THE MEANING OF "GOING HOME" IN THE FILM JALAN YANG JAUH JANGAN LUPA PULANG

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ABSTRACT

The concept of "home" extends beyond physical movement, encompassing an emotional and temporal journey that deeply influences personal identity. This study explores the theme of "Going Home" in the film Jalan yang Jauh, Jangan Lupa Pulang, directed by Angga Dwi Sasongko. The film portrays the struggles of a student studying abroad in London, highlighting issues of communication and misunderstandings between Aurora and her family in Indonesia. By analyzing the semiotic elements in the film, this research examines how signs, symbols, and cultural contexts shape audience interpretation, emotions, and responses to the concept of "Going Home." Utilizing John Fiske's semiotic analysis theory, the study applies a descriptive qualitative methodology, focusing on the reality level, representation level, and ideology level of the film's narrative. The research aims to uncover diverse interpretations of these semiotic elements and their impact on viewers.

Kata Kunci: Film, Semiotic, Going Home

ABSTRAK

Konsep "Pulang" tidak hanya terbatas pada pergerakan fisik, tetapi juga mencakup perjalanan emosional dan temporal yang sangat memengaruhi identitas pribadi. Penelitian ini mengeksplorasi tema "Pulang" dalam film Jalan yang Jauh, Jangan Lupa Pulang yang disutradarai oleh Angga Dwi Sasongko. Film ini menggambarkan perjuangan seorang mahasiswa yang belajar di luar negeri di London, menyoroti masalah komunikasi dan kesalahpahaman antara Aurora dan keluarganya di Indonesia. Dengan menganalisis unsur-unsur semiotik dalam film, penelitian ini meneliti bagaimana tanda, simbol, dan konteks budaya membentuk interpretasi, emosi, dan respons penonton terhadap konsep "Pulang". Dengan memanfaatkan teori analisis semiotik John Fiske, penelitian ini menerapkan metodologi kualitatif deskriptif, dengan fokus pada tingkat realitas, tingkat representasi, dan tingkat ideologis dari narasi film. Penelitian ini bertujuan untuk mengungkap beragam interpretasi dari unsur-unsur semiotik ini dan dampaknya terhadap penonton.

Kata Kunci: Film, Semiotika, Pulang

BACKGROUND

Films have the ability to evoke strong emotions and reflect social realities, as seen in *Jalan yang Jauh, Jangan Lupa Pulang*, which explores the struggles of an Indonesian student, Aurora, studying in London. Directed by Angga Dwi Sasongko, the film addresses themes of miscommunication between Aurora and her family, highlighting the impact of cultural and familial communication gaps. It raises the question of what "going home" truly means, leaving the audience to wonder whether home represents a physical place, a person, or a situation. The concept of "home" is complex and subjective, with different meanings for different people—ranging from a place of longing or return to a state of comfort and peace. For some, "going home" symbolizes reconnecting with one's roots or finding personal fulfillment. The distinction between "house" (a physical structure) and "home" (a feeling of safety and belonging) further illustrates the nuanced nature of this concept.

Reported from Kompasiana (14th June, 2023) discusses the film *Jalan yang Jauh, Jangan Lupa Pulang* the film follows Aurora, portrayed by Sheila Dara Aisha, as she navigates her life in London and her personal growth. The story, adapted from Marchella F.P.'s novel, delves into themes of love, friendship, and self-discovery, focusing on Aurora's maturation and the concept of family and home. The film encourages viewers to reflect on what "home" truly means, suggesting it is more than just a physical place but a space where one feels understood, accepted, and loved. The director highlights how the film explores Aurora's journey, her changing perspectives, and the deeper significance of family and home in her life.

(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. 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)

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.

RESEARCH OBJECTIVES

"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"

THEORETICAL FRAMEWORK

Film and Hibridity

The representation of cyberspace and virtual reality in media, especially in the 1990s, with films like *The Matrix* (2001) and *The Lawnmower Man* (1992) exploring these themes. Gaudreault and Marion's "double birth" model explains how new technologies evolve from supporting existing practices to becoming independent media forms. The concept of hybridity is then explored, particularly in science fiction, highlighting its connection to identity, migration, race, and culture.

Home and Identity

The importance of "thereness," a concept introduced by McClay, which reflects the human need for a sense of place and inclusion. This sense of place goes beyond physical location, encompassing political, economic, and cultural contexts. McClay refers to such places as "living places" because they offer diverse experiences that shape our identity and continue to influence us over time.

Home and Film

Since the 1980s, cinema curators have focused on exotic themes, while the global presence of exilic, ethnic, and diasporic media and music industries has amplified the cultural influence of displaced populations. The concept of "home" and "homeland" is now shaped by both physical access and symbolic meanings, stirring strong emotions, especially in the context of territorial conflicts (Hamid Naficy, 2013). The rise of media representations of exile has heightened public awareness and vulnerability to manipulation, giving rise to an "exilic unconscious." This concept is framed around three ideas: house (a physical dwelling tied to ownership), home (a more fluid, memory-based notion), and homeland (a symbolic and emotional connection).

Concept of Home

In *The Poetics of Space*, Gaston Bachelard argues that a house is more than just a physical structure; it is a space for dreaming and imagination, drawing on poetry, psychology, and ornithology. He emphasizes that people need dwellings to nurture creativity, with houses symbolizing more than mere shelter. Bachelard also reflects on how houses endure storms, showing how even the simplest shelter offers strength and comfort. He challenges the view of houses as geometric boxes, suggesting that once inhabited, a house transcends its physical form, resonating with the unique experiences of its occupants.

RESEARCH METHOD

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.

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

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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.

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".

RESULT AND DISCUSSION

A total of 8 scenes were selected for analysis based on the operationalization of the research concept by looking at the meaning of home initiated by Carole Depres:

Home from Emotional Dimension (Freedom, Resilience, Belonging)

Scene 68 shows Honey talking about how Aurora once said that London was a free ticket for her because Honey felt that there was something holding Aurora back but didn't know what was holding her back until she said that London was a free ticket to get out of those restraints. Scene 75 shows that Aurora explains to Awan and Angkasa the reason she doesn't want to go home is because she feels that in London she learned how to fail, get up, accept, and be accepted so she doesn't want to go home because she feels that London is her home and she has gone home. Scene 79 shows Awan and Angkasa who are about to return to Indonesia without Aurora and Angkasa whispers to Aurora telling her not to forget to go home but Aurora says that she is already home. Awan whispers that Aurora should not forget to stop by and visit Indonesia.

Home from Temporal Dimension (Permanence and Continuity)

Scene 74 shows Aurora feels that the home environment in Indonesia so far she feels hidden behind the shadow of her brother Angkasa and her younger brother Awan. After she went to London she just felt the freedom that she turned out to like.

Home from Social and Cultural Unit

Scene 75 in the dialogue, it shows that the social and cultural surroundings that occur in Aurora's life can have a big role in influencing Aurora in interpreting home. Honey and Kit with their habits are able to change Aurora's mindset so that she finds a form of home that does not always have family in it.

Home from Identity Dimension (Self-identity, Community-identity, Place-identity)

Scene 1 shows a scene where Aurora is talking to herself referring to finding herself as she travels far away and wondering if home is a place that has not been found. From the dialogue, Aurora shows that she questions whether "home" is something that is definitely a place and whether she has found its existence. From the dialogue "Going far changes it all" "It's like a journey home to find yourself" shows that by Aurora going far to study abroad, she feels that by going, she finds her way home. Scene 43 shows the tour guide saying that wherever he goes he will always end up back in London even though England is not the homeland where he was born. The dialogue shows that London has a unique and meaningful meaning for the person so that wherever she goes, she will always return to London.

From the analysis of ideological level, we can find 3 ideology that appears in this movie form the scene that has been analyzed. The first ideology is freedom and personal growth, second is individualism and self-actualization, and third is communitarianism. The freedom and personal growth ideology can be analyzed from scene 68. Home, from an emotional perspective, is both a physical and metaphorical space where individuals find safety, belonging, self-expression, and emotional healing. Emotional freedom is achieved when people can openly express their feelings, take charge of their emotional well-being, and feel supported in their "emotional home." Home is also associated with positive experiences like stability, personal freedom, and controlled space. Moreover, individual freedom is fostered within institutional contexts where mutual recognition—such as affection, esteem, and regard—plays a key role in helping individuals thrive (Després, 1991).

The second ideology, individualism can be seen from scene 75, scene 79, and scene 1. The idea that sorts are appropriately individuated and that their natures are fixed is known as individualism. Numerous advancements in the development of the individual self and spirit have been made possible by social structures and ideologies that support individuality.

Individualistic ideals that are in line with social consciousness have also strengthened the case for human dignity, social justice, and responsible individual liberties (Greene, 2008)

Finally, the last ideology, the communitarianism can be found in scene 42 and scene 75. People are susceptible to varied power dynamics and live in overlapping communities with differing levels of emotional attachments. Every member of a community must assume responsibility for allowing one another to pursue shared values in accordance with the communitarian principle of reciprocal responsibility (Tam, 1998).

It comes to the critics that this film seems to show the ideology of "individualism" but this film also still uses a sense of "community" with the perspective of "communitarianism". The ideology of "individualism" shown in this film appears because the main character is overshadowed by her family so she needs an attitude of "individualism" to be able to express herself. So that the "individualism" that appears here does not appear because of a need but because there is a reason behind it. Because the main character is overshadowed by her family, she requires an attitude of "individualism" in order to express herself, which is why the philosophy of "individualism" is depicted in this movie. This is reinforced by "communitarianism" which also appears as evidenced by the main character needing another person who can provide support where the other person is able to accept her existence. So that the main character feels that the other person is a secure community for her.

This film seems to want to show that by going to London for the main character to study, it shows that a new meaning of "home" appears that he can find there. This film wants to show that the meaning of home can be separated from the existence of a complete family in it. That the meaning of home is broad and someone who is far from his family can find a new meaning of home for him. However, it turns out that this film's new meaning of home for the main character was created because he could not face his own family problems. In order to face the problem, he chose to run away abroad and find his comfort zone.

This film ultimately shows that the main character is a spoiled child who has problems in his family, where the problems he cannot face, so he defines "home" by putting his family aside because he is buried in his family. The new definition of "home" that the main character creates arises because of disappointment with his parents, even though his parents are the ones who support and pay for his college all this time, while the new people are just strangers who then become his friends because he feels that they support the main character emotionally. This film also seems to find a new meaning of home, but in reality this film is still full of bias and nonsense.

CONCLUSION

Conclusion

Based on the description of the research

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findings and also the discussion in the previous chapter, the researcher can state that the meaning of going home from the film Jalan yang Jauh Jangan Lupa Pulang can be interpreted from various aspects. This film explores the concept of "home" beyond a physical space or a family unit. It shows that "home" can be interpreted in four dimensions: emotional, temporal, identity, and social-cultural. For the character Aurora, "home" is defined by feelings of freedom, resilience, and belonging (emotional dimension); continuity and permanence (temporal dimension); self-identity, community-identity, and place-identity (identity dimension); and influences from her social and cultural environment (social-cultural dimension). Aurora's journey to London allows her to redefine "home" not as a return to Indonesia but as a place where she experiences freedom, growth, and acceptance, forming a new emotional attachment to the city. This "home" is also shaped by her interactions with people, such as Kit and Honey, who help her feel a sense of belonging. The film challenges traditional views of "going home" as returning to family and shows that home can be created through personal experiences, emotions, and community. At an ideological level, Aurora's move to London highlights themes of freedom, individualism, and communitarianism. Ultimately, the film suggests that "home" is a dynamic and personal concept, shaped by emotional needs and life experiences rather than by family alone.

Suggestion

The recommendation for further research is to conduct research with a similar topic on the meaning of home and a place to return to in order to change the public's perception and stigma about returning to a place that is not home with family in it. In addition, the researcher recommends further research to analyze the meaning of "going home" not only in films with the family drama genre, but also from other genres, so that we can find out how the meaning of "going home" is comprehensive and not limited to just one genre. The researcher also suggests that research can be used with other semiotic theories such as Roland Barthes to find out the meaning of "going home" in this film.

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