performative identity in the criminal world. The visual shift from disguise to a calmer conversation with Ibu Ratih shows a reflective pause in the journey of Dom's identity. The editing in this scene not only builds the continuity of the narrative, but also shows the slow disintegration process of the character's identity due to social pressure and the need for constant survival.

Ideology Level

At the ideological level, *Scene It* shows the battle between identity, self-honesty, and survival in a harsh urban life. Dom lives in a social system that forces him to continue acting, not only literally through disguise, but also symbolically through an identity that constantly changes according to the demands of the environment. The film shows that the harsh urban life forces marginalized individuals to continue to play a certain identity in order to survive. In these conditions, identity is no longer an authentic self-expression, but a survival strategy that slowly blurs the boundaries between social roles and personal self. Noviani (2020) explained that media representation is always related to the process of identity formation and power relations. In this scene, Dom's body is represented as a fluid identity and is constantly being negotiated according to social pressures and the need to survive in harsh and exploitative urban spaces. Dom's blank gaze at the end *Scene It* is a very strong ideological sign. The gaze shows not only fatigue, but also an identity crisis, which is a condition when a person is no longer fully confident in the role he or she is playing (Sanjaya et al., 2023). Through the representation of the body, urban nightspace, and identity performativity, urban life is represented as a social space that oppresses marginalized individuals to constantly negotiate their identity.

CONCLUSION

Based on the results of John Fiske's semiotic analysis of the film *Jakarta vs Everybody*, this study shows that the social identity of the character Dom is represented as an identity that continues to undergo negotiation in the midst of the pressure of urban life. At the level of reality, Dom's identity is displayed through appearance, behavior, and social environment that represent economic desperation, social alienation, and marginal positions in city life. At the representation level, cinematic techniques such as camera, lighting, sound, and editing are used to construct meaning about power relations, supervision, psychological pressure, and character identity changes. Meanwhile, at the ideological level, the film shows how social inequality and economic pressures can push marginalized individuals into exploitative social relations as a form of survival.

The analysis of this study also shows that social identity in films is not represented as something fixed, but continues to change according to social pressures and situations faced by the characters. Dom not only experienced a change in social conditions, but also a change in the way he viewed himself due to the demands to continue to adapt to the harsh urban life. In this context, the body and identity are part of the survival strategy that continues to be negotiated in the social space of the city.

The film *Jakarta vs Everybody* represents urban crime not only as an individual act, but also related to social pressure and inequality in city life. The film presents a picture of the alienation, economic insecurity, and limited access experienced by marginalized groups in urban life.

Dom's social identity is constructed as a marginal identity through social relations that place him in a subordinate position to groups that have economic, visual, and social power. The representation shows how the film builds the experience of urban marginalization through power relations that work on the body, space, and identity of the characters.

Based on this description, this study shows that John Fiske's semiotic approach can be used to read the representation of social identity in film not only as a reflection of reality, but also as a form of identity negotiation and survival strategies in urban life. Through the analysis of visual, verbal, and ideological elements in film, this research is expected to contribute to the study of film and communication, especially in understanding the representation of marginalization, power relations, and the construction of social identity in contemporary Indonesian urban society.

This study only focuses on the semiotic analysis of the four main scenes in *the film Jakarta vs Everybody*. Therefore, further research can develop a study by analyzing the entire film narrative, audience reception, or media production process so that the discussion of the representation of social identity can be understood more comprehensively. In addition, the next research can examine how film media represents the issues of crime, social alienation, and survival of urban communities in different social contexts, so that it can enrich the study of communication and media, especially regarding the representation of marginalized groups in Indonesian urban space.

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