

The Cultural Identity of the Characters in the Film Scenario Ngeri-Ngeri Sedap by Bene Dion Rajagukguk

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ABSTRACT

Clash and cultural identity fighting in film scenarios Ngeri-Ngeri Sedap karya Bene Dion Rajagukguk is a phenomenon of a very perfect cultural identity conflict. Cultural identity can affect social relations between characters. For this reason, it is very important to know the cultural identity of each character. Cultural identity can be known through semiotic studies. By knowing the language code, literary code, and cultural code we can find out the cultural identity of the character. This research uses Teeuw's semiotic theory. The data collection method used is the first level of semiotics reading. The results of this study are the language code used by the characters in the film scenario Ngeri-Ngeri Sedap karya Bene Dion Rajagukguk using Indonesian, but its use is mixed with the term Batak. The literary code is found from the facts of the story namely elements of characters and characterizations, plot, and background. Cultural code can be seen in cultural elements such as traditional ceremonies *sulang-sulang pahoppu*, *tor-tor* dance and *ulos*, Batak special songs, and special food *mie gomak*. From these codes can be seen the social relationships of the characters in accordance with the theory of social relations between individuals, and social relations between individuals and groups. This research is expected to be able to motivate the community to protect the culture they have but do not close themselves to the times.

Keywords: *identity; cultural; semiotic; scenario; figure*

INTRODUCTION

One of the dominating identity problems in society is cultural identity. Pawito and Kartono (2013) cultural identity is the socio-cultural construction of a society that is formed from historical, cultural, ethnic, language, religious and regional conditions. At this time the clash and battle between cultural identities with the influence of the times has become a phenomenon that is difficult to overcome. This is illustrated in one of the literary works, namely film scenarios Ngeri-Ngeri Sedap by Bene Dion Rajagukguk.

Movie scenario Ngeri-Ngeri Sedap tells the story of the household life of a Batak man named Pak Domu. The difference in the existence of cultural identities in each character becomes the soul of the film scenario Ngeri-Ngeri Sedap. All kinds of problems that occur are related to Batak cultural values which are still firmly held by Mr. Domu and are vehemently opposed by his family members, especially his three sons who have opened themselves up to changing times. This also affects the social relations between the characters in the scenario.

In literary works the process of conveying thoughts or feelings can use symbols or symbols. Therefore, cultural identity can be identified through signs or often referred to as semiotic studies. Pradopo (2013) semiotics is the science of signs. This

science assumes that the social phenomena of society and culture are signs.

His research will use the theory of semiotics developed by Teeuw. Teeuw (2015) reveals that literary work is a complete sign system, which consists of signs and signifieds. Teeuw also explained that in reading and assessing literary works, certain codes are needed. The three codes he put forward are the language code, the literary code, and the cultural code.

Some studies that also analyze cultural identity, film scenarios and/or Teeuw's semiotic theory which were successfully collected by researchers to be used as references and reference materials include "Semiotic Studies: Local Cultural Identity in the Golok Lanang Wanten Film by Darwin Mahesa" (Ulinnuha et al., 2018). From this research, it was found that two icons in the film Golok Lanang Wanten by Darwin Mahesa were so prominent in describing the nation's local cultural identity.

"The Semiotics Study of The Running Story of Kenya Kebak Wewadi by Pakne Puri" (Fuadhiyah et al., 2018). The purpose of this research is to reveal the symbols and meanings in the story Salindri Kenya Kebak Wewadi by Pakne Puri based on the language code, literary code, and cultural code. The research used an objective approach.

Based on the results of previous research, the researcher found a gap to examine the cultural identity of the characters in the film scenario Ngeri-Ngeri Sedap by Bene Dion Rajagukguk, because there are no researchers who choose the object of study of the film scenario. In addition, the issue of cultural identity is indeed important to study because it can affect social relations.

MATERIALS & METHODS

This study uses a literary sociology approach. There are three stages used to solve the problem in this study, namely (1) providing data, (2) processing data, and (3) presenting the results of data analysis. Research data was obtained through literature study and first-level semiotic

reading techniques, which are better known as heuristic reading, (Supriyanto, 2021). If the data collection in this study was carried out using a heuristic method, then the data analysis technique was carried out using a hermeneutic method. Mukhlis et al. (2018) the hermeneutic method is carried out by giving meaning to the level of literary and cultural conventions that lie behind it. In this study, source triangulation was used to validate.

RESULT & DISCUSSION

Language Codes of Characters' Cultural Identity in Film Scenarios Ngeri-Ngeri Sedap by Bene Dion Rajagukguk

Mardikantoro (2013), language plays a very important role in human life as a determinant of cultural development. Based on the analysis that has been done, it is obtained data that the language code of the character's cultural identity is contained in the film scenario Ngeri-Ngeri Sedap by Bene Dion Rajagukguk use Indonesian, but the use of Indonesian is mixed with Batak terms. The Batak terms that are widely used are greeting words. The data that becomes the language code include: Amang, Amang Pandita, bah, Boru, Eda, Horas, Inang, Ito, Lae, Lapo, Mauliate, Namboru, Nantulang, Oppung, Oppung Doli, Paranak, Parboru, Sai anju ma au, Saur matua, Sulang-sulang pahoppu, dan Tulang. The following is a quote that proves this statement.

"You are the most valuable treasure, for your father, also for him Oppung. So there's no point in this party if you don't come. But luckily you guys came. Mauliate." (Film scenario Ngeri-Ngeri Sedap, 2021: 45)

It can be seen from the dialogue that the character Oppung Domu using two Batak language codes viz Oppung and mauliate. Oppung in the Toba Batak language it means "Grandmother" and mauliate means "thank you". Gultom et al. (2021) cultural identity in Batak society can be manifested in greetings because of blood ties, clans, and all their connections with all social relations. In this case character Oppung

Domu means already using the language code to exist that he is a Batak person.

Literary Codes of Characters' Cultural Identity in Film Scenarios Ngeri-Ngeri Sedap by Bene Dion Rajagukguk

Based on the analysis, the literary code of the character's cultural identity is found through the facts of the story, namely the elements of the character and characterization, setting, and plot

1. Characters and characterizations

Mr. Domu

Mr. Domu is the main character in the film scenario Ngeri-Ngeri Sedap. Apart from being the most important character, Mr. Domu is also an antagonist. Mr. Domu also has the principle of always defending Batak culture so that he always forces his will on his wife and children, to the point where he forgets to teach his children to love one another. This is illustrated in the following quote.

"Shut up! You all shut up! Listen to me!" (Film scenario Ngeri-Ngeri Sedap, 2021: 69)

Faridhatun (2020) characterization is the author's way of describing character traits. Turmudzi et al. (2014) characters and characterizations are the most important elements in a literary work. In the excerpt of the dialogue it can be seen that the author describes the character of the Mr. Domu as an antagonist, this is because of the Mr. Domu has a selfish nature. Selfishness is an attitude that can trigger conflict.

Mrs. Domu

Alimatussa'diyah and Nuryatin (2017) the inability of women to defend themselves will increase judgment and recognition that women are very weak creatures. In Batak culture, the presence of women is also invaluable when compared to men, just as the character Mrs. Domu is depicted as the protagonist. Mrs. Domu always did what her husband ordered her to do. However, her docile nature also makes her worried about

the fate of her family. Mrs. Domu's submissive nature is illustrated in the following dialogue.

"Your father told me to pretend I wanted a divorce, so you guys can go home. Let you come to the party Oppung, let him talk about your problems." (Film scenario Ngeri-Ngeri Sedap, 2021: 69)

From Mrs. Domu's dialogue, it can be seen that Mak Domu always obeys Mr. Domu's wishes, but in this critical situation when all of her children already know that her desire for divorce is a lie, she admits that she did it forcefully so that her children could return.

Domu

Domu is the eldest son of Mr. Domu and Mrs. Domu. Domu is described as a child who lacks affection from his parents because he has migrated to Medan since junior high school and eventually got a job as a BUMN employee in Bandung. He has an affectionate and sympathetic nature. However, when dealing with his father, Mrs. Domu, he becomes tough. Domu's empathy is found in the following quote.

"Is there a problem, Doc? I'm sorry, because of this problem, Mom and Dad, we haven't had time to chat." (Film scenario Ngeri-Ngeri Sedap, 2021: 51)

From the quote, it can be seen that as the eldest son, Domu cares about his family's problems. Not only that, Domu also cared about Sarma. As an older brother, Domu also felt the burden his younger brother felt. He also apologized to his sister for only being able to take the time to chat.

Sarma

Sarma in this scenario is described as a woman who is tough, loving, obedient, and devoted to her parents. This is illustrated in the following quote.

"Do you know why I broke up with Nuel? Because you finally know that he is Javanese. Father said "if your brother is Sundanese, you are Javanese, shame on you sir." Actually I was accepted to a cooking school in Bali, sister. Father said, "clear work, Nang. Don't be like Gabe!" If I want

to go to Bali, who will take care of us, Nang? Your brother, Sahat, doesn't want to go home." My brother once told me, don't forget to think about yourself. Now I ask you, if I think about myself, who thinks about you and your mother, bro? Who?!!" (Film scenario Ngeri-Ngeri Sedap, 2021: 71)

The quote illustrates that being destined to be a woman, Sarma always strengthened himself so that his father would be happy. He faced all the obstacles even though he had to give up his love story with Nuel, as well as his goals. The influence of his father's power made Sarma obey what his father said. This is in line with (Wahono et al., 2015) the influence of male power over women is the occurrence of women's traditional roles. This was also emphasized in research (Aspriyanti et al., 2022) that one of the factors that makes women weak is cultural factors.

Gabe

Gabe's character is the third child who has an educational background as a law graduate, because of his educational background Mr. Domu really wanted him to become a lawyer or even a prosecutor, but Gabe opposed it because he actually didn't like law, and finally he chose to work as a comedian. As a comedian, of course, the character Gabe in this scenario is described as a very humorous character. Here's the quote.

"Let's pray. Thank God for gathering us here. Bless the food Mamak prepared. Hopefully all those who eat it are healthy, no one dies. Amen." (Film scenario Ngeri-Ngeri Sedap, 2021: 32)

The quote shows that Gabe is a humorous person. Even when praying he was able to use the phrase "no one dies". This sentence means that the food cooked by his mother will not poison his father. Because at that time his parents did not get along.

Sahat

Setyowati and Supriyanto (2017) characteristics are part of the quality of an

individual's personality that will influence behavior. Sahat has a very high caring character and doesn't like fights, so this character is a character who looks more obedient when compared to his two brothers. Sahat's obedience can be seen from the following dialogue.

"Last night I called Mr. Pomo, I told him everything. I said I'm going home. He told me not to go straight home, not to leave my father alone. Have to say goodbye to Oppung, say goodbye to Father." (Film scenario Ngeri-Ngeri Sedap, 2021: 73)

The quote illustrates that the character Sahat is a good boy. Even when his brother, sister and mother had left his stubborn father, he still said goodbye to his father and uncle.

2. Plot

The plot or series of events that make up the story in the film scenario Ngeri-Ngeri Sedap by Bene Dion Rajagukguk is forward flow. The story begins with an introduction to the story that there is a family consisting of a father, mother and four children. Then came the cultural identity conflict, this conflict was triggered by Mr. Domu's old thinking. This was followed by an escalation of conflict where Mr. Domu wanted all of his children to go home so they could attend the pahoppu toasts, this also triggered Mrs. Domu to follow the divorce scenario planned by Mr. Domu. The climax of the conflict occurred when Mr. Domu's plan was finally uncovered, and Mak Domu's boredom in facing Mr. Domu's stubbornness was at its highest, and Mrs. Domu asked to actually separate from Mr. Domu. During the conflict resolution stage, Mr. Domu finally acknowledged and changed from his stubbornness, he picked up his children and asked his wife to come back to him.

3. Background

Background scene

Bene Dion Rajagukguk's screenplay for the film, *Horrible-Ngeri Savory*, uses a lot of locations on the outskirts of Lake Toba, North Sumatra. The setting for this place was chosen so that the thickness of the

Batak culture can really be seen in this film. Some of the settings are explained in detail, namely lapo tuak, TV studio, Mr. Domu's house, tobacco fields, coffee fields, village streets, Oppung Domu's house, Mr. Pomo's house, Silangit airport, highways, markets and Neny's house.

Time background

The time setting used in this scenario is day, afternoon, and night. The following is a quote that fits this statement.

Pak Domu's House – Backyard -Day (Film scenario Ngeri-Ngeri Sedap, 2021: 4)

Lapo Tuak – Afternoon (Film scenario Ngeri-Ngeri Sedap, 2021: 1)

Oppung Domu's House – Night (Film scenario Ngeri-Ngeri Sedap, 2021: 10)

Social background

There is a social background in the film scenario, which tells that Pak Domu's environment still adheres to and upholds Batak culture. This can be seen in the following quotation.

Mr#3 “What's wrong with that, brother? Later, if it's not Batak, you don't understand adat.” (Film scenario Ngeri-Ngeri Sedap, 2021: 3)

From this quote, it can be seen that they still adhere to the life principle of the Batak people, namely marrying a Batak person so that every descendant understands the customs of Batak culture. Apart from Mr. Domu's circle of friends, his mother also still believes that marriages that are not carried out on a large scale or are not celebrated are counted as customary debts.

Cultural Code of Character Identity in Film Scenario Ngeri-Ngeri Sedap by Bene Dion Rajagukguk

The cultural code is embodied in the cultural elements depicted on the characters. The cultural code data contained in the film scenario are 1) language elements are seen in the Batak language or terms that are still used. 2) The pahoppu traditional ceremony is still being carried out. Girsang et al. (2021) the pahoppu traditional ceremony is

held as a reminder for children to always be grateful because their parents have given them. 3) This element of art (music) can be seen when the visitors to the lapo are singing "Anakonhi Do Hamoran Di Au", one of them played the guitar, Mr. Domu joined in the singing. 4) This knowledge system can be seen in the character Mrs. Domu who cooks gomak noodles for his family. Rosnani and Zulkifli (2022) Mie gomak is a culinary specialty of Medan that is often hunted by tourists. In this film scenario, the existence of gomak noodles is trying to be highlighted, because Mrs. Domu has seen several times cooking gomak noodles for his family's meal. 5) Art can be seen when Mr. Domu's family dances the tor-tor together and also uses the craft art of ulos cloth. Ulos cloth cannot be separated from Batak culture. Panjaitan and Sundawa (2016) cloth ulos is a symbol of affection in the family.

How Characters Use Cultural Identity in Social Relations

1. How Characters Use Cultural Identity Between Individuals

Mr. Domu with Mrs. Domu (opposite)

The social relationship between Mr. Domu and Mrs. Domu is that of a husband and wife. As a couple, Mr. Domu and Mrs. Domu should share thoughts or ideas in making decisions. However, because Mr. Domu upholds customs too highly, Mr. Domu always makes unilateral decisions. This caused Mrs. Domu to comply with Mr. Domu's wishes and suppress any resistance in his heart.

Mr. Domu with Domu (opposite)

Tantri and Asmarani (2021) the Batak Toba community has a kinship system according to the father's lineage which is commonly referred to as patriarchy. If you look at Mr. Domu's children, then Domu will continue his family's surname, therefore Mr. Domu has the ambition to get a potential son-in-law from the Batak tribe as well. However,

Domu went against his father's wishes because Domu already had a wife who was of Sundanese blood.

Mr. Domu with Gabe (opposite)

The Batak people are famous for the three philosophies they adhere to in their lives. The three philosophies include hasangapon. Hasangapon is honor or glory. Mr. Domu as a Batak person who still maintains this philosophy also demands that his son maintain the honor of the family. Gabe's status as a comedian, which is not in line with his educational background, namely a law degree, makes Mr. Domu and Gabe always at odds, because according to Mr. Domu, the profession of being a comedian is not noble when compared to a prosecutor or judge.

Mr. Domu with Sarma (opposite)

The role of daughters in Batak families is to solve any problems that arise in the family. As the only daughter, Sarma has always carried out her duties as a resolution of all disputes in her family. He had to sacrifice his love and ideal.

Mr. Domu with Sahat (opposite)

In Batak customary law of inheritance, the youngest son will get inheritance rights to the house left by his parents. This is also what Mr. Domu wants to do for Sahat. Mr. Domu wants to inherit the house to his last son, but Sahat doesn't want it because Sahat is more comfortable living with Mr. Pomo who lives alone in the city of Yogyakarta. Conflict ensued between Mr. Domu and Sahat.

Pak Domu with Oppung Domu (mutual respect)

The only character that is highly respected by Mr. Domu in this film scenario is Oppung Domu. Oppung Domu is Domu's grandmother or Mr. Domu's mother. Mr. Domu has never opposed his parents because he respects the Batak tradition which is usually called manulangi natua-tua.

Manulangi natua-tua itself means respecting parents or repaying parents' services.

2. How Characters Use Cultural Identity Between Individuals and Groups

Mr. Domu and his biological family (respect and love each other)

Dalihan na tolu cannot be separated from the kinship system of the Batak people. Likewise with Pak Domu and family members from his mother's side. During the discussion regarding the traditional pahoppu ceremony, Mr. Domu showed that he was loyal to the culture he held. As the first son, Mr. Domu was willing to take on the lack of funds for the ceremony. He did this because he wanted to make his mother and siblings happy.

Mr. Domu and his friends in his report (harmony, mutual respect)

Dalihan na tolu, which Mr. Domu firmly adheres to, also makes his relationship with his lapo friends, who are none other than Batak people, very harmonious. In Batak culture, if someone insults or defames them, they will be given a punishment. Therefore Pak Domu and his friends always live in harmony and respect each other.

Mrs. Domu with her children (harmonious)

Mrs. Domu's social relationship with her four children is very harmonious. As a mother, Mrs. Domu always wants the best for her children. As a Batak woman, Mrs. Domu has also done her duty to obey Mr. Domu and be a mediator in every problem.

Mrs. Domu and Mr. Domu's family (less concerned)

The lack of Batak cultural identity in the character Mrs. Domu makes his relationship with Mr. Domu's family less harmonious. This can be seen when Mr. Domu wanted to help pay for the lack of funds for the pahoppu toast ceremony. Mrs. Domu did not agree.

CONCLUSION

Based on the results of the analysis of the cultural identity of the characters in the Ngeri-Ngeri Sedap film scenario by Bene Dion Rajagukguk using the semiotic theory put forward by Teeuw namely the language code, literary code, and cultural code, it can be concluded that the language code in the Ngeri-Ngeri Sedap film scenario can be seen from the use of several Batak language terms that are still used. The literary code can be seen from the facts of the story (characters and characterizations, plot and setting) in the scenario. The cultural code is seen in cultural elements such as the pahoppu traditional ceremony which is still performed by Mr. Domu's family, the tor-tor and ulos dances which are still used during traditional ceremonies, Batak songs which are still sung, and noodle gomak dishes. The social relations between individuals in this scenario do not go well because of the many differences in the ways of using cultural identity between the character Mr. Domu and other figures.

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