



Interrelation of Meaning in Film *Lua-Lua Mböwö Sebua*

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Abstract. This study aims to analyze the types of meaning, aspects, and the interrelation of meaning with context in the film of Lua-lua Mböwö Sebua. The data source used in this research is a Nias regional language film entitled Lua-lua Mböwö Sebua which has been downloaded from the YouTube media platform. The research data is in the form of oral communication utterances contained in the conversations performed by the actors/actress, totaling 52 data taken at random sampling. This type of research is descriptive qualitative. The method of data collection in this study used the method of observation (listening). Data collection techniques in this study were carried out by listening, note-taking, and documentation techniques. Based on the data that has been found and analyzed using the main theories of Chaer (2013) and Adriana (2018) as supporting theory, the results of this study found several types of meaning in the conversation of the Lua-lua Mböwö Sebua film, namely 52 data obtained consisting of 3 lexical meaning data, 3 referential meaning data, 1 non-referential meaning data, 1 denotative meaning data, 4 connotative meaning data, 4 word meaning data, 1 term meaning data, 3 conceptual meaning data, 1 associative meaning data, 9 idiomatic meaning data, 17 proverb meaning data, 4 data on figurative meanings, and 1 data on locutionary, illocutionary, perlocutionary meanings. Furthermore, besides of 52 data, the interrelation of meaning and context is described into 6 types of meaning, with 11 data, namely referential meaning as much as 1 data, connotative meaning as much as 2 data, word meaning as much as 2 data, idiomatic meaning as much as 2 data, meaning of proverbs as much as 2 data and figurative meaning as much as 2 data.

Keywords: Interrelation · Lua-lua Mböwö Sebua · Meaning · Context

1 Introduction

Language is a communication tool used by one individual to another to express our feelings, emotions and thoughts through words. Language in society is very diverse, starting from the way of speech, pronunciation, dialect, even the meaning contained in each human language has different meanings. Language also has an important role in human life, namely as a medium for interacting.

In a linguistic perspective, language itself is a form of social semiotics that is working in a situational context and cultural context, which is used both orally and in writing. So, language is a system of sounds or symbols that are arbitrary and can be uttered by social groups in communicating [1]. In this case, the most important function of language is as a medium for delivering information in communication.

Language plays a very important role in taking part in human interactions [2, 15]. This can be proven one of them by the presence of films that are shown in various media, not only through visuals alone, but also supported by audio that produces sounds or human voices called language.

Language and humans have a close relationship because humans need language as a medium to convey messages in the form of ideas, ideas, and thoughts. Along with the progress and development of the times, the use of language also continues to develop in society, specifically the Nias language or Li Niha which is the original language of the people who inhabit the Nias islands. The Nias speech community in communicating and delivering messages uses words or sentences that do not refer directly to the essence of what the speaker wants to convey to the speech partner. However, in this case the speaker and the speech partner have the same experience and can understand the meaning conveyed, of course by knowing the context that is happening. Watch the conversation below.

- a. *Hiza no tohare ga Santi, so g-ö -da!*
 itu sudah datang 3T NAMA ada MUT-makanan 1JINKL
 Lit: 'itu sudah datang si Santi, ada makanan kita'
 'Itu Santi datang, ada makanan kita!'
- b. *Ya?iya so, henagö bundra n-ifö-u*
 iya ada sediakan sikat MUT-gigi-2TPOS
 Lit: 'iya ada silakan sikat gigimu'
 'Iya, sikat gigimu terlebih dahulu'

In the conversation situation above, the two speakers already understood the context of what was being discussed where 'a' said that their friend Santi would come, Santi is a very stingy person and never shares food with her friends. So 'b' responds to his friend by answering 'brush your teeth first'. This means that don't expect more, don't expect something that is not certain, because they already know the character of Santi, their friend.

In language development, the process of communicating with people can be done in various ways, one of which is through mass media. Mass media is a term used by the general public to refer to the place where news is published. Mass media in journalistic activities can be divided into two forms, namely print media (print media) and electronic media (electronics media). One of the electronic media is the YouTube platform. The existence of YouTube is also considered a source of information that is increasingly rapidly and popular, because the wider community can see several channels of content creators being more entertaining and informative, one of which is drama content in the form of films as a communication medium that is delivered in the form of dialogue so that it can be watched and enjoyed by everyone. In this case, youtube also acts as a documentary media that can upload the work of various content and conservation

of languages, especially the Nias regional language which is packaged in films and uploaded on the youtube platform entitled “Lua-lua Mböwö Sebua”.

Film as a work of literary art that displays the actions and reactions performed by actors or actresses. In everyday life there are many phenomena or events that we often find, therefore it is not uncommon for the story to be made into a film that is arranged with a good scenario and plot, so that it can make the audience entertained and enjoy every scene, but sometimes the audience does not understand and understand the meaning conveyed in the film, in this case further discussion is needed in revealing each message conveyed in the form of an analysis of theoretical studies.

Ponty Gea (youtube channel) under the auspices of CZ entertainment has produced many films, both local and national, including the Sanohugö (perverted child), Samadöni Tanö (land dispute), Lua-lua Mböwö Sebua (due to high honesty), and finally in 2019 Sang Prawira which has been shown on the big screen in cinemas.

This film uses the Gunungsitoli dialect of North Nias [3]. In addition to telling the story of life, this film also tells the complicated problems contained in the film, about customs and culture, honesty or dowry, marriage, and even social problems in kinship. The traditional values or Mböwö that are worked on in this film make the community critical of various traditional marriage affairs and efforts to reduce the costs of the traditional stage, in order to ease the burden on the indigenous people of Nias.

The purpose of the communication conveyed is to talk or tell something to the listener or interlocutor clearly, but in the delivery sometimes clauses, phrases or sentences are used that do not refer directly to the message conveyed, and often lead to ambiguity of meaning, for that in understanding the meaning/message of communication conveyed, academically involves linguistic studies in the form of semantic/pragmatic theory studies.

Semantics contributes to the study of meaning, this can be proven in the relationship of meaning to one another, as well as its influence on society and humans themselves. Therefore, semantic studies do not only cover the meaning of words, but also their development and changes [4]. Semantic studies as the study of meaning summarize all aspects of language units including words, phrases, clauses, sentences and discourses [5].

It can be concluded that semantic science pays attention to the study of meaning, studying meaning, which consists of components of language units, so that it can be associated with other relationships, namely pragmatic studies which associate the meaning (lexical/grammatical) of an utterance, so that the pragmatic power of the utterance expressed or explained according to its form and its relationship to the actual meaning and context obtained.

Pragmatics emphasizes the relationship between language units and context, besides pragmatics is a linguistic study that examines matters related to language as a means of communication between speakers and speech partners [6]. Language and communication of course have a relationship, one of which is between sentences and contexts and situations or positions in communication, therefore language is sometimes used in certain situations with the aim of achieving certain goals, this is in line with Rahardi, (2005) pragmatics is the study of conditions of use. human language, which primarily embodies language and is determined by the underlying context [7].

Several semantic and pragmatic studies, especially in the analysis of film meaning, have been widely researched and published, either in articles, theses, or dissertations. In this previous study, the same object was analyzed in the current study, namely the *Lua-lua Mböwö Sebua* film, but the difference lies in the focus and objectives of the research. Several related studies have been published in journals by (Krisna, 2016), (Laia, 2018), (Tafonao, 2018) and (Nainggolan, 2020).

Krisna, (2016) has analyzed the meaning of the message contained in action films that reached the box office, namely as many as 25 box office action films. This previous study was a semiotic analysis using Roland Barthes' semiotic analysis in denotative and connotative ways [8]. This study aims to identify and explain the various meanings of messages in action films, which reached the box office in 2015. The results show that; there are other meanings of messages in action films besides the meaning of messages of violence, there are still positive messages found in action films such as the concept of heroism, skill and technology. in addition to the denotative meaning, and the connotative meaning in the meaning of violence, namely the background or reason for the occurrence of violence and heroism.

Next to Laia, (2018), this study has the same object, namely the *Lua-lua Mböwö Sebua* film by Ponty Gea, but the aspects highlighted by previous researchers only touch on the analysis limited to the application of wisdom maxims and consensus maxims found in every utterance found, as well as limiting data research problem in two episodes [9]. The result of the research shows that there are many maxims of wisdom and consensus that are spoken in episodes one and two of the *Lua-lua Mböwö Sebua* film. On this occasion the researcher wants to explore more deeply about the meaning and context contained in each of the speeches in the film by Ponty Gea.

Furthermore, by Tafonao, (2018) with the title *Nias people's perception of the Lua-lua Mböwö Sebua* film [10]. Researchers collected data through a Focus Group Discussion technique with the people of Awöni village, Idanotae sub- district, South Nias Regency, the selected people were those who had watched the film. In the results of his research, revealed that forced matchmaking can cause harm among the younger generation who are still in school status with the dowry or Mböwö being asked for too high. The uncle or sibaya are also too demanding of their own will to get their share or profits, so in this case the newlyweds; men and women end up falling into poverty because of debt.

Nainggolan, (2020) researched the deeply about the interrelation of meaning and context contained in the Nias language film. same object with the title *Figures of Speech in Lua-Lua Mbowo Sebua Nias Movie* [11]. This study examines figurative language in investigating speech types of figurative language. The results of his research show that there are four types of figurative language contained in the film, namely Idioms 47% Proverbs 31% Methapor 20% and Irony 2% The utterances obtained are influenced by the circumstances in each scene related to the life, norms, advice and culture of the Nias people.

From the four related studies above, it is clear that the differences highlighted by previous researchers, the studies and formulation of the problems expressed have different, varied and varied values and outcomes. It was related to the previous research that attracted the interest of researchers and was inspired to study more.

2 Research Method

The data source of this research is a video in the form of a drama or film that is uploaded on YouTube and will be downloaded, entitled “Lua-lua Mböwö Sebu.” The four episodes are serial stories played by Nias people, taking place on the island of Nias and using the Nias language (Nias language). North). Then the researcher as a native speaker of the Nias language, has a great opportunity to check and match the data found in every utterance uttered by speakers and speech partners. The researcher uses the main instrument in the form of mastery of things related to the topic of this research. The researcher becomes the instrument and the key who plays an active role in obtaining the necessary data [12]. In collecting data, the researcher downloaded the data through youtube media which is the source of this research. The next research instrument is the data card. The use of data cards by researchers is used to transcribe the data found in the data source, so that the existence of a data card as a research instrument is very important as a tool in recording data at the stage of grouping the data obtained. After the researcher chose the data source, then proceed with the methods and techniques of data collection. Data collection techniques are a very strategic step in research, because the main purpose of research is to obtain data. Correct data collection techniques will produce data that has good credibility. In the number of uttered utterances has a hidden message that will be revealed accompanied by context. So to examine it, analysis is needed in the study of linguistics.

Based on the related research described above, it only discusses the scope of language analysis explicitly and verbal speech investigations, but the research which analyzes the meaning and context of the Lua-lua Mböwö Sebu film has not been studied in depth so that previous research can be compared to current research. On this occasion the researcher developed the analysis of meaning and context into a new discovery by examining different and latest theories, namely the theory of meaning and the theory of context and their scope. Collecting data for this study, researchers used various methods to collect data, namely the documentation method, the listening method and the note-taking technique. The following are some of the steps taken by researchers. Researchers use the documentation method, at this early stage, researchers look for data regarding information in the form of documents and books that use print media and electronic media, namely references through youtube channels related to films, specifically the Nias language film entitled Lua-lua Mböwö Sebu, by taking screenshots or take a screenshot of the ongoing speech scene and other relevant supporting theories in dissecting the problem to be analyzed. Furthermore, the listening method is a method that is carried out by listening to the use of language when obtaining data [13]. In this second stage, the technique used by researchers is in collecting data without being directly involved in the dialogue [14]. In practice, the researcher listened to and saw repeatedly the utterances uttered by the characters in the film Lua-lua Mböwö Sebu. This listening aims to make a transcript of the dialogue which will then be analyzed according to the focus of this research.

The third stage, the researcher used the note-taking technique. According to Mahsun, (2005) the note-taking technique is to record several forms that are considered relevant or can be included in his research from the use of the language used in writing. Next in data collection is done by replaying the film that is used as an object with the aim of data needs

to check the correctness of the data. At this stage, the researcher collects data by recording the results of listening to the data on the data classification sheet in the laptop, at this stage the data collection is done by listening to the types of meaning then followed by the collaboration of aspects and meanings in tabular form. At this stage of data analysis, the researcher arranged the order of the data, grouped them into tables using category codes through extralingual matching techniques, namely comparing things outside of language such as referents, speech contexts, language usage contexts, and disaggregated language speakers (Mahsun, 2005) [16]. In the data analysis technique, the technique used by the researcher is to determine the expressions that are considered to have meaning, then classify the data found into parts of the types of meaning followed by aspects of meaning. The next stage is to compare the interrelationships between meanings based on the data obtained with the context categories that refer to those meanings. So that the results of data analysis can be described in making it easier to find problems which can then be concluded.

3 Result and Discussion

3.1 Kinds of Meaning in Film *Lua-Lua Mböwö Sebua*

Chaer (2013) states that there are types of meaning lexical, grammatical, referential, non-referential, denotative, connotative, words, terms, conceptual, associative, idiomatic, proverbs, figurative [17].

3.1.1 Lexical Meaning

Lexical meaning can be interpreted as meaning that is lexical, lexeme or word. Lexical meaning is a real picture of a concept as symbolized by the word (Chaer, 2013). As for some of the data found in the film *Lua-lua Mböwö Sebua* which is stated as a type of lexical meaning as follows.

(1)	<i>He</i>	<i>ama</i>	<i>Nitunö,</i>	<i>so</i>	<i>dome-da</i>	<i>y-omo,</i>
	INT	bapak	NAMA	ada	tamu 1JPOS-EKS	n MUT-rumah
	<i>si-möi</i>	<i>ma-ngalu-ngalui</i>	<i>firö,</i>	<i>heßisa</i>		
	REL-datang	PREF-mencari	perak,	bagaimana		
	<i>dödöu</i>	<i>na</i>	<i>ta-be?e</i>	<i>khö-ra</i>	<i>ßirö</i>	
	hati-2TPOS	jika	1J-beri	DAT-1JPOS-EKL	perak	
	<i>andrö</i>	<i>khö-da</i>	<i>si</i>	<i>so</i>	<i>ba</i>	
	DEM	DAT-1JPOS-EKS	REL	ada	PREP	

kambu-kambu?

RED-peti

Lit: 'hey bapak Nitunö ada tamu datang sedang mencari uang perak,

bagaimana pendapatmu jika kita berikan perak kita itu yang ada di peti?'

'Ama Nitunö ada tamu di rumah kita, sedang mencari uang perak. Apa kamu

setuju kalau kita berikan kepada mereka uang perak kita itu?'

Data (1) can be classified as lexical meaning. In the above story, a wife talks to her husband calmly saying that they have guests who are looking for silver coins, in that

(4)	<i>Akha</i> Biar	<i>ataya</i> hilang	<i>zi</i> REL	<i>azai</i> seperti	<i>tuturu</i> jari
	<i>moroi</i> dari	<i>i-khao</i> 3T-gali	<i>zi</i> REL	<i>azai</i> seperti	<i>gokhö</i> kepalan

Lit: 'biar hilang sedikit seperti secuil daripada hilang segenggam'
'Lebih baik kehilangan sedikit, daripada kehilangan semuanya'

Data (4) refers to the referential meaning found in the words speech and *gokhö* (finger and grip). In the speech above, the character responds in the form of an opinion with an annoyed attitude that it is better to lose a little than to lose more. The words speech and *gokhö* have referents or are interrelated, namely fingers and grips or fists which are both parts of the body on the hand. So that the character in this case conveys the message that it is better to lose a piece (finger) than to lose a lot (a handful).

3.1.3 Nonreferential Meaning

It is said to be non-referential if the words do not have a referent, then the word is called non-referential. There is one data found in the film *Lua-lua Mböwö Sebu* which is stated as a non-referential type of meaning as follows.

(5)	<i>Lau</i> iya	<i>ba</i> PREP	<i>ga'a,</i> kakak	<i>fa-lukha-lukha</i> PREF-RED-temu	<i>ita</i> 1JEKL
	<i>sa'atö,</i> P.Def	<i>dörö</i> DEM	<i>lö</i> Tidak	<i>mi-dühö-dühö</i> 2J-RED-tutup	<i>mbagi nora?</i> leher tangga

Lit: 'iya kakak, bertemu-temu lagi kita, kan tidak ditutup pintu rumah?
'Baiklah, waktu masih banyak untuk bertemu bukankah pintunya selalu terbuka?'

Data (5) above is the meaning of the non-referential word which is located in the word *mbagi nora* (the neck of the ladder). The character conveys a message to the interlocutor when they are about to part with a soft tone saying that one day they will meet again at another time, therefore the house will always be opened to them when they want to visit again. When viewed from the lexical word, 'mbagi nora', it means the neck of the ladder. These two words have no referents because there is no reference between the neck and the ladder. However, when the two of them combine to become a *nora*, it has a non-referential meaning which refers to the door of the house which is usually used in Nias people's communication. The character in this case expresses the word *mbagi nora* in the form of an interrogative sentence to the interlocutor by asking, won't your door always be open?

3.1.4 Denotative Meaning

Every word, especially the so-called full word, has a denotative meaning if the word has a positive or negative sense of value. Denotative meaning is also referred to as denotational, conceptual and cognitive meaning because it involves factual and objective information so that it can be concluded as the true meaning.

(6)	<i>lō</i> tidak	<i>saʔae</i> P.Def	<i>dania</i> nanti	<i>ō-sōndra</i> 2J-dapat	<i>khō-u</i> DAT-2IPOS	
	<i>dania</i> nanti	<i>daʔa</i> DEM	<i>ba</i> PREP	<i>m-bōrō</i> MUT-akar	<i>hafea</i> pohon karet	<i>Liwio</i> NAMA
	<i>hatō</i> P.Def	<i>hua</i> aroma	<i>gitō baku</i> getah karet			

Lit: 'tidak akan ada lagi kamu dapatkan seperti ini di pohon karet liwio, hanya aroma getah karet.'

'puaskan dirimu hari ini, Liwio kelak yang ada hanya aroma getah karet'

Data (6) contains denotative meaning because of the negative taste value seen in the words *hafea* (rubber tree) and *gitō baku* (rubber sap). A character with a cheerful tone and a voice who is commenting on his interlocutor by saying that what his interlocutor enjoys later, he will not feel again, because there are only forests and rubber trees. The sense of value contained in the word is conveyed by the character to the interlocutor as if to remind him that later when he is married, he will no longer enjoy life as it is now, because later he will live far from where he is and only *hafea* and *gitō* the raw material that is in front of his eyes.

3.1.5 Connotative Meaning

On the other hand, in the connotative meaning, the meaning that arises as a result of affective or emotional judgments. This connotation also refers to additional meanings that have positive and negative taste values.

(7)	<i>i-ohē</i> 3T-bawa	<i>saʔatō</i> P.Def	<i>duria</i> kabar	<i>tofi-tofi</i> burung prenjak	<i>ba</i> PREP	<i>gaʔa</i> kakak
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Lit: 'akan di bawa kabar oleh burung prenjak kak'
'biarlah burung yang akan datang membawa berita'

Data (7) refers to the connotative meaning due to an assessment or prediction by interpreting the *tofi- tofi* (prenjak) that will come with news. The character with a happy expression gives a statement in the form of a good feeling by waiting for the prenjak bird to bring hope, in this case the news is good news that will bring joy. This is meant by the character because the prenjak or *tofi-tofi* bird in Nias is believed to be the bearer of signs or news by singing or coming to the house.

(8)	<i>lō</i> tidak	<i>si-fa-guru</i> PREF-guru	<i>n-ono</i> MUT-anak	<i>ba</i> PREP	<i>dalu</i> perut
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n-ina
MUT-ibu

nia
3TEKL

Lit: 'tidak berguru anak dari perut ibunya'

'Tak seorangpun anak yang mahir selagi di dalam kandungan ibunya'

Data (8) refers to a positive connotative meaning because it contains emotional value. The character calmly and softly responds to his interlocutor by illustrating that a child is not taught from birth, but he will learn by himself. This meaning can be seen from the words *sifaguru* (study) and *dalu nina nia* (in the mother's womb). The data above shows the attitude of the character who tries to give an understanding that none of the children

are proficient at doing anything when they are born from their mother's womb, in other words, no one is instant in knowing something but requires a learning process to find out.

3.1.6 Word Meaning

The meaning of the word is a meaning that is still general in nature but will be seen more clearly when used in a sentence, so that the context of the sentence produces the meaning of this word.

(9)	<i>Hezo</i>	<i>ö-halö</i>	<i>khö-u</i>	<i>ßirö</i>	<i>s-oya</i>
	Di mana	PREF-ambil	DAT-2IPOS	perak	MUT-banyak
	<i>Sibai</i>	<i>babö,</i>	<i>hauga</i>	<i>na</i>	<i>tobali</i>
	DEM	ASP	berapa	jika	menjadi
				<i>ba</i>	PREP
	<i>garate</i>	<i>ia</i>	<i>andre?</i>		
	kertas	3T	DEM		

Lit: 'di mana kamu ambil perak yang banyak sekali sih, berapa jika menjadi lembaran ini?'
 'Banyak sekali uang peraknya kak, berapa nilainya dengan uang kertas?'

Data (9) refers to the meaning of the word, which is clearly seen in the word *garate* (paper). When he saw the silver coins, the character asked his interlocutor with a mix of pleasant surprise and tenderness that there were a lot of silver coins, where were they taken from and how much if they were sold, because the characters wanted to buy the silver coins. The word *garate* is still general, but in this case the character uses the word *garate* in the sentence so that it looks clearer, because the context of the sentence interprets the word between the two speakers, namely the character asks about the price in the nominal form of banknotes.

(10)	<i>gasa-gasa</i>	<i>ßa?abbilö</i>	<i>da</i>	<i>andre,</i>
	RED-sementara	PREF-kuat	1IPOS-EKS	DEM
	<i>menaö,</i>	<i>heßisa</i>	<i>na</i>	<i>ta-fa-ötö</i>
	maunya	bagaimana	jika	1J-PREF-lewati
				<i>zamösa?</i>
				s
				seorang

Lit: 'sementara kita masih kuat, maunya bagaimana jika kita Lewati satu orang'
 'Baiknya kita nikahkan satu orang selagi fisik masih segar'

Data (10) is the meaning of the word that can be known from the word *faötö* (skip/cross). The characters in this case husband and wife express their feelings to their interlocutors with worry and gentleness that they are getting older, their strength is decreasing, it is better if one by one their children are married while their lives are still in the body. This word is still very common, but when characters use the word in a sentence, it can be understood that the word has meaning. The characters in their presentation say that *faötö* means to marry off their children, this is what the characters say to their interlocutors with the intention of planning their child's marriage. So it seems clearer that the diction *faötö* can be understood when it is combined in a sentence.

3.2 Interrelation of Meaning and Context in Film Lua-Lua Mböwö Sebu

Meaning in speech is not only seen from its grammatical structure, but is seen as the wholeness of language events that contain context. Context plays a very important role in interpreting an utterance or it can also be stated that an utterance is called communicative if it is in context. So that meaning and context are interrelated. Likewise, in the film Lua-lua Mböwö Sebu, 11 utterances can be found with referential, connotative, word, idiomatic, proverb, and figurative meanings. This type of meaning is supported by the underlying context proposed by Adriana (2018). First, the physical context which includes the place where communication occurs, the objects involved and the speaker’s behavior in the communication situation. Second, the epistemic context includes background knowledge that is shared by the communicators so as to facilitate the course of communication between speakers. Third, the linguistic context which consists of certain utterances or sentences contained in communication events that have coherence in the initial statement or sentence with the following statement or sentence. The four social contexts refer to the humanistic relationship between the speaker and the speech partner which is influenced by cultural characteristics, norms, groups and social values. So that the meaning of language can be understood if you know the context because this is the reason for the emergence of understanding the meaning of a conversation or communication. The following describes the interrelation of meaning and context in the film Lua-lua Mböwö Sebu.

3.2.1 Referensial dan Konteks

Referential meaning refers to the meaning that is directly related to the reference pointed to by the word. According to Chaer (2013), it can be said to have referential meaning if it has referents outside the language referred to by the word itself. In the following, researchers will explain the interrelation between referential meaning and context.

(22)	<i>Sa?a</i>	<i>ba</i>	<i>nagole</i>	<i>sa?ae</i>	<i>ita</i>	<i>andre</i>	<i>si</i>
	<i>z</i>						
	kuku	PREP	daging	P.Def	2J	DEM	REL
	<i>lō</i>	<i>aeŋa</i>	<i>talifusō</i>				
	tidak	lepas	saudara				

Lit: 'kuku dan daging lah kita ini sekarang, yang tidak lepas sebagai saudara'
 'Ibarat kuku dengan daging, persaudaraan di antara kita telah diikat'

Data (22) refers to the referential meaning that can be found in the word *Sa?a ba nagole* (nails and meat). Characters say that they are like nails and flesh that cannot be separated. The relationship between the two words is indicated by the referent which is a part of the human body, namely the hand consists of flesh and nails, so that its interrelation with the social and epistemic context can be seen that there is a humanist relationship between the character and the interlocutor and has the same background knowledge. In this case, the characteristics of social values are highlighted because of the relationship between speakers, namely family relationships. So that with this social and epistemic context, it can be understood that the above speech is a rule of interrelation

that has a close relationship with the referential meaning and is in accordance with the speech uttered so as to facilitate the course of communication.

3.2.2 Connotative and Context

Connotative meaning refers to other meanings which are additional meanings and have a positive or negative sense of value. According to Chaer (2013) this connotative meaning arises as a result of an affective or emotional assessment of what is seen. In the following, researchers will explain the interrelation between connotative meaning and context.

(23)	<i>Lō</i>	<i>manō</i>	<i>kaβa-kaβa</i>	<i>si-mōi</i>
	Tidak	P.Def	RED-kupu-kupu	PREF-ikut
	<i>y-omo</i>			
	n			
	MUT-rumah			
	Lit: 'tidak ada kupu-kupu yang datang ke rumah'			
	'Jodoh mereka belum ketemu'			

Data (23) refers to the connotative meaning because of the sense of value contained in the word *kawa-kawa* (butterfly) which has a positive connotation, the character says this to his interlocutor with the intention that the character is waiting for a mate who comes to his child to be a life partner., so that the character expresses the affective value with the utterance to the interlocutor. In the data above, it can be found that there is an interrelationship of connotative meaning with the context that follows, namely the epistemic context, where the communication actors of the characters and the interlocutor already know the scope of the speech being discussed so that a good flow of communication can be achieved, on the other hand this epistemic context plays a role in avoiding misunderstanding between the character and the speech partner, with shared knowledge between the communication participants, the message and intent conveyed is right in the context.

3.2.3 Lexical and Context

The meaning of the word refers to the element of attachment between speech and the meaning of a word. According to Chaer (2013), the meaning of the word is a meaning that is still general in nature but will be seen more clearly when used in a sentence. In the following, researchers will explain the interrelation between the meaning of the word and its context.

- (25) (a) *Na* *ya?odo* *u-tohugö* *ba* *bandung,*
kalau 1T 1T-lanjut PREP bandung
- yaugö* *Selvi?*
2J NAMA
- Lit: 'kalau aku, ku lanjut di bandung, kamu Selvi?'
'Aku mau melanjutkan di Bandung. Kalau kamu Selvi?'
- (b) *sangai* *bulu* *goßi!*
Pengambil daun ubi
- Lit: 'pemetik daun ubi!'
'Aku mau bertani!'
- (a) *s-a-ngaßuli* *furi!*
PREF-kembali belakang
- Lit: 'kembali ke belakang!'
'Ketinggalan'

Data (25) refers to the meaning of the word which is clearly visible in the word *sangaßuli furi* (lost) because it can be seen from the use of the sentence. The character in a conversational situation gives a statement as well as a question to the interlocutor by saying that the character will continue his studies in the city of Bandung, then continues by asking the opponent's plan to continue his studies with the hope of a response that his opponent will also continue in the city, however, the interlocutor responds to the character with an answer. he turned out to be a farmer. The character heard that answer and said *sangaßuli furi*. This means that the meaning of the words contained in the speech *sangaßuli furi* means that there is no progress or new curiosity. This can be seen from the interrelation of the linguistic context that binds speech in the event of the scope of communication which refers to the context and coherence of the initial statement or sentence with the next statement or sentence. So, with this linguistic context, it has supported the meaning of the words contained in the speech.

3.2.4 Idiomatic and Context

Idiomatic meaning can also be said as a figurative meaning because it does not explain the actual meaning and looks more complex than the figurative meaning. According to Chaer (2013) idiomatic meaning is a language unit that deviates from the lexical meaning or grammatical meaning of its constituent elements. In the following, researchers will explain the interrelation between idiomatic meaning and context.

- (27) *boi* *ata?ufi* *ßa-nöro* *lala* *kaößo-kaößo,*
jangan takut t
PREF-lewati jalan RED-jalan berlubang
- lö* *duwu* *löhadöi* *so* *naha-naha* *gahe*
tidak benar tidak ada ada RED-tempat kaki
- Lit: 'jangan takut melewati jalan yang rusak, tidak mungkin tidak ada tempat kaki'
'jangan pernah berperasaan tidak mampu, jangan takut melewati jalan yang berbatu-batu, pasti ada sela untuk berpijak'

Data (27) is the idiomatic meaning contained in the word *anörö lala kaoßo-kaoßo* (passing the rocky road). The character in this case intends to give opinions and advice to his interlocutor that in this life we do not need to be afraid and worried, because everything must be passed and there must be a solution. The message conveyed by the character can be understood by the interlocutor because of the epistemic context that embraces the background knowledge between the speakers who have been known together and the social context that occurs in the relationship between the character and the interlocutor that complements humanist and cultural relations. So that communication activities can be understood and make it easier for the intended message to be conveyed properly.

3.2.5 Proverb and Context

The meaning of a proverb is an implied expression that symbolizes a certain purpose and can be understood and understood by the interlocutor or listener because the speech participants have a culture and live in the same social scope. According to Chaer (2013), the characteristics of the meaning of proverbs are equal or compare and act as parables that are associated outside of language. In the following, researchers will explain the interrelation between the meaning of proverbs and their context.

(29)	<i>Hulö</i> Seperti	<i>zimanga</i> REL-makan	<i>m-bua</i> MUT-buah	<i>simalakama,</i> simalakama,	<i>abua</i> berat
	<i>ßo</i> P.Def	<i>otahögö</i> hadap	<i>ba</i> PREP	<i>a-fökhö</i> PREF-penyakit	<i>ßang-ero-gö</i> PREF-belakang-SUF

Lit: 'Bagai makan buah simalakama menghadapi sulit dan mengabaikan juga sulit'.

'Hidup serba salah. Berat untuk maju, salah untuk mundur'

Data (29) refers to the meaning of proverbs that can be seen in the word *mbua simalakama* (fruit *simalakama*) which is conveyed by the character to his interlocutor with the intention of giving a negative statement about what they are currently experiencing, namely a difficult situation. From the data above, it can be understood that the *simalakama* fruit does not refer to the object and meaning symbolized by the word, but the character conveys what he feels is a very difficult thing to do. Interrelated with the epistemic and social contexts that both speech participants have understood and have the same knowledge, as well as the influence of Indonesian culture that uses these speeches as proverbs that are often used in general. In particular, the Nias community also understands the proverb 'fruit *simalakama*' as *amaedola* whose truth can be predicted by the speaker himself.

3.2.6 Figurative and Context

(31) (a)

<i>Ero</i>	<i>na</i>	<i>ogōmi</i>	<i>βō</i>	<i>Maya,</i>	<i>qβai</i>
Tiap	jika	gelap	P.Def	NAMA	hanya
<i>halō-wō-gu.</i>			<i>ha</i>	<i>mo-ligi-ligi</i>	<i>dōfi</i>
ambil-SUF-1TPOS			hanya	PREF-lirik	bintang
<i>m-banua,</i>	<i>ero</i>	<i>u-taru 'ō</i>		<i>hōrō-gu</i>	<i>ba</i>
MUT-langit	tiap	1T-taruh-SUF		mata-1TPOS	PREP
<i>ba</i>	<i>zi</i>	<i>sambua</i>	<i>haga,</i>	<i>ba</i>	<i>ataya</i>
PREP	REL	sebuah	terang	PREP	hilang
<i>manō,</i>	<i>lō</i>	<i>irai</i>	<i>man-aro 'ō</i>	<i>fōna</i>	
saja,	tidak	Pernah	PREF-tetap-SUF	depan	
<i>hōrō-gu</i>					
mata-1TPOS					

A figurative meaning refers to a word that is informal in nature and is usually used to emphasize a message of meaning but does not refer directly to either inanimate or animate objects. According to Chaer (2013) figurative meaning is an expression with linguistic techniques used by speakers as an opposition to the actual meaning in the form of positive or negative. In the following, researchers will explain the interrelation between figurative meaning and context.

Data (31) refers to the figurative meaning. The utterances of character (a) in the form of feelings that are felt to be expressed in figurative language to the interlocutor by saying ‘moligi-ligi dōfi ba mbanua, ero utaruō hōrō gu ba zi sambua haga, ba ataya manō, lō irai manoro’ō fōna hōrōgu’ (ku look at the stars in the sky, every time I direct my eyes to one star there is never one that stays, just disappears) grammatically it can be understood correctly that the existence of stars in the sky is infinite and sometimes disappears without light. The character intends to convey the implied meaning, namely the feeling of liking for his interlocutor by embellishing the stars in the sky (girls). The interlocutor (b) responds to the character by saying ‘na ōfaigi sakalitō, faigi zabōlō atara haga nia, simane madala ia badaō, ya faduhu dōdōu niwaōgu andre, lō fa’ataya nia (again, if you look at it, look for the brightest light, for example like Morning Star, believe me, she will always shine and will not disappear), while the response given by the interlocutor has the understanding that the character must focus on only one star (girl) who he thinks is good and beautiful, then he will always stay and will not go. The coherence of the message conveyed (a) has been well received by (b) seen in the response uttered by the speaker, the interrelation of meaning in the data above is related to the linguistic context which refers to the internal language of communication to the initial statement or sentence with the speaker’s statement or response, so that it runs communication is very right on target related to the message desired by the character.

4 Conclusion

Based on the description of the analysis in this study, it can be concluded that there are various types of meaning found in the Lua-lua Mbōwō Sebua film, namely lexical meaning 3 data, referential 3 data, non-referential 1 data, denotative 1 data, connotative 4 data, word meaning 4 data, term 1 data, conceptual 3 data, associative 1 data, idiomatical

9 data, proverb 17 data, figurative meaning 4 data, and locutionary meaning, illocutionary, perlocutionary 1 data. The most important element of meaning is dominated by the meaning of proverbs, this proves that the use of language in the Nias language uses parables, compares or equates. Then some elements of meaning at least, namely first on non-referential meanings, which can be concluded that in Nias community communication, language use is always associated with elements outside the language of the word itself so that it has a referent outside the language, even more than one referent. Both denotative meanings, it is very rare to find full words when the Nias people communicate both formally and informally. The three meanings of terms, terms in the Nias language are also still minimal in use, so they use more word meanings. The four associative meanings are still used a little in the conversations of the Nias people, because they mostly use idiomatic and figurative meanings. Then in the speech of the film *Lua-lua Mböwö Sebua* there is no grammatical data found.

Furthermore, with the interrelation of meaning and context found in the speech of the film *Lua-lua Mböwö Sebua* by Ponti Gea, it was found that data that had been analyzed in stages were 11 data in the form of utterances classified into 6 types of meaning, namely referential meaning as much as 1 data, connotative meaning as much as 2 data, the meaning of the word is 2 data, the idiomatic meaning is 2 data, the meaning of proverb is 2 data and the figurative meaning is 2 data. The results of data analysis show that in the interrelation of meaning with context, more than one context is found that underlies each meaning analyzed, and this explains that each language meaning can have more than one context.

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