

CHAPTER II

CONTEXTUALIZATION OF HOME IN THE FILM AND OTHER ASPECTS

2.1 The Meaning of Home

A home can be used for many things, such as a place to express oneself, a repository for memories, a refuge from the outside world, and a place where we can unwind and feel taken care of. For many people, home can mean multiple things. A protracted period of adjustment for immigrants to a new nation may center on the question of just where home is. Many young adults waver between considering home to be where they grew up and where they currently reside. For many city dwellers, home may be the cabin they visit during vacation or the hamlet where they were born. (Marcus, C. C., 2006).

2.1.1 Home from the Social and Political Aspects

The significance of the home's social role has been acknowledged throughout the literature on the subject (Fried and Gleicher, 1961; Gans, 1962, Hayward, 1977). The presence of other people and their relationships with them are what make a place feel like home in a social home. In addition to being a place where people frequently congregate, homes also serve as venues for entertainment and the enjoyment of the company of friends and family. (Sixsmith, 1986)

As one individual put it, *"Home wouldn't be the same without the family, would it? You can then bring your friends and other people you like back and cook for them or simply*

relax and talk. There's no façade, just being together—well, that's difficult to describe; things wouldn't be the same if it weren't home”.

The impact on a property can be disastrous when social interactions have soured. One participant, for example, stated that the house could not be considered her home and that there was a tense environment while her father was there. The property turned into the familiar, loving home when he was away. Therefore, the relationships that are formed in and around a home, as well as the social networks that are constructed around it, are extremely important. These home experience categories have been clearly found in this study and have been explained by Hayward (1977). An environment of social understanding is created when people are familiar with one another, their habits, feelings, behaviors, etc.—indeed, just knowing that they exist—and their own opinions, behaviors, and moods are accepted, if not always welcomed. (Sixsmith, 1986)

A wide variety of dynamic interpersonal activities that take place in households, such as social and cultural rituals and practices, fall under the umbrella of social rules and connections. Social rules provide context, people, and conduct significance by defining what behaviors are acceptable and expected in specific situations at specific times. The use of dwellings, the times and locations for entering, entertaining, resting, and eating, as well as a plethora of other behavioral and symbolic rituals, are determined by social norms and roles in every society (Werner, C.M., Altman, I., Oxley, D., 1985)

The layout and style of homes, the kinds and placement of furniture and other items, and other details all reflect social roles and customs. Affective and emotional ties also bind people to their houses; social links take the form of interpersonal, psychological, and spatial

relationships as people use the home's objects and spaces for social interaction, mutual support, and other activities. Residents' interviews revealed that the house can also serve as a symbolic depiction of such relationships since it is connected to recollections of previous encounters and interpersonal bonds (Werner, C.M., Altman, I., Oxley, D., 1985).

The phrases "*The great advantage of a hotel is that it's a refuge from home life*" (G.B. Shaw in Moore, 2000) and "*Home is the girl's prison and the woman's workhouse*" (G.B. Shaw in Moore, 2000) illustrate how, despite its luxury, home has also been portrayed as a place full of demands and confinement.

The wide range of circumstances in which home has been portrayed and interpreted is illustrated by these quotations. They also show how deeply one feels or longs to return home. In its contemporary meaning, the word "home" has come to be associated with longing for one's home. Home is a reflection of reality and ideal, according to Hareven (1993), Neale (1997), Somerville (1997), and Chapman & Hockey (1999). Moore (2000)

It is impossible to overestimate the importance of home in law in day-to-day living. The importance of land law as a "instrument of social engineering" and, more especially, of the home as a legal entity is emphasized. It says "all of us - even the truly homeless - live somewhere, and therefore each of us stands in some relation to land as owner-occupier, tenant, licensee, or squatter".

In this sense, land law has a significant impact on the lives of common people and touches on a wide range of social norms and expectations. Given the importance of the home in human interactions and the profound relevance of the rights and responsibilities associated with it, it is challenging to defend the lack of thorough research aimed at developing a legal definition of the value of the home. This section examines how "home"

has influenced legal doctrine as well as certain situations when a well-defined definition of "home" could be helpful. (Fox, 2002)

Numerous legal settings make reference to the concept of home, and both the legislature and the judiciary have recognized the importance of a dwelling being occupied as a home at different points in time and in diverse contexts. The benefit of using a house as a home is free from income tax and capital gains tax, as is the home where occupants typically reside. Home-related family law concerns include everything from who owns and occupies the marital or family residence to difficulties relating to the home being the site of domestic abuse. (Fox, 2002)

2.1.2 Home from the Economic Aspects

The main accomplishments of the Bourgeois Age were domesticity, privacy, comfort, and the idea of the house and family. The middle class's identity and self-definition were more shaped by their home. The ideas of home, comfort, and domesticity appear to have been historically built. "Be sure to keep the home fires flaming while your souls are yearning, when your lads are far away, they dream of Home" is a further illustration of the ideal and symbolic use of home, according to quotes from the early 20th century (Moore, 2000).

Nonetheless, it is critical to acknowledge that rural and urban working class families had distinct home experiences. The home was not a haven for urban working class families; rather, it served a variety of purposes. The home served as a source of revenue for the working classes as well (Hareven, 1993). It has been suggested that working-class home-centeredness is not a more recent phenomenon, but rather a constant aspect of cultural life since the industrial revolution. (Moore, 2000)

Young adults in many Western nations stay with their parents until they are older. This strategy has decreased the "empty nest" time for midlife parents and prolonged the "child launching" stage of family development. According to Statistics Canada data from the 2001 Census, 41% of the 3.8 million young people (those between the ages of 20 and 29) in the nation lived with their parents. This is a substantial increase from the 27% of youth who lived at home in 1981. It's also critical to remember that adult children who return home to replenish their parents' nests, or "boomerangkids," are a modern phenomenon that contributes to the delay in home leaving.

According to recent national data, 33% of young women in Canada aged 20 to 29 and 28% of young women in the same age group had returned home at least once following an initial departure (Statistics Canada, 2003). Extended coresidence is often associated with several reasons, including shifting economic conditions, higher post-secondary enrollment, and later marriage and family formation ages (Mitchell 2000; Mitchell and Gee 1996). Sharing parental residences also seems to have a social component (Boyd, 1998; Goldscheider and Goldscheider, 1999). For example, Boyd (1998) finds that, independent of other factors, ethnic heritage is one of the best predictors of intergenerational sharing. It has also been discovered that other social factors raise the likelihood of prolonged coresidence. Notably, it has been discovered that the likelihood of young adults residing at home is influenced by the caliber of parental relationships (Mitchell, 2004)

Compared to young adults with weak or strained family ties, those with more supportive parent-child interactions are much more likely to stay at home or return (Mitchell, Wister, & Gee, 2000). The likelihood of coresidence is also influenced by a wide range of other economic or "materially-based" factors, including the socioeconomic

position of the family and the traits of the young people themselves, including age, gender, marital status, personal income, and employment status. Young adults who work full-time are more likely to maintain a separate domicile than those who have been unemployed for an extended period of time, whereas sons are more likely than girls to live with "the folks," for instance (Mitchell, 2004).

The increase in homeownership was a result of policy and was intended to boost the economy after peace returned. Thanks to insured mortgages, exemptions from property taxes and mortgage interest, and large investments in infrastructure and transportation, millions of individuals and families were able to purchase their own homes. Many seniors are unhappy with "aging in place" as a result of the ensuing suburban sprawl because it makes them feel alone because they can't get around, requires them to pay for expensive home maintenance and repairs, and raises the cost of in-home supportive services for providers (Callahan, J. J., 2019)

Everyone who is still alive today and will become 65 in the next 30 years is affected by what they see happening to the elderly. It involves the two human faculties of self-interest and foresight. The majority of the informed choices that will result in solutions to the problems associated with aging will be made by millions of individuals and couples, not by representatives of the federal or state governments. Individual choices are supported and made easier by governmental policy decisions pertaining to housing programs, financial assistance, service systems, and tax code provisions. A society cannot afford the cost of aging in situ. It must be flexible because the aging population will cause issues for both the government and the general public (Callahan, J. J., 2019)

2.1.3 Home from the Cultural Aspects

"Home" can be utilized to transcend traditional classification and to connect. Similarly, "home" can and should include cultural norms, individual desires, and illustrations of and by people of all kinds (cf. Wright 1991:214); it can and should be sensitive to multiple, situational, and paradoxical identity allocations, as well as a range of conventional and creative modalities. "Home" combines the temporal and the geographical, the local and the global, the ideational and the physical, the emotive and the physical, the positively and negatively assessed, and the memory and the desire.

"Home" entails a "unique synthesis," which Simmel characterizes as "an component of human existence and at the same time a special way of building up, considering, and relating the totality of life." (Dawson, A., & Rapport, N. (Eds.). (2021).

There are several types of paradoxes that surround the idea of home. First, there is the paradox—which has already been mentioned—that as people travel more and break down barriers to travel, there is a corresponding rise in resurgence of particularisms. Hobsbawm (1991:63) defines *Heimat* as an attempt to collectively and publicly develop home as a cultural norm and social truth that a few individuals must adhere to and others must avoid. In essence, *Heim* is a personal and intimate habit, dream, recollection, desire, or presence. So, 'exiles' and 'refugees'; subsequently, tramps and 'bag-people' who were forced out of the ranks of those who were considered deserving of combining home and home (Dawson, A., & Rapport, N. (Eds.). (2021).

There is also the paradox that one may only truly have a sense of belonging through displacement and transience. Being at home 'in one's own place' requires a certain amount of mental or spiritual estrangement and alienation, as stated by Kateb (1991:135). Exile is

a valuable experience since it provides the perspective that allows one to better understand themselves (cf. Sarup 1994:96). That home 'moves' us most strongly as absence or negation is also a fortuitous explanation (see. Hobsbawm 1991:63; Rapport 1994a). The final conundrum is whether the movement to which the dwelling belongs is circular or linear. Since no returns are suggested or possible, Chambers (1994a) is certain that the world's migratory processes are linear. (Dawson, A., & Rapport, N. (Eds.). (2021).

Perhaps part of an understanding of how individuals live in flux, change, and trespass is the notion that "home" is paradoxical and rebellious. We suggest that "home" is "where one best knows itself" as a working definition, where "best" means "most," even if not always "most joyful." All things considered, this is a broad, adaptable, and ubiquitous concept that may be used to map out the paradoxes, migrancies, ambiguities, and fluidities of identity in today's world (Dawson, A., & Rapport, N. (Eds.). (2021).

2.2 Indonesian Film Industry

Among the creative industries, the film business has a distinct industrial character of its own. The success of a knowledge-based economy is inextricably linked to the creative economy. Together with having a sizable population, Indonesia is one of the nations with the greatest territories. There are currently 276 million people living in Indonesia, according to records. This has enormous potential in the field of human resources, which could significantly impact Indonesian business. One of them works in the motion picture business.

2.2.1 The Development of Indonesian Film Industry

The Dutch were the first to screen movies in Indonesia. They were shown in rental homes or mobile theaters. Eventually, the Chinese took over the film industry. They controlled the majority of Indonesia's movie theaters in 1925. The history of filmmaking in Indonesia dates back to 1911, when European film crews, led by the Dutch, including G. Kruger and F. Carli, produced documentaries. Dutch nationals G. Kruger and L. Herveldorp produced the first motion pictures in Indonesia in 1926, and F. Carli followed shortly after. Even though Hollywood and European high-tech films had regularly made their way into Indonesia, local filmmaking was still somewhat archaic. Domestic film marketing was very challenging. In 1928, the Chinese entered the motion picture industry. Their first goal was to improve the caliber of domestic films. Despite being the pioneers, the Dutch quickly gave up, but their bravery and tenacity persevered. (Biran, H. M. Y., 2005)

In 1937, Dutch journalist Albert Balink, who had joined the Chinese business Wong Brothers, developed *Terang Bulan* (Full Moon). The Hollywood movie *The Jungle Princess* (Laut Selatan), which starred Dorothy Lamour in her first sarong role, was imitated. Songs that were well-liked by Indonesian viewers were included in *Terang Bulan*. The movie appealed to the general population and was a huge success, igniting hopes for a better future. The movie's popularity extended to the Malacca Peninsula, where the title track, "Terang Bulan," gained a lot of traction. It became the national anthem of Malaysia in 1957 (Biran, H. M. Y., 2005)

The necessity of growing Indonesia's film industry has been acknowledged by all three of the country's film-related agencies. They have, however, approached the problems

in somewhat different ways and aim to grow the sector in order to fulfill their own specific goals. (Sasono, 2022).

"In 2012, Indonesia has just 145 movie theaters with 609 screens overall. This figure rose significantly to 343 theaters and 1,756 screens by December 2018. Accordingly, the number of movie screens has grown by 136.5% and the number of screens has climbed by 188.34% over the past six years". (Yustriani and Rahman, 2019, p. 10).

The number of displays is still growing, and some major industry participants anticipate that it will soon surpass 2,000. By the end of 2019, Indonesia would have 2,400 screens, according to Catherine Keng, the Corporate Secretary of XXI Group (Kontan.com, 2018). The strategy to encourage filmmaking outside of Jakarta, the country's capital, has also been crucial to the growth of Indonesia's film industry. Given that Jakarta is home to more than 69% of the country's movie theaters, this approach makes sense. In general, cities (Kota) are home to more than 80% of movie screens. Just 20% are found in kabupaten, or regencies (Yustriani and Rahman, 2019, pp. 10–11).

2.2.2 Indonesian Film with the Theme of Home

With an emphasis on the intricacies of inter-family interactions and a rich portrayal of domestic space, Indonesian films that explore the ambiance of the family home have seen a dramatic change in recent years. In addition to depicting the house as a location, movies like "Keluarga Cemara" and "Nanti Kita Cerita Tentang Hari Ini" also show the house as a character that develops emotional bonds with it, resulting in a genuine conflict and a warm tone. The story is further strengthened by the portrayal of cultural values and the transition between tradition and modernization, which makes the home's ambiance a reflection of the identity and difficulties encountered by Indonesian families.

Indonesian film that raises the theme of the home atmosphere as a family is Keluarga Cemara. Keluarga Cemara movie is an adaptation of a serial narrative that first appeared in "HAI Magazine." Arswendo Atmowiloto later wrote a novel and a television series based on the same subject, which both enjoyed success in the 1990s. Ringgo Agus and Nirina Zubir are two gifted actors and actresses who star in the Keluarga Cemara movie. This film is intriguing because it features an adopted family in a domestic production and explains how they manage to survive in particular circumstances. Although this seems straightforward at first, it has numerous moral lessons and meanings that are worth considering (Wahyudi, 2021).



Figure 1. Keluarga Cemara Movie Poster (2019)

In this film, the atmosphere of the house serves as an important character that reflects the warmth, love, and traditional values upheld by the family. The simple yet comfortable house becomes the setting for daily interactions, moments of happiness, and the challenges they face after losing their possessions. The presence of children, such as

Ara (played by Zizi Azahra) and Bagas (played by Farras Fatik), adds to the dynamics in the house, showing how the house can be a place to learn and grow. With a strong emotional touch, this film successfully conveys a message about the importance of togetherness and resilience in the family, while also showing how the house becomes a symbol of their identity and struggle. "Keluarga Cemara" has succeeded in gaining positive attention from audiences and critics, confirming its relevance in depicting Indonesian family life.

Another Indonesian film that carries the theme of depicting the family atmosphere as a home is "Nanti Kita Cerita Tentang Hari Ini". This film was directed by Angga Dwimas Sasongko in 2020 and is a sequel to the film "Jalan yang Jauh Jangan Lupa Pulang".



Figure 2. *Nanti Kita Cerita Tentang Hari Ini* (2020) Movie Poster

NKCTHI portray a “secret of a family” film. Angkasa (Rio Dewanto) is the eldest child, Aurora (Sheila Dara) is the middle child, and Awan (Rachel Amanda) is the youngest young woman. The younger relatives who live in the same family look bright. However,

the youngest Cloud meets Kale, an unexpected male player who gives him another educational experience about breaking, rising, falling, growing, and human fear as a rule, after facing his most memorable biggest disappointment at work. As a characteristic of a developing system, Cloud, the youngest, falls and rises, feeling the elements of life and the sharpness of disappointment. (Hasdiana, 2018)

This NKCTHI family-classified film conveys a 'message' that life will continue to change. Indeed, even within the family circle, changing jobs and destination positions. With stable changes, a person's position will move, requiring evaluation of existing associations (communication and connections) and improvements to make them more relevant to current elements. (Asri, 2020, p. 84 in Hasdiana, 2018)

The emergence of the film "Jalan Yang Jauh Jangan Lupa Pulang" in 2023 brings back color to the Indonesian film industry which raises the theme of "Home" and "Family". 3 years after its first sequel "Nanti Kita Cerita Tentang Hari Ini", this film again raises the story of the journey and conflicts experienced by this family from the perspective of the second child. Starring several top Indonesian actors such as Sheila Dara (Aurora), Jerome Kurnia (Kit), Lutesha (Honey), Rio Dewanto (Angkasa), Rachel Amanda (Awan), and Ganindra Bimo (Jem).



Figure 3. Jalan yang Jauh Jangan Lupa Pulang (2023) Movie Poster

This 106-minute film tells the narrative from the point of view of Aurora, the second-born kid, who continues her education in London and meets Jem, a young artist who is also a senior on university and an immigrant from Indonesia, who shares her vision. Before discovering another side of Jem, which forces her to drop out of college and abandon her dream, Aurora's life was ideal and full of passion. Honey and Kit, Aurora's two dearest friends, help her live in their apartment during this trying period. Aurora loses touch with her family as a result of her obsession with getting by and working odd jobs in an attempt to resume her studies.

With all of the conflict that happened to Aurora, 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.

On February 2, 2023, this family drama movie was formally released in Indonesian theaters. On June 1, 2023, this movie will also be formally available for internet streaming on Netflix. On the first day it was screened in theaters, the film had over 120 thousand spectators; on the fifth day, it had 500 thousand viewers. A number of accomplishments made by the movie also contribute to its success. As a nominee in the best adapted

screenwriting category at the Indonesian Film Festival in 2023, this movie took home the Citra prize. In addition to winning the Citra trophy as a nominee in the Indonesian Film Festival's best theme song creator category, the winner of the accolade was the Indonesian Film Festival's best music arranger.