Exploring Social Critique in the Literary Work of Film: Ali & Ratu Queens through Bourdieu's Sociological Theory

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Abstract

Film criticism involves evaluating the quality of a work from artistic, cultural, and technical perspectives. It does not only focus on the narrative or story of the film but also includes other elements such as cinematography, acting, character development, and the conveyed themes. Therefore, this study aims to explore social critique in the film Ali & Ratu Queens using Pierre Bourdieu's sociological approach, specifically the concepts of habitus, capital, and field as presented in the film. The research employs a descriptive qualitative method, with data drawn from the dialogues and actions of characters within the film. Data collection techniques include watching, marking, observing, and note-taking. The collected data is qualitatively analyzed by observing dialogues, identifying those that reflect Bourdieu's theories, documenting them, classifying dialogues into categories of habitus, capital, and field, and drawing conclusions based on the analysis of these dialogues. The findings show that the film depicts habitus as a result of internalized social experiences, where economic, social, and cultural capital influences character interactions, and social and educational fields serve as arenas in which individuals compete for higher social positions. Through the application of Bourdieu's theory, this research reveals that film can serve as an effective tool for critiquing and reflecting on the social and cultural conditions of society.

Keywords: Literary work; Films analysis; Social critics; Pierre Bourdieu's sociological theory

INTRODUCTION

Social critique, as a form of cultural and sociological evaluation, holds a significant role in examining and addressing the societal issues that arise in various social contexts. By highlighting these issues, social critique opens up pathways for society to understand, question, and potentially resolve the challenges it faces. Silaban (2024) argues that social critique is a tool for communicating a critic's perspective on what behaviors or social norms should be avoided or reconsidered. This makes social critique not only a reflection of social consciousness but also an active component of communication within a society (Rai, 2023; Fisher & Fisher, 2019), fostering discourse about prevailing social issues and urging transformations for social improvement.

Social critique can manifest across multiple forms of cultural expression, including literary works such as short stories, novels, drama, and film (Thieme, 2010; Hardwicke et al., 2022). Each medium carries its own unique way of expressing and communicating critical perspectives. In particular, film criticism functions as a multidimensional assessment that evaluates not only the narrative structure of a film but also its technical aspects, cultural undertones, and artistic contributions (Thomas, 2024; Thieme, 2010;

Hardwicke et al., 2022). Film critics often consider elements such as cinematography, acting, character development, and thematic composition, which all collectively influence the reception and impact of the film on its audience (Martin-Thomson et al., 2021; Arnould et al., 2019). Therefore, social critique within films plays an important role in shaping public awareness and perceptions, providing a creative platform for addressing social issues in an accessible and engaging way.

Films offer narratives that reflect various aspects of life, and through these portrayals, audiences can be encouraged to reflect on social themes and moral lessons embedded in the characters' actions and decisions. Laksonia and Wijaksono (2022) suggest that films are imbued with the intent to communicate certain messages that allow viewers to derive meaning and, in some cases, to reevaluate their perspectives after engaging with the narrative. Wahyuni et al. (2023) emphasize that film is a form of dynamic storytelling crafted by creators who navigate prevailing societal norms while communicating freely about lived realities. In this way, films transcend simple entertainment to become vehicles of social reflection, providing viewers with perspectives on issues such as inequality, gender norms, and cultural values. When films take on social critique as part of their narrative, they function as a bridge between fiction and reality, making them an effective medium for influencing social discourse.

In examining social critique within films, the sociological theories of Pierre Bourdieu offer a valuable framework. Bourdieu's concepts of habitus, capital, and field provide insight into how individuals and groups navigate their social realities, shaping the structures and power dynamics within a society. Habitus refers to the deeply ingrained behaviors, attitudes, and dispositions that individuals acquire through their life experiences and social environments. According to Bourdieu, habitus is the sum of personal history, encompassing one's ways of thinking, feeling, and acting, influenced by familial, cultural, and societal conditioning (Wiranata, 2020). In film narratives, habitus often surfaces as a character's internal motivations or choices, where material or social success is prioritized over other values such as family ties or emotional bonds. These choices, driven by habitus, often highlight underlying tensions within society and reflect how individuals are conditioned to pursue certain lifestyles or goals to achieve societal acceptance.

Another critical concept in Bourdieu's sociological framework is capital, which extends beyond economic assets to include social and cultural forms. Economic capital represents material wealth, social capital reflects one's network and social connections, and cultural capital encompasses the knowledge, skills, and cultural values that contribute to an individual's social identity (Mustikasari et al., 2023). For instance, in film, economic capital might be portrayed through depictions of property ownership, business dealings, or financial security, while cultural capital is often reflected in the characters' beliefs, practices, and values, possibly influenced by religious or cultural heritage. These forms of capital shape the characters' interactions and their capacity to navigate social challenges, which in turn reflect the power dynamics and structural inequalities within society. In the context of Bourdieu's theory, these types of capital do not merely denote resources but act as social tools that enable individuals to assert influence, gain respect, and secure their social position within particular fields.

The concept of field is another key element in Bourdieu's framework and is particularly relevant in understanding social critique within films. A field is a social arena where individuals and groups compete to gain various forms of capital. It can encompass spheres such as education, work, politics, and the family, where actors strive to maintain or enhance their status (Wiranata, 2020). Within a field, individuals utilize their available forms of capital to negotiate power, identity, and social status. In film, fields often serve as the settings for conflict, competition, and struggle, reflecting the broader social

dynamics at play in real-world scenarios. In this sense, a field serves as a microcosm of society, with each character's actions reflecting broader social struggles over identity, privilege, and power.

Studies on social critique in films have applied diverse theoretical frameworks, offering varied insights into how cinema reflects societal conditions. For example, Alsyirad & Rosa (2020) examine governmental critique in the short story *Langit Makin Mendung* by Kipanjikusmin, using Alan Singewood's approach to assess representations of governance and societal norms. Heppiyani et al. (2021) explore social control mechanisms such as gossip in the film *Tilik*, revealing how social interactions in community settings can influence public perceptions and reinforce societal expectations. Aprilia & Parmin (2022) address social class issues and marginalization in Japanese society through Gillin's theory, examining economic and political marginalization. Meanwhile, Laksonia & Wijaksono (2022) analyze environmental critique in *Princess Mononoke* using John Fiske's semiotic theory to interpret symbolic expressions and behaviors within the film. Each of these studies employs a unique theoretical lens, underscoring the versatility of film as a medium for social critique and the various approaches available for understanding its impact.

The novelty of this study lies in its application of Pierre Bourdieu's sociological theory, particularly the concepts of habitus, capital, and field, to analyze social critique in the film *Ali & Ratu Queens*. While prior research has utilized diverse sociological frameworks, Bourdieu's approach remains underexplored in film analysis, especially concerning contemporary Indonesian cinema. This study distinguishes itself by investigating how *Ali & Ratu Queens* reflects the social pressures and challenges that shape individual identities and societal expectations within a modern urban setting. The focus on Bourdieu's habitus, capital, and field allows for a nuanced analysis of how characters navigate societal structures and how power and influence are negotiated within different social arenas.

The research aims to uncover how the film portrays habitus as a result of internalized social experiences, illustrating how economic, social, and cultural capital influence characters' interactions. Through Bourdieu's lens, the study reveals the social and educational fields as domains where individuals strive to achieve greater social mobility and assert their identity. By analyzing these dynamics, the research provides insight into how films can function as a reflective medium, highlighting and critiquing social norms, class disparities, and cultural expectations. The findings demonstrate that *Ali & Ratu Queens* utilizes these sociological concepts to portray the complexity of identity formation within societal constraints, illustrating the tension between individual aspirations and collective norms.

Furthermore, this study enriches the understanding of how social critique operates in film by revealing the symbolic power embedded in narratives, as articulated by Bourdieu's theory. Symbolic power, derived from habitus, capital, and field, influences how audiences perceive and interpret social hierarchies and relationships depicted in the film. In Ali & Ratu Queens, symbolic power manifests in the characters' choices, relationships, and conflicts, mirroring the broader societal forces that shape individuals' lives. By uncovering these layers of meaning, the study contributes to a deeper comprehension of how films function as tools for cultural critique, urging viewers to reflect on their own social contexts. This study not only advances the application of Bourdieu's sociological theory in film analysis but also underscores the potential of the film as a medium for social critique. It reveals how characters embody social values, navigate power structures, and confront societal expectations, offering a vivid commentary on contemporary Indonesian society. By focusing on habitus, capital, and field, the study provides a fresh perspective on how films can both reflect and challenge the social realities

of the audiences they reach. This novel approach illuminates the transformative power of cinema, suggesting that films are not merely entertainment but also vehicles for social reflection and critique.

RESEARCH METHOD
Research Design
This study employs a descriptive qualitative method. Qualitative methods are used to understand phenomena such as behaviors, perceptions, motivations, and actions, which help uncover deeper insights into the phenomena being evaluated (Heppiyani et al., 2021). The research is grounded in Pierre Bourdieu's sociological theory, which comprises three core concepts: habitus, capital, and field. The qualitative method was chosen because it allows the researcher to explore and analyze the nuanced meanings behind the social phenomena depicted in the film *Ali & Ratu Ratu Queens.*

Descriptive qualitative research is particularly suited to examining how social critique is expressed through various elements of the film, such as characters, dialogues, symbols, and storyline. This approach enables a deeper engagement with the film's content, revealing how each element serves to convey social messages and critique societal norms. By focusing on Bourdieu's concepts, the research can systematically investigate how the characters' actions and interactions reflect broader social realities, including the influence of social and cultural capital, the constraints and possibilities within different fields, and the internalized behaviors that make up habitus.

In applying this methodology, the study goes beyond surface-level analysis to capture the complex layers of social critique embedded in the film. Through the characters' development and their responses to social pressures, qualitative analysis helps reveal the symbolic power dynamics at play, aligning with Bourdieu's view of how social structures influence individual behavior. The flexibility of the qualitative approach allows for an open-ended exploration of these themes, ensuring that subtle narrative details and implicit messages are fully considered and interpreted within the broader social context. This comprehensive approach highlights how *Ali & Ratu Ratu Queens* not only reflects but also critiques societal expectations, inviting viewers to question their own assumptions and societal norms.

Data Sources and Data Collection Technique
The data in this study encompass habitus, as well as economic, social, and cultural capital, along with the concept of field. The primary data source is the film *Ali & Ratu Queens*, which has a runtime of 1 hour and 40 minutes. This Indonesian film, directed by Lucky Kuswandi and produced by Palari Film, was released on the Netflix platform in 2021. This film was chosen as the object of study because it portrays a complex interaction between social, economic, and cultural factors that shape individual lives. *Ali & Ratu Queens* highlights the challenges faced by the main character in navigating social life abroad, making it highly suitable for analysis through Bourdieu's theoretical lens, particularly with regard to the concepts of habitus, capital, and field. The film provides a rich narrative that allows the researcher to delve deeply into how social and economic shifts influence individual behavior, identity, and social interactions, reflecting real-world social realities.

The data collection techniques employed in this study include watching, marking, observing, and note-taking. The researcher watched *Ali & Ratu Queens* multiple times to ensure a thorough understanding of the narrative and character interactions. Key dialogues were carefully observed, and significant details relevant to the study's focus were meticulously documented. This systematic approach to data collection ensures that each

instance of habitus, social interaction, and cultural context is captured accurately, enabling an in-depth examination of how social critique is woven into the film's structure.

By repeatedly analyzing the film, the researcher can trace subtle changes in character behavior and dialogue that reveal underlying social critiques. Each element, from the characters' personal backgrounds to the economic and cultural pressures they face, offers insights into the formation and evolution of habitus and capital within the given social fields. This method of careful, repeated viewing and detailed documentation is essential for capturing the complexity of social and economic interactions depicted in the film, which, in turn, enhances the rigor and depth of the research findings. Through this detailed approach, the study not only identifies explicit representations of social critique but also uncovers implicit themes that mirror broader societal issues, enriching the understanding of how cinema reflects and critiques real-life social dynamics.

Data Analysis

In the data analysis process, several steps are undertaken to systematically evaluate the film. These steps include watching the film to observe and note specific dialogues, identifying and marking dialogues that reflect Pierre Bourdieu's theories, documenting these dialogues, categorizing them into various types of habitus, capital, and fields, conducting brief analyses of each dialogue, and synthesizing conclusions based on the findings from these analyses. To elaborate, the initial stage involves a thorough viewing of the film to gain familiarity with the plot, character interactions, and overarching themes. Special attention is given to dialogues that contain indicators of Bourdieu's sociological concepts—such as references to social behavior, economic conditions, cultural values, or power dynamics—because these elements reveal how social forces shape individual and collective identities. By closely observing and marking these dialogues, the researcher is able to highlight instances where characters' words and actions align with or challenge societal expectations and norms, as described by Bourdieu's concepts of habitus, capital, and field.

After identifying relevant dialogues, the next step involves documenting and categorizing each dialogue according to the type of habitus, capital, or field it represents. This classification allows for a systematic analysis of how different forms of capital (economic, social, and cultural) and types of habitus influence character motivations and interactions within specific social fields. Each dialogue is then briefly analyzed to uncover underlying social meanings and to understand how these concepts are conveyed through the characters' words and actions. The final step in the analysis process is synthesizing these findings into coherent conclusions that address the study's objectives. By analyzing the dialogue in the context of Bourdieu's theory, the research uncovers the complex interplay between individual agency and social structure within the film, ultimately revealing how *Ali & Ratu Ratu Queens* critiques and reflects the social and cultural realities of contemporary society. This structured approach ensures a thorough and nuanced understanding of the film's social critique, providing valuable insights into how cinema can serve as a medium for sociological exploration and commentary.

RESULTS AND DISCUSSION

The film *Ali & Ratu Queens* offers a vivid portrayal of the immigrant experience in New York, particularly following Ali's journey as he searches for his mother and navigates life abroad. Utilizing Pierre Bourdieu's theoretical framework, the film reveals how habitus, capital, and field influence relationships and social positions among the characters. According to Wuriyani (2019), the core of Bourdieu's thought lies in habitus and field, expanded further through categories of capital, such as economic, social, and cultural capital.

Data 1 (Minute 22:26)
Ali: "Hi, I'm Ali, I'm looking for Miss Mia."
Chinta: "Who?"
Ali: "Miss Mia from Indonesia."
Chinta: "Oh, I see. Are you Indonesian?"
Ali: "Yes, Auntie."

The concept of habitus plays a significant role in this exchange, revealing how Ali's social and cultural upbringing in Indonesia influences his behavior and communication style. Habitus, as defined by Pierre Bourdieu, refers to the deeply ingrained habits, skills, and dispositions individuals develop through their socialization and cultural background. In this case, Ali's use of formal address forms like "Miss" and "Auntie" illustrates the importance of respect, social hierarchy, and politeness in Indonesian culture. These forms of address reflect not only his personal manners but also the values instilled in him by his upbringing. His adherence to these formalities shows that Ali is more comfortable within the cultural expectations of Indonesia, where respect for elders and hierarchical distinctions are emphasized. On the other hand, Chinta, having lived in New York for some time, has adapted to the more informal, direct communication style that characterizes the culture there. However, when she notices Ali's discomfort, she instinctively switches back to Indonesian, signaling her awareness of Ali's cultural background and her own ongoing connection to her roots. This shift highlights how habitus can evolve with exposure to new cultural contexts, but also how individuals maintain elements of their original cultural disposition. Chinta's ability to navigate between these two cultural worlds illustrates the dynamic nature of habitus and its flexibility in response to shifting environments.

According to Marahayu et al. (2022), habitus consists of patterns produced by thought, attitudes, and tastes. In this dialogue, habitus functions as an unconscious guide shaping Ali and Chinta's ways of communicating and interacting, influenced by their social and cultural experiences. The significance of habitus here lies in how their distinct backgrounds affect their conversation styles, revealing deep-seated social norms that persist even in different cultural settings.

Data 2 (Minute 1:33:10)
Ali: "I apologize to all of you, Aunties. I made a mistake yesterday, but if I'm given another chance, I promise I'll be better."

This interaction illustrates Ali's habitus, deeply rooted in Indonesian social and cultural values, which emphasize politeness, respect for elders, and a commitment to taking responsibility and improving oneself. Although in a different cultural setting, Ali holds firmly to the social norms that shaped him. This shows that habitus can adapt to new conditions but still reflect core values from one's background. According to Solissa (2018), habitus is shaped by one's personal experiences and ingrained social values, serving as a guide for actions within the broader social sphere. In this dialogue, habitus functions as an underlying force that leads Ali to express remorse and seek reconciliation according to social and cultural norms ingrained in him.

Literature and habitus are interconnected, as literature often reflects and shapes life experiences, social views, and value structures within society. Literature is commonly perceived as a reflection of real life, presenting images of social conflict, individual struggles, and broader social contexts. Jatmiko & Abdullah (2021) argue that literature represents life and social realities when presented in a structured and engaging way, using language effectively to communicate specific messages to readers. Overall, literature serves as a powerful medium for expressing, reflecting, and critiquing social habitus, showing

how habitus influences both individuals and society while inviting readers to reflect on existing values and norms.

Data 3 (Minute 13:15)
Zoopunk: "Ali, I've deposited the house rent, and I'll convert it into dollars in your account."
Ali: "Now I just need to fill in the visa."
Zoopunk: "Alright, Inshallah, it'll work out."

The economic capital in this exchange illustrates the complex interplay between financial resources, social interactions, and decision-making. Ali and Zoopunk demonstrate that effective financial management, combined with strong social ties, can enhance their chances of success in a new and diverse environment. This underscores the significance of economic capital alongside social relationships in fostering a stable, improved life. According to Ginting (2019), economic capital functions as a primary pillar in establishing an individual's social position, influencing social interactions and mobility within the social and economic hierarchy. In this context, economic capital represents financial resources that meet essential needs and facilitate significant decisions, illustrated by the conversion of the rent money to dollars.

Data 4 (Minute 26:19)
Biyah: "Why don't you stay here? This house has plenty of rooms, and since you're small, you'd fit best in my room."

In this interaction, social capital is a key factor in shaping decisions and fostering support. Biyah's offer for Ali to stay in her home goes beyond a simple act of hospitality; it reflects the importance of social connections and collective values in decision-making. The offer is rooted in a shared cultural understanding that emphasizes togetherness, support, and mutual aid, particularly within close-knit communities and families. This kind of social capital is built on trust, reciprocity, and a sense of responsibility to help others in times of need. Fatmawati (2020) defines social capital as the ties within closely-knit groups—whether family, community, or educational institutions—through which individuals exchange resources, information, and assistance. In Biyah's case, her decision to offer Ali a place to stay demonstrates how social capital is not just about individual relationships but also about the larger network of connections that facilitate social support and decision-making. By using her personal resources and connections, Biyah not only provides immediate help but also strengthens the bond between herself and Ali, reinforcing a sense of collective responsibility. Her actions show how social capital operates within a web of relationships, where one person's well-being can be supported and influenced by the interconnectedness of a larger social network. This interaction illustrates the practical implications of social capital in shaping personal choices and fostering community solidarity.

Data 5 (Minute 43:35)
Vendor: "Hi, where are you from?"
Ali: "Indonesia, Assalamualaikum."
Vendor: "Waalaikumsalam. This is for you, free. Remember that hadith: your mother three times, and then your father, okay?"
Ali: "Thank you."

In this dialogue, cultural capital plays a pivotal role in shaping the interaction between Ali and the vendor. Cultural capital refers to the non-economic resources—such as knowledge, social skills, and cultural values—that individuals accumulate through education, family heritage, and socialization. In this case, the shared religious understanding, social values, and cultural symbols act as forms of cultural capital, enabling

Ali and the vendor to establish a connection that goes beyond a mere business transaction. This exchange illustrates how cultural capital can be a powerful tool in fostering mutual respect and social bonds, reinforcing personal identity and creating opportunities for social cohesion. Adib (2012) defines cultural capital as the intellectual and symbolic resources individuals gain through their upbringing, education, and community. In this scenario, both Ali and the vendor draw on their shared cultural and religious knowledge to engage in a meaningful conversation, which strengthens their rapport. This shared understanding of cultural symbols and social values creates a sense of familiarity and trust, allowing them to connect on a deeper level. The use of cultural capital thus acts as a bridge, transcending transactional exchanges and fostering a sense of belonging and mutual recognition. It reflects how individuals navigate social networks and relationships, using cultural tools to enhance communication, trust, and solidarity within their community.

According to Novenia et al. (2019), literature frequently mirrors various aspects of social, individual, economic, and political life, illustrating these conditions through literary devices that reflect specific historical and spatial contexts. By using symbolism, plot, character development, and dialogue, literature can offer deep insights into prevailing social structures and dynamics, as well as how individuals interact with surrounding social and political realities. Literature often depicts individuals facing economic, social, and cultural struggles, using various forms of capital to pursue life goals, whether through financial resources or other forms of support.

Data 6 (Minute 10:44)
Ali's Aunt: "Ali, you've been unemployed for a year. It's time to go to college. Forget New York."

In this dialogue, the educational field underscores the significant role that formal education plays as a form of cultural capital, which can enhance social status and create opportunities for future success. Education is presented as a stable, predictable pathway to upward mobility, in contrast to Ali's desire to pursue a more uncertain, riskier option—moving to New York. While Ali's ambition represents a break from traditional expectations, his Aunt views education as the more secure, socially acceptable route, one that offers long-term benefits and stability. This exchange reflects the broader societal belief that educational achievement is key to both personal development and socio-economic advancement. Fatmawati (2020) highlights that families often view education as a strategic tool for securing or improving their social standing. Through formal education, individuals not only gain knowledge but also access to networks, credentials, and opportunities that can lead to better jobs, higher income, and social respect. Ali's Aunt's emphasis on education reflects this perspective, suggesting that it is not merely an individual pursuit but also a collective family strategy aimed at ensuring future success. Her insistence on education as a foundational element of a stable future reflects the tension between personal aspirations and the broader societal expectations to conform to traditional paths, such as education, to achieve security and success.

Data 7 (Minute 1:19:33)
Party: "Ali, we're not going to cash the check your mom gave us. But realistically, we think the best option is for you to take this check, go back to Indonesia, and live peacefully there."

This dialogue highlights the tension between personal aspirations and the external social forces that shape individual decisions. Ali's desire to remain in New York and continue his search for something greater reflects a personal pursuit of ambition, but Party's suggestion introduces a contrasting social expectation, one that prioritizes stability and security. In the context of the social field, Party's advice serves as an example of how

broader societal values—such as the emphasis on financial security, career stability, and family obligations—often outweigh the allure of risk-taking or pursuing uncertain dreams. According to Fanny (2022), the social field is a space where individuals or groups vie for various forms of capital—such as economic, social, or cultural capital—and where social structures and rules regulate access to these resources. The interaction between Ali and Party exemplifies this dynamic. While Ali seeks to challenge the norms and follow his own path, Party's recommendation reflects a dominant social structure that favors conformity and security over individual risk. This suggests that, within any social field, personal choices are not made in isolation; they are influenced and constrained by the capital one possesses and the broader societal values that govern what is considered an acceptable, secure life choice. Thus, this dialogue underscores the complex interaction between individual desires and social expectations.

Additionally, literature plays a crucial role across various fields by reflecting, shaping, and influencing our understanding of social, cultural, economic, and educational dynamics. In the social field, literature often portrays relationships between individuals and society, capturing the cultural values, norms, and inequalities that shape social interactions. This allows readers to better comprehend social challenges and interactions within a given society. Within the educational field, literature fosters critical thinking, enhances language skills, and introduces readers to profound philosophical concepts. By exploring these themes, literature serves as both a mirror of reality and a tool for social critique, providing a platform for reflection on values, conflicts, and social change.

CONCLUSION

The film *Ali & Ratu Queens* effectively utilizes narrative elements and character interactions to reflect and critique the social, cultural, and economic challenges faced by individuals navigating diverse social environments. Through the application of Pierre Bourdieu's sociological framework—specifically the concepts of habitus, capital, and field—the film offers a lens into the complexities of identity, social expectations, and personal agency. Ali's journey, shaped by his Indonesian cultural background, highlights the enduring influence of habitus as he encounters different social norms and values in New York. His interactions with characters who share similar backgrounds, such as Chinta and Zoopunk, reveal how habitus influences communication styles, reinforcing both individual identity and cultural belonging. Through various instances of economic, social, and cultural capital—ranging from financial management to the preservation of religious and familial values—the film presents an intricate portrait of how individuals use different forms of capital to navigate and adapt to new social fields, while also addressing the pressures to conform to societal expectations.

Additionally, the film sheds light on the role of family and social networks as significant forms of social capital, providing individuals with emotional and practical support, which in turn shapes their life choices. The educational field, represented by Ali's aunt's encouragement to pursue college over personal aspirations, underscores the importance of formal education as cultural capital, illustrating how education is perceived as a stabilizing force with the potential to enhance social mobility. By depicting these social dynamics, the film resonates with broader societal themes, highlighting the challenges faced by immigrants and those caught between differing cultural expectations. The conclusions drawn from this analysis not only underscore the relevance of Bourdieu's concepts in understanding character behavior and social critique but also demonstrate the capacity of cinema to serve as a medium for reflecting on and critiquing real-world social structures. *Ali & Ratu Ratu Queens* thus becomes more than a narrative; it serves as a social commentary on how identity, aspirations, and cultural values are negotiated within

globalized and multicultural contexts, prompting viewers to consider the complexities of adapting to new social environments while preserving personal and cultural identity.

RECOMMENDATION

Based on the above discussion, future research could expand on the sociological analysis of immigrant experiences in films, specifically focusing on how identity and social positioning are negotiated within multicultural environments. Researchers might consider a comparative study of films that depict the immigrant experience across different cultural contexts, analyzing how Bourdieu's concepts of habitus, capital, and field operate in varied socio-cultural settings. This would allow for a deeper understanding of the universal and culturally specific elements that shape the immigrant narrative in cinema. Additionally, future studies could incorporate an audience reception analysis to explore how viewers from different backgrounds interpret and resonate with the themes presented in *Ali & Ratu Ratu Queens*, providing insights into the film's impact on audience perceptions of identity, adaptation, and cultural values.

Further research could also explore the role of generational differences within immigrant families, examining how these differences in habitus and capital influence interactions and perspectives on cultural integration. Such studies could employ a cross-disciplinary approach, integrating sociological and psychological frameworks to analyze how the younger generation's responses to social fields differ from those of older generations, revealing nuanced insights into the evolving immigrant experience. Finally, considering the rising prominence of streaming platforms like Netflix in showcasing global cinema, researchers might investigate the influence of platform accessibility on the global portrayal and reception of immigrant narratives, examining how streaming technology shapes global perspectives on social, cultural, and economic challenges faced by immigrants in multicultural societies.

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