

ABSTRAK

Penelitian ini bertujuan membongkar representasi *hustle culture* sebagai budaya kerja ideal sekaligus mengungkap nilai ideologis dan relasi kuasa dalam drama Korea *Partners for Justice Season 1* (2018). Latar belakang penelitian menyoroti kecenderungan drama tersebut mengaitkan praktik kerja berlebihan dengan keberhasilan investigasi tanpa menonjolkan konsekuensi secara berarti. Hal ini berpotensi menormalisasi eksploitasi diri di tengah meningkatnya tuntutan produktivitas modern. Penelitian ini menggunakan metode kualitatif dengan pendekatan analisis tekstual dan paradigma kritis. Analisis dilakukan menggunakan semiotika Roland Barthes serta didukung teori representasi Stuart Hall dan konsep *panopticism* dan *docile body* Michel Foucault. Data berupa 9 adegan dikumpulkan melalui studi dokumentasi terhadap drama Korea *Partners for Justice Season 1* (2018) dan studi pustaka terhadap literatur berupa artikel jurnal, buku, artikel berita, situs *web* resmi, serta penelitian terdahulu. Hasil penelitian menunjukkan *hustle culture* direpresentasikan melalui konstruksi tubuh pekerja sebagai alat yang harus selalu tersedia dan terus dimaksimalkan hingga kebutuhan biologis tersubordinasi. Praktik ini dimaknai sebagai bentuk dedikasi, loyalitas, dan tanggung jawab moral, lalu berkembang menjadi mitos pekerja ideal dengan menyamakan pengorbanan dan eksploitasi di baliknya sebagai konsekuensi wajar demi mencapai produktivitas maksimal. Melalui representasi tersebut, drama Korea *Partners for Justice Season 1* (2018) mereproduksi ideologi kapitalisme lewat glorifikasi produktivitas dan efisiensi sebagai nilai utama dalam memaknai keberhasilan, sehingga institusi menjadi pihak yang lebih banyak diuntungkan daripada pekerja yang menjalaninya.

Kata Kunci: Representasi, *Hustle Culture*, Drama Korea, Semiotika Roland Barthes, *Panopticism*, *Docile Body*

ABSTRACT

This study aims to deconstruct the representation of hustle culture as an ideal work culture while also uncovering the ideological values and power dynamics in the Korean drama Partners for Justice Season 1 (2018). The research background highlights the drama's tendency to link excessive work practices with investigative success without significantly emphasizing the consequences. This has the potential to normalize self-exploitation amid rising demands for modern productivity. This study employs a qualitative method using a textual analysis approach and a critical paradigm. The analysis employs Roland Barthes' semiotics, supported by Stuart Hall's theory of representation and Michel Foucault's concepts of panopticism and the docile body. Data consisting of 9 scenes were collected through documentary analysis of the Korean drama Partners for Justice Season 1 (2018) and a literature review of journal articles, books, news articles, official websites, and prior research. The research findings indicate that hustle culture is represented through the construction of the worker's body as a tool that must always be available and continuously maximized to the point where biological needs are subordinated. This practice is interpreted as a form of dedication, loyalty, and moral responsibility, and evolves into the myth of the ideal worker by obscuring the sacrifices and exploitation behind it as a natural consequence of achieving maximum productivity. Through this representation, the Korean drama Partners for Justice Season 1 (2018) reproduces capitalist ideology by glorifying productivity and efficiency as the primary values defining success, thereby ensuring that institutions benefit more than the workers who carry out the work.

Keywords: *Representation, Hustle Culture, Korean Drama, Roland Barthes's Semiotics, Panopticism, Docile Body*