CHAPTER I

INTRODUCTION

1.1 Background

Film, as an art form that combines narrative and visual elements, plays an important role in conveying social messages to society. In an era where mass media has a major impact in shaping opinions and views, films become a powerful platform for exploring and responding to relevant social issues. Film has become not just mere entertainment, but a medium that plays a central role in conveying social messages to society. Arts, culture, and communications experts have provided in-depth views and analyses of the power of film as a tool for shaping social consciousness. Cultivation is a sociocultural theory that examines how television shapes viewers' attitudes, values, beliefs, and perceptions. (Gerbner & Gross in Shrum, 2017).

Initially, it was part of a bigger initiative on cultural indicators, which addressed the topic of how the media shapes culture, primarily through the media's storytelling role. While some studies have since looked at the effects of cultivation in non-US settings, the initial notion related to the vast majority of development of US culture by US media (Morgan & Shanahan in Shrum, 2017). (Shrum, 2017).

From Liputan6.com (05/02/23) The enthusiasm of the Indonesian people for films produced by the local film industry has made the Indonesian film industry skyrocket. This very good response from the public has resulted in various film titles starting to be produced and shown, both in cinemas and on digital platforms. Various film genres such as horror, romance, action, comedy, history and fiction films that are produced maturely and seriously make Indonesian films have a special place in the hearts of local audiences. It is not uncommon for Indonesian films to

be able to compete on the international stage and are no less good than films made abroad. Muhadjir Effendy, the Coordinating Minister for Human Development and Culture (Menko PMK), estimates that 54,073,776 people will watch Indonesian films in theaters overall in 2022.This number is the highest achievement for Indonesian cinema and has never happened in previous years. Meanwhile, in 2019, Indonesian film audiences only reached 51.9 million viewers. Then the pandemic in 2020 caused the number of viewers to drop drastically to 12.8 million due to strict social restrictions, then fell again to 4.5 million in 2021.

The digital age has changed the entertainment paradigm by providing unlimited access to entertainment content through online streaming platforms. One striking phenomenon is the widespread interest of the public in watching films online through services such as Netflix, Disney+ Hotstar, Vidio, WeTV, iFlix, HBO GO, iQIYI, Amazon Prime Video. These changes reflect a profound transformation in the way we consume and interact with media, having a significant impact on viewing habits, the film industry, and popular culture. Jean Burgess, a digital media expert, online film streaming represents a fundamental shift in content distribution and consumption models. Burgess highlights that "streaming opens the door to instant and unlimited access to a wide variety of entertainment." This means that viewers have more control over what they watch and when they do it.

The Swiss linguist Ferdinand De Saussure originally described semiotics, also known as semiology, as the study of signs in his book "cours de linguistic general" at the beginning of the 20th century. Since semiology is concerned with language's signs, it has made it possible for a variety of viewpoints to flourish, opening the door to further cultural occurrences that elevated the study of signs and their denotative and connotative meanings. One of the key players in semiology is Roland Barthes. He has refined his semiological methodology with a fresh perspective that

primarily addresses denotation and connotation in connection to photographic pictures as a system of signs. Barthes has further asserted that semiotic modes other than language can be classified as connotations. (Bouzida, 2015)

Analysis of semiotics and film are closely related because semiotics offer a potent framework for analyzing the intricate layers of meaning ingrained in motion pictures. Film narratives, emotions, and ideas can be better understood using a structured method provided by semiotics, the study of signs and symbols and how they are interpreted. Every frame, character, object, and sound in the world of film has a symbolic meaning. Understanding the signs and signifiers found in each component of the visual and aural composition is the first step in semiotic analysis of a motion picture. It seeks to reveal the filmmaker's intentions, cultural allusions, and hidden meanings. This examination reveals the social commentary, analogies, and subtext weaved into the film experience, going beyond simple narrative. Filmmakers use a wide variety of signals, including colors, camera angles, costumes, and music, to captivate viewers, elicit strong feelings, and deliver messages. Viewers can appreciate the intricacy and depth of filmmaking by comprehending the principles of semiotics, as they can observe how directors employ signs to elicit both emotional and intellectual responses.

Drawing from the writings of Charles Sanders Peirce and Ferdinand de Saussure, semiotics theory provides an organized framework for comprehending the meaning that signs and symbols transmit. Semiotics studies how sounds and visuals work together as signals to convey stories, feelings, and cultural symbols in the context of movies. The "sign," which is made up of a "signifier" (the visual or aural component) and a "signified" (the meaning or notion it represents), is the basic idea in semiotics. As a potent kind of visual storytelling, movies use a sophisticated semiotic language to sway audiences. A variety of cinematic components, including music,

conversation, pictures, and sounds, serve as indicators that combine to deliver complex messages. Filmmakers employ signs as a tool to craft compelling and emotionally charged narratives, characters, and thematic themes.

Film messages have the power to evoke strong emotions in viewers, causing them to laugh, cry, imagine, tighten up, and even feel as though they are part of the story. The movie also depicts the truth of social life, whether it be in the past, now, or still to come. The film "Jalan yang Jauh, Jangan Lupa Pulang" has a theme about the struggle of an overseas child who continues his studies in London while dealing with all the problems he had to face while abroad. This film, directed by Angga Dwi Sasongko, talks a lot about the lack of effective communication, which has given rise to many misunderstandings between Aurora and her family in Indonesia. There are many hidden meanings about how cultural communication and family communication are touched upon here which ultimately leads to the question of what is the meaning of "Going Home" here. The audience is made to wonder about the problems Aurora faced during her migration and to guess which house Aurora ultimately chose as her way home. Is this house a place, or a person, or could it be a situation that makes it a home.

"Going home" certainly has a different meaning for each person. The word home is a word that is eagerly awaited by some people, many people even yearn for it. When talking about going home it is synonymous with returning. There are many meanings that we can interpret from the word return. Going home can represent our longing for the old life we have left behind. It can also mean returning to your hometown. Some people think that going home is not only limited to the place we are going to, but also when the soul has found what constitutes comfort, tranquility and the true meaning of life. Everyone's viewpoint on going home is surely different. Returning home after completing his education and making his parents, who paid for it, proud is what it means to

be a knowledge seeker. When a migrant moves to a large city in an attempt to make ends meet, they will often use the word return. For example, during the Eid al-Fitr holiday, a large number of them will flock home right away to get over their homesickness, or they will return home with various plans and preparations made in advance. Everyone obviously has specific goals and interests. The word "home" refers to the place where our life began and from which we departed.

Feelings of attachment to specific locations and periods are frequently the result of the debate over what constitutes a home. However, not everyone is able to understand what space and time really imply. On the other hand, social constructivists frequently view home as something that is limited in terms of both place and time. Despite the fact that the definition of "home" is ambiguous, flexible, and unconstrained by time or place. Furthermore, the word "return" has many different meanings in this multicultural society. Everybody's definition of "going home" is different. For some, going home can also mean discovering comfort, satisfaction, and tranquility. In English, "house" and "home" are two different nouns." House is the physical building where we dwell, but "home" relates more to an ethereal sensation that we are protected and that there is a place, person, or family that makes us feel "at home."

The custom of getting together with family one again to celebrate the Eid al-Fitr holiday, also known as Eid, is known as "Eid homecoming." In order to fulfill the custom of going back to their hometowns and celebrating Eid with their families, people are prepared to wait in line, push and shove, and stand in lengthy traffic jams. In Indonesia, the custom of going back home for Eid is distinct and uncommon outside. Migrants leave the capital and head back to their hometowns about a week before Eid. The whole point of homecoming is to give you the motivation to head back home for Eid. Going home and celebrating Eid were unrelated in the past. Mudik is a Javanese word for "Mulih dilik," which is "going home" for a bit. Currently, though, the definition of Mudik

is linked to the word "Udik," which denotes a village, locality, or village and is an antonym for a city. The term 'Mulih Udik' was thus given this additional meaning, which refers to returning to the village on Eid.

The Ministry of Transportation (Kemenhub) estimates that 85 million people will travel for Eid 2022, with 14 million of them travelers coming from Jabodetabek. Approximately 2.1 million of these cars left Jabodetabek for the 2022 Eid homecoming. According to reports, this number is the greatest record for the past ten years when compared to the Eid season. It appears that in 2023 there will be another record-breaking Eid homecoming. This is due to the government's prediction that 123 million people will pass through the area on Idul Fitri 1444 H/2023 M. Compared to the estimated 85.5 million people who were expected to travel on Eid in 2022, this number has climbed by 14.2 percent.

There seems to be a marked rise in the number of persons going home as compared to prior years. For instance, data from the Ministry of Transportation in 2012 revealed that 22 million individuals were making their way back home. 2013 saw 23 individuals. There were more than 25 million individuals in both 2015 and 2016.

In different case, home is also closely related to students who migrate and leave home far away. For many Indonesian students, studying abroad is a major life decision. They choose to investigate novel prospects, acquire intercultural comprehension, and broaden their global connections. Nonetheless, some decide to stay in their home nation after completing their schooling. The political, economic, or social climate in Indonesia may also have an impact on the decision to leave the nation. Some people could believe that there are more chances for development and bigger contributions in their own nation.

Based on data from News Republika, many LPDP alumni students choose not to return to Indonesia. Under the direction of the Ministry of Finance, LPDP is an endowment fund management organization that provides funding for scholarships (Kemenkeu).

Until the end of 2021, 29,872 people in Indonesia had succeeded in obtaining scholarships abroad through the LPDP program. Meanwhile for IISMA, currently 3,175 vocational students have registered.

More than 400 LPDP scholarship recipients who were alumni did not return to their home countries to serve, according to Andin Hadiyanto, Main Director of the Education Fund Management Institute (LPDP). In a hearing (RDP) before Commission XI DPR on Wednesday (1/2/2023), Andin stated, "Of the 35 thousand LPDP scholarship recipients, 413 people had problems like that." He mentioned that out of the 413 individuals, 144 had been charged and sent back to Indonesia. 169 other individuals are remained overseas in the interim. Not more than one percent of alumni who were awarded scholarships, in his opinion, have left. "Actually, it's not even one percent, but we still provide incentives to invite them back," he said.

There are several reasons why people choose not to return to Indonesia, including waiting for their son or daughter who is studying overseas to graduate or marrying someone abroad. However, Andin pointed out that some alumni who left Indonesia refunded all of their tuition based on the amount the state covered.

One of the films with the theme "Going Home" that caught the writer's attention was the film "Jalan yang Jauh, Jangan Lupa Pulang". The film "Jalan yang Jauh, Jangan Lupa Pulang" is an Indonesian drama film directed by Angga Dwimas Sasongko. This film is a sequel to a famous film "Nanti Kita Cerita Tentang Hari Ini" in 2020. This film produced by Visinema Pictures and

Legacy Pictures stars well-known Indonesian actresses and actors such as Sheila Dara Aisha (Aurora), Jerome Kurnia (Kit), Lutesha (Honey), Ganindra Bimo (Jem), Rio Dewanto (Angkasa), and Rachel Amanda (Awan). This film will be released on February 2, 2023 in all Indonesian cinemas. This film tells the story of the conflicted journey of Auora (Sheila Dara) who is studying in London, far from her family.

Reported from Kompasiana which was published on June 14, 2023, this article discusses the review of this film and how the meaning of "home" in this film becomes interesting. The family drama film "Nanti Kita Cerita Tentang Hari Ini" (NKCTHI) released its latest sequel entitled "Jalan yang Jauh, Jangan Lupa Pulang" (JJJLP) on February 2, 2023. This film is an adaptation of a novel written by Marchella F.P. This sequel was successfully directed by Angga Dwimas Sasongko under the auspices of the Visinema Pictures production house with the assistance of M. Irfan Ramli who also served as the film's writer. With a duration of 106 minutes, this film features Sheila Dara Aisha as Aurora, the main character with her two friends, Jerome Kurnia as Kit and Lutesha as Honey, and Ganindra Bimo as Jem, Aurora's lover.

"This film is suitable to watch to make you more sensitive to the surrounding conditions, so that you become a more empathetic person and not only think about yourself. This film with a light story but rich in meaning, can help you for a moment to absorb the meaning of "Home" that you may have been looking for. Jalan yang Jauh, Jangan Lupa Pulang invites its audience to reflect on the true meaning of family and how home can mean more than just a physical place, but also a place where we feel accepted, understood, and loved."

Reported from Jawa Pos (12/30/22), in an interview with the director of this film, namely Angga Dwimas Sasongko, he said *"In this film I explore the world of Aurora. Not only London,*

but also the growth and development and changes in her character along with the journey and new choices in her life," said Angga in his statement Friday (12/30). The film JJJLP tells a story about love and friendship. In addition, just like the film 'Nanti Kita Cerita Tentang Hari Ini', the film 'Jalan yang Jauh Jangan Lupa Pulang' also still takes the theme of family but at a higher level by showing the process of self-maturation.

"What's interesting here is about the meaning of family and home. Is there a new meaning in Aurora's life and how does it all proceed?" said Angga.

(Bowlby et al., 1997; Hunt, 1989; Jones, 1995, 2000 in Mallett, 2004) states that a person's home encompasses both the residence they lived in immediately after birth and the house or houses they grew up in with their family. It also represents the interactions between families and the life paths that are pursued in those settings. Accordingly, it is the setting in which kids are raised and cared for until they are old enough to leave. Without the family a home is 'only a house'. Bachelard (1969) asserted that this habitation is our "first universe." As so, "it gives us a sense of stability, cradles our thoughts and memories, and shelters our daydreaming." The home of our birth continues to be "physically inscribed in us" throughout our lives.

(Firdausi et al., 2020) state that a phenomenon that falls under the category of social and personal supervision is young people from families with broken homes. The goal of personal and social tutoring is to provide young people with direction and support in addressing and resolving personal and social issues. Young people who come from broken homes will experience social problems such social disengagement, feelings of inferiority, violent behavior against others, and depression, anxiety, disappointment, and loneliness.

According to the Asian Parent page, young people naturally rebel to express who they are. In an effort to get acceptance from their surroundings and parents, they frequently rebel. Young

people are like knives: they are opposites with two distinct sides. They are, on the one hand, kind kids who always want to be taken care of, spoiled, appreciated, and welcomed. On the other hand, they are little rebels who are constantly searching for situations in which there are many unanswered questions concerning the guidelines and standards established in the family; frequently, these things can cause pain to their parents. Young people from families with shattered homes are among the many people who share the attitude of defiance that characterizes those starting the transition from childhood to adulthood. (Firdausi et al., 2020)

They are in a comparable stage of development, but the youth from families with broken homes have a little different background, which creates a different kind of disobedience. Some manifestations of rebellion among young people from families with shattered homes include moving out, engaging in physical fights without hesitation, going on hunger strikes, rebelling against parents and teachers, and directing their resentment into other topics. (Firdausi et al., 2020)

As we all know that many people assume that they refer their family as their home. They refer that family is their way to return. From the early nineteenth century onward, "home" came to have a significant symbolic value among these families that was separate from the household. According to Michelle Perrot, "the house was where the family gathered, the center and the symbol of its success,". "In France, the term 'interireur' no longer referred so much to the human heart as to the heart of the household, and it was there that one experienced happiness; similarly, well-being was now conditioned on 'comfort,'" Perrot observed (Hareven, 1991)

However, this movie "Jalan yang Jauh, Jangan Lupa Pulang" makes the argument that there are times when a family isn't the only location to go back; there are other possibilities as well. Returning home can mean many things to different people; it might be a neighborhood, friends, or even a place where one feels safe and secure. The story of this movie

uses the return home as a metaphor for the pursuit of a more meaningful identity and connection, highlighting the fact that the significance of this symbol can change based on the experiences and individual paths of each character. As a result, this movie encourages viewers to consider what it means to go home in a wider range of contexts.

This movie that focused on the main character Aurora, who had to postpone graduation because she couldn't complete her studies, decided to disappear and not share any news with her family. Aurora cut off all communication with her family since she could not continue her studies. After investigating, Aurora couldn't finish her studies because she spent a lot of time helping her boyfriend, Jem (Ganindra Bimo), who wanted to make an exhibition of his work, so he had to make a lot with Aurora's help. The day of Jem's performance arrived. The start of the event was successful and was in great demand by many visitors. Most of Jem's works contain Aurora's decisions in selecting all the aspects that will be displayed in this work. But unfortunately, in the middle of the event, Jem's work had to suffer an extraordinary failure after his work failed miserably and did not sell well in the performance event. The conflict between Aurora and Jem begins. Jem, who was feeling annoyed and disappointed because his work had failed, felt ignored by his girlfriend because at that time Aurora was busy replying to messages from her father who was worried because he had no news at all. Aurora felt that Jem was overreacting and had many misunderstandings considering that Aurora was the one who had sacrificed so much to help Jem that she couldn't finish her studies. Because he was aroused by emotion, Jem became aggressive and uncontrollable, which gave rise to a loud argument between the two of them. Aurora, who is hurt by Jem's behavior, finally decides to end their relationship and move to her friend Honey's (Lutesha) house because Jem and Aurora live together.

Honey (Lutesha), who at that time lived with her boyfriend Kit (Jerome Kurnia), felt sorry for Aurora's very messy condition, so she decided to accept Aurora to live with them until Aurora could find a new place to live. Not only that, Aurora's life problems didn't stop there. Aurora's family in Indonesia, who did not know about Aurora, who was the second of three siblings, then decided to follow Aurora to London. Aurora's family who set out to look for Aurora's whereabouts and news in London were her older sister Angkasa (Rio Dewanto), and her younger sister Awan (Rachel Amanda). After they arrived in London, they were confused about finding Aurora's whereabouts because they couldn't be contacted and it turned out that Aurora had moved. Until finally they accidentally met Aurora on the street and they discussed this problem.

Long story short, the family conflict experienced by Aurora was a misunderstanding of the perceptions of each family member. Aurora, who decided to cut off all forms of communication with her family, felt that she had a strong reason why she did this, namely because she felt that her father would not approve if she had to work in London to help make works and for her daily living expenses. Aurora felt that no one in her family would understand her if she gave the real reason. No one will really care about Aurora's condition. On the one hand, Aurora's brothers and sisters as well as her father were very worried about Aurora's situation, who had just disappeared and was unknown because she had cut off contact for 2 months. Aurora's brother and father are of the opinion that Aurora's purpose in going to London is to study, not to work. Meanwhile, Aurora's sister believes that Aurora does not know how Aurora's father and mother are trying to finance and send money to Aurora in London. This misunderstanding has become increasingly heated since Angkasa asked Kit about the whereabouts of Aurora's ex-lover. When Angkasa met Jem, without thinking, he immediately punched Jem in the face until finally Angkasa was arrested. The key to freeing Space is in Jem's hands. He will only drop the charges on the condition that Aurora must

return with Jem and live with Jem. Aurora also agrees to Jem's conditions because it is the only way to free her brother. In the end, Aurora's family conflict can be resolved with mutual understanding and good communication between her family. At the end of the story, Aurora returns to live with Kit and Honey and continues her studies in London.

Researchers are interested in analyzing the meaning of "Home" that portrays in this movie from the standpoint of semiotics theory and inter-family conflict by examining the conflicts that have taken place. Researchers are interested in studying the intercultural interactions between Aurora and Indonesian players who reside in London in order to work and study because, of course, they must adjust to a new environment and culture that is very different from Indonesia.

According to (Després, 1991) there are several meanings of home for its occupants:

- Home as Security and Control:

 The house is described in the first category of meaning as the person's only domain of control and as a place where they feel physically secure. It was discovered that the perception varied depending on the resident's age and gender. While freedom of action and physical and mental security are most frequently noted for younger children, adults seem to be more concerned with social monitoring and spatial control.

- Home as Reflection of One's Ideas and Values:

 People use their homes to show the world who they are and how they want to be seen. When a person's home represents their personality, hobbies, and likes, it is valued. This feature of a house can be seen in the objects and sentimental belongings stored inside, as well as in the décor and furniture.

- Home as Acting Upon and Modifying One's Dwelling:

This interpretation of "home" results from managing and influencing one's surroundings. People's financial, emotional, and physical participation with their housing unit is all part of this process. Depending on the age and gender of the residents, it provides a place for self-expression, a sense of control and accomplishment, and freedom of mobility.

- Home as Permanence and Contiunuity:

Furthermore, the concept of home is a temporal process that is restricted to a specific point in time. The house becomes a familiar and cozy place that gives its occupants a sense of security and roots over the course of a few weeks, months, or years. Homes can also evoke memories (homes from childhood, homes raised by one's children, homes before a spouse passed away, etc.). Implying a link to earlier experiences. This aspect of home is also dependent on how well the residence aligns with an individual's evolving life ambitions, aspirations, and long-term goals.

- Home as Relationship with Family and Friends

A powerful symbol of significance is the notion that one's home is a place to strengthen and consolidate their relationships with those they love. Home is seen and felt as the focal point of intense emotional experience, providing a socially acceptable setting where one's actions, convictions, and feelings are accepted. Concepts like a place to raise kids, host family and friends, and share are all connected to these dimensions.

1.2 Research Problem

The term "home" is often considered to have a deeper dimension than just a physical movement from one place to another. People often interpret "home" as an experience that is closely related to space and time, where both elements influence each other. Every corner of a house or a view in a hometown can be a marker of different times: there may be sweet memories of childhood, the joy of adolescence, or even sadness that happened many years ago. In this case, space is not only a backdrop for the passing of time, but also an active agent in triggering memories and emotions related to that time. Thus, "home" is not only a spatial journey, but also a journey across time that brings us to the deepest experiences and is closely related to our identity.

Many definitions of homelessness exist worldwide, but few of them are conceptually grounded. Government bodies tasked with tackling homelessness often establish definitions that minimize the population and focus on individuals who are readily visible to the public. Nonetheless, the idea is seen by some advocates and non-governmental service providers as "the connecting link between agency responsibility and the problem of homelessness" (Minnery & Greenhalgh, 2007).A definition of homelessness that enables accurate and reliable identification and classification of homeless people may be considered helpful in order to develop strategies to address different forms of homelessness and monitor the effectiveness of such interventions. Fundamentally, data regarding the size of homeless populations can be crucial in deciding whether or not the issue is even on a government's policy agenda: "If the parameters of the homeless population are unclear, it becomes difficult to urge governments to meet the needs of homeless people" (Chamberlain & Mackenzie, 1992) Being homeless entails losing contact with the social

networks that offer assistance during difficult times. It denotes being completely alone and devoid of structure. This makes the homeless person even more vulnerable, as seen by their incapacity to manage stress from both the inside and the outside and their failure to stay on course. The emphasis shifts from the future to merely surviving from day to day, which leaves them unable to make plans or strive to end their homelessness. Therefore, emotions of hopelessness and despair are evoked by homelessness (Partis, 2003). Homeless persons frequently discuss their feelings of hopelessness and helplessness. They feel they are victims in every way and have often fled violent and brutal circumstances. In London, a number of organizations, such as cold weather shelters and primary health care teams with specific training, have begun to address this problem and provide homeless people a sense of purpose both mentally and physically.

In the ongoing discourse surrounding homelessness, discussions often focus predominantly on the logistical and sociopolitical aspects: the numbers, the causes, the policies. While these elements are undeniably important, they frequently overshadow the less visible but profoundly significant emotional experiences of those living without stable housing. The rarity of engaging with the feelings of homelessness not only limits our understanding of the issue but also hampers our ability to address it with the empathy and depth required for meaningful change.

Family conflict—especially conflict between children and teenagers and their parents or other caregivers—has long been seen as a natural and healthy element of the social and emotional development of teenagers (Allison, 2000). Dynamics that might cause or contribute to family tensions or conflict include the restructuring and alteration of family ties, the identity development of adolescents, and shifts in autonomy and peer interactions (Castillo-Garayoa et al., 2020). For instance, the systematic review by (Edidin et al., 2012) emphasizes that abusive relationships and dysfunctional family dynamics are prevalent in the experiences of young people experiencing

homelessness before family dissolution. This study looks at how the meaning of home is interpreted in this film, not only referring to the meaning of home in the physical form of a house, but can also refer to various more complex aspects.

Film is an audio-visual communication medium that can convey a range of messages, depending on its intended use.Since humans are best at capturing and remembering visual information, film is a simple way to communicate ideas. Generally speaking, movies can communicate a variety of messages for information, pleasure, and education. The purpose of this qualitative study is to examine and analyze how this movie portrays the meaning of "Home" in semiotics theory and intercultural communication also internal communication that happens in this movie.

Investigative focus areas include:

"The concept of "home" as a "place to return to" is frequently associated with the standard of a good and intact family; that is, when someone goes home, they are in a household with a decent and intact family. This study examines if the film is able to break free from the normalcy, control, and new meanings of "home", or if it continues to struggle with the idea of "returning" home, which includes the prevailing notion that a family must remain in the house as a place to return to"

1.3 Research Objective

"Explore semiotic elements of the representation of "Going Home" in the movie "Jalan yang Jauh, Jangan Lupa Pulang" by analyzing the reality, representation, and ideology that appears in the movie"

1.4 Research Significance

The qualitative research on semiotics theory in a movie holds significance in various dimensions:

1.4.1 Practical Significance

The research holds practical value as it can be advantageous to professionals in the film business and filmmakers. This study explores how semiotics theory is applied in film and can provide valuable insights into the use of signs and symbols in telling compelling stories, evoking strong feelings, and conveying messages. These discoveries can be used by filmmakers to improve audience participation, hone their storytelling strategies, and produce more impactful and provocative movies. Furthermore, a deeper grasp of the semiotic elements of film can support more strategic approaches to marketing and distribution, resulting in a deeper connection between films and their intended viewers.

1.4.2 Academic Significance

From an academic standpoint, semiotics theory and film studies both benefit from this research. It offers a framework for a more in-depth examination of cinematic works by academics, students, and researchers. It expands our grasp of how movies function as a distinct type of communication and enhances the scholarly conversation surrounding cinema by examining the complex language of film through semiotics. This may result in the creation of new academic programs, curricula, and courses that concentrate on semiotics in film, providing upcoming researchers and filmmakers with a more thorough education.

1.4.3 Social Significance

This study is significant from two sociological perspectives. In the first place, it enhances the ability of viewers to engage with films critically and comprehend their levels of meaning more fully. Through the development of media literacy and the capacity to identify the subliminal messages and cultural influences present in movies, this gives audiences the potential to be more astute and engaged media consumers. Second, gaining a grasp of the semiotic elements of film can help one become more profoundly conscious of how movies both reflect and influence the norms, values, and ideologies of society. This realization can spark more intelligent conversations on how movies affect society and influence our collective consciousness, which will ultimately result in a society that is more media-savvy and culturally aware.

1.5 Theoretical Framework

1.5.1 Research Paradigm

Kuhn put forward the concept of paradigm (Lubis, 2014: 165) as follows; A paradigm is a fundamental understanding of a scientific topic. Defining what should be researched and discussed, what questions should be addressed, how to generate inquiries, and what norms should be followed in evaluating replies. A paradigm, or the widest consensus in science, is what distinguishes one scientific community from another. Definitions, scientific examples, theories, techniques, and instruments that are incorporated are all tied to paradigms.

A research paradigm, according to Kuhn, is a collection of accepted ideas and viewpoints among scientists about how a topic ought to be approached and comprehended. Meanwhile, a research paradigm is inextricably linked to the ideas of ontology, epistemology, and technique, according to Guba and Lincoln, the research paradigm also has several philosophical terms: epistemology, ontology, methodology, and anti-axiology. (Lee, 2012) (Guba & Lincoln in (Strauss & Corbin, 1994) divide paradigms into several categories, namely Positivism, Post-positivism, Critical Theory, Constructivism, and Participatory. The paradigm used in this research is the critical. The decisions that permit connecting theories and methodologies as a continuous process that is contextually bound and not preset are one of the defining features of critical research methodology (Morrow, 1994). Any methodology or strategy that could aid in proposing improvements to the uneven social structure can be adopted by critical theory. Additionally, Hussain, Elyas, and Naseef (2013) note that critical researchers may employ mixed, qualitative, or quantitative approaches. But according to Hussain et al. (2013), critical research leans more toward qualitative research designs. The fundamental reformative impulses in critical research are the main distinction between it and constructive research in this context. However, the standard instruments for critical research are critical discourse analysis (Faircough, 1989, 1992a, 2003), critical action research (Cohen, Manion & Morrison, 2000), and ideology critique.

1.5.2 State of the Arts

1.5.2.1 Family makes house a home: A study on Lakshmi Kannan's Going Home and Rojin Thomas Malayalam Movie Home

This study was written by Thomas Malayalam Movie Home, B. Haripriya (2022). Over the years, the saying "home is where the heart is" has been repeated. Everyone discovers who they really are at home. Due to changing social and cultural conditions, the house has turned into a dysfunctional space for many generations. The distinct domain idea that society imposes is sometimes blamed for the distinct division between gender duties in the house. It has also been proposed that the house serves as a metaphor for the way the plot and thematic elements combine to reveal the character's innermost feelings. The purpose of this essay is to show how the oppressive people in the house battle to maintain their emotional stability. In addition to demonstrating the viability and impossibility of challenging the dominant ideology, "Angel in the House," it also inverts masculine and female roles. In addition, the authors hope to illustrate how individuals relate to their homes and investigate spatial interactions using third space theory.

The analysis comes to the conclusion that the house is a metaphor for the characters' inner conflicts and social limitations since it is a physically and emotionally significant environment. It illustrates how the dynamics in the household mirror the difficulties people encounter in preserving mental stability, especially when repressive gender norms and social expectations are present. By examining these topics, the study demonstrates how the house may serve as a platform for opposing

prevailing views as well as a location for internal conflict. Furthermore, the study demonstrates how spatial interactions can be used to understand people's relationships to their homes, especially when analyzing the inversion of traditional gender roles using third space theory. This study highlights the emotional and psychological aspects of domestic settings while offering insightful information about the relationship between home, identity, and societal duties. It advances our knowledge of how people experience and negotiate the intricate social dynamics that influence their lives in the home by analyzing gender roles and applying third space theory. The study also affects our understanding of home as a place of negotiation and resistance against oppressive systems, rather than only a physical location. Because it provides a fresh perspective on family life and identity formation, it can be advantageous to disciplines such as sociology, gender studies, psychology, and cultural studies.

1.5.2.2 Uncovering Hidden Meaning in IKEA Advertisement "Home is a Different World": A Semiotic Analysis

This research was written by Ayu Trisna Dewi Gusti Agung, Ni Wayan Suastini, I. W. Juniartha (2022). The purpose of advertisement is to raise consumer awareness of a company's brand and to present ideas, products, and services that will persuade them to purchase the company's offerings. The purpose of the IKEA commercial is to educate the public on how to create reasonably priced, well-designed furniture that is accessible to everybody. Additionally, this study uses both spoken and visual

cues to convey a particular message in the commercial. Explaining the hidden message of the IKEA commercial "Home is a Different World" is the aim of this study. This study is based on Barthes's (1967) theory of meaning, which is supported by Wierzbicka's (1996) theory of color words, and Saussure's semiotics theory, which Chandler (2007) cites. The data was collected using the observation method. The descriptive qualitative method is used to analyze the study's data. The study comes to the conclusion that every data set contains both verbal and visual cues that have a hidden significance. Broadly speaking, the commercial aims to inspire viewers to support the brand by providing inspiring ideas for a well-designed home and improving the quality of life by spending quality time with loved ones.

The analysis comes to the conclusion that the IKEA commercial "Home is a Different World" contains a concealed message that is conveyed through both visual and vocal signals. By highlighting the value of spending quality time with loved ones to improve their quality of life and providing innovative ideas for creating a practical and visually beautiful house, the commercial hopes to encourage viewers to support the company. This study contributes to our understanding of how verbal and visual semiotics are used in ads to convey hidden meanings. It sheds light on how commercials can shape customer attitudes and advance a company by linking it to admirable ideals like family harmony and home design. Furthermore, the study advances knowledge of the construction and interpretation of media messages using semiotic theories.

1.5.2.3 Semotic Analysis in the Film "Ku Kira Kau Rumah"

This research was written by Chetlin Tiodora (2022). An activity that consists of multiple actions is called analysis. A bipolar disorder sufferer is included in the "Kukira Kau Rumah" film study. This drama film is filled with messages and deeper meanings. Thus, the semiotics of Charles Sanders Peirce is applied by the scholar examining this movie. The interpretant, object, and representamen sign (Icon, index, symbol) are the three main components of Charles Sanders Peirce's theory that is applied. In this theory, the three types of signs are symbol, icon index, and icon. And meaning is produced by these indicators. Finding the meaning of a text and action in the movie "Kukira Kau Rumah" is the goal of the qualitative, semiotic methodology that is applied. One of the "Kukira Kau Rumah" cinema websites provided the study's data, which was then merged with publications that covered movies, moral lessons, and documentation. There are ten scenes in this research. Charles Sanders Peirce's trichotomy theory—which divides a sign into Qualisign, Sinsign, and Legisign, for example—is applied to analyze the scenes within. Additionally, there are objects made up of symbols, indexes, and icons. The Interpretant, which includes rheme, dicisign, and argument, comes last. In summary, the film Kukira Kau Rumah makes clear in these 10 sequences that it features three types of signs: an object that alludes to the sign, a sign that is in someone's thoughts, and a sign that is contained in a form that the sign accepts.

The study concludes that the film *Kukira Kau Rumah* effectively uses Charles Sanders Peirce's semiotic theory, specifically the three types of signs (icon, index,

and symbol), to convey deeper meanings and messages. Through the analysis of ten specific scenes, the film is shown to employ signs that refer to objects, ideas in the characters' thoughts, and forms that the signs take, demonstrating the complex relationship between signs and meaning in the film. This research helps in understanding how semiotic analysis can uncover deeper meanings in films, particularly in relation to mental health themes, such as bipolar disorder. By applying Peirce's semiotics, the study provides insights into how signs (icons, indexes, and symbols) are used to communicate complex emotional and psychological states, which can enhance viewers' understanding of the narrative and the symbolic depth of the film. By applying Peirce's semiotics, the study provides insights into how signs (icons, indexes, and symbols) are used to communicate complex emotional and psychological states, which can enhance viewers' understanding of the narrative and the symbolic depth of the film. By demonstrating the usefulness of semiotic theory in the interpretation of cinematic texts, it also advances the area of film analysis.

1.5.2.4 Semiotic Analysis of Interpersonal Communication in the Film Pulang

This research was written by Ashar Banyu Lazuardi and Hasbullah (2023) - Pulang, a short film that was newly released in 2023, was selected as the study subject. The Pulang movie was released a few days prior to the start of the 2023 homecoming flow on the Kereta Api Kita YouTube account page, which is controlled by PT. Kereta Api Indonesia (Persero). The researcher analyzed the Pulang film scene,

which shows interpersonal communication relationships, using semiotics schemes and Charles S. Peirce's theories on family ties. A descriptive qualitative research design was used in this study. The study's findings indicate that the Pulang movie incorporates a familial relationship structure, as evidenced by the characters' interpersonal interactions. Close familial ties will always attach someone to the person who is a child's parent, as the character Naila at the story's conclusion makes abundantly evident. In addition, PT. Kereta Api Indonesia (Persero) is promoting rail travel in the context of people returning home or to their hometowns during the holiday season with the Pulang film.

The study comes to the conclusion that the short film Pulang depicts interpersonal communication dynamics and familial ties using semiotic analysis, namely via the prism of Charles S. Peirce's theories. As demonstrated by the heroine Naila's relationship with her mom, the movie emphasizes the deep emotional ties that bind people to their families. Additionally, by relating the movie's voyage to the concept of going home during the holidays, Pulang successfully advertises PT. Kereta Api Indonesia's (Persero) rail travel services. This study offers insightful information about the use of semiotic analysis to decipher the deeper meanings in movies, particularly when considering cultural customs like homecoming and familial ties. Additionally, it illustrates how narrative may be used in advertising and promotional content, like Pulang, to influence and promote particular services—in this case, rail travel. As a result, the study advances knowledge about how movies, semiotics, and marketing tactics interact.

1.5.2.5 Reminders of Home: A Semiotic Survey of the Signs Related to Human Dwelling Places

This research was written by (Sutcliffe, 2004) – The significance of a home-related semiotic of signs is examined in this study. The concept of home can encompass both a physical place and an ethereal mental construct, as well as a spiritual state. A person's home can serve as the foundation for their group identification, their first step toward spiritual development, and ultimately their source of original cultural expression. "At its core, home is the essence of life. Simple daily tasks like checking the doors at night and making your bed in the morning connect you to the cycles of people and time. No matter where you are on the planet, the customs surrounding eating, washing, worship, and family life are remarkably similar to those surrounding waking and sleeping. As human as having an opposite thumb are these ingrained customs. They should be honored even though they are frequently ignored (Moran 18). The significance of human living spaces in human cultures is highlighted by analyzing the unique and interconnected collection of semiotic indicators used to denote home. A tribe's beliefs might be inferred from the wide variety of semiotic cues people use to express their desires for "a safe place". Our homes remain our birthplace, a place of spiritual retreat, a constant source of identity, and a material manifestation of culture, despite the ongoing changes in our systems of meaning-sharing.

According to the study's findings, the idea of "home" is intricately entwined with both symbolic and physical meanings, acting as a foundation for spiritual growth,

cultural expression, and identity. It emphasizes how human living places represent safety, cultural continuity, and a personal connection to life's cycles through the examination of semiotic cues associated with home. The idea of home is a constant and fundamental part of the human experience, even in the face of shifting meaning systems. By demonstrating how home shapes both cultural and personal identity, this study advances our understanding of how semiotics might be applied to the idea of home. It emphasizes how crucial it is to acknowledge home as a spiritual and cultural anchor in addition to a physical one. By highlighting the semiotic character of home and its universal significance across various communities and belief systems, this research can be advantageous to disciplines like psychology, anthropology, and cultural studies.

1.5.3 Film & Hibridity

A "distinguishing birth" might be taking place as a result of the growing depiction of cyberspace and virtual reality in television shows and movies (The Matrix, 2001; The Lawnmower Man, 1992) during the 1990s as personal computers became more widely available. Gaudreault and Marion's "double birth" model for cinema explains how a new technology that develops to support an established practice changes from serving as a subservient function to becoming an increasingly independent proto-medium. However, rather than being based on a generalized paradigm that functions across digital behaviors and spans a range of situations, Gaudreault and Marion's approach is focused on a specific activity. Work from a variety of areas will be used to define the scope of digital media and

make specific comparisons with this model. Following our cinematic line of investigation, this chapter unearths associations given to a specific text during a brief period in the 1910s. By allowing or forbidding desire and by promoting or opposing interests, a literary unity might, in Foucault's view, become a declaration (Taylor, 2012)

The first steps in studying hybridity are defining the concept and looking at how it might be used in several related fields. After a critical analysis of presumptions on identity, marginalization, and purity, it looks at how hybridity and syncretism are used in the global marketplace and throughout colonialism to manage cultural difficulties. Syncretism, diffusion, race, biology, and the histories of migration, language, culture, and ethnicity are all covered in this conversation. The debate revolves around cultural creativity, with a focus on ownership, originality, and authenticity in forms of cultural expression, especially in the context of technology and science fiction films. It draws attention to the ways that the celebration of hybridity, a byproduct of late capitalism globalization, frequently ignores social and political injustices. It does this by portraying hybrid artifacts as commodities molded by changes like urbanization and privatization and by connecting hybridity to more expansive political frameworks. (Taylor, 2012)

1.5.4 Home & Identity

Our origins have always played a significant role in how we have developed. It is impossible to deny that humans have a strong need for "thereness," as McClay puts it. This "thereness" is a feeling of location and inclusion. Place can refer to more than just a place's physical location; it can also refer to political, economic, or cultural activities. These

vibrant areas are described by McClay as "living places" because they provide a variety of experiences. These interactions help shape our sense of location, and its components continue to influence people long after they have taken place (Gleason, 2018)

How a person's identity is built from multiple understandings that reinforce their perception. The Schema Theory of Jean Piaget is where the idea of partitioned knowledge first appeared. Piaget believed that schemas were essential to our comprehension of the outside world. According to schema theory, everything of our knowledge is divided into groups called schemata. Then, our mind uses a schema as a point of reference when it is activated by an outside item. Determining if an object is or is not what was believed to be viewed requires applying our knowledge of the object or notion. For example, we discover that birds have beaks, talons, wings, and feathers. We can designate a thing as a bird when we perceive it possessing those parts. A house is easy to understand. (Gleason, 2018)

1.5.5 Home & Film

Since the 1980s, cinema curators have put together touring programs, festivals, and series of films that deal with exotic subjects. In the meantime, the global presence of exilic, ethnic, diasporic, and transnational broadcasting and music businesses has greatly enlarged the local and transnational effect of the displaced local populations and their hybridized musical and cultural creations.

One's relationship to one's "home" and "homeland" now seems to depend as much on one's actual material access as it does on the national longings and symbolic imaginations that create and perpetuate them. When these meditations are connected to

territorial battles, they can elicit strong utopian longings, terrifying fantasies, and frequently violent outbursts. (Hamid Naficy, 2013).

The public's awareness of exile has increased due to these diverse, multi-sited, and multimedia representations and exposures of exilic issues, which have also made it more vulnerable to media manipulation and market influences. Additionally, they have contributed to the development of a "exilic unconscious" Exile and three of its associated fundamental ideas—house, home, and homeland—frame the anthology in a way that shifts the focus from the concrete to the abstract. A house is a person's actual dwelling, a material place with associated legal categories of possession, property, and rights, as well as their opposites. A home can be created, recreated, and transported through memory and creative acts. It can also exist anywhere. (Hamid Naficy, 2013).

1.5.6 Concept of Home

Bachelard finds the tidbits of evidence he weaves into his thesis that the house is a nest for dreaming, a sanctuary for envisioning in poetry and folktales, in modern psychology and modern ornithology. His conviction that people need dwellings in order to dream, in order to imagine, is one of the most chilling, most persuasive arguments in Western philosophy, even beyond his shocking, frightening illuminations of criminal cellars and terrible smelling cupboards. In addition to highlighting the deeper meanings found in stories about hermit nooks and peasant hunts—significances that persist as modern fascinations with lovers' cottages and reading nooks—Bachelard also draws attention to the mistreatment that these uncomplicated buildings endure during storms.

In The Poetic of Space, gales, hurricanes, and downpours abound—all natural disasters that highlight how strong a shelter even the most basic hut can be. Storms understand refuge, and when a shelter is sound, the storm around it becomes pleasant, fun, and recreational. Bachelard utilizes this to expand his conception of the house and the universe, of intimacy and immensity. (Gaston Bachelard, 1994).

Although Bachelard acknowledges that every house is initially a geometric structure made up of planes and right angles, he challenges the reader to consider how this rectilinearity fosters humanist richness, eccentricity, and the way a building changes to fit its occupants. He skews his inspection, traveling through the home not as a mere guest but as the master anthropologist, eschewing all simplicities of mere architectural history and building detail. He concludes right away that "a house that has been experienced is not an inert box." "Spatial habitation surpasses geometric dimensions." He investigates the effect of the shape on human occupants while he listens to the geometry of echoes that distinguish and honor each old and experienced house. (Gaston Bachelard, 1994)

1.6 Research Assumption

Indonesian cinema is not only a medium of entertainment but also a crucial tool for cultural expression and social reflection. As the industry continues to evolve in tandem with digital advancements, its role in shaping cultural identity and fostering social awareness will only grow stronger. The research indicates that the term "Pulang" as it is used in this movie has several connotations rather than simply one. The word "Pulang" in this movie can indicate "home," "a place of return," "a circumstance," "an atmosphere," or even a person because that person serves

as a "home" for other people or can be thought of as a comfortable place for them to return. Indonesian films have emerged as powerful vehicles for cultural representation and identity assertion. Unlike the dominance of Western narratives in global cinema, Indonesian filmmakers are leveraging local stories, histories, and cultural nuances to create compelling narratives.

Films like "Jalan yang Jauh, Jangan Lupa Pulang" explore themes of migration, family dynamics, and the concept of home, resonating deeply with local audiences grappling with similar issues. Such narratives not only entertain but also validate and amplify local cultural experiences on a global stage. Semiotic analysis provides a critical lens through which to examine the layered meanings embedded within Indonesian films. Each visual element—from costumes to settings—carries cultural signifiers that contribute to the overall narrative. By decoding these semiotic cues, viewers and scholars alike can appreciate the richness of Indonesian cinema beyond its surface narrative, uncovering subtle commentaries on societal norms, values, and aspirations. By harnessing the power of storytelling and semiotic analysis, Indonesian filmmakers have the opportunity to redefine global perceptions and contribute meaningfully to the discourse on cultural diversity and social change.

This argument positions Indonesian cinema within a broader scholarly discourse on cultural identity, social advocacy through media, and the transformative potential of film as a medium of cultural expression.

1.7 Operational Concept

According to experts, the meaning of the word "home" has various dimensions and rich interpretations. Among the views that often arise:

a. *Emotional Dimension:* For some experts, "going home" is not just a physical movement from one place to another, but also has a deep emotional meaning. Going home can be a symbol of reunification with places that have emotional meaning, such as a family home or a homeland. Therefore, going home can bring feelings of peace, comfort, nostalgia, or even sadness depending on the context.

b. *Temporal Dimension***:** The connotation of the phrase "going home" is also emphasized by certain scholars as considering time. Returning home transports us to a new era in addition to the present state of space. The place of "going home" is often a collection of memories from the past that can bring back moments that have passed.

c. *Identity Dimension*: According to another view, "going home" also reflects the identity of a person or group. Returning to one's hometown or country of origin can be a process of affirming identity and strengthening cultural or social ties.

d. *Social and Cultural Dimensions*: The social and cultural dimensions of the idea of "going home" are also emphasized by experts. Depending on the person's cultural and social surroundings, returning home might mean several things. For example, in certain cultures, "going home" can have a strong ritualistic meaning, while in other contexts, it can be more individual and personal.

According to John Fiske, people who watch television are active subjects rather than passive ones. He disagrees with the notion that viewers only take in the message that a show presents in a passive manner. Fiske disputes the notion that people simply accept what is shown when watching a show without giving it any thought. He claims that viewers from various backgrounds attempt to understand the textual meaning of a show. due to Fiske's classification of television programs as texts. Additionally, viewers attempt to understand the meaning conveyed in the play despite their varied backgrounds and experiences.

The concept of "audience," which presupposes an unquestioning mass, is rejected by Fiske. As a result, the investigator decides to use a critical paradigm. The constellation of power that arises during the production and reproduction of meaning is highlighted by critical analysis (Puspita & Nurhayati, 2019). Because of the three levels of television codes—the level of truth, the level of representation, and the level of ideology—that John Fiske's semiotics theory proposed (Puspita & Nurhayati, 2019). The researcher will eloquently explain the codes present in the television industry and make connections between them to create a meaning using John Fiske's Semiotic Analysis.

1.8 Research Method

1.8.1 Research Design

This study employs a descriptive qualitative research approach, which aligns with the tenets of a relativist orientation, constructivist ontology, and interpretivist epistemology (Sarantakos, 2012). Operating within a naturalistic and interpretive framework, relativist

orientation, constructivist ontology, and interpretivist epistemology serve as the guidelines and criteria for qualitative research. However, researchers do not always understand and apply the structure of qualitative research in the same way, leading some authors to contend that there are multiple qualitative approaches rather than just one and that there is no common thread among the different qualitative directions in social science (Sarantakos, 2012). This study employs a descriptive qualitative methodology based on John Fiske's semiotic analysis theory.

1.8.2 Research Site

The research conducted on the film Jalan yang Jauh Jangan Lupa Pulang is in the form of a film screening involving researchers in analyzing the text contained in the film. This study uses semiotic analysis that involves understanding the meaning of "Pulang" in the text of a film so that the location of the research is not carried out in the field or a physical research location.

1.8.3 Research Subject

The film itself, "Jalan yang Jauh Jangan Lupa Pulang," which was directed by Angga Dwimas Sasongko and is a follow-up to the 2020 film Nanti Kita Cerita Tentang Hari Ini, is the focus of this study. Sheila Dara, Jerome Kurnia, and Lutesha are the film's main actors. It is produced by Visinema Pictures and Legacy Pictures. In the film, the author will focus to present data that includes all forms related to the meaning of the word "Pulang" in the context of family communication and cultural hibritation and the meaning

that is formed. Screenshots of film scenes and settings used in the film Jalan yang Jauh Jangan Lupa Pulang serve as research subjects in this study.

1.8.4 Data Type

The type of data used in this study is video recording in the form of a film. All forms of text contained in the film related to the representation of the meaning of the word "Pulang" in the context of family communication and cultural hybridity are used by researchers as sources of analysis.

1.8.5 Data Source

1.8.5.1 Primary Data

Researchers can collect primary data or information directly from sources. Researchers in this study gathered primary data sources in the form of player expressions, dialogue, gestures, scene photos, properties utilized, characters, scenery, and narration from the Netflix streaming movie Jalan yang Jauh Jangan Lupa Pulang.

1.8.5.2 Secondary Data

Secondary data refers to information or data that is gathered indirectly from pre-existing sources. Stated differently, secondary data serves as a supplement to primary or main data. In this investigation, supplementary or secondary data were gathered from literature, including books, articles, dictionaries, internet, journals,

films, public opinion, and online articles about the movie Jalan yang Jauh Jangan Lupa Pulang, among other sources.

1.8.6 Data Collection Technique

Documentation and observation are used as data collection techniques in this study. The documentation technique is used by researchers to collect as much information as possible related to the film Jalan yang Jauh Jangan Lupa Pulang. Meanwhile, the observation technique is used by researchers to analyze how the text in the film Jalan yang Jauh Jangan Lupa Pulang can represent the various meanings of the word "Pulang".

1.8.7 Data Analysis and Interpretation

According to John Fiske's notion of television codes, social codes that are separated into the following three levels have been used to encode events that are shown on television:

- Reality Level: According to Fiske, television programs depict events as they actually happened in terms of attire, surroundings, conduct, facial expressions, gestures, speech patterns, and other details. Every type of television program depicts anything that is true to life or based on societal facts. The appearance of attire, surroundings, conduct, speech, gestures, expressions, voice, and written language in the form of documents, transcripts from interviews, and the like are examples of events that are marked (encoded) as real.

- Representation level: Electronically encoded reality needs to be presented using technical codes, which include audio, video, lighting, editing, and music. Words, sentences, pictures,

and graphics are examples of written language; cameras, lighting, music editing, and other elements are examples of image language. Following that, these components are translated into representational codes that enable the actualization of environments, characters, stories, actions, and dialogue. the process of portraying something by means of something external to itself (reality), typically through the use of signs or symbols (Piliang, 2010:19).Television representation is influenced by lighting, editing, music, sound, and image recording methods. These include words, sentences, assertions, and more in written language. Narratives, conflicts, characters, acts, dialogues, settings, and actors are all included in this. After that, these components are converted into representational codes that have the power to materialize reality.

- Ideological Level: in reality, every element is arranged and classified. According to the social perspective, reality is the product of human creativity as expressed through the ability to socially construct the social environment in which it exists. According to Puspita and Nurhayati (2019), social reality is a social fabrication made by humans. But the truth of a social reality is relative; it matters based on the particular context that social actors deem significant. Because people are inherently social creatures, this perspective sees people as creative producers and replicators who shape their social environment rather than as victims of social facts (Puspita & Nurhayati, 2019). Everything is arranged and classified according to ideological categories at this point, which include materialism, capitalism, racism, class, individualism, and patriarchy.

1.8.8 Goodness Criteria

In research with a critical paradigm, the quality of research data is obtained through historical situatedness analysis. Historical situatedness analysis pays attention to social, cultural, economic, and political issues as well as historical backgrounds that have occurred. The idea of situatedness holds that our personal, familial, cultural, and historical experiences have a significant influence on how we interpret and react to the world around us. It also means that in order to influence and comprehend the world around us, we must look beyond our own viewpoints to comprehend the "why" behind other people's viewpoints and actions. Since our views originate from specific social contexts, the notion of situatedness may be applied to nearly anything. In the film Jalan yang Jauh Jangan Lupa Pulang, the meaning of the word "going home" cannot be separated from the influence of personal, familial, cultural, and historical experiences that occur significantly.