THE CULTURE OF THE TOBA BATAK FAMILY IN NGERI-NGERI SEDAP FILM: CHARLES SANDERS PEIRCE'S SEMIOTICS ANALYSIS

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Abstract

Indonesia is one of the countries with a large island, which means that the population of Indonesia is diverse, with the population consisting of various religions, tribes, languages, races and cultures. As time goes by and in line with the times, there are more and more ways to introduce and know every culture in Indonesia. Mass media is one of the introductory references and ways to get to know more about various cultures in Indonesia, one of the media that people like is film. Film is one of the channels in conveying the message and meaning of culture to the audience, because films can reach people in large numbers and also quickly. One of the films in which there is a cultural meaning is the film “Ngeri-Ngeri Sedap”. This film consists of the cultural meaning of the Batak Toba family in the form of visual images and audio. Thus, this study aims to explain the various cultural meanings contained in the film Horror-Horrified Sedap, and how each of these meanings is interpreted. The research method used is qualitative research with a descriptive type of research. The approach used is semiotic analysis using Charles Sanders Peirce's semiotic model which focuses on significant signs. The data obtained is the data of each piece of the scene divided into several units of analysis. As a result, 15 scenes were found in the form of visual images and audio visuals containing the cultural meaning of the Batak Toba family, which have different meanings. It is also found that unique and interesting things from each scene exist, through interviews conducted.

Keywords : Culture, Film, Semiotics, Ngeri-Ngeri Sedap

1. INTRODUCTION

Indonesia is one of the countries with a large island, which means that the Indonesian population is diverse, with residents consisting of various religions, ethnicities, languages and races. This explanation is also reinforced by research from (Kogawa, 2019) saying that this diversity is capable of creating various types of culture; so that every tribe in Indonesia has its own customs and traditions. So because of Indonesia's diversity, every citizen must respect each other for all differences. Whatever the culture, everyone must respect and value without discriminating against culture. In the diversity that exists in Indonesia, there are many ways to know each other about the contents of that culture. As time goes by and in line with the times there are more and more ways to introduce and know every culture in Indonesia.

The mass media is one of the introductory references and a way to get to know more about the various cultures in Indonesia. One of the media that people like is film. Film is a medium that is very popular with the general public; this is also explained in a book which explains that film is a product of popular culture with many functions, not only as a means of entertainment, but also as a means of communication that can convey messages to the public (Nurudin, 2017). Film is one form of mass communication, so film has a role to provide information, persuasion and entertainment. One of these media has the power to construct important cultural values for society, including values that are considered inappropriate (Mulyana, 2008:89). So it can be interpreted that the film is also a mirror of
the reality of human culture in which the film is located. Socially real values, norms, and lifestyles can be depicted in production films. This sentence is also confirmed by one of the books where films always record every action that occurs in society and then make it happen on the big screen. Not surprisingly, many films use themes and ideas from real phenomena (Sobur, 2004, hal.128).

Currently film is one of the mass media that is much loved by the public, various types of film genres can be found. So that a phenomenon appears where currently the number of film series with the family genre is increasing which can be watched by all groups. So that the urgency is that one of the family-themed series or films has many perspectives that can be studied, especially in terms of the cultural meaning shown.

One of the films that describes Indonesian culture is film "Ngeri-Ngeri Sedap" which hit theaters on June 2, 2022 and attracted 2.5 million viewers. This film was directed by Bene Dion Rajagukguk. This family comedy film won many awards including Best Film (Golden Mountain Cup) and Best Comedy Film at the Indonesian Journalist Film Festival and this film even managed to represent Indonesia at the 2023 Oscars. (Represent Indonesia at the 2023 Oscars, Here are 5 interesting facts about the film Ngeri-Ngeri Sedap merdeka.com). This proves that the film's message is not only well-known in the community, but has also succeeded in creating a good space for Indonesian cinema. The film will also premiere on the streaming media platform Netflix on October 6, 2022.

![Figure 1. Poster Film Ngeri-Ngeri Sedap](poster film ngeri ngeri sedap - SearchImages (bing.com))

This film tells the story of a Batak family who have quite difficult communication. The family consists of Pak Domu, played by (Arswendy Beningswara Nasution) and Mak Domu, played by (Tika Panggabean) who have four children, namely Domu Purba, played by (Boris Bokir), Sarma E. Purba, played by (Gita Bhebhita Butar-Butar), Gabe Purba, played by (Lolox), and Sahat Purba, played by (Indra jegel).

Sarma, the only daughter, lives in the village with her parents while the other three live in the city with their own careers and hobbies. A sense of longing is felt and at the same time a special Batak Sulang-Sulang Pahompu celebration will be held. So, Pak Domu and Mak Domu wanted their children to come home, but various conflicts prevented this, namely:

Domu wanted to marry a Sundanese woman, but Pak Domu forbade him because he thought that other people did not understand Batak customs; Gabe is a comedian even though Mr. Domu has sent him to law school, so Mr. Domu forbids him because he thinks being a comedian is a job that does not guarantee a future. After graduating from college, Sahat lived in Yogyakarta with a man named Pak Pomo and did not want to return because he wanted to take care of Pak Pomo who was old and lived alone. Pak Domu and Mak Domu tried various ways to bring their son home, but because of the conflict between the child and his father, they didn't want to go home.

This film reaches its climax when Pak Domu and Mak Domu decide to pretend to have a big fight so they want a divorce and until finally their children come home but only stay temporarily. Various ways were taken to prevent his parents from divorcing. Until the event that Sulang-Sulang Pahompu had been waiting for happened, everything went smoothly with his grandson. After the party ended, the secret was revealed that his parents had just been faking a divorce. After the climax, the family falls apart due to each other's selfishness. But in the end Pak Domu realized his mistake in
imposing his will on his children, even though Pak Domu's intention was to want the best for his children. It was only because of this misunderstanding that Pak Domu finally visited his children and asked Mak Domu to come home (Film synopsis _Ngeri-Ngeri Sedap, Family drama will make you laugh!_ (detik.com) accessed on November 25 at 22:00 WIB).

The story shown in this multi-plot film can be seen from many perspectives, where this film has side stories from each conflict other than the main story (Asri, 2020, p.82); as well as the reasons for the three children not wanting to go home. In addition to telling a story about a family, this film also shows many portraits of life that are often carried out in Batak customs. This _Ngeri- Ngeri Sedap_ film is one of the highest grossing films.

which tells the Culture of the Toba Batak tribe. Starting from the choice of location, music, and atmosphere, so that the audience is able to get carried away and be able to feel the warmth of a family.

From the previous review page, it can be seen that several studies have conducted research using semiotic models in several media such as films, magazines, novels, advertisements. Some of the previous studies namely; entitled "Semiotic Analysis of Charles Sanders Peirce on the cover of the Tempo magazine Edition of One Case in a Thousand Dramas" by (Ramlan, 2019). In this study, Charles Sanders Peirce's Semiotics model was used with visual elements (images) and text elements (typography), where researchers in this study used marks on magazine covers, namely three elements from visual elements and two from typographic elements, and previous researchers also received the meaning of objects from the point of view of symbols, indices and symbols; "Representation of Maluku Culture in the Film Light from the East: Beta Maluku" by (Tanita, 2018). In this study, the focus of his research was the erosion of old culture and preferring to accept new cultures. This research used John Fiske's Semiotics model; "Representation of Javanese Culture in Viewing Films" by (Maudy, et al, 2021). This study shows how the actors in the film are played directly by Javanese people and the depiction of Javanese culture, this research uses John Fiske's Semiotics model and two-level analysis; “Stereotyped Representation of Chinese Ethnicity in Chinese New Year Edition Bukalapak Ads” by (Salma, et al, 2020). This study explains how an advertisement can attract the attention of each consumer by using Roland Barthes' Semiotics model; "Semiotic Analysis of Charles Sanders Peirce's Novel Ayah by Andrea Hirata" by (Syaidah S, 2018). This study uses Charles Sanders Peirce's Semiotics by examining the qualisign, sinsign, and legisign contained in the novel.

Seeing from previous research, researchers are interested in taking films that will become a research object, namely films “Ngeri-Ngeri Sedap” and turn this film into a study to find out every meaning of culture depicted visually. Researchers are also interested in researching one of the cultures in Indonesia, namely the Toba Batak, because there has been no research that has examined this tribe and researchers have also found many cultural signs which is shown and there are still many ordinary people who do not really know what the meaning of each sign shown; Such cultural selection also coincides with movie “Ngeri-Ngeri Sedap” which has been popular since its inception.

So to find out the meaning of the signs that want to be conveyed in the movie “Ngeri-Ngeri Sedap” researchers will use Semiotics research methods. The Semiotics Model itself the researcher will use Charles Sanders Peirce's Semiotics model. Researchers feel that there are reasons that make Charles Sanders Peirce's semiotic methods and models suitable for this research. Because researchers will use film as an object of research, because film is one of the fields of applied semiotics in communication, because films are usually based on different signs (Mudjiono, 2011, p.128). According to Charles Sanders Peirce's semiotic theory, semiotics is based on logic. To study the logic of the human mind. On the other hand, Peirce's thinking occurs through symbols. According to Peirce, these signs enable us to think, relate to the people around us, and give meaning to our view of the world (Tinarkubo, 2009, p.12).

Based on the points above, it can be seen that movie Ngeri-Ngeri Sedap has a lot of cultural significance. Therefore, the researcher focuses on the object of research which he finds interesting, namely cultural meaning. As for the purpose of this research is to find out every meaning of the displayed cultural signs, ranging from music, language, traditional clothing and others. So the researcher decided to study movie “Ngeri-Ngeri Sedap” produced by the Imaginari Visionary Film Fund.
2. LITERATURE REVIEW

2.1 Cultural Communication

Communication takes place through social relations and through two directions between communicators and communicants who can influence the mass media. Most of that, people understand that the mass media is useful for influencing society, the mass media creates awareness, generates new ideas for the community and vice versa, the community is able to influence the mass media. Communication is also shown from every existing culture.

Culture manifests itself in patterns of language and ways of acting and behaving, which serve as models for styles of action; adaptive communication for people who live in certain areas. Culture and communication cannot be separated, because culture does not only choose who speaks to whom; based on what; and how people interpret the message received, the meaning of the message, see and interpret the message (Mulyana, 2014, hal.18-19).

In understanding intercultural communication, it is important to understand the relationship between communication and culture, because then people will know more about the communication methods of each culture. Events of communication, conditions of communication, grammar of non-verbal behavior, these are culture-related communication responses to culture itself. Culture is a whole way of life. Culture is abstract and complex, many forms of culture also determine communicative behavior (Mulyana, 2014, hal.24).

2.2 Toba Batak Tribe

The Toba Batak is one of the six ethnic Batak tribes, namely the Karo, Angkola, Mandailing, Simalungun, Nias, and Pak-Pak ethnic groups. According to Batak Mythology, the Batak tribe itself comes from Batak land, namely Pusuk Buhit which is a mountain on the western tip of Samosir Island (Gultom, 2010, p.37). This island is located in the middle of Lake Toba which is currently famous as a tourist spot. The Batak area has been transformed into a regency namely North Tapanuli Regency, with Tarutung as its capital. The Batak tribe is rich in culture which is the way of life for the Batak people. This is shown by their own writing and language skills, which have a very complete vocabulary, and also have a set of customs that are interesting and different from other tribes.

Toba Batak culture is unique in that it has cultural values such as kinship, namely the kinship value of the Batak people manifested in the implementation of the Dalian Na Talu custom where one must find a mate outside of the group, Hagabeon, which is a cultural value which means the hope of longevity, having children, many children, as well as other good wishes, Hamoraan, namely the value of respect for the Batak tribe lies in the balance of spiritual and material aspects, Uhum and Ugari, namely the uhum value which is reflected in sincerity in upholding justice, national values as seen from loyalty, Pengayoman, namely obligatory things given to the community. help, and Marsisarian is a value that means mutual understanding and respect.

2.3 Film

Film is a form of mass communication in the form of electronic audio-visual media. The invention of film as a new technology was born at the end of the 19th century. Film is a new way to spread the standard entertainment of the past by bringing stories, events, music, drama and entertainment to the public (McQuail, 1987, p.13). Film is a form of performance that shows the process by which meaning is produced through language and is rotated among group members in a culture. In general, films contain audiovisual media that are capable of capturing the interest of many audiences because films contain real scenes due to images, sounds, colors, music, uniforms and scenery. Film has become an audiovisual medium that is known in all circles. The strength of a feature film is that it can reach many social segments, which allows the film to influence its audience (Sobur, 2006, hal.127).

Movies impact every viewer, regardless of whether they are affected in a positive or negative way. With the message conveyed that films can influence and even be able to change the character of each audience. So it cannot be denied that film is one of the mass media that has a long history at the
research center of public communication experts. This makes it clear from the start that film is a real medium; there are no technical, political, economic, social and demographic elements that hinder the progress of the newspaper (Sobur, 2003, p.127).

2.4 Semiotics Charles Sanders Peirce

Charles Charles Sanders Peirce was born in Cambridge, Massachusetts in 1890. Peirce was born into a family of intellectuals. Peirce studied at Harvard University and taught logic and philosophy at Johns Hopkins and Harvard Universities.

Semiotics is a scientific or analytical method for studying signs. According to Peirce, the basic principle of the nature of the sign is representative and interpretive. Representativeness of a sign means that the sign is something else, whereas an interpretive sign is an existing sign that offers possible interpretations depending on the user and recipient. There are three fields of study in semiotics, namely:

a. The sign itself. A different sign, a different way of expressing meaning, and how the sign relates to the people who use it.

b. A system of study or code that includes the way in which various codes were developed to meet social or cultural needs.

c. The culture in which codes and signs operate depends on the use of codes or signs.

Charles Sanders Peirce dikenal dengan model triadicnya yaitu (Piliang, 2019, hal.289):

- **Representament/sign (sign)**: The form received by the sign or serves as a sign; representament is also known as sign.
- **Interpretant**: The result of the relationship between an object and a representament; not the interpretation of the sign itself, but refers to the meaning of the existing sign.

   In (Rusmana, 2005) Peirce does not see signs as structures but as part of the understanding process. The sign is an inseparable part of the object, which becomes the reference and understanding of the subject of the sign. According to Peirce, a sign is "something which stands to somebody for something in some respect or capacity". Peirce's definition shows that the role of the subject is an integral part of the meaning that forms the basis of communication semiotics.

3. METHOD

In this study, researchers used qualitative methods with descriptive research types. According to Bodgan and Taylor, qualitative research is a research method that provides oral and written descriptive information about the behavior of the subjects studied. Qualitative research allows researchers to identify problems and learn about what they experience and feel in everyday life (Wibowo, 2011p.134). So, to obtain the results of qualitative research, researchers do not use statistical methods, but through data collection, analysis and subsequent interpretation.

The paradigm used in this study is the interpretive paradigm. The interpretation paradigm is one of the non-positivism paradigms. This approach was discovered by several German philosophers who focused on research in the form of the role of language, interpretation and understanding in the social sciences.

The approach used in this study is semiotic analysis using Charles Sanders Peirce's semiotic model which focuses on significant signs. The researcher uses Charles Sanders Peirce's semiotic analysis method because the theory put forward by Peirce is considered the most suitable for this
study. In this study, the process of cultural interpretation of the film Horrible-Ngeri Sedap is carried out using Peirce's triangle of meaning theory.

The lines that form a triangle can only be understood in terms of the relationship between one element and another. In other words, these three things are related. Sign or representamen is something that acts as a sign and can usually be felt either by the five senses or through feelings. The object becomes the main reference of the character itself, when the interpreter is the character that is in his mind from the object that is defined as a character. Research subjects are people who become informants in research. The subjects in this study were Toba Batak traditional leaders, and of course they had watched the Ngeri-Ngeri Sedap film and knew the meaning of each culture shown in each scene cut in the film. The part that will be examined is every scene that shows a visual implied meaning. The object of this study is the film Horrible-Ngeri Savory by director Bene Dion Rajagukkuk which was released on June 2, 2022 with a duration of 114 minutes. This film generally tells of a Batak family with their respective problems and how the family solves them and in every scene it shows cultural activities that are often carried out by the Batak tribe.

The data collection techniques used are:

1. Interview
   Interviews are direct verbal questions and answers or a conversation between two or more people with a specific purpose. The conversation that was conducted consisted of the interviewer giving questions and the interviewee giving answers to these questions (Hardani, 2020, p.137). At this stage the researcher decided to conduct in-depth interviews with the main informant, namely a traditional leader, where the researcher wanted to find additional, more accurate information to strengthen the results of the analysis conducted by the researcher on the cultural meaning of the Toba Batak family in the film Ngeri-Ngeri Sedap.

2. Observation
   According to (Moleong, 2013, p.175) that observation is an observing activity that can optimize the ability of researchers. In observation research, it is defined as an activity of observing directly without any intermediaries to clarify and prove that the information obtained from interviews is accurate and true. Observation activities carried out by researchers are by watching and analyzing films that are used as objects, as well as conducting direct interviews with selected informants.

3. Dokumentation
   Documentation is a data collection method that is carried out indirectly on the subject. Documentation is done by collecting data and reviewing literature that is relevant to the object of research as well as references from several journals, books, the internet and other sources that can add insight to researchers. Other documentation also obtained by the researchers was in the form of screen capture results from interviews conducted through Google Meet.

4. RESULTS AND DISCUSSION
   In this study, researchers will analyze the film Ngeri-Ngeri Sedap directed by Bene Dion Rajagukguk which was released on June 2, 2022. The scenes that show the meaning of Toba Batak culture in this film are the focus of research in this study. The film "Horrifyingly Horrible" tells a true picture of the dynamics of a family's life related to customs. This Horrific-Ngeri Savory film has a background with the Batak tribe who live on the outskirts of Lake Toba, North Sumatra. The family consists of Pak Domu (Arswendy Beningswara), Mak Domu (Tika Panggabean), Domu (Boris Bokir), Sarma (Gita Butar-Butar), Gabe (Lolox), and Sahat (Indra Jegel).

   In addition to telling the life of a family, this film also introduces Batak culture, which many people may not yet know. One of them is that there is an event called Sulang-Sulang Pahompu, this event is very important and becomes one of the important elements in this film. The beautiful scenery of Lake Toba accompanied by traditional Batak music can make the audience of this film familiar with the uniqueness of the Toba Batak tribe. Furthermore, the researcher will determine which scenes show the meaning of Toba Batak culture. Each cultural meaning will be analyzed using Charles Sanders Peirce's triadic semiotic model, which consists of signs, objects, and interpretants.
In the first analysis there is a scene that shows the meaning of Batak culture and there are two objects located at the duration of 01:15 – 01:20. The first object is in the form of a visual image showing a tavern or what is often called lapo by the Batak people. According to interviews with the Lapo Batak people, this is a place where the fathers of the Batak people gather, they will tell all good things about children's education, even discussing politics. In fact, they also like to sing together as a reliever tired after work. But it's not only men, but even young men like to come and gather at this lapo. Because in this lapo it is also synonymous with the presence of a drink called toddy. This wine is a typical Batak drink, this wine is the result of fermenting sap. It is known that this wine has the benefit of warming the body, but it is not recommended to consume it excessively because it can make you drunk, because it contains alcohol. The second object is in the form of visual audio where there is a dialogue where when these gentlemen are engrossed in singing, Mr. Hotman comes to say Horas.

This word horas is a special greeting by the Batak tribe. For common people the word horas is like greeting good morning, good afternoon, but if interpreted in Batak custom this word horas is a form of thanksgiving and a hope that we will always receive blessings and be under God's protection.

In the second analysis, there is a scene that shows the existence of Batak cultural meaning which lies in the duration of 10:25 – 10:50. The cultural meaning is seen in an object in the form of a visual image where Pak Domu's extended family is gathering, who wants to talk about the lack of funds to carry out the Sulang- Sulang Pahompu. According to interviews conducted by Batak families, it is indeed quite common to hold gatherings like this, both from the husband's extended family and the wife's extended family. But in the cut scene they are discussing lack of funds, activities like this are also often carried out especially if the event to be held is a big event. The Pahompu Sulang-Sulang event is one of the big events that requires a lot of money. Usually all family members will get together and discuss with each other to cover the shortfall of these costs. Each family member will state the amount of money they can afford to give. Until finally the money can be collected and the event can be carried out immediately.

In the third analysis, there are scenes that show the meaning of Batak culture and there are three objects located at the duration of 11:00 – 11:20 & 11:25 – 11:40. The first object is a visual image
where you can see the traditional Batak house, namely Rumah Bolon. According to interviews that have been conducted, Rumah Bolon is interpreted as a big house because of the shape of this house which does have a large size.

In ancient times this house could accommodate up to two families. Even though this house is made of wood, this house is very sturdy. The building of this house is also unique because this house is not in direct contact with the ground, thus making the appearance of this house look tall and big. So at the front of the house there are about 10 steps, as access to enter the house. The door to this house is also deliberately made small, so that everyone who enters this house bows down. It is believed that if you enter this house with your head down, it indicates that you respect the owner of the house. The second object is a visual image showing Oppung Domu always wearing a sarong.

According to interviews there are no specific rules for every Batak woman to wear this sarong. But as Batak women get older, it is highly recommended to wear this sarong as a form of modesty for a woman, especially during big events and family gatherings. So back to each other's awareness. The sign is also found on the third object in the form of visual audio where Oppung Domu discusses the event that will be held, namely Sulang-Sulang Pahompu. According to interviews conducted with traditional leaders of Sulang-Sulang Pahompu, this is one of the most important and unique Batak traditional events. The purpose of the Sulang-Sulang Pahompu event is to officiate the traditional Batak wedding ceremony. The thing that distinguishes the Pahompu Sulang-Sulang ceremony from a wedding ceremony in general is that the Pahompu Sulang-Sulang ceremony is usually carried out after the birth of a child and previously held a wedding blessing in the church. If the traditional wedding ceremony, all series of traditional Batak ceremonies are carried out from beginning to end. There are many reasons for the delay in the traditional Batak ceremony, starting from a lack of funds, or even the bride and groom have not received the blessing of their parents.

In the fourth analysis there are scenes that show the meaning of Batak culture and there are two interconnected scenes which are located in the duration 23:44 – 23:52 & 1:40:10 – 1:40:50. The object that is visible is in the form of visual audio where there is a dialogue conveyed by Sahat "If mamak has left his household, going back to his parents' house, that means you really want to get a divorce" and Domu replied with "If you want mamak to come back to house, according to custom, mamak must be picked up by the father and his family. So there is also an object in the form of a visual image where Pak Domu's family comes to pick Mak Domu home. According to marriage interviews, the Batak people are known for being difficult to divorce. But in a household there will definitely be problems, be it big problems or small problems. If the wife has returned to her parents' house, it indicates that the marriage is on the edge. So it must be resolved soon. If the husband wants to apologize and wants to pick up his wife, the extended family from the husband's side also participates in doing so. Because in the custom that a person has given up his life to join the husband's clan, a husband should be able to make his wife happy. But if the big family can't afford to bring his wife home, then Raja Parhata (traditional speaking king) will participate to find a solution for both of them.
In the fifth analysis, there is a scene that shows the meaning of Batak culture which lies in the duration of 34:30 – 34:40. The meaning of culture can be seen in objects in the form of visual images showing Mi Gomak, a typical food of the Batak people.

According to the interview, this gomak noodle can be interpreted as noodles that are taken by hand. It is said that this noodle will be served by picking it up or holding it by hand, but now many are using plastic gloves or spoons for food hygiene. When it is still raw, this noodle is straight like a stick similar to Italian spaghetti, so until now the Batak people often call this gomak noodle the Batak people's spaghetti. At first glance, this noodle is similar to Aceh noodles, but this gomak noodle has a thicker and chewier texture. The seasoning that is characteristic of this gomak noodle is the presence of a special Batak seasoning, namely andaliman, this spice will make this food have a more distinctive taste.

![Figure 8 Unit of Analysis 6 Source: Netflix](image)

In the sixth analysis, there is a scene that shows the existence of Batak cultural meaning which lies in the duration of 45:07 – 45:10. The cultural meaning is seen in the object in the form of an audio visual where there is a dialogue said by Gabe "We are Batak people, sir. Where is the term divorce ". According to interviews conducted with the Batak people, they do not recognize the word divorce because they remember all the marriage processes that have been carried out. The wedding is quite long because the Batak tribe is famous for its long wedding ceremony, starting from mangaririt, mangalehon taman, marhusip, martumpol, marhata sinamot, martonggo raja, manjalo pasu-pasu, and carrying out traditional Batak ceremonies. Besides taking a long time and costing a lot of money, these two Batak brides have also united the two different clans so that it takes quite a big risk if they get divorced. So, every couple will certainly reconsider if they intend to divorce.

![Figure 9 Unit of Analysis 7 Source: Netflix](image)

In the seventh analysis, there are scenes that show the meaning of Batak culture and there are three objects in two interconnected scenes which are located at a duration of 45:11 – 45:28 & 1:12:30 – 1:14:25. The three objects are visual audio where there is a dialogue that is said by Mr. Domu “Marrying someone who is not Batak is according to custom? Is the last child not at home taking care of their parents according to custom? Is it clear that jesting is respected in adat?”. According to interviews, the first sign is marrying a fellow Batak tribe. According to interviews, there are no specific rules that require Batak people to marry fellow Batak people. But it will indeed be easier if you find a partner with fellow Batak tribes, because in the Batak tribe there is a clan that must be passed on to their offspring. If you are indeed married to another ethnic group, in Batak custom there is also a tradition of buying a surname so that the person enters the Batak tribe. But the problem is that the person does not know all the customs that exist in the Toba Batak tribe. The second sign is the last child who is not at home taking care of the parents. According to the interview, this is related to the inheritance of the house which will be passed on to the last male child. In the Batak tribe, the last male child does have privileges in inheritance distribution. He will receive an inheritance from his parents, but with an obligation, that is, he must remain in the village and take care of his parents in old
age. The third sign says that being a comedian is not respected by custom. According to interviews in the Batak tribe there is no prohibition to do any work as long as the money is generated in the right way. But some of the parents were still parents in ancient times who were in the village wanted their children to be successful after going to school, right? According to ancient parents, a successful job was like a civil servant, or a job that used a uniform. But parents who have lived in a more modern city, they free their children to do any work.

In the eighth analysis, there is a scene that shows the meaning of Batak culture which lies in the duration of 50:15 – 50:35. The meaning of culture can be seen in the object in the form of visual audio where Oppung Domu says “But still, wealth is not just money, the important thing is ancestry. You are the most valuable treasure for your father and also for oppung. According to interviews with the Batak tribe, children are the most valuable treasure, the Batak people have the principle "Anakkon hi do hamoraon diau" which means my child is a valuable treasure for me. So parents will work hard or even go into debt to send their children to school as high as possible. In the Batak tribe, the child is also the heir and successor to the clan so that the child is the most valuable asset.

In the ninth analysis there is a scene showing the existence of Batak cultural meaning which lies in the duration of 1:02:20 – 1:02:40. The cultural meaning is shown in objects in the form of visual images where Domu takes the wrong ulos. According to interviews, ulos cloth is the identity of the Batak tribe. Ulos woven in the form of a shawl has the meaning of affection between parents and children, or between one person and another. It's like there is a Batak philosophy that says like this, palm fiber pengihot ni hodong, ulos penghit ni halong; meaning that fiber connects leaves to stems and ulos connects affection between humans. Ulos cloth is very closely related to life and all the customs and traditions of the Batak tribe.

Ulos also consists of various types ranging from size, color, and meaning. First, there is Ulos Ragi Idup, namely ulos which has a high degree and is very difficult to make. Starting from the color, the painting, and the pattern, it is made as if the ulos is indeed alive, that's why it is called yeast alive, which means a symbol of life for the Batak tribe. Second, Ulos Ragi Hotang Ulos also has a high degree, but its manufacture is not as difficult as live yeast. This ulos usually consists of two types, if the ulos is brightly patterned, it is usually used for a bride, if it is dark in color, it is usually used for death ceremonies. The ulos taken by Domu belongs to this type of ulos hotang yeast with a dark pattern. Third, there is Ulos Sibolang, which is usually used for the bride's parents as a sign of gratitude for taking care of her until she finally gets married. Fourth, there is Ulos Bintang Maratur. This ulos is usually used as a baby carrier, with the hope that the first born child will be followed by the birth of other children. Fifth, there is Ulos Sadum. This ulos also consists of two types, the same as hotang yeast ulos, distinguished by its style. This ulos is usually used by guests who attend Batak traditional events.
In the 10th analysis, there is a scene that shows the existence of Batak cultural meaning which lies in the duration of 1:02:50 – 1:03:30. The cultural meaning can be seen in objects in the form of visual images, namely several traditional Batak musical instruments. According to the interview, as shown in the scene, there are several types of traditional Batak musical instruments, namely, the Sarune Bolon, this instrument is played by blowing; Garantung is played by being beaten with two wooden sticks; Taganing this musical instrument is played by being hit with a stick, this musical instrument consists of five drums; Hapetan this instrument is played by plucking similar to a lute instrument; Sulim this musical instrument is still of the same type as the flute which is played by blowing.

This musical instrument is played by being beaten, this instrument consists of one large drum. These traditional musical instruments are mutually exclusive to accompany an event in the Batak tribe.

In the 11th analysis, there is a scene that shows the existence of Batak cultural meaning which lies in the duration of 1:03:00 – 1:03:10. The meaning of culture can be seen in objects in the form of visual images where all family members perform classic tor-tor dance movements by opening both hands as a sign of receiving the arrival of invited guests. According to the interview, movements like the one in the picture must be carried out at every Batak traditional event. If you look at the movements, the host or the family holding the event usually opens their hands together, their hands will be opened and closed, then their feet will sing slowly according to the musical accompaniment. The movement signifies that the organizers of the event are ready to welcome the invited guests who attend. On the other hand, the invited guests who came also did the same thing, but with their palms down, as a sign that the invited guests attended the event with joy. This movement belongs to the simple tor-tor dance movements, the tor-tor dance is a traditional dance of the Batak tribe.

In the 12th analysis, there is a scene that shows the existence of Batak cultural meaning which lies in the duration of 1:03:10 – 1:03:12. The cultural meaning is shown in the form of visual images, namely mothers collecting rice into a sack. According to interviews with traditional leaders, this activity of carrying horns is also something that is unique to the Batak tribe. This tandok is made of woven pandan leaves and then dried, but this tandok is also made of plastic. For the Batak people, carrying a horn is an important activity. Usually this tandok will be brought by the mothers filled with rice. In an event, this horn will be upheld on the head and carried while walking and dancing the tor-
tor. Bringing this tandok also has a meaning, that is, as a blessing to the family holding the event. Giving horns is also a form of thanksgiving to God.

Figure 15 Unit of Analysis 13 Source: Netflix

In the 13th analysis, there is a scene that shows the existence of the meaning of Batak culture which lies in the duration of 1:03:30 – 1:04:25. The meaning of culture can be seen in objects in the form of visual images where the nuclear family is given ulos by other relatives. According to interviews, the activity of giving ulos is also always present at Batak events, it has become a tradition. In the traditional Batak event, giving ulos is like a blessing, so the bigger and more expensive the ulos you give, the bigger the blessing you get. Giving ulos is also not arbitrary, it must be adjusted starting from the type, color, and size. Like the one in the picture, what is used is Ragi Hotang ulos because Hotang Ragi is usually given to the bride and groom, just like in the picture, the Sulang-Sulang Pahompu family is likened to a wedding ceremony which has been inaugurated by custom, and will lead a new, happier life.

Figure 16 Unit of Analysis 14 Source: Netflix

In the 14th analysis there is a scene showing the existence of Batak cultural meaning which lies in the duration of 1:04:30 – 1:04:41. The cultural meaning is shown in objects in the form of visual images where this family is given arsik fish food. According to interviews with traditional leaders, in every traditional Batak event, the carp arsik is a must, because it has become a tradition. This arsik carp is one of the traditional foods of the Batak tribe. Arsik carp means carp that is cooked until dry. The spices used are also typical spices originating from North Sumatra such as andaliman, Batak onions, and kincong. So for the Batak people, this arsik carp is not just a fish or ordinary food, because this arsik carp plays an important role in traditional Batak events. So that the way of presentation should not be arbitrary. Usually, for traditional events, this goldfish is served in its entirety and the scales are not taken which has meaning for human life or the person who receives it has a happy and perfect life. Fish is also served straight like a swimming fish, the meaning is so that the person or family who receives it can go hand in hand towards the same direction and goal. The presentation also has rules such as if one large tail is usually for the bride and groom, if there are three medium sized tails for a husband and wife who have just been blessed with children, or parents who have just had grandchildren, and for the leaders of the Batak nation. The body of the fish also cannot be cut into pieces because if you do that it is the same as praying for something that is not good for those who receive it. But usually if the arsik carp has been handed over according to custom, the recipient of this fish can just cut or divide this fish to other people, with the meaning of sharing the blessings that have been obtained.

Figure 17 Unit of Analysis 15 Source: Netflix
In the 15th analysis, there is a scene that shows the existence of the meaning of Batak culture which lies in the duration of 1:36:10 – 1:36:35. The meaning of culture can be seen in the object in the form of an audio visual, namely a song entitled "Uju Ni Ngolukkon Ma Nian" which accompanies the sadness of Mr. Domu who lives alone after a big fight with his wife and child. According to the interview, Again "Uju Ni Ngolukkon Ma Nian" was created by Deny Siahaan, written in 2002. Where this song is sung from the point of view of parents who give advice to their children to always look after and respect their parents. Even this song also contains a message where parents ask their children to be patient to care for them in old age if they are sick, so they can feel the kindness and attention of their children for the rest of their lives.

Overall the 15 scenes in the film Ngeri-Ngeri Sedap are able to show the meaning of Batak culture, which are packaged in such an interesting way starting from the selection of actors who are indeed Batak ethnic, location selection, music and songs that are able to liven up every scene in the film.

5. CONCLUSIONS

In the results of the screenshots in the film Ngeri-Ngeri Sedap directed by Bene Dion Rajagukguk, there are several cut scenes that show the meaning of Batak culture. Where the meaning of culture can be seen through visual scenes in the form of pictures, audio or dialogue, and the music or songs used. So after analyzing and interviewing each scene that contains the meaning of Batak culture using Charles Sanders Peirce's Semiotics model, the researchers draw the following conclusions:

1. The meaning of Batak culture is based on the representament/sign contained in the Ngeri-Ngeri Sedap film, which is in the form of image fragments.
2. The meaning of Batak culture based on the object (referred meaning) contained in the film Ngeri-Ngeri Sedap consists of 15 objects, namely:
   - A group of gentlemen who were engrossed in singing the Batak song "Anakkon Hi Do Hamoranon Di Ahu" in a lapo suddenly came Mr. Hotman and greeted them with the greeting of the Batak people, namely Horas
   - There is Pak Domu's extended family who are gathering while drinking tea together
   - You can see the Toba Batak traditional house, namely Rumah Bolon, Oppung Domu wearing a sarong, and Oppung Domu discussing the Sulang-Sulang Pahompu
   - Sarma was seen on a video call with his brother and Pak Domu's family picked up Mak Domu
   - Pak Domu's family eating gomak noodles
   - Mr. Domu's family who were taking a walk to Lake Toba, then Gabe said “We are Batak people, sir, where is the term divorce”
   - Pak Domu said ““Marrying someone who is not Batak is according to custom? Is the last child not at home taking care of their parents according to custom? Is it clear that joking is respected in adat?”
   - Oppung Domu said ““But still, wealth isn't just money, what's important is lineage. You are the most valuable treasure for your father also for oppung "
   - Domu took the wrong ulos
   - Traditional musical instruments of the Batak tribe
   - All family members welcome guests with the tor-tor dance
   - Women collecting rice into sacks
   - Nuclear family given ulos
   - The nuclear family is given arsik fish food
   - The song is entitled “Uju Ni Ngolukkon Ma Nian” which accompanies the sadness of Mr. Domu who lives alone after a big fight with his wife and children.
3. The meaning of culture is based on the interpretant (interpretation) contained in the film Horrified- Horrible Sedap, namely:
   - Lapo or tavern is a place where gentlemen gather to tell stories or sing together. Everyone
who has just arrived or is about to leave says Horas which is a greeting for the Batak people.

- Extended family gatherings can be held at any time, but in the film the Batak people will indeed hold family meetings if they experience a shortage of funds in carrying out an event.
- The Toba Batak traditional house, namely Rumah Bolon which means big house, in the Batak tribe it has become a tradition for every woman who has reached her teens to wear a sarong at every event or family gathering, and the Sulang-Sulang Pahompu event, which is the inauguration of the traditional wedding ceremony in the Toba Batak tribe. Batak.
- In Batak custom, if the wife returns to her parents' house, if she wants the wife to return, then all of the husband's extended family must come and pick her up.
- Mi gomak is a typical Batak food. This means that noodles are served by taking or holding by hand.
- According to Batak custom, marriage cannot end in divorce, because remembering that it went through a process that was quite long, costly, and had united the two different clans.
- In Batak custom, marrying into any tribe is not a problem, but it is more advisable for fellow Batak people because they will continue the clan; the last son is obliged to live in the village and take care of his parents, because they are the ones who will inherit the house left by his parents; in Batak custom there is no prohibition of having a job of any kind.
- For the Batak tribe, children are indeed the most valuable treasure, because it is the children who will carry on the clan and take care of their parents in old age.
- The ulos taken by Domu is the Ragi Hotang ulos which is used for death ceremonies.
- Traditional Batak musical instruments consisting of sarune bolon, garantung, taganing, hapetan, sulim and gondang.
- The movement of opening the arms with the legs moving slowly is a simple tor-tor dance movement, which means that the host welcomes the guests with pleasure.
- In traditional Batak events, the activity of mothers carrying tandok or some kind of container filled with rice has become an obligation as a sign of giving blessings or giving thanks.
- The nuclear family will usually be given an ulos with the meaning that the ulos is a hope that the family will be given abundant blessings.
- The nuclear family will be given arsik goldfish so that everyone who receives it has a happy and perfect life, arsik goldfish means fish that is cooked dry.
- The song "Uju Ni Ngolukkon Ma Nian" is sung from the point of view of parents who give advice to their children.

REFERENCES