

## Unveiling the Enigmatic Semiotics of Batak Culture in Missing Home Movie

Fitria Aprilia<sup>1\*</sup>, Wardah Zakiyah<sup>2</sup>, Neisyah<sup>3</sup>

<sup>1, 2, 3</sup>English Literature Study Program, Faculty of Social Humanities, Universitas Bina Darma

<sup>1\*</sup>fitria\_aprilia@binadarma.ac.id, <sup>2</sup>191610009@student.binadarma.ac.id, <sup>3</sup>neisyah@binadarma.ac.id

Received: DD/MM/YYYY

Revised: DD/MM/YYYY

Published: 01/08/2023

### How to cite (in APA style):

Aprilia, F., Zakiyah, W., Neisyah. (2023). Unveiling the Enigmatic Semiotics of Batak Culture in Missing Home Movie. *RETORIKA: Jurnal Ilmu Bahasa*, 9(3), 282-297. Doi: 10.55637/jr.9.2.7807.282-297

**Abstract**-Culture is one of the lifestyles inherited from generation to generation. This research aims to unveil Batak Toba culture in Missing Home movie by using Barthes' Semiotic theory since Batak Toba culture is very well-known for its diversity. Descriptive qualitative method through collecting data predominantly in the form of words, images, and other visual or textual representations was used since this research focused on social phenomena and its nature, provide a holistic description or action which was conveyed in the form of words and language for a special context. The object of the research was a movie released in 2022 namely Missing Home. Barthes' semiotic theory (denotation, connotation and myth) was employed to analyzed the data. Semiotic can be in the form of songs, music notes, dialogue and body movements which in this research Barthes prioritizes 3 main pillars, namely denotation, connotation and myth. This research carried out several concepts with the aim of revealing Barthes' semiotic signs. The sign has been shown through images, dialog, scenes and the background of the movie. Based on the analysis, it was found that there were 7 scenes contained the semiotic meaning (denotation, connotation and myth) from Barthes' semiotic theory. To conclude, this research can shed light on how cultural symbols, rituals, and traditions are portrayed, provide insights into how cultural elements are interpreted and represented in media, especially within the context of a specific movie.

**Keywords:** Semiotics, Barthes' Theory, Batak Toba Culture, Missing Home Movie

### I. INTRODUCTION

Movie or film is the same two words but the word movie itself is more widely used in the present era. Because movie itself is widely used in American English rather than British, where both meanings have the meaning of a moving picture or a movie. According to Ayona (2010) movies are live images that move collectively, often referred to as cinema. Senima itself means kinematic or motion. As noted by Rizal (2014) movie serves as a potential tool for communicating messages in a universally comprehensible narrative form. Furthermore, they can be perceived as channels for artists to artistically express preconceived notions and stories. Indonesia, renowned for its rich tapestry

of cultures, stands as a nation woven together by diverse ethnicities spanning from Sabang to Marauke. Unquestionably, this multifaceted heritage is a consequence of the myriad ethnic groups that dot the Indonesian archipelago. Within this context, the cinematic realm holds immense sway in shaping and molding public perspectives on culture. It is worth noting that movie possess the inherent capacity to reintroduce and reinforce the cultural values ingrained within society.

Culture constitutes a fundamental framework established by a collective group, crafted with the purpose of comprehending and navigating the intricacies of both internal and external adaptation. This cohesive group forms in order to collectively acquire proficiency in

resolving challenges, thereby cultivating a repository of strategies deemed effective and worthy of imparting to incoming members. These teachings provide a structured manner through which these newcomers perceive, reason, and emotionally engage with the intricacies at hand (Sumarto & Hetifah, 2011). In alignment with this perspective, Angelsti (2023) posits that culture materializes as a comprehensive way of life, evolving and shared among a communal assembly. Its legacy stretches from one generation to the next, serving as a conduit for transmitting accumulated wisdom and experiences. The relationship between humans and culture is inseparable, as they are intricately intertwined, mutually shaping and influencing each other.

Batak Toba stands as a distinctive ethnic group within Indonesia, characterized by a profound ethos that interlaces life with deeply ingrained values and traditions. The culture of Batak Toba encompasses a structured framework guiding human existence within society, inherited from ancestral wisdom passed down through oral traditions or written texts. This encompassing set of guidelines encompasses belief systems, social hierarchies, kinship bonds, marital practices, livelihoods, and age-old customs that persist across generations.

Central to the fabric of Batak Toba culture is the concept of "Dalihan Na Tulo," an intricate customary kinship bond unique to the Batak tribe. Within the Toba Batak community, this social system forms a cornerstone that shapes interactions and relationships. As observed by Naibaho (2017), the Batak Toba community presents an intriguing subject for study due to its profound life philosophy that permeates every facet of their existence, be it marriage, death, cultural observances, or other rituals.

The year 2022 marked the release of a notable movie: "Missing Home." Set within the backdrop of the Batak tribe, this movie portrays the dynamics of a family, mirroring the realities of family life, particularly within the context of Sumatra. Released on June 22, 2022, this 114-minute movie intricately weaves the essence of the Batak tribe. Impressively, "Missing Home" resonated with audiences, drawing in approximately 2.8 million viewers and achieving the accolade of being one of the best-selling films of 2022. The film "Missing Home" achieved remarkable success in captivating the

audience, amassing a total of 2,886,121 viewers within just 64 days of its release across theaters. This achievement places "Missing Home" as a standout movie with the highest original story sales in Indonesia, surpassing the previous record held by "Cek Toko Sebelah" directed by Ernest Prakasa. Notably, the movie earned nominations and recognition at prestigious events such as the Indonesian Journalists Film Festival 2022, Bandung Film Festival 2022, Indonesia Movie Actors Award 2022, and Maya Cup 2023.

"Missing Home" is a family-oriented drama set within a Batak family, effectively portraying the anxieties faced by overseas children constrained by customs and culture. Drawing inspiration from the novel "Ngeri-Ngeri Sedap" by Bane Dion, the movie captivates due to its relatability to families, particularly within the Batak community. With deep cultural roots, the movie emerges as a vehicle to explore familial challenges while intricately interweaving the distinct characteristics of Batak culture (Trianita & Azhara, 2023). Remarkably, "Missing Home" stands as a unique cinematic experience, spotlighting the prominent Batak culture and highlighting its significance in daily life. Traditional ceremonies, the imperative of marrying within the Batak community, the roles of sons, and the duties of the youngest to care for their parents and inherit their estate are all portrayed, reflecting the essence of Batak culture (Fauzi, 2023). This movie imparts essential life lessons, emphasizing the value of communication, empathy, openness, and a willingness to learn even when in the role of a parent.

At its core, a movie is constructed from a web of signs, each carrying the potential to influence the audience's cognitive patterns. These signs find interpretation through semiotics, a field dedicated to deciphering meaning in visual and linguistic elements. Semiotics is particularly adept at utilizing iconic symbols to convey specific concepts (Sobur, 2006). In practice, this method necessitates meticulous observation of text and terminology coherence, ensuring the alignment of meaning between different parts of the text and its contextual relevance (Sobur, 2006). Semiotic analysis traces its origins to various experts including Charles Sanders Peirce, John Fiske, Ferdinand de Saussure, and Roland Barthes. In this study, the focus is on Roland Barthes' semiotic theory, centering around three foundational concepts: Denotation, Connotation, and Mythical meanings (Pratiwi, 2018).

Denotation refers to the overt and immediately perceivable meaning, representing the primary, direct understanding. On the other hand, connotation delves into implied meanings, encompassing interpretations that are not explicit and can be diverse. Denotation stands as objective and stable, while connotation is subjective and variable (Vera, 2015). Barthes' semiotic theory unveils that myth is an extension of connotation. Myth, in this context, constitutes a secondary meaning system, woven from pre-existing chains of significance. Unlike conventional myths laden with superstitions and irrationalities, myth according to Barthes is a type of speech, reflecting a particular style (Vera, 2015).

This research adopts Barthes' semiotic theory to delve into the intricate layers of meaning in the movie "Missing Home." This choice is motivated by the desire to meticulously dissect the conveyed message, spanning denotation, connotation, and myth, particularly in relation to family dynamics. The analysis strives to illuminate how signs are communicated within the movie, especially to those unfamiliar with Toba Batak culture.

## **II. METHODS**

The research methodology employed in this study is descriptive qualitative research, chosen to comprehensively portray actions and contexts within the movie "Missing Home" through the lens of denotation, connotation, and myth. Qualitative research delves into the analysis of phenomena, events, and societal circumstances (Moleong, 2017). Its objective is to grasp the essence of subjects' experiences, encompassing behaviors, perceptions, motivations, and actions within a specific context, predominantly conveyed through descriptive language.

Qualitative research takes a holistic view of the phenomena under investigation, aiming to capture a nuanced understanding. Qualitative descriptive is useful since the researchers need to know about an event, who was involved, and where it happened (Aprilia, Neisya, & Sonia, 2023). The chosen approach, qualitative descriptive, involves collecting data predominantly in the form of words, images, and other visual or textual representations. These data sources include interviews, field notes, photographs, videos, personal documentation, notes, and memos (Moleong, 2017).

This study employs a combination of interviews, documentation analysis, and data collection from multiple sources. The research procedure encompasses several steps: Observation: The researchers meticulously and repeatedly observed the movie to discern specific signs, denotation, and connotation meanings embedded within its content. Documentation: The researchers gathered supportive documents relevant to the study. This involves gathering images and scenes from the movie through screenshots or captures. Literature Study: The researchers conducted a comprehensive literature review to gather information related to Barthes' analysis theory. Various sources, such as journals, websites, prior research, and other references, were consulted to enrich the study's analytical framework.

Following the accumulation of data, the researchers embarked on a systematic analysis process based on the research questions posed at the onset. Through this methodical approach, the study aims to unravel the layers of meaning encompassing denotation, connotation, and myth within the movie "Missing Home." The procedures to analyze the data were Identifying Collected Data: The initial step involved examining the data collected from various sources, including interviews, documentation, and existing references related to Barthes' semiotic theory. This data formed the foundation for the subsequent analysis. Data Collection for Semiotic Signs: The researchers engaged in a thorough viewing of the movie "Missing Home" with a focused lens on identifying semiotic signs. These signs encompassed elements such as images, dialogues, scenes, and other visual or auditory cues. Describing Denotation, Connotation, and Myth: Drawing from Barthes' semiotic theory, the researchers embarked on deciphering the meanings embedded within the movie. Denotation, the direct, visible meaning, was explored alongside connotation, the implied, nuanced meaning. Myth, as the culmination of connotation, was also dissected. This step aimed to unravel the layers of meaning within the context of the movie. Verification through Interviews: The outcomes derived from the analysis were verified through interviews, ensuring the validity and reliability of the research findings. The researcher's interpretation was cross-checked against participants' insights to ensure a comprehensive and well-rounded understanding. Concluding Results and Significance: Finally, the research

culminated in drawing comprehensive conclusions regarding the meanings of denotation, connotation, and myth within the context of the movie "Missing Home." The identified semiotic signs were integrated into the broader narrative, shedding light on the cultural aspects, family dynamics, and social issues depicted in the film.

While conducting semiotic analysis, there is potential for biases and subjectivity to influence the researcher's interpretation of signs and meanings. Factors such as personal beliefs, cultural background, and prior experiences can inadvertently shape how the analysis is approached. To mitigate these issues, the following measures were employed: **Researcher Reflexivity:** The researchers acknowledged their own perspectives and biases, striving to maintain awareness of how these factors could influence their interpretation. **Participant Feedback:** By involving participants in the verification process through interviews, the researchers introduced an external perspective that could challenge or validate their interpretations. **Triangulation:** Utilizing multiple data sources, such as interviews, field notes, and documentation, helps in validating the consistency of findings and reducing the impact of individual bias. **Explicit Criteria:** Clearly outlining criteria for identifying and extracting meanings (denotation, connotation, myth) helps maintain consistency and objectivity throughout the analysis. By incorporating these strategies, the research aimed to uphold rigor and minimize the impact of biases, ensuring a balanced and reliable exploration of the semiotic meanings within the movie "Missing Home."

### III. RESULT AND DISCUSSION

Recently, Imajinari Production unveiled a captivating family-themed movie entitled 'Missing Home,' also known as 'Ngeri-Ngeri Sedap.' Remarkably, almost the entire cast and crew, the very artisans shaping the scenes, boast Batak lineage and a strong affiliation with art activism. Helmed by Bane Dion Rajagukguk, the film is an adaptation of his 2014 novel of the same title. The journey to bring this movie to life encountered numerous challenges, including the formidable obstacle of the 2020 Covid-19 outbreak that swept across Indonesia. This unforeseen circumstance caused significant delays in the production process. However, the unwavering determination of the director and the

cast remained steadfast. Despite these challenges, on June 2, 2022, 'Missing Home' made its triumphant debut in theaters across Indonesia.

### 3.1 Result

#### 3.1.1 Semiotic Meanings

Based on the findings derived from the semiotic analysis of the film "Missing Home," it becomes evident that this cinematic production is imbued with a myriad of semiotic symbols, most notably exemplified by the presence of the *Ulos* cloth. This textile artifact assumes a central role within the narrative, signifying a multitude of cultural implications, particularly emanating from its origin within the *Batak Toba* tribe. The *Ulos* cloth itself is distinguished by a chromatic dichotomy that imparts divergent semiotic connotations. The red variant, known as *Ulos Hela*, conveys matrimonial affiliations, while its blue counterpart, the *Sibolang Ulos*, conversely alludes to matters of mortality, an instance of which is perceptible in the sequence spanning from 1.02.15 to 1.02.46.

Evidently encapsulating an inadvertent misappropriation of the *Sibolang Ulos* cloth by the character Domu, the film introduces a pivotal juncture whereupon this garb intended for funereal purposes was misconstrued as an embellishment for his grandmother's nuptial ceremony. This dire miscue subsequently begets a perceptible discordance between Domu and his paternal figure. Beyond this, the cinematographic treatment of facial expressions, as evinced in the interval from 2.21 to 2.58, proves to be a poignant tool for conveying nuanced emotional states. Particularly salient is the portrayal of Mr. Domu's countenance, which bespeaks his palpable aversion towards his son's burgeoning comedic aspirations. The interplay of verbal exchange between father and son is further augmented by a series of corporeal gesticulations exhibited by the ensemble of performers. An illustrative instance encompasses Mr. Domu's irate gesture involving the raising of his hands towards his waist region, emblematic of his simmering exasperation. Contrastingly, an episode unfolds wherein Mak Domu enwraps Sarma in a fervent embrace, an action that poignantly communicates the depths of her disillusionment with her familial milieu.

Also, based on the outcomes of the conducted interviews between the researchers and the informants, the following conclusions can be drawn. **Occupational Clarity in Batak Culture:** The question of whether *Batak* people must have

a defined occupation evoked varied responses. Interviewee 1 asserted that having a clear job is indeed emphasized among *Batak* people. This is attributed to the cultural belief that returning home before achieving success in one's ventures is essential. Nevertheless, it was underscored that all occupations hold value, provided the individuals take responsibility for their choices. Interviewee 2 held a contrary view, suggesting that a definite job might not be necessary as long as individuals accept responsibility for their actions. The synthesis of these perspectives highlights the significance of personal responsibility in career decisions, regardless of job clarity. Divorce in *Batak* Custom: Regarding the question of whether divorce damages *Batak* custom, Interviewee 1 emphasized that while divorce is not inherently detrimental to custom, it is generally discouraged. A traditional procedure involves the man returning the woman to her family, signifying the dissolution of her connections, including those with her future children's marriages. Interviewee 2 underscored that divorce is perceived negatively in *Batak* culture and is generally avoided. They referenced Christian teachings from the Bible which emphasizes the sanctity of marriage. In essence, *Batak* custom does not inherently prohibit divorce, but the process is elaborate, and Christian teachings accentuate the importance of marital unity. Marriage within *Batak* Culture: In response to the question of whether *Batak* people who are unfamiliar with customs are required to marry fellow *Batak* individuals, Interviewee 1 conveyed that although marrying within the *Batak* community is encouraged for preserving lineage and fostering familial bonds, marrying a non-*Batak* person is not necessarily problematic. Such a choice would require the non-*Batak* individual to integrate into *Batak* culture and purchase clan membership. Interviewee 2 indicated that while understanding *Batak* customs is important, marrying within the community is not strictly mandated. Presently, many parents respect their children's decisions, and efforts are made to integrate non-*Batak* partners into the culture. The consensus here is that marrying a non-*Batak* individual is acceptable with mutual agreement and understanding, despite the involved processes of assimilation and clan acquisition.

In sum, these interviews reflect the nuanced nature of *Batak* customs and their intersection with personal beliefs and contemporary contexts. Cultural values are

juxtaposed with individual agency, emphasizing the role of personal responsibility, the complexities of divorce procedures, and the evolving perspectives on intercultural marriages within the *Batak* community.


Furthermore, the crux of this research lies in unraveling the meanings of denotation, connotation, and myth through the prism of Barthes' semiotic theory. This comprehensive analysis has unearthed a total of 22 scenes within the movie. The movie not only stands as a remarkable artistic endeavor but also exemplifies the tenacity to overcome obstacles and deliver a resonant narrative that transcends cultural boundaries.












**Table 01. Total scenes in Missing Home Movie**

Scene	Time
1	0.1 – 2.0
2	1.20 – 7.31
3	7.32 – 10.06
4	10.07 – 11.53
5	12.00 – 26.44
6	26.50 – 29.30
7	29.45 – 34.00
8	34.00 -41.00
9	41.00 – 51.00
10	51.00 – 56.20
11	56.20 – 58.46
12	58.46 – 1.01.30
13	1.01.30 – 1.08.46
14	1.08.46 – 1.17.30
15	1.17.30 – 1.19.45
16	1.19.45 – 1.23.38
17	1.23.38 – 1.29.01
18	1.29.02 – 1.31.20
19	1.31.20 – 1.36.24
20	1.36.24 – 1.41.20
21	1.41.20 – 1.46.50
22	1.46.50 – 1.50.00

Out of the 22 scenes meticulously examined, the researchers identified a subset of 7 scenes within the "Missing Home" movie that aligned seamlessly with the semiotic signs delineated by Barthes' theory.

**Table 02. Scene 1: Minute 2.21 – 2.58**

Visual	Dialogue / Sounds	Type of Shot
	<b>Gabe:</b> ‘Berhenti gimana sih mak? Bukan angkot loh	<b>Full Shot:</b> This camera angle captures the entirety of an

	<p>aku bisa disuruh-suruh berhenti.”</p>	<p>object or actor within the frame, providing a comprehensive view of the subject in its environment</p>	<p>pursuing a career as a comedian.</p>												
	<p><b>Mak Domu:</b> Bapak gak suka kau jadi pelawak ma.”</p>	<p><b>Close-Up:</b> In a close-up shot, the camera focuses intimately on a specific object, person, or element, allowing for heightened emotional connection. For instance, in a close-up shot, Mr. Domu's portrayal is emphasized as he places both hands on his waist, exuding an expression reflecting restrained frustration.</p>	<p><b>Connotation</b> Amid Gabe's ongoing filming program, Mr. and Mrs. Domu took the initiative to contact him. Their intent was to candidly express their concerns about Gabe's career choice as a comedian. They earnestly urged Gabe to halt his pursuit as a comedian and instead embrace a path more in line with his college major—Law—by becoming a Judge or Lawyer. Mr. Domu's perspective stemmed from his belief that the comedian profession lacks clarity and permanence, consequently failing to garner the pride associated with steadfast occupations.</p>												
<p><b>Mak Domu:</b> ‘Maksudmu?’</p> <p><b>Gabe:</b> ‘Ya itu, ngatur-ngatur pilihan orang kek gitu? Kan lucu mak bikin ketawa. HAHA.’</p>	<p><b>Mak Domu:</b> ‘Kata bapakmu kalau kau melawan terus kau gak boleh pulang.’</p>	<p><b>Myth</b> Every occupation holds inherent dignity when approached with sincerity and dedication. The notion of Batak stereotypes prevailing within roles such as ministry, prosecution, and judiciary is rooted in the Batak community's reputation for rationality and robust argumentation skills. This proficiency naturally positions them well in such fields, as they excel in presenting well-reasoned and strong arguments.</p>	<p><b>Myth</b> Every occupation holds inherent dignity when approached with sincerity and dedication. The notion of Batak stereotypes prevailing within roles such as ministry, prosecution, and judiciary is rooted in the Batak community's reputation for rationality and robust argumentation skills. This proficiency naturally positions them well in such fields, as they excel in presenting well-reasoned and strong arguments.</p>												
<p><b>Gabe:</b> ‘Tuh kan, lucu kali macam anak kecil di ancam-ancam.’</p>	<p>(phone disconnects)</p> <p>(Gabe sighs softly)</p>		<p><b>Table 03. Scene 2: Minute 4.50 – 5.32</b></p>												
<p>Denotation</p>	<p>Domu's parents reached out to Gabe for a conversation centered around Domu's father's disapproval of Gabe</p>		<table border="1"> <thead> <tr> <th data-bbox="823 1440 1054 1496">Visual</th> <th data-bbox="1054 1440 1222 1496">Dialogue/Sounds</th> <th data-bbox="1222 1440 1410 1496">Type of shot</th> </tr> </thead> <tbody> <tr> <td data-bbox="823 1532 1054 1630">  </td> <td data-bbox="1054 1503 1222 1809"> <p><b>Sahat:</b> ‘Gak ada beresnya mak. Aku juga ada usaha mak, aku juga yang harus jaga pak Pomo.’</p> </td> <td data-bbox="1222 1503 1410 1839"> <p><b>Medium Shot:</b> Captured from approximately the waist to the head, the medium shot emphasizes the intricate details of body language and facial expressions, providing a nuanced portrayal of the subject.</p> </td> </tr> <tr> <td data-bbox="823 1720 1054 1818">  </td> <td data-bbox="1054 1839 1222 2004"> <p><b>Mak Domu:</b> ‘Kenapa pula harus kau yang</p> </td> <td data-bbox="1222 1839 1410 2004"></td> </tr> <tr> <td data-bbox="823 1906 1054 2004">  </td> <td data-bbox="1054 1906 1222 2004"></td> <td data-bbox="1222 1906 1410 2004"></td> </tr> </tbody> </table>	Visual	Dialogue/Sounds	Type of shot		<p><b>Sahat:</b> ‘Gak ada beresnya mak. Aku juga ada usaha mak, aku juga yang harus jaga pak Pomo.’</p>	<p><b>Medium Shot:</b> Captured from approximately the waist to the head, the medium shot emphasizes the intricate details of body language and facial expressions, providing a nuanced portrayal of the subject.</p>		<p><b>Mak Domu:</b> ‘Kenapa pula harus kau yang</p>				
Visual	Dialogue/Sounds	Type of shot													
	<p><b>Sahat:</b> ‘Gak ada beresnya mak. Aku juga ada usaha mak, aku juga yang harus jaga pak Pomo.’</p>	<p><b>Medium Shot:</b> Captured from approximately the waist to the head, the medium shot emphasizes the intricate details of body language and facial expressions, providing a nuanced portrayal of the subject.</p>													
	<p><b>Mak Domu:</b> ‘Kenapa pula harus kau yang</p>														
															




	<p>jagain dia ma?’</p>	<p><b>Close-Up:</b> This shot delves</p>	<p>This instruction stems from Batak tradition, which mandates that the youngest child refrains from migrating, as they are responsible for tending to both parents, along with the management of their belongings and estates.</p>
	<p><b>Sahat:</b> ‘Pak Pomo gak ada anak, istrinya juga sudah meninggal.’</p>	<p>intimately into a single element, often a person’s face, in order to evoke profound emotions. For instance, in a close-up, the audience may observe Mr. Domu placing both hands on his waist, his expression resonating with suppressed annoyance.</p>	<p>Myth Indeed, not all youngest children within Batak families are prohibited from migrating. This practice may vary depending on specific family circumstances and cultural interpretations.</p>
	<p><b>Mak Domu:</b> ‘Tapi kau sudah janji loh ma, lulus kuliah kau pulang. Kau itu anak terakhir ma.’</p>		
	<p><b>Sahat:</b> ‘iya aku paham loh mak, tapi mau gimana lagi?’</p>		
	<p><b>Mak Domu:</b> ‘Jika tau kayak gini gak kami kasih izin kau merantau. Pokoknya cepat kau pulang dan gak boleh pergi lagi.’</p>		
<p>Denotative</p>	<p>Domu’s father and mother contacted Sahat, inquiring about his return from overseas.</p>		
<p>Connotative</p>	<p>Mr. Domu instructed Mak Domu to get in touch with their youngest child, Sahat, who was currently abroad. He requested Mak Domu to urge Sahat to suspend his commitments and undertakings in Jogja, as Sahat had previously made a commitment to return home.</p>		

Table 04. Scene 3: Minute 21.14 – 21.42

Visual	Dialogue	Type of shot
	<p><b>Pak Domu:</b> ‘Apa?’</p>	<p><b>Full shot:</b> The shot shows an object or actor in the video as a whole.</p>
	<p><b>Mak Domu:</b> ‘Gilak kau.’</p>	
	<p><b>Pak Domu:</b> ‘Kau yang gila.’</p>	<p><b>Medium Shot:</b></p>
	<p><b>Mak Domu:</b> ‘Ngapain kau pulang? Kan ku bilang kalau</p>	<p>Shooting from around the waist to the head is usually emphasized to show more details of body language and expressions.</p>
	<p>lewat 12 malam gak usah kau pulang, nginap di Lapo.’</p>	
	<p><b>Pak Domu:</b> ‘Gak pulang kayak mana? Ini rumahku.’</p>	
	<p><b>Mak Domu:</b> ‘Rumahmu, rumahmu. Ini juga rumahku, bukan cuman kau yang tinggal disini ikuti aturan.’</p>	
	<p><b>Pak Domu:</b> ‘Rumahmu?’</p>	

Orang sertifikatnya atas namaku kok.'	nelfon maam-malam, nangis-nangis jam segini.'
<b>Mak Domu:</b> 'Kalau gak mau diatur, hidup sendiri kau.'	<b>Gabe:</b> 'Biarkan ajalah, kayaknya memang gak cocok lagi.'
<b>Pak Domu:</b> 'Yasudah aku bisa sendiri.'	<b>Domu:</b> 'Eh ringan kali muncungmu, mana ada di adat Batak kita istilah cerai.'
<b>Mak Domu:</b> 'Apa maksudmu? Kau mau pisah?'	<b>Sahat:</b> 'Bukan Cuma soal adat bang kita ini Kristen mana ada istilah cerai. Kak bilanglah sama mamak kalau ada masalah bicarakan baik-baik cari solusinya.'
<b>Pak Domu:</b> 'Kalau iya, kenapa?'	Denotative Sarma reached out to her three siblings to deliver the unsettling news that their parents were considering a divorce.
<b>Mak Domu:</b> 'Yaudah ceraikan aku! Sarma bilang abang dan adeknyamu, bapak mamaknya mau pisah, Cepat!'	Connotative Upon overhearing her parents' altercation, Sarma promptly contacted all her relatives to address the situation. In the context of Batak customs, divorce is stringently discouraged due to its perception as a violation of religious principles and cultural traditions.
<b>Sarma:</b> 'Iya mak.'	Myth Divorce is sometimes considered as an option to resolve conflicts within a family, but it's important to
<b>Gabe:</b> 'Kenapa kak?'	
<b>Sarma:</b> "Bapak dan mamak berantam, mamak minta pisah.'	
<b>Sahat:</b> 'Betulan ini kak?'	
<b>Sarma:</b> 'Kalo gak betulan ngapain aku	



note that it might not necessarily lead to harmonious outcomes.

**Table 05. Scene 4: Minute 59.44 – 1.00.44**

Visual	Dialog	Type of shot
	<b>Domu:</b> 'Belum tidur dek?'	<b>Long Shot:</b> This cinematographic approach encompasses a broader area, capturing the entirety of the subject's body without any part being cropped by the frame. It allows for a comprehensive view of the subject's expressions and activities, presenting them in their entirety.
	<b>Sarma:</b> 'Aku susah tidur bang.'	
	<b>Domu:</b> 'Lagi ada masalah? Maaf ya karena ada masalah bapak sama mamak ini, kita jadi belum sempat ngobrol.'	<b>Medium Shot:</b> Commencing from around the waist and extending to the head, this shot accentuates finer elements of body language and facial expressions. It provides a balanced perspective, affording viewers a deeper understanding of the subject's non-verbal cues.
	<b>Sarma:</b> 'Gak ada masalah apa-apa kok bang.'	
	<b>Domu:</b> 'Eh dek teringatnya kek mana hubungan mu sama Nuel?'	<b>Close-Up:</b> Ranging from the bottom of the shoulders to the head, the close-up technique delves into minute details of an individual's expressions and gestures. This technique meticulously
	<b>Sarma:</b> 'Udah setahun kami putus.'	
	<b>Domu:</b> 'Gara-gara apa?'	
	<b>Sarma:</b> 'gak suka dia aku jadi PNS.'	

**Domu:**  
'Tapi kau senang jadi PNS?'

**Sarma:**  
'Senang-senang aja kok bang.'

unveils the nuances of emotions and mannerisms, enabling the viewer to closely engage with the subject's emotions and actions.

**Domu:** 'Du lu itu bukanya kau punya cita-cita masuk sekolah masak ya dek?'

**Sarma:**  
'itu kan cita-cita waktu kecil bang.'






**Domu:**  
'Jangan lupa mikirin diri sendiri ya dek.'

**Sarma:**  
'iya bang, makasih ya.'

Denotative	Observing Sarma seated in solitude, Domu took the initiative to approach his younger brother for a conversation.
Connotative	The counsel provided by Domu carries a dual role, serving as both guidance and motivation to pursue aspirations. However, it becomes evident that this family may grapple with a deficiency in emotional openness and effective communication.
Myth	The solidity of familial bonds may not necessarily be sufficient to surmount the

internal challenges that manifest within the family unit.

**Table 06. Scene 5: Minute 1.02.15 – 1.02.46**

Visual	Dialogue	Type of Shot
	<b>Mak Domu:</b> 'Domu tolong ambilkan Ulos itu ma.'	<b>Medium Shot:</b> Captured from approximately the waist to the head, this camera angle is often employed to underscore intricate body language and expressions, providing a deeper insight into the subject's emotions and gestures.
	<b>Domu:</b> 'Iya mak.' <i>(Mr. Domu laughs mockingly)</i>	
	<b>Pak Domu:</b> 'Ulos untuk orang meninggal itu, kalau kau bawa Ulos kayak gitu mau kau bunuh opungmu.'	
		
	<b>Domu:</b> 'Ya aku kan gak tau pak, Cuma Ulos aja pun.'	
	<b>Pak Domu:</b> 'Ya makanya kawin sama orang Batak biar ada yang ngajarin.'	
Denotative	Domu was observed being requested to bring an Ulos—a traditional cloth—for a customary ceremony. However, it became evident that the Ulos he brought was incorrect.	




Connotative

A minor debate ensued between Pak Domu and Domu, triggered by Domu's selection of the wrong Ulos. This discrepancy arises from the fact that Ulos holds distinct meanings contingent upon its color and purpose. Evidently, Mr. Domu, a staunch adherent of customary practices, expressed his disapproval and promptly advised Domu to consider marrying a woman of Batak descent who possesses a deep understanding of Adat—the traditional customs and norms.

Myth

In this context, the myth revolves that Ulos is unrelated to inter-ethnic marriages.

**Table 07. Scene 6: Minute 1.12.27 – 1.13.14**

Visual	Dialog	Type of Shot
	<b>Pak Domu:</b> 'Domu, jadi kau harus kawin sama boru sunda itu?'	<b>Medium Shot:</b> Commencing from approximately the waist and encompassing the head, this camera technique is often employed to accentuate finer details of the subject's body language and facial expressions.
	<b>Domu:</b> 'Kok jadi bahas aku pak?'	
	<b>Pak Domu:</b> 'Ya gak papa, mumpung ketemu. Mu bahas mamak kalian lagi sakit.'	<b>Close-Up:</b> Captured from the bottom of the shoulders up to the head, this approach is designed to meticulously reveal intricate details of a
	<b>Domu:</b> 'Iya pak, harus.'	
	<b>Pak Domu:</b> 'Gak bisa	



kau harus kawin sama boru Batak.’ person’s facial expressions and gestures, allowing for a focused

**Domu:** examination of emotions and nuances.

‘Mau boru batak mau boru sunda boru apapun itu pak kan sama-sama manusia pak. Kalau soal adat kan bisa nanti nikahnya pakai adat Batak.’

**Mr. Domu:** ‘Tapi tetap aja dia bukan Batak, dia tidak akan ngerti adat Batak.’

**Domu:** ‘Ya terserah bapaklah kalau itu. Asal bapak tau ya kami sudah bayar gedung.’

**Pak Domu:** ‘Kok bisa? Aku kan belum setuju.’

**Domu:** ‘Kok bisa? Aku kan belum setuju?’

**Domu:** ‘Kawin itu hanya butuh




persetujuan orang yang dikawini pak. Persetujuan sisanya itu gak penting.’

**Denotative** Mr. Domu intends to engage in a discussion regarding Domu’s prospective marriage to a girl of Sundanese heritage.

**Connotative** A distinct contrast in viewpoints emerges between the older and younger generations concerning the significance of customs in marriage. The older individuals tend to prioritize customs and traditions, while the younger generation places greater emphasis on the happiness associated with marriage.

**Myth** The underlying myth within the conversation revolves around the notion that marriages should exclusively transpire between individuals who share identical customs and cultural backgrounds.

Table 08. Scene 7: Minute 1.25.53 – 1.29.21

Visual	Dialogue	Type of shot
	<b>Gabe:</b> ‘Kak Sarma kakak tau soal ini?’	<b>Long Shot:</b> This cinematographic technique captures a wide area, encompassing the entirety of the subject’s body without any part being cropped by the frame. It provides a comprehensive view of the subject’s expressions, actions, and interactions, leaving no
	<b>Domu:</b> ‘dekkau tahu kan? Kalau bapak mamak gak hubungin aku, aku pasti curiga. Tapi karna kau mohon-mohon aku mau balik	
		



kerumah ini. di rumah ini cuman kau yang kupercaya dek.'

**Gabe:**  
'Aku pun sekarang betul-betul gak ada yang ku percaya. Gak tau rumah siapa, gak tau keluarga siapa.'

**Sahat:**  
'Kok kau tega bohongi kami kak?'

*(Sarma dan mak Domu menangis terisak)*

**Sarma:**  
'mamak selalu bilang perempuan gak boleh melawan. Perempuan harus nurut kan mak? Tapi tadi kutengok mamak melawan aku gak akan diam mak.'

*(Sarma masih terisak menangis.)*

**Sarma:**  
Kalian gak tau ya

body parts out of view.

**Medium Shot:**  
Initiating from approximately the waist and extending to the head, this shot is typically employed to emphasize finer aspects of the subject's body language and facial expressions.

**Close-Up:**  
Captured from the bottom of the shoulders up to the head, this technique meticulously displays intricate details of an individual's facial expressions and gestures, providing an intimate portrayal of their emotions and nuances.

rasanya jadi anak perempuan dikeluarga ini serba salah. Kalian melawan sama bapak aku gak pernah protes. Aku gak ngelawan bapak aku milih nurut kalian yang rebut kalian yang protes.

Sarma:  
'Bang, abang tau gak bang? Kenapa aku putus sama Nuel? Karna akhirnya bapak tau dia orang jawa bang, kata bapak kalau abangmu sama sunda kau sama jawa malulah bapak nang. Katanya malu dia bang.'

*(Sarma semakin terisak)*

Sarma:  
'Dek kau tahu? Kakamu ini keterima sekolah masak di

<p>Bali dek tapi kata bapak kerjalah yang jelas nang jangan kayak Gabe. Ku buang mimpi dek.'</p> <p>Sarma: 'Kalau kau ke Bali yang ngurus kami siapa nang? Adekmu si Sahat gak mau pulang. Gak mau pulang kan kau dek? Iya kan? Abang pernah bilang ke aku, jangan lupa kau pikirkan dirimu sendiri. Sekarang aku Tanya. Kalau aku mikirin diriku sendiri yang mikiri bapak sama mamak siapa bang?'</p>	<p>accentuated by the connotation that the family feels burdened by the weight of parental aspirations and expectations. Amidst an atmosphere of sorrow, Sarma candidly articulates her long-held emotions in the presence of her siblings. Sarma expresses that her significant other, hailing from the Javanese tribe, has received approval. Additionally, Sarma discloses the necessity of relinquishing her own dreams.</p>
	<p><b>Myth</b></p> <p>The underlying myth in this context pertains to gender dynamics, with Sarma caught in the struggle between her parents' beliefs. This myth perpetuates the idea that women should comply without resistance. It imposes expectations upon girls from diverse <i>Batak</i> clans, emphasizing their obligation to exhibit respect towards men and adhere unquestioningly to their directives.</p>
<p><b>Denotative</b></p>	<p>The scene portrays a family embroiled in conflict, with Sarma shedding tears in the presence of her siblings and parents.</p>
<p><b>Connotative</b></p>	<p>The connotation underlying this scene suggests a deficiency in effective communication within the Domu family. This is further</p>

### 3.2 Discussion

Examining the collective scenes in "Missing Home" movie reveals a distinctive pattern that underscores the interplay between traditional values, family dynamics, and personal aspirations within the context of Batak culture. These scenes collectively shed light on several insights. **Struggle Between Tradition and Individuality:** The scenes highlight a recurring theme of conflict between adhering to traditional customs and embracing personal desires. This struggle resonates deeply with the Batak culture's emphasis on upholding established norms while acknowledging the individual's need for self-expression. **Generational Divide:** The movie portrays a generational divide in viewpoints, with the older generation emphasizing adherence to customs and cultural values, and the younger generation prioritizing individual happiness and personal goals. This reflects a common tension between preserving heritage and adapting to modern ideals. **Communication and Understanding:** Throughout the scenes, the importance of open communication

and understanding is evident. The characters' attempts to convey their feelings and aspirations underscore the significance of healthy dialogue in navigating familial challenges. Support and Unity: Despite differing opinions, there is a consistent theme of familial support and unity. The characters, despite their disagreements, ultimately rally around each other, emphasizing the inherent strength of family bonds in Batak culture. Redefining Gender Roles: The movie hints at the evolving dynamics of gender roles. Sarma's journey challenges the traditional role assigned to women, reflecting a broader societal shift towards gender equality while acknowledging the complexities involved. Women are often subjected to stereotypes depicting them as the weaker side, constrained to accept the treatment of men who are considered superior (Neisy, Aprilia, Darlius, & Lestiana, 2022). Both males and females have an equal opportunity to achieve educational success and upward mobility (Neisy, Aprilia, & Anita, 2023).

Collectively, these scenes mirror the larger themes of Batak culture and family dynamics. The movie captures the delicate balance between preserving cultural heritage and allowing for individual growth. It also accentuates the family's central role in Batak society as a support system, while recognizing the necessity of adapting to changing times. Ultimately, "Missing Home" delves into the multifaceted intricacies of Batak culture, highlighting the ongoing negotiation between tradition and progress within the familial context.

The application of semiotic analysis to "Missing Home" movie significantly enhances the comprehension of how the movie depicts Batak culture and family dynamics. By examining the movie through Barthes' semiotic theory, several contributions and broader insights can be gleaned: Deeper Cultural Exploration: Semiotic analysis allows for a more profound exploration of the subtle symbols, signs, and meanings embedded within the movie. This method unpacks layers of cultural significance that might otherwise remain unnoticed, providing a richer understanding of how Batak culture is represented. Following Aprilia and Neisy (2022) the general culture outlines masculinity of a man in seven distinct dimensions, encompassing physical appearance, life roles, sexual assertiveness, emotional expression, intelligence, personality traits, and

other characteristics related to ambition, pride, egotism, trustworthiness, competitiveness, and adventurousness. Meanwhile, women are often perceived as living beings characterized by gentleness, politeness, non-tendency towards controversy, and a tendency to accept situations with resignation. Cultural Symbols and Rituals: The semiotic analysis helps unearth cultural symbols and rituals that hold specific meanings within Batak culture. This sheds light on how these symbols are integrated into the narrative to convey deeper cultural messages, fostering an appreciation for the intricate cultural fabric. Family Dynamics Under the Lens: By scrutinizing the semiotic cues, people can discern how family dynamics are depicted and scrutinized in the movie. This analysis highlights the interplay of familial relationships, expectations, and the generational divide, contributing to a more nuanced comprehension of Batak family structures. Conflict and Harmony: The semiotic analysis unravels the portrayal of conflict and harmony within the family setting. This enables a comprehensive understanding of how tensions and resolutions emerge, reflecting both the challenges and strengths inherent in Batak family life. Cultural Evolution: The semiotic exploration might reveal shifts in cultural norms and practices. It can indicate how Batak culture is evolving in response to changing times, particularly in terms of gender roles, communication styles, and the negotiation between tradition and progress. Cultural issues have become an ongoing subject of discussion, with many individuals engaged in debates about their cultural preferences for adaptation. The convergence of two distinct cultures often brings forth divergent sets of values (Neisy, Aprilia, & Lestari, 2022). Interplay of Individual and Collective: Through semiotic analysis, the movie's representation of individual aspirations versus collective obligations becomes apparent. This sheds light on how personal choices intersect with societal expectations, providing insights into the broader cultural narrative. Relevance Beyond Batak Culture: While focused on Batak culture, the analysis can uncover universal themes of family dynamics, generational conflicts, and cultural adaptation.

This research aids in drawing parallels and understanding the broader human experiences depicted in the movie. In essence, the semiotic analysis offers a multi-dimensional lens through which to perceive "Missing Home." It deepens the comprehension of how Batak culture and family

dynamics are portrayed, revealing layers of cultural meanings and societal intricacies. Moreover, the broader insights drawn from this research contribute to the understanding of cultural representation, family dynamics, and the intricate balance between tradition and change within a global context.

#### IV. CONCLUSION

In "Missing Home" movie, seven scenes are discerned to encapsulate semiotic meanings, as per Barthes' semiotic theory (denotative, connotative, and myth). The movie also effectively portrays the emotions and necessities of each family member, underscored by mutual support, affection, and reverence within the familial context. "Missing Home" prominently underscores the significance of acknowledging individual preferences and rendering encouragement in the pursuit of aspirations, even if it necessitates deviating from established cultural norms. In summation, "Missing Home" imparts several profound messages regarding integrity, effective communication, solidarity, respect, and empathy within the familial dynamic.

#### REFERENCES

- Anglesti, D. (2023). *Representasi Budaya Batak Toba (Analisis Semiotika Roland Barthes dalam Film Ngeri-nger Sedap)* [Unpublished Bachelor's Thesis]. Universitas Aikom Yogyakarta.
- Aprilia, F., & Neisyaa. (2022). Women's Stereotypes in "Pretty Girl" Song Lyrics: A Critical Discourse Analysis Study. *English Franca*, 6(2), 487-502.
- Aprilia, F., Neisyaa., & Sonia, F. (2023). Word Formation Process in Adele's "30" Song Album: A Comprehensive Morphological Analysis. *Retorika: Jurnal Ilmu Bahasa*, 9(1), 125-134.
- Arikunto, S. (2010). *Prosedur Penelitian Suatu Pendekatan Praktik*. Rineka Cipta.
- Ayona, A. (2010). *Definisi Film*. (<http://repository.dinamika.ac.id/id/eprint/385/5/BAB%20II.pdf>).
- Budiman, B. (2011). *Penelitian Kesehatan*. Refika Aditama.
- Fauzi, R. M. (2023). *Makna Pesan Moral dalam Film Ngeri-nger Sedap Karya Bane Dion Rajagukguk* [Unpublished bachelor's thesis]. Universitas Islam Negeri Raden Mas Said Surakarta.
- Moleong, L. J. (2017). *Metode Penelitian Kualitatif*. PT. Remaja Rosdakarya.
- Pratiwi, A. (2018). *Pengaruh Model Pembelajaran Kooperatif Tipe Jigsaw terhadap Hasil Belajar Tematik Peserta Didik Kelas V Madrasah Ibtidaiyah Negeri 3 Srimulyo Natar*. [Doctoral Dissertation, Sekolah Fakultas Keguruan dan Ilmu Pendidikan (FKIP), Universitas Lampung].
- Rizal, M. (2014). *Pengaruh Menonton Film 5 CM terhadap Motivasi Kunjungan Wisata ke Gunung Semeru*. [University Thesis, Universitas Islam Negeri Sunan Kalijaga Yogyakarta].
- Naibaho, R. S. (2017). Peranan dan Perencanaan Teknologi Informasi dalam Perusahaan. *Jurnal Warta Edisi*, 11(52), 1-12.
- Neisyaa., Aprilia, F., Darlius, A.N.S., & Lestiana, F. (2023). Women Empowerment through Song Lyrics: Feminism Analysis of Katy Perry's Roar. *Indonesian EFL Journal*, 5(2), 11-18.
- Neisyaa, N., Aprilia, F., & Anita, A. (2023). The Subaltern's Voices in the Rupi Kaur's Selected Poems: A Reflection of Multicultural Education. *Indonesian Research Journal in Education [IRJE]*, 7(1), 136-147.
- Neisyaa, N., Aprilia, F., & Lestari, P.L.D. (2022). Cultural Identity Construction in the Novel East Wind: West Wind by Pearl S. Buck. *Leksema: Jurnal Bahasa dan Sastra*, 7(1), 13-23.
- Sobur, A. (2013). *Semiotika komunikasi*. PT Remaja Rosdakarya.
- Sinaga, P. S., Djunaidi, B., & Diani, I. (2021). Semiotika Umpasa Bahasa Batak Toba: Pendekatan Roland Barthes. *Jurnal Ilmiah Korpus*, 5(1), 81-92.
- Sumarto., & Hetifah, S.J. (2011). *Inovasi, Partisipasi dan Good Governance 20 Prakarsa Inovatif dan Partisipatif di Indonesia*. Yayasan Obor Indonesia.
- Trianita, Y., & Azahra, D. N. (2023). Representasi Budaya Patriarki dalam Film Ngeri-nger Sedap Karya Bene Dion Rajagukguk. *Jurnal Ilmu Komunikasi*, 13(1), 59-72.
- Vera, N. 2015. *Semiotika dalam Riset Komunikasi*. Ghalia Indonesia.
- Wahyuni, S. (2020). Konsep Budaya Batak dalam Film Mursala Sutradara Viva Westi (Analisis Semiotika). *PROPORSI: Jurnal Desain, Multimedia dan Industri Kreatif*,



5(2), 172–183.