

MADURA ON SCREEN: ANALYSING THE REPRESENTATION OF MADURESE CULTURE AND LOCAL WISDOM IN YOUTUBE SHORT FILMS BY MATA PENA CHANNEL

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ABSTRACT

This research aims to analyze the representation of Madurese culture and local wisdom in short films published on YouTube, as well as to identify their impact on viewers, especially the younger generation. The data sources for this study are short films uploaded by the Mata Pena YouTube channel, which has the largest number of followers compared to other YouTube channels that also feature Madurese short films. The Mata Pena YouTube channel has received significant positive recognition from various online media for being perceived as having educational value and good moral messages for its audience. The method used in this research is video content analysis with a qualitative research approach. This study employs Stuart Hall's Cultural Studies theory, which provides a relevant conceptual framework for understanding cultural representation in media. The results clearly indicate that short films focusing on Madurese culture successfully reveal the deep social values and traditions within that community. Through films such as *Tata Krama*, *Loppah Ka Guruh*, and *Mat Tinggal Abiniah*, viewers are invited to understand that the Madurese people highly value politeness, mutual assistance, and respect for teachers. Additionally, the results of the questionnaire show that watching short films about Madurese culture can change the perceptions of the younger generation, reduce negative stigma, and enhance appreciation for the values of politeness.

Keywords: *Cultural studies; Local Wisdom; Madurese Culture; Short Films.*

BACKGROUND

Cultural diversity is one of Indonesia's invaluable treasures. Each region in Indonesia has its own unique cultural heritage, including Madura. Located on the northern coast of East Java, Madura boasts a rich culture, encompassing traditions, customs, language, arts, and local wisdom that have been passed down from generation to generation (Faridi, 2021). Madurese culture plays a significant role in shaping the identity of the Madurese people and is an important part of their daily lives (Taufiqurrahman, 2007).

Local wisdom and traditions play a crucial role in reconstructing the authentic identity of a culture that may have been erased during the era of modernism. The same is true for the Madurese community, where many values of Madurese identity have been lost among the younger generation. They no longer feel proud to be Madurese, lack the ability to communicate effectively in the Madurese language, and feel uncomfortable using Madurese in their household interactions. This phenomenon indicates a cultural dislocation that threatens the existence of Madurese values in the consciousness of the Madurese people. Therefore, efforts involving education, cultural awareness, and community development are needed to revitalize and restore Madurese local wisdom. The younger generation must learn and understand their cultural heritage, including the Madurese language and related cultural values, while fostering a sense of pride and appreciation for their culture (Susanto, 2012).

In the digital age and the development of information technology, YouTube has become a popular platform for sharing video content, including short films. Short films have great potential as a medium to highlight and represent local culture. Through short films, stories, narratives, and visuals can be used to depict the culture, identity, and local wisdom of a community (Wahyuningsih, 2014). YouTube is expected to serve as a medium that revitalizes the traditions and local wisdom of Madura, while also reintroducing Madurese cultural identity to the younger generation.

In Madura, there are various YouTube channels specifically featuring short films focused on Madurese culture. One of them is the Mata Pena YouTube channel, which has gained a significant following and positive recognition from various online media. Mata Pena consistently uploads short films that highlight various aspects of Madurese culture, such as traditions, customs, language, and the daily life of the Madurese people.

Although these short films have garnered attention, there is still a lack of deep understanding regarding the representation of culture, identity, and local wisdom of Madura in these films. A thorough and in-depth analysis is needed to uncover the meanings and messages contained in Madurese short films, as well as to understand their impact on viewers. Therefore, this research aims to examine the representation of culture, identity, and local wisdom of Madura in short films published on YouTube. This study will analyze the short films uploaded by the Mata Pena YouTube channel, which is the channel with the largest following in the context of Madurese short films on the YouTube platform.

In analyzing cultural representation in media, Stuart Hall's Cultural Studies theory will be used as an approach in this research. This theory provides a relevant conceptual framework for understanding cultural representation in media. Cultural Studies emphasizes the importance of understanding how media shapes and reproduces meanings, identities, and local wisdom within a broader social and cultural context (Alamsyah, 2020).

Through this research, it is hoped that a more comprehensive understanding will be achieved regarding how culture, identity, and local wisdom of Madura are represented in short films. Additionally, this study will identify the impacts felt by viewers, especially the younger generation, after watching these short films, including changes in their attitudes, understanding, and knowledge about Madurese culture. The results of this research are expected to provide benefits in appreciating and preserving Madurese culture, as well as offering insights into the potential of short films as an effective medium for conveying cultural and moral messages to the audience.

This research is expected to make an important contribution to the understanding of cultural representation, identity, and local wisdom of Madura in short films published on the YouTube platform. Several contributions anticipated from this research are as follows: By analyzing Madurese short films, this study will provide a more comprehensive insight into Madurese culture, especially for the younger generation. This research will enhance appreciation for the identity and local wisdom of the Madurese community. By exploring the meanings and messages contained in Madurese short films, this study will strengthen the understanding of the cultural values respected and practiced by the Madurese people. This will assist in preserving and promoting Madurese identity and local wisdom.

RESEARCH METHODS

The research method used for this study is qualitative, employing a video content analysis approach. The qualitative method is utilized to explore in-depth understanding and interpretation of the phenomena being studied (Nassaji, 2015), specifically the audience's responses and their impact on changes in attitudes, understanding, and knowledge related to Madurese culture after watching short films on the Mata Pena YouTube channel. The video content analysis approach is a research method used to systematically analyze and understand the content of texts, images, or other media (Kheeshadeh, 2015). This approach involves data collection, pattern identification, and interpretation of the meanings contained within the content. The goal is to gain deeper insights and understanding of the messages, ideas, or perceptions implied in the content.

The data collection techniques in the content analysis of short films on the Mata Pena YouTube channel, aimed at exploring the representation of culture, identity, and local wisdom of Madura, involve visual observation of the elements of Madurese culture that appear in the films. This includes transcribing dialogues or narratives present in the short films to gain a deeper understanding of the messages or ideas conveyed regarding Madurese identity and culture. Text analysis may involve searching for themes or keywords related to Madurese local wisdom within the dialogues or narratives. Additionally, analyzing visual elements in the short films, such as the use of color, symbols, or images that reflect Madurese culture, identity, or local wisdom, is crucial. For example, attention can be paid to decorations, backgrounds, or the appearance of characters that depict aspects of Madurese culture.

Surveys or interviews with viewers of the short films, particularly the younger generation, will be conducted to gather their perspectives on the representation of culture, identity, and local wisdom of Madura in the content. This can provide direct insights from the audience regarding their experiences and interpretations of the short films, as well as the impact on changes in their attitudes, understanding, and

knowledge of Madurese culture after watching the films on the Mata Pena YouTube channel.

The stages of data collection in this research are as follows: Sample Identification, Visual Observation, Transcription and Text Analysis, Surveys and Interviews, and Visual Content Analysis. After the data is collected, the next step is to conduct data analysis using the content analysis method of short films on the Mata Pena YouTube channel to explore the representation of culture, identity, and local wisdom of Madura.

DISCUSSION

A. Cultural Representation and Local Wisdom of Madura in Short Films on Mata Pena's YouTube Channel

In Indonesia, Madura is known for its striking contradictions. On one hand, Madura is famous for its unique cultural richness, such as the tradition of bull races, mask dances, and various festivals celebrating local heritage. These traditions not only reflect the identity of the Madurese people but also attract the attention of tourists and researchers from around the world (Dharmawan et al., 2018). On the other hand, Madura often faces negative stigma associated with violence, intolerance, and poverty. News reports about social conflicts or violent incidents occurring on the island frequently dominate public narratives, shaping an unbalanced perception of the lives of the Madurese people (Mawaidi & Zuchdi, 2021).

This contradiction creates specific challenges for the Madurese community as they strive to improve their image. Many individuals and groups in Madura are working to showcase the positive aspects of their region through various initiatives, such as the Mata Pena YouTube channel, which aims to highlight the cultural richness of Madura through their creativity in producing short film content.

The Mata Pena channel is a YouTube channel created by a group of young people from Madura. This channel has over 700,000 subscribers and has been established since 2019. Mata Pena regularly uploads short films with durations of 10 to 30 minutes, featuring stories about the daily lives of the Madurese people. The language used in these films is Madurese, which adds depth and authenticity to the narratives. The presence of the Mata Pena YouTube channel certainly serves as a reference for viewers and audiences outside of Madura who wish to learn more about the lives of the Madurese people.

The stories in the short films on the Mata Pena YouTube channel represent the culture and local wisdom of Madura, wrapped in light hearted and comedic narratives. Through this approach, the films not only entertain but also convey important moral messages and cultural values relevant to the Madurese community. Each story in Mata Pena's short films often highlights local wisdom that has been passed down through generations. For example, themes such as respecting elders, good manners, harmonious neighborly relations, and the importance of preserving traditions are central to many of the tales. By packaging these values in the form of comedy, viewers can enjoy and reflect on deeper meanings without feeling burdened.

The films on the Mata Pena YouTube channel also depict the daily lives of the Madurese people in a humorous and entertaining manner. Typical situations faced by the community, such as family interactions, social dynamics in village settings, and

local traditions, are presented with clever humor. Through relatable characters, viewers can feel a connection to Madurese culture, even if they are not from the region.

Through the identification and implementation of Video Content Analysis (VCA), the results of the representation of culture and local wisdom of Madura in the short films on the Mata Pena YouTube channel are as follows:

1. Sarong as a Cultural Identity of Madura

In the short film titled *Sarong Madureh*, Mata Pena highlights the theme of the sarong as one of the cultural identities of Madura. This short film tells the story of Mat Tinggal, who feels embarrassed to wear a sarong because it is considered unfashionable and outdated. He mocks his friend Dul Mawi, who goes out wearing a sarong. They are about to go hang out, and according to Mat Tinggal, wearing a sarong is very inappropriate, old-fashioned, and less stylish. Here is the dialogue between Mat Tinggal and Dul Mawi:

Mat: Why are you wearing a sarong, Dul?

Dul: What should I wear then, Mat?

Mat: Don't wear a sarong, go change into pants. So outdated, you!

You're such a village person, Dul. Not used to wearing pants.

Dul: You've only been in Java (Surabaya) for a few days and already don't want to wear a sarong.

Mat: It's not like that, Dul. Sarongs are old-fashioned. It's less stylish for young people like us to wear.

Dul: Yes, but that's in Java, Mat. We are in the village now. In Java, young people wear pants when they go out to hang out. But in Madura, it's the opposite. When we go to a wedding, we have to wear a sarong, even if the guests are wearing pants. Only when going to the fields do the Madurese wear pants.

Mat: Ah, that's because they're not fashionable.

Dul: You're wrong. Whether someone is fashionable or not is not judged by their appearance, but by their attitude and mindset.

The dialogue between Mat and Dul in the film *Sarong Madureh* reflects the common debate between traditional values and the influences of modernity, especially in the context of Madurese culture. In this conversation, Mat, who has just arrived from Surabaya, expresses a skeptical view of wearing a sarong, which he considers outdated and unfashionable. This reflects the perspective of the younger generation, influenced by external trends, who tend to equate modernity with a more "Western" appearance or the styles of big cities.

Dul, on the other hand, defends the importance of the sarong as part of Madurese cultural identity. He explains that in the local context, wearing a sarong is the norm, especially for certain events like weddings. This dialogue highlights the value differences between urban life (Java) and rural life (Madura), where both have differing views on appearance and identity. Dul emphasizes that in Madura, appearance is not the only way to assess someone's fashionability or modernity; what matters more is an individual's attitude and mindset.

Dul's statement that whether someone is fashionable or not is not judged by their appearance illustrates a profound local wisdom. It shows that the Madurese community values recognition of character and attitude, rather than just physical appearance. Thus,

this dialogue serves not only as a debate between two characters but also as a reflection of the broader social changes faced by the Madurese community.

The debate between Mat Tinggal and Dul Mawi is then intervened by Pak Klebun (the village head).

Village Head : Just because Madurese people generally wear sarongs, it doesn't mean they are unfashionable. The sarong is a heritage garment from the prominent figures of Madura's past. So, let's preserve it, rather than set it aside. You, Mat, are too proud of the culture and clothing from outside Madura, to the point that you forget about the sarong, which has been the everyday attire of the Madurese people. Even though Madurese people commonly wear sarongs, it doesn't mean they are unfashionable. In fact, some say that the dignity of a Madurese person lies in their sarong.

The village head's statement in the film *Sarong Madureh* carries profound meaning regarding cultural identity and the values inherent in the Madurese community. In this dialogue, the village head emphasizes that although Madurese people generally wear sarongs, this does not reflect a lack of modernity or backwardness. On the contrary, the sarong is a valuable cultural heritage from the prominent figures of Madura's past. This statement indicates that the sarong serves not only as clothing but also as a symbol of identity and cultural pride.

The village head calls on the community to preserve the sarong, reflecting an effort to maintain tradition amid the currents of modernization. This is a call to appreciate and recognize local values that may be marginalized by external cultural influences. In this context, there is an implicit critique of Mat, who is seen as overly glorifying the culture and clothing from outside Madura, thereby forgetting the cultural heritage that has existed. This reflects the reality where the younger generation is often caught up in a modern image influenced by outside trends, neglecting their original identity.

The village head also adds that the dignity of a Madurese person lies in their sarong. This statement emphasizes that the sarong is not just clothing; it also carries elements of honor and social status (Diah & Setyaningrum, 2018). In the context of Madurese culture, wearing a sarong can be seen as a sign of respect for traditions and community values. By highlighting the dignity associated with the sarong, the film reinforces the message that cultural identity should be preserved and valued, rather than viewed merely as an outdated or irrelevant symbol.

2. Etiquette as Local Wisdom of Madura

The second short film is titled *Tata Krama*. This film tells the story of Mat Tinggal, a young man who lacks manners. The story begins with a scene of Mat Tinggal walking arrogantly past an elderly man who is gathering grass. Rather than showing the respect a young person should have for their elders, Mat Tinggal does not say excuse me and is completely indifferent. This behavior of Mat Tinggal is, of course, seen as impolite. Here is an excerpt of the dialogue:

Elderly Man : Ah, today's youth don't know how to say excuse me; their manner is so rude. They truly disregard etiquette.

In the next scene, Mat Tinggal is walking and is offered a ride by Pak Klebun (the village head). Pak Klebun offers to take him wherever Mat Tinggal wants to go. However, upon reaching their destination, Mat Tinggal does not say thank you and casually leaves without saying goodbye.

The next scene shows Mat Tinggal suddenly entering Dul Mawi's house without permission or greeting. This naturally surprises Dul Mawi, who thinks a thief has entered his home.

Dul Mawi : Don't just barge into someone else's house like that. You might be mistaken for a thief.

Mat Tinggal : Come on, we're friends, Dul. Why are you making a big deal out of this?

Dul Mawi : It's not like that, Mat. Even though we are friends, we still need to respect each other and show our manners. Just because we are the same age doesn't mean we can take things lightly. As friends, we must continue to respect each other as a form of etiquette.

The film concludes with a reflection by the elderly character to his child, where he imparts wisdom about etiquette: "I have one thing to say. Maintain your manners so that your education has meaning. If someone lacks manners, they will have no self-respect." The character Pak Klebun also delivers a message at the end of the film regarding etiquette, which has become a part of the culture and local wisdom of the Madurese community. Pak Klebun's monologue is as follows: "I'm not trying to elevate Madurese people, but I acknowledge that in my birthplace (Madura), etiquette must always be upheld. We must always respect our elders and value those who are younger. If someone possesses good manners, they will have high value in society. Conversely, if they lack manners, they will be worthless in the eyes of the community."

The short film *Tata Krama* successfully represents deep values of etiquette within the context of Madurese culture. Through the character of Mat Tinggal, the film illustrates how a lack of politeness can negatively impact social relationships and individual identity within the community. By focusing the story on the interactions between Mat and other characters, the film conveys an important message about respect and the behavior that should be displayed in everyday life.

Pak Klebun's message at the end of the film emphasizes that etiquette is part of the local wisdom of the Madurese community (Faridi, 2021). By recognizing that manners must be preserved and valued, the film demonstrates that traditional values remain relevant in a modern context. The emphasis on the importance of mutual respect and appreciation within the Madurese community shows that etiquette serves as a bridge connecting the old and new generations.

3. Respect for Teachers as a Form of Local Wisdom of Madura

Madura possesses cultural particularities that are distinct from the ethnography of other ethnic communities. These cultural specificities are evident, among other things, in their obedience, submission, and hierarchical respect towards four main figures in their lives, especially in the practice of religion. These four figures are *Buppa* (Father), *Babbu* (Mother), *Guru* (Teacher), and *Rato* (Leader) (Sudarso et al., 2019). It is to these key figures that the hierarchical obedience of the Madurese people is manifested in their socio-cultural practices.

The obedience of the Madurese people towards their teachers occupies a subsequent hierarchical level (Iswahyudi, 2022). The use and mention of the term "guru" emphasize the understanding of "Kiai," who is the caretaker of a pesantren (Islamic boarding school), or at the very least, an "ustadz" in religious schools. The role and function of a teacher are more emphasized in the context of morality, particularly in terms of the eschatological life—especially regarding peace and salvation from the burdens or suffering of the afterlife. Therefore, the obedience of the Madurese people to their teachers becomes a distinctive marker of their culture, the authenticity of which is beyond doubt.

The importance of respecting teachers is also represented by Mata Pena in the short film titled *Loppah Ka Guruh* (Forgotting the Teacher). This film tells the story of Dul Mawi and Buddin, who receive an invitation from the pesantren (Islamic boarding school) where they previously studied. The invitation is to commemorate the centenary of the pesantren. Initially, Dul Mawi and Buddin feel reluctant to attend because they rarely visit the pesantren. Upon arriving at the pesantren, they meet an old friend named Darwan, who currently works as one of the administrators of the pesantren. Darwan is surprised by the arrival of Dul Mawi and Buddin. After catching up, Darwan reminds Dul Mawi and Buddin to visit the pesantren more often.

Darwan : As alumni, don't forget to visit the pesantren. Don't let your busy schedule become an excuse to neglect visiting the pesantren. There are teachers there who play a crucial role in our lives after our parents. The Madurese people hold firmly to the principle of respecting teachers. There's even a story about a rogue who often committed sins but would always be the first to help when his teacher needed him. This illustrates that for the Madurese, regardless of one's profession or status, their teachers will always be prioritized.

The short film *Loppah Ka Guruh* carefully illustrates the values of local wisdom in the Madurese community, particularly regarding respect for teachers or kyai. In the context of Madurese culture, honoring teachers is not just a social norm; it is an integral part of the community's identity and ethics. This is reflected in the dialogue between Darwan, Dul Mawi, and Buddin, where Darwan reminds them of the importance of maintaining their relationship with the pesantren and their teachers.

In Madurese tradition, teachers or kyai hold a highly respected position just after parents. Obedience to teachers reflects the hierarchical structure present in society, where respect for figures who play moral and spiritual roles is considered an obligation. Darwan emphasizes that teachers play a crucial role in individuals' lives, especially in moral and spiritual aspects. This indicates that the Madurese community not only respects teachers as educators but also as role models who significantly influence personal and social life.

4. Stinginess is Not a Madurese Culture

The Madurese community is known for its strong social characteristics, where values of togetherness and kinship are integral parts of their lives. In Madurese culture, relationships between individuals are not just personal; they also involve broader social networks, creating a deep sense of solidarity among community members (Rahmasari & Darmawanti, 2023). These values are reflected in various aspects of daily life, from social interactions to cultural practices.

Kinship in Madura is highly valued, where family and relative ties extend beyond blood relations to include broader social connections. The Madurese often see each other as part of an extended family, fostering a strong sense of belonging and support. In this context, the term "sahabat" (friend) is often used to refer to friends who are considered like siblings, indicating that emotional closeness and mutual support are highly valued (Wahyuningsih, 2014).

The culture of helping one another is a fundamental principle in the lives of the Madurese people. The concept of *gotong royong* (mutual assistance) is reflected in various social activities, such as weddings, circumcisions, and other community events. In every celebration, community members help each other, both in preparation and execution of the event. This not only strengthens bonds between individuals but also creates a sense of ownership over local traditions and culture.

This culture of helping one another, which has become a part of Madurese culture, is also highlighted by Mata Pena in the film titled *Cerrek* (Stingy). The film represents that in Madura, a stingy person is seen as selfish and lacking humanity. *Cerrek* tells the story of Dul Mawi visiting Buddin's house. Unlike other Madurese, Buddin only offers half-finished coffee. Dul Mawi questions why he is only offered leftover coffee and why there are no cigarettes available. Buddin lies, claiming he has only one cigarette left, while in reality, he hides a whole pack behind his seat. When Buddin is called by his wife and gets up to leave, he forgets to take the hidden cigarettes with him. Dul Mawi discovers the cigarettes and is astonished by Buddin's stinginess in deliberately hiding his cigarettes. He takes the pack with the intention of teaching Buddin a lesson for being stingy.

In another scene, Buddin receives a visit from another friend who asks if he plans to go out. Buddin replies that he has no plans. When his friend states he came to borrow a bicycle, Buddin quickly responds that he is going out for an errand. In his heart, Buddin thinks that his bicycle is still new and has plenty of gas, so it's ridiculous to ask to borrow it.

The film *Cerrek* (Stingy) effectively raises the theme of values of togetherness and mutual assistance that are characteristic of the Madurese community while highlighting stingy behavior as a deviation from these social norms. Through the character of Buddin, the film illustrates that stinginess is not part of Madurese culture; rather, it contradicts the humanitarian principles that are highly upheld within the community.

Madurese culture teaches the importance of togetherness and sharing, both in daily life and in a broader social context. When Dul Mawi questions Buddin's behavior, it shows that the Madurese community has the expectation that every individual should be generous and ready to help others. Buddin, with his stingy behavior, not only violates this social norm but also disappoints the community's expectations.

5. The Culture of Bringing Dowry in Madurese Wedding Traditions

In the short film titled *Mat Tinggal Abiniah* (Mat Tinggal is Getting Married), Mata Pena represents one of the Madurese wedding traditions: bringing a dowry, or *Bhen Ghibhen*, which is given by the groom to the bride. The *Bhen Ghibhen* tradition has been practiced by our ancestors, and our parents have also participated in this tradition. A marriage is considered complete when the prospective husband brings *Bhen Ghibhen* to the bride's home (Mardhatillah, 2014). The *Bhen Ghibhen* typically includes items such as mattresses, wardrobes, chairs, and other household furnishings.

If this tradition is not followed, there are social sanctions, and it can become a topic of gossip within the community.

The film *Mat Tinggal Abiniah* tells the story of Mat Tinggal, who is about to get married but is not yet prepared with the dowry/*Bhen Ghibhen* that he is supposed to present to his future wife. He has a dialogue with his father about this matter.

Father : Your wedding is approaching, son. Are you ready?

Mat : Yes, I'm ready, Dad.

Father : Remember, son, you need to be prepared in every aspect.

Mat : What else do I need to prepare, Dad?

Father : Well, the dowry (Bhen Ghibhen) needs to be prepared, son. I can't do all the preparations myself.

Mat : What dowry, Dad?

Father : The dowry, son. The bed and wardrobe.

Mat : Oh, come on, Dad. Do we really have to bring a bed and a wardrobe?

Father : Yes, you must. The dowry is a tradition. It's not mandatory, but it should be there as a sign of your seriousness.

Mat : So, if I don't bring a dowry, I'll be seen as not serious, right, Dad?

Father : Not exactly, son. You need to understand what tradition means. Tradition is something that has become a habit in society. If we don't follow it, we'll become the talk of the town. That's if you can handle being the topic of conversation. You'll be labeled as a man who doesn't have any resources.

The short film *Mat Tinggal Abiniah* by Mata Pena presents a powerful depiction of marriage traditions in Madura, particularly concerning the practice of bringing a dowry or *Bhen Ghibhen*. This tradition is not merely a ritual; it reflects the social, cultural, and identity values of the Madurese community (Kuswandi & Azizah, 2018). Through the dialogue between Mat Tinggal and his father, the film emphasizes the importance of understanding and respecting customs as part of the marriage process.

Bhen Ghibhen, which consists of various household items such as mattresses, wardrobes, and chairs, carries deep symbolic meaning. It is not just an assortment of goods but represents the seriousness and commitment of the groom towards his future wife. In this context, the tradition of bringing a dowry serves as a social indicator of a man's readiness and responsibility in entering married life. Noncompliance with this tradition can lead to social stigma, where the groom is perceived as unserious or incapable.

B. Impact of Watching Short Films about Madurese Culture on the Younger Generation

Based on a questionnaire given to young people, specifically to students aged 19-21, the following data was obtained:

1. Change in Perception of Madurese Culture

Before watching the films, many outsiders had negative stereotypes about the Madurese people, such as the belief that they are aggressive and impolite. However, after viewing the films, these perceptions underwent significant change. The short films effectively showcased the positive aspects of Madurese culture, demonstrating that the Madurese highly value politeness and manners. Thus, these films serve as effective educational tools, transforming narrow views into a broader understanding of the complexities of Madurese culture.

2. Importance of Awareness of Human Values

The films emphasized values of togetherness, mutual assistance, and respect for teachers. This encouraged the younger generation to appreciate the human values present in Madurese culture. This awareness is crucial in the context of globalization, where intercultural interactions are increasing. By understanding these values, young people are expected to build better relationships with individuals from diverse cultural backgrounds.

3. Increased Appreciation for Etiquette

One important point from the questionnaire is the recognition of the high value placed on politeness in Madurese culture, particularly in the relationship between teachers and students. Young viewers of these films became more aware of the importance of etiquette in social interactions. This can positively impact their daily behavior, encouraging them to show greater respect for others, especially those who are older or serve as educators.

4. Reduction of Negative Stigma

By showcasing the humanistic side and positive values of the Madurese community, these short films have the potential to reduce the negative stigma that has long been attached to them. The portrayal of characters who respect one another and demonstrate a spirit of helping others helps create a better and more accurate image of the Madurese people. This is important for fostering mutual understanding and cultural tolerance among the younger generation.

5. Broader Cultural Education

Short films as a learning medium provide opportunities for young people to learn about and understand other cultures in an engaging and informative way. Thus, these films contribute to broader cultural education, facilitating the younger generation's knowledge and appreciation of cultural diversity in Indonesia, not just about Madurese culture.

Overall, watching short films about Madurese culture has a significantly positive impact on the younger generation. Changes in perception, increased appreciation for values of politeness, and reduction of negative stigma are some of the observable outcomes. These films not only serve as entertainment but also as effective educational tools in shaping character and cultural understanding among young people. Therefore, media such as short films play an important role in promoting local wisdom and enhancing intercultural understanding.

CONCLUSION

The results of the research clearly illustrate how short films focused on Madurese culture successfully reveal the deep social values and traditions within that community. Through films such as *Tata Krama*, *Loppah Ka Guruh*, *Cerrek* and *Mat Tinggal Abiniah*, viewers are invited to understand that the Madurese people greatly value etiquette, mutual assistance, and respect for teachers. These values, which may have previously been misunderstood or overlooked, can now be seen as integral to their identity.

The films demonstrate that behaviors such as stinginess, selfishness, or disrespect for tradition do not accurately represent Madurese culture. Instead, they teach the importance of sharing, togetherness, and seriousness in interpersonal relationships, especially in the contexts of marriage and education. The social sanctions that monitor individual behavior create positive pressure to adhere to existing norms, thereby reinforcing the cohesion and integrity of the community.

Additionally, the results of the questionnaire indicate that watching short films about Madurese culture can change the perceptions of young people, reduce negative stigma, and enhance appreciation for values of politeness. This shows that visual media has great potential as an educational tool to introduce and appreciate the cultural diversity in Indonesia.

Overall, these films are not only entertaining but also educational, providing new insights into the rich and diverse Madurese culture while encouraging viewers to appreciate and understand the values that shape their society.

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