

Social Facts on The Characters in the Movie Ngeri-Ngeri Sedap by Bene Dion

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Abstract: The movie "Ngeri-Ngeri Sedap" presents various social facts faced by the Batak community, including the complexity of life, including cultural values, traditions, and norms adopted, as well as various challenges faced. This research aims to describe the forms of modern life. The movie is very related to the life of modern Indonesian society today. Social facts contained in the movie Ngeri-Ngeri Sedap by Bene Dion. This research uses a qualitative descriptive method with a literary sociology approach. Primary data is obtained from the dialog, expressions, and gestures of the characters in the film, especially those that reflect the social facts under study. Data collection was done through film observation, text analysis, and dialog recording. Data analysis used a qualitative descriptive approach with the application of Emile Durkheim's Sociology of Literature Theory to identify social facts in the film. The results of the study revealed 25 social facts in the movie which were divided into 11 external factors, 7 coercive factors, and 7 general factors.

Keywords: Emile Durkheim, Social Facts, Film, Literary Sociology, Characters

1. Introduction

Film is a medium that allows the audience to capture the message hidden in the story and connect it to the social reality around them. Film is a work of art and culture that is used as one of the audio-visual mass communication media or in the form of moving images produced from recording photographic images with cameras, animation, and visual effects. Literary works are an expression of certain human needs (Ahsin & Ristiyani, 2019). Through literary works, films can obtain social values expressed from dialog between characters, actions between characters, and so on in conveying messages, with interesting storylines that affect audience interest. Literary works in language are an important communication tool in human life, through human language so that they can interact with each other (Fimansyah et al,

2023). Movies can also affect the imagination and emotional power of the audience (Putri et al., 2021). There are many forms of literary works based on experiences that have been experienced by the author. Many forms of literary works, one of which is in the form of entertainment media and media, continue to develop according to the times (Putri & Ahsin, 2022). Literary works are the result of community cultivation that can be expressed in spoken or written language that contains beauty (Adriatik et al., 2022). Character cultivation is usually applied in formal education such as schools and within the family. Character education can also be found in a movie that can be found through television media and social media applications (Arnolia et al., 2021). Movies have the ability to record the reality of the social environment in an interesting way, allowing the messages to be more easily accepted by society.

According to the view of Octastefani (2019) film is often a representation of a nation because it depicts the culture that exists and influences the culture of the country. Experts also emphasize that many movies tell true stories in the context of society, so that the ideological messages conveyed are able to change the way the audience thinks. The essence of a movie lies in the many symbols or signs that can be interpreted to produce meanings that can influence the minds of the audience. The main components in the film are the images and the dialog.

In the world of literature, conflict is considered very important to support the course of a story, because conflict provides an interesting dynamic for readers or viewers, and is one of the key elements in enriching the plot of the story. (Saputri et al., 2021). Meanwhile, in the context of families in society, conflicts often arise as a result of differences in culture, values, and traditions that exist within them. Although the family is often considered a warm and loving place, not all families experience such warmth, and problems often arise from within the family itself. Conflicts within the family can be the root of larger conflicts in society, and the study of the meaning of family in the context of film often conveys messages that have a great impact on society. Therefore, in the process of creating the conflicts that occur in the story, the author's skill is very important. This is achieved through the manipulation of events that occur in the story. The author must be able to process these events to determine the level of interest and tension in the resulting story. Human events that are interesting, sensational, interrelated, and trigger complex conflicts become the main focus. In particular, when the conflict reaches its peak and its resolution becomes the main focus that attracts the attention and time of readers in a narrative story, so it can be interpreted that conflict has an important role in generating tension and curiosity about the continuation of the story. (Sabila et al., 2022).

Indonesia is known as a country rich in cultural, ethnic and religious diversity, requiring its people to coexist with various cultural traditions and values. However, it cannot be denied that cultural differences often lead to conflicts in society, and often these conflicts start in the smallest circle, namely the family. According to Afifah et al. (2021) explained that conflict is a social event in which there is disagreement and conflict between individuals and individuals, individuals and groups. Usually, conflicts are motivated by differences of opinion with one another. Therefore, it is important for individuals to have the skills to manage conflict effectively in order to overcome differences and tensions that arise, and promote peaceful and sustainable problem solving. Social facts that we often encounter on a daily basis are often brought up in Indonesian films, as seen in the movie "Ngeri-nger Sedap" which tells the story of conflict within a Batak family, where there is a clash of perceptions between parents and children. Of course, everyone immediately thinks of father, mother, brother, sister and family warmth, but there is not always warmth in the family, and sometimes problems end with the family.

Febrilian et al. (2022) also explained that literary works can be raised from various sources, including social problems that arise in social interactions between individuals in society. Through literary works, authors can describe and convey their views on these social problems, as well as voice aspirations and criticism of existing social conditions. In addition, literary works are cultural products that can be used to instill social values. Children of elementary school age, aged 6-12 years, at this age can think logically and classify things. However, they are not yet able to solve problems abstractly. They tend to like concrete things rather than abstract things. One form of literary work is film (Putri et al., 2021). In the study of the meaning of family in films, there is often a message that has a significant impact and shape on society. The social profile of filmmakers and criticism of claims is increasing, largely due to the great potential to elevate Indonesian cultures in educational film works. Indonesia, as a country with cultural, ethnic and religious diversity, allows its people to coexist with such diversity. In the process, it is not easy to be created, there are times when cultural differences can cause friction in society. Regarding this friction, it often starts from the smallest circle, namely the family. Social facts that often occur around us have been raised in a movie in Indonesia entitled *Ngeri-nger Sedap*. The movie revolves around the life of a Batak family where there is a clash of perceptions between parents and children.

"Ngeri-nger Sedap" was released on June 2, 2022 in theaters across Indonesia, and is also available on official streaming platforms such as Netflix. The story of this movie tells the story of a pair of parents who desperately miss the arrival of their children who live far away from the family. Although this Batak family looks happy from the outside, there is actually unhappiness because their children are reluctant to return and visit their hometown. Mr. Domu and Mak Domu, as parental figures, plan for their children to return home, but one day the secret lies within the family. "Ngeri-nger Sedap" is a family drama film that depicts the anxiety of overseas children who are bound by tradition and culture, adapted from the novel of the same name by Bene Dion Rajagukguk. Apart from being the author of the novel, Bene Dion also acted as director and screenwriter for the movie version. The film tells the story of the restlessness of the children of Mr. Domu and Mak Domu's family who are bound by their traditions and culture. Mak Domu misses her three sons who have migrated to different provinces. The three children are Domu, Gabe and Sahat. Domu works as an

employee at a state-owned enterprise and has a girlfriend who is Sundanese. Gabe has become a comedian and left his law degree behind. Meanwhile, Sahat chose to settle down after undergoing a Community Service Program (KKN) in Yogyakarta. The relationship between Pak Domu and his three children is not harmonious, due to Pak Domu's stubbornness, who does not want to accept differences of opinion and prioritizes customs and other people's views on his family. Pak Domu's stubbornness reflects patterns of behavior that are passed down through culture and tradition. Culture includes values, norms and ways of life accepted by the community (Saslinasti et al., 2014). (Saslinasti et al., 2021). In this case, Pak Domu may consider that maintaining tradition and prioritizing others' views of his family is an important part of his family's identity and survival.

One of the aspects that makes a movie interesting is when the movie raises existing social facts. Social facts as described by Kamila et al. (2023) have an important role in history, and have an impact on social, economic, political, and inter-society relations. This shows that social phenomena that occurred in the past not only provide an overview of the life and development of society at that time, but also affect social, economic and political dynamics in the future. According to Hayati (2021) Social facts include all ways of acting in both formal and informal contexts, or something that affects individuals as a result of external pressure. In addition, social facts include all behaviors and thoughts that come from the external environment and have a coercive nature. Therefore, social facts are often formed through patterns of interaction and relationships that exist in society. In Indonesia, there are many movies that depict social facts, one of which is the movie "Ngeri-nger Sedap" by Bene Dion.

Reviewing the social facts presented in the movie "Ngeri-nger Sedap" by Bene Dion, we can see how they relate to everyday life. In this film, the children of Mr. Domu and Mak Domu, who belong to the younger generation or as the next generation of the nation, show disapproval of Batak family customs or traditions. This results in Pak Domu and Mak Domu becoming increasingly frustrated with their children's behavior. Although they are considered role models because they have a harmonious family, the reality does not match this image. In addition, the social facts presented in the film explain that the higher education received by Pak Domu and Mak Domu's children has changed their mindset and habits according to the times. Therefore, in this Batak family there are often conflicts between generations, rejection of village traditions and more attention to the group or environment that Mr. Domu and Mak Domu's children are familiar with while outside the area. Their children in the movie reflect criticism of the culture or traditions of the community which are often rejected by the younger generation because they are more following the changing times and less steeped in the traditions or customs around them. Dialogue that shows this can be seen in the following snippet of conversation:

Mak Domu: *"Kau itu anak pertama mang, kau yang melanjutkan marga, kau yang melanjutkan adat. Kayak mana kau mau bertanggung jawab kalau istrimu nanti ngga ngerti adat mang..."* (Dion, 2022)

The dialogue fragment above shows that the Batak people have strong customs, but these customs are denied by today's children and these social facts are very hot among today's children. It's just that in this movie what is taken is an example or custom from Batak.

In this context, the study of social facts contained in Bene Dion's "Ngeri-Ngeri Sedap" is very important because it reflects social situations that are relevant to everyday life in Indonesia. The social aspects emphasized in the film, such as intergenerational value differences and the impact of modernization on tradition, also reflect the social challenges faced by modern society. This research aims to analyze the social facts revealed in the context of the film, providing a deeper understanding of the social and cultural dynamics relevant to the times. It is hoped that an understanding of the social facts in the film can provide a better perspective on the complexities of the social and cultural life of Indonesian society and provide useful insights in finding peaceful solutions and resolving social conflicts in society.

Literary sociology is a method of analysis that reveals the relationship between authors, society, and the impact of literary works on readers. (Nur et al., 2023). Durkheim was a sociologist who emphasized morality in modern society and its moral state. He did not believe that society lost morality as a whole or was heading in that direction. For him, the morality of society can be jeopardized if it only focuses on individual interests without paying attention to the collective interests of society.

Emile Durkheim's sociology of literature theory emphasizes the importance of social norms and social integrity in maintaining balance and stability in society. Durkheim highlighted that society is not simply a collection of individuals, but rather a larger entity governed by social norms, values and structures. In the context of literary sociology, this approach involves analyzing literary works by considering how they reflect and are influenced by social dynamics in society. Durkheim viewed social facts as patterns of behavior, norms, values, and social structures that exist in society and affect individuals within it. Social facts are external to the individual, outside the individual, and control their behavior. Durkheim viewed social facts as something objective and independent of individuals, so they can be observed and analyzed scientifically. Examples of social facts include social institutions such as the family, religion, the education system, as well as social norms such as norms of decency and moral values held by society.

Sa'adiyah et al. (2021) explained that Emile Durkheim identified three types of social facts that distinguish them from psychological symptoms, namely external social facts, social facts that force individuals, and social facts that are general or widespread in society.

a. External Social Facts

External social facts are norms, values and practices that exist outside the individual and are part of the social structure that regulates behavior and interaction in society. Examples are legal norms, customs, or social rituals that members of society follow collectively, such as the hajj and grave pilgrimage. External social facts are influenced by reciprocal relationships with events that have occurred in the past and are influenced by individual consciousness. Therefore, events that occur today are formed by factors such as culture, customs and social relations that exist in the present but have shaped themselves in the past.

b. Compelling Social Fact

Social facts that force individuals are rules and norms that have the power to require individuals to follow or conform to them, resulting in social pressure or sanctions against individuals who violate them. Examples are the expectation that women should stay indoors and the punishment or social stigma received by individuals who violate these social norms.

c. Common Social Facts

General social facts are patterns of behavior, norms, or values that are widely accepted in society and collectively recognized, reflecting social agreements built by the community together. Examples include the language used in communication, moral values held by the majority of community members or the education system in a country. An article explained that problems between humans and the environment can be positive or negative. The cultivation of moral values is very important to do, one of which is through existing literary works.

These types of social facts form a social structure that provides a framework for social interaction and shared life in society.

2. Structure of References

Previous research conducted by Adha (2022) concluded that the form of moral values contained in the film *Our Shining Days* by Wang Ran is the relationship between humans and themselves with good moral values, namely hard work and courage and human relationships with other humans with good moral values, namely helping, caring, cooperation and deliberation as well as bad moral values, namely demeaning and discrimination. Therefore, the difference in this study lies in the movie studied and the similarity is only in the theory used, namely literary sociology.

Other research by Leliana (2021) with the title *Representation of Moral Messages in the Film Tilik* (Roland Barthes Semiotic Analysis). In this study, the research method is generally descriptive qualitative with analytical knife semiotic analysis. This study concludes that the representation of moral messages, namely gossip as social control, moral messages, the second is women's freedom in choosing their right to life. The third moral message is the law enforcers who do not carry out their responsibilities.

Other research about the analysis of moral values in the film "Losmen bu broto". This research uses library research and interviews with a qualitative approach. This study concludes that in the film there are moral values that can be known, including; (1) moral value to God; worship, (2) moral value to oneself; responsible, (3) moral value to fellow human beings; religious tolerance. The moral message contained in the movie "Losmen Bu Broto" is knowing goodness, doing goodness and loving goodness.

Other research by Maijar et al. (2021) with the title *Social Fact Paradigm in the Film Fetih 1453*, Functional Structural Study. This research concludes that historical values are not only used as a nostalgic past, but become a calculation in planning to determine future decisions.

Other research by Layefa & Ezenagu (2023) with the title *Inter-Faith Marriages: Engaging Nigerian Religious Identity in The Film North East*. This research explores interfaith marriages as a challenge to religious identity in Nigeria, using film as a tool to understand and respond to this social phenomenon. Previously, in pre-colonial Nigerian society, the institution of marriage was heavily influenced by strict ethnic modalities, but the influence of Western colonialism changed this dynamic, including in terms of interfaith marriage. This study aims to understand the negotiation of religious identity in the context of interfaith marriage, focusing on its acceptance in modern Nigerian society. The research method used is a qualitative survey using focus group discussion (FGD) as the data collection instrument. The research is grounded in Social Structure theory, which emphasizes that individual behavior in society is constrained by historical, socio-cultural, and political factors.

Based on the review of relevant research, research on social facts in this film has never been done before. Researchers are interested in researching the movie *Ngeri-nger Sedap* with a focus on social facts experienced by the characters. In addition, because this film is currently being discussed, and the presentation of the film is very *relate* to families in North Sumatra, especially in Batak land. In addition, from the results of the review of relevant research, no one has examined the movie *Ngeri-nger Sedap* and the variables studied are also not the same as what researchers will do. In line with this, researchers using the *Ngeri-nger Sedap* movie are also inseparable from the sociology of literature approach. The researcher wants to examine social facts with a literary sociology approach to the characters in the movie *Ngeri-nger Sedap* by Bene Dion. Social facts that influence the characters in the film will be analyzed using Emile Durkheim's Sociology of Literature Theory. This theory highlights the norms, values, and social structures that shape the behavior

and interactions of individuals in society. Thus, this research will examine how social factors such as culture, values, and prevailing norms influence the characters in the film in undergoing their journey, so that later a red thread can be drawn about the analysis of social facts in the film.

3. Research Methodology

This research is descriptive qualitative research with a textual approach as the main analytical framework to analyze the phenomenon under study. The focus of the textual approach is to study the psychological aspects of the characters in *Ngeri-Ngeri Sedap*, especially to describe and understand the social facts revealed in Bene Dion's *Ngeri-Ngeri Sedap* in depth and detail through dialog analysis, expression and gesture analysis, and scene analysis.

Research using a qualitative descriptive approach according to Aini et al. (2022) defines that qualitative research is research oriented towards description, understanding, explanation, and analysis of social phenomena, so that researchers try to understand the meaning and interpretation given by individuals or groups to a phenomenon. As for qualitative descriptive research is a research method that aims to describe and understand a phenomenon in depth and detail, focusing on individual meanings and experiences. Based on some of the above opinions, it can be concluded that descriptive qualitative research is a research method that focuses on explaining, understanding, and analyzing social phenomena. This approach is focused on trying to understand the significance and interpretation given by individuals or groups to phenomena. One of the focus approaches in qualitative research is the textual approach. According to Saputra & Fanani (2020) explained that the textual approach studies the psychological aspects of characters in literary works and social facts contained in films.

Data is information obtained from observation, measurement, interviews, or documentation which is then processed and analyzed to gain a deeper understanding of the phenomenon under study. Meanwhile, data sources are everything related to the origin of the data obtained. Data sources are the main element used in a study. Research will not be completed if it does not have a data source that will be explored as the object of research. The data used in this study consists of two categories derived from primary data sources obtained in this study, namely by observing and analyzing the film "*Ngeri-Ngeri Sedap*" which can be watched on the Netflix legal streaming platform and secondary data sources in the form of scientific journals and books related to the research context.

The data collection technique uses literature study, film observation, text analysis and dialog data collection. This is done through several stages such as film observation, text analysis, dialog data collection. The data analysis technique used in this research is descriptive qualitative by going through stages such as first, analyzing social factors using Emile Durkheim's Sociology of Literature Theory. In the context of this film analysis, three types of social facts are used as indicators, namely external social facts, compelling social facts, and general social facts. Second, drawing conclusions. Third, verifying the data to ensure the validity of the research data by using the extended observation technique. By using this technique, researchers can see and hear the film scenes directly, so they can more easily identify errors in the film transcripts that have been made with the dialogues in the film scenes, such as missing words, mishearing, or improper interpretation by watching the *Ngeri-Ngeri Sedap* film repeatedly. The discrepancies were then corrected in the transcripts, and finalized to produce an accurate final transcript.

4. Result and Discussion

Analyzing the social facts contained in the film "*Ngeri-Ngeri Sedap*" using Emile Durkheim's Sociology of Literature Theory which includes three types of social facts used as indicators, namely external social facts (which are outside the individual), coercive social facts (which direct individuals directly), and general social facts (which are internalized by individuals as norms or values that apply widely in society).

a. External Social Facts

1) Social Pressure on Children's Success

Batak society has strong values and norms about success, which is measured by higher education and prestigious professions. This is reflected in the snippet of dialog in the following *scene*:

"Gantilah gantilah itu, malu aku"

"Cuma sementara itu. Si Gabe itu mau jadi hakim atau jaksa. Bentar lagi juga berhenti dia"

(Dion, 2022)

Based on the snippet of dialog in the film *scene*, it reflects the social pressure on children's success, which is felt by parents to ensure their children's success in education and career, where parents or society can feel that only certain careers are considered prestigious or valued, such as becoming a judge or prosecutor. This is in line with the opinion of Rosiana et al. (2021) which states that parents have a parenting role and a great influence in educating, guiding, and supervising every child's development in daily life. As the main figure that children meet since childhood, parents become strong models in shaping children's thoughts, emotions, and behavior. Interaction, communication, and parenting patterns carried out by parents also affect children's attitudes and behavior. Thus, the role of parents is not only limited to providing formal education to children, but also shaping their overall character and personality. Mr. Domu, for example, feels

embarrassed when he sees Gabe on television because his profession as a comedian is not considered "successful" in the Batak community's view. Through this interaction, the social fact that Batak society has strong values and norms about success, which is often measured through higher education and professions that are considered prestigious, is illustrated. This kind of social pressure can make children feel the need to follow the direction or expectations of their parents or society, even if it does not match their own interests or talents.

2) Gender Stereotypes

Batak society still has strong gender stereotypes, where men are expected to follow "masculine" professions and women have more subordinate roles, as can be seen in the following snippet of dialog:

"Cuma sementaranya itu. Si Gabe itu mau jadi hakim atau jaksa. Bentar lagi juga berhenti dia"
(Dion, 2022)

Based on snippets of dialog in the film *scene*, it illustrates the gender stereotypes that are still inherent in Batak society. Mr. Domu, for example, expresses his desire for Gabe to pursue a career as a judge or prosecutor, professions that are considered "male". There was no discussion or commentary about other professions that Gabe might be interested in, highlighting the view that men should choose professions that are considered "masculine". Thus, it illustrates the social fact that gender stereotypes are still strongly influential in Batak society, where men are expected to follow career paths that are considered to be in line with existing gender norms.

3) Social Pressure on Family Harmony

There is social pressure felt by Batak families to always maintain a harmonious and solid family image in front of the community. This is reflected in the dialog in the following movie scene:

(Ext. Lapo Tuak)
Mak Domu: *"Pak Domu"*
(Pak Domu mendengus)
Pak Domu: *"Teknoogi ini sudah maju, tapi orangnya belum"* (mereka tertawa)
Pak Domu: *"Yaudah teruslah kalian yaa, aku pulang dulu"*
Bapak Lapo 1: *"Urus juga poltob mu hahaha"* (Pak Domu pergi bersama mak domu)
(Dion, 2022)

Based on the dialogue in the film *scene*, it shows the social pressure on Pak Domu to pay attention or take care of his wife (Mak Domu), because they are faced with a situation where Mak Domu appears suddenly in an unexpected place. This illustrates the expectations from his social environment that as a husband, Mr. Domu must always pay attention and take care of his wife's presence and well-being, even in informal situations such as outside the home or at entertainment venues. In addition, Mak Domu's action of picking up Mr. Domu himself at the lapo illustrates the social pressure and strong expectation that family members should always be united and support each other in every situation. In the context of Batak culture, where family relationships are highly valued and upheld, Mak Domu's actions demonstrate responsibility and commitment to maintaining togetherness and solidarity within the family. By picking up Mr. Domu herself, Mak Domu shows that she is ready to provide moral and physical support to her husband, affirming that families should always be present for each other in times of need or distress. This reflects a social norm that emphasizes the importance of solidarity and support between family members in Batak culture.

The image of a harmonious family is reflected in the parents' long-lasting and romantic relationship. This is reflected in some of the dialog in the following movie *scenes*:

"Gandeng aku cepat, penting ini!" (Mak Domu menggandeng pak domu, kemudian bertemu pak pendeta)
"Senang ngeliat kalian ini, sudah tua masih mesra, ngga salah ku pilih keluarga kalian. Jadi contoh untuk jemaat-jemaat gereja"
(Dion, 2022)

In the snippet of dialogue in the *scene*, we see Pak Domu and Mak Domu holding hands in front of the priest, creating a romantic impression. This action reflects their efforts to maintain a harmonious and peaceful image of their family in front of others. By holding hands, they send a message to the Pastor and the people around them that their relationship is solid and in harmony. This shows that they are both trying to maintain the image of an intact and harmonious family, in accordance with social expectations in Batak society. The action demonstrates the social pressure on family harmony, where Mr. Domu and Mak Domu's family is expected to be a good example to church members and the wider community. This shows that there is an expectation from their social environment that their relationship as a married couple should be harmonious and romantic, and this sets the standard or example for others.

Social pressure on family harmony is also shown in the following snippet of dialog in the movie *scene*:

“*Seberapa besarnya pesta ini. Berapa banyak pun uangnya yang kau kasih, kalau pahoppu pahoppu itu ngga datang, sia-sianya! Nama pestanya aja sulang-sulang pahoppu, pahoppu ku itu ya mereka*”
“*Ngga percaya mamak ini!*”
(Dion, 2022)

Based on the snippet of dialogue in the film *scene*, it shows the social pressure experienced by Pak Domu from his Opung to ensure the presence of his grandchildren at the traditional feast later in order to avoid embarrassment in front of the community. Opung Domu expresses his concern that the traditional feast might not be a success if Mr. Domu's children (his grandchildren) do not come. This shows how social expectations of family harmony and success can create pressure for individuals within the family. It also shows how important the attendance and participation of family members in an important event such as a traditional feast is to Opung Domu. Such concerns reflect an expectation of togetherness and support from all family members in carrying out the traditional event. Opung Domu may feel that the presence of his children and grandchildren will add warmth and togetherness to the event, as well as providing the moral support necessary for the success of the traditional feast.

4) The role of customs and traditions

According to Rahmayanty et al. (2023) explain that norms are guidelines for behavior expected of individuals in a particular society or group. These norms set ideal standards that determine what is acceptable and what is unacceptable in a culture or society. People who adhere to these norms are considered to be in accordance with the values of society and are accepted, while those who violate them may face rejection, ostracism, or even punishment. Kurniawati et al. (2022) explained that culture has the ability to limit and liberate individuals, as well as differentiate and unite them. It influences the way people think, feel and act. Culture is also a strong reference for understanding the human way of life, including beliefs, attitudes, and typical products produced by certain groups. In the context of Batak society, customs and traditions play a very important role. A traditional feast, for example, is considered a highly valued and upheld moment in Batak culture. This shows that customs and traditions not only reflect respected norms, but are also the foundation that maintains unity and identity within the community.

In this film, customs and traditions reflect the importance of togetherness and respect for cultural heritage, as reflected in the following dialog in the film *scene*:

“*Seberapa besarnya pesta ini. Berapa banyak pun uangnya yang kau kasih, kalau pahoppu pahoppu itu ngga datang, sia-sianya! Nama pestanya aja sulang-sulang pahoppu, pahoppu ku itu ya mereka*”
(Dion, 2022)

Based on the snippet of dialog in the film *scene*, it shows the importance of the presence of "*pahoppu-pahoppu*" in a family event or celebration. The term "*pahoppu*" refers to invited guests in Batak culture, who have an important role in maintaining the honor and success of an event. This reflects how customs and traditions play a significant role in the lives of Batak people.

The traditional feast of "*Sulang-Sulang Pahoppu*" symbolizes the cultural values that are upheld and passed down from generation to generation. Opung Domu, as the senior figure in the family, highly values and considers it important for all family members to attend the event as a form of respect for ancestral traditions. Children's attendance at traditional feasts is seen as a form of respect for cultural heritage and social responsibility towards family and community. In this context, children may feel bound by customs and traditions, feeling obliged to attend traditional feasts as a form of respect to their ancestors and family. This reflects the importance of adat and tradition in maintaining identity and togetherness in Batak society and how these values bind family members in everyday life.

Batak customs and traditions have a strong role in regulating social norms, especially in the context of marriage and divorce. This is reflected in the following snippet of dialogue in the film *scene* played by Mr. Domu's family:

“*Eh loak, ringan kali muncung mu! Mana ada di batak istilah cerai-cerai*”
“*Bukan masalah adat bang. Kita ini kristen, ngga ada istilah cerai. Kak bilang lah sama mamak, kalau ada masalah bicarakan baik-baik, cari solusinya*”
(Dion, 2022)

Based on the snippets of dialogue in the film *scene*, it reflects the role of customs and traditions in Pak Domu's family, which upholds the social norms that have been inherited from their ancestors, and the expectations expected in a Batak family. In Batak culture, divorce is considered a very serious and unusual matter, and traditional Batak norms prohibit divorce. Sahat (Mr. Domu's son) then reminded them that as Christians, they should also consider religious values in dealing with divorce issues, adding a religious dimension to the resistance to divorce. This understanding illustrates how important customs and traditions are in shaping social values and norms in Batak society. It also shows the

interconnectedness of custom, religion and social norms in determining how families deal with conflicts and problems in their lives.

In addition, in a conflict situation between Mr. Domu and Mak Domu, Mak Domu is expected to be picked up by her family members if she wants to return home, showing the importance of family support and upholding social norms inherited through customs and traditions. This is reflected in the following snippet of dialog in the movie scene:

“*Kalau mau mamak balik lagi ke rumah, secara adat mamak harus dijemput sama keluarganya*”
(Dion, 2022)

Based on the snippets of dialogue in the film *scene*, it shows how strong social norms regulate the behavior and interactions between family members in Batak society. Domu then emphasizes that according to custom, Mak Domu must be picked up by her family if she wants to return home, showing the importance of supporting and upholding social norms inherited through custom and tradition. This understanding reflects the importance of customs and traditions in maintaining family harmony and treating domestic conflicts seriously. It also highlights the strong influence of social norms in regulating behavior and interaction in Batak society, and the importance of supporting and upholding these social norms in maintaining family stability. This reflects the importance of custom and tradition in upholding social norms related to family relationships and marriage in Batak culture.

5) Solidarity and Togetherness

Batak society has a strong culture of togetherness and mutual support. In the context of Mr. Domu's family, there is strong solidarity and togetherness between Mr. Domu and Mak Domu, despite conflicts between family members. This is reflected in several snippets of dialog in the following film *scenes*:

“*Ssttt, tahan emosi mu. Aku bangunkan sarma dulu. Ku ketuk pintu depan, lanjutkan emosimu*”
(Dion, 2022)

Based on the dialogue excerpts in the film *scene*, Pak Domu's attitude shows solidarity and togetherness with Mak Domu in facing household conflicts. Despite the conflict between them, Pak Domu still tries to keep Mak Domu calm and shows his support by taking concrete steps, such as waking up their child to face the situation together. Although Mr. Domu and Mak Domu argued frequently, there was a clear desire from both of them to solve their problems together. This shows that despite the tensions in their relationship, there is a sense of mutual care and a desire to maintain family harmony. This reflects the strong culture of togetherness and mutual support in Batak society, where family members tend to unite and help each other overcome problems despite conflicts between family members. In addition, there are also snippets of dialog in the movie *scenes*, such as:

“*Ya peduli lah mak. Kami ini kan anak mamak*”
(Dion, 2022)

Based on the snippet of dialogue in the *scene*, it shows that Mr. Domu's children are actively involved in maintaining family harmony. In addition, the excerpt reflects that the children are not only concerned about their mother's condition, but also strive to find solutions and offer support. This emphasizes the importance of solidarity and involvement of all family members in dealing with problems and keeping the family together.

6) Family Norms

Family norms are the rules, values and expectations that are applied within the family and govern the interactions between Mr. Domu's family members. This is reflected in the following snippet of movie dialog:

“*Karena mamak kalian sakit, kita aja yang diskusi*”
(Dion, 2022)

Based on the snippet of dialog in the movie *scene*, it shows that the family norm that applies in their home is to have a sense of responsibility and care for family members who are experiencing difficulties or illness.

b. Compelling Social Fact

1) Patriarchy and Male Dominance

According to Ozdemir-Sarigil & Sarigil (2021) explains that patriarchal culture refers to a social system in which dominant power and authority are in the hands of men, both in the family and in society more broadly. Patriarchal culture emphasizes values that support male dominance and hierarchically regulates gender roles, where men are considered the head of the family and the main determinant in matters such as household decisions, inheritance, and social leadership. In the context of the movie, *Ngeri-Ngeri Sedap*, there is a strong patriarchal culture in Batak society where men have full

control over all home decisions including the life decisions of their children. This is reflected in several snippets of dialog in the following film *scenes*:

“Bapak ga suka kau jau pelawak mang. Kata bapakmu kalo kau melawan terus, ga boleh kau pulang!”
(Dion, 2022)

Based on the snippets of dialog in the film *scene*, it reflects a patriarchal culture where decisions and control over family life, including children's career choices, are in the hands of men as authoritative figures in the family. In addition, there are also other snippets of dialog in the film *scene*, namely:

“Kata bapakmu, jangankan kenalan jumpa kau pun dia ngga mau. Kalau kerjamu cuma melawan”
(Dion, 2022)

In the snippet of dialog in the *scene*, it shows male dominance and patriarchal decisions in determining interactions and relationships within the family.

Other snippets of dialog in this film *scene* are:

“Tapikan kau udah janji sama kami mang, lulus kuliah kau pulang. Kau itu anak terakhir loh mang”
(Dion, 2022)

The snippet of dialog in the *scene* reflects the control and dominance of men in making decisions about the lives and future of family members, which is an aspect of patriarchal culture.

Another snippet of dialog in this film *scene* occurs in the character of the gentlemen, as follows:

“Aku pun salut sama lae, anak lae sukses-sukses. Ngga bikin malu orang tua, kayak lae sianipar itu. Berantem terus sama anaknya, jadi ngga ada anaknya yang mau pulang, kacau kali lah”
(Dion, 2022)

The excerpt shows patriarchal norms that emphasize the importance of children's obedience to parents and condemn the behavior of parents who are unable to maintain harmony in the family.

“Kenapa belum kawin-kawin dia bang? Kan ngga papa perempuan duluan”
(Dion, 2022)

The excerpt reflects the traditional view that expects women to marry before men. This view illustrates a patriarchal culture where women's roles and status are still seen as inferior to men. In addition to patriarchy, decision-making in the movie is also dominated by men. This is reflected in several snippets of dialog in the following film *scenes*:

“Kalau ku bilang, pasti kau ngga setuju. Ujungnya marah-marah juga, sama aja mending kayak gini”
(Dion, 2022)

The snippet reflects the dominance of men in making family decisions, while Mak Domu feels she has no power or freedom to challenge these decisions.

The snippets of dialog in this situation reflect the social fact that Batak society is still dominated by men, while women tend to have a more subordinate role and less power in the family decision structure.

2) Obligations of children towards parents

According to Batak custom, the first son is expected to carry on family traditions, take on the role of cultural heir and responsibility for the family and is considered the leader of the family after the parents. On the other hand, the last male is expected to take care of their parents in old age, provide support, and continue the family name. This is reflected in the following snippet of dialog:

“Kau itu anak pertama mang, kau yang melanjutkan marga, kau yang melanjutkan adat. Kayak mana kau mau bertanggungjawab kalau istrimu nanti ngga ngerti adat mang...”
“Tapikan kau udah janji sama kami mang, lulus kuliah kau pulang. Kau itu anak terakhir loh mang”
(Dion, 2022)

The excerpt reflects the strong value in Batak society of obedience and respect for parents.

c. Common Social Facts

1) Generational Conflict

Conflicts between the older and younger generations are common in many societies. This is reflected in the following dialog excerpt:

“Jadi kau setuju domu kawin sama sunda, si gabe terus ngelawak kayak gitu, sahat yang seharusnya tinggal di sini ngurus orang tuanya. Malah ntah siapa yang diurus di sana. Setuju kau itu??”
(Dion, 2022)

The excerpt reflects the stark generational conflict between the expectations of parents and the desires of their children. It reflects the tension between the traditional values held dear by the parents and the modern aspirations of the younger generation in Batak society.

2) Poor Communication

Lack of effective and open communication between partners, which can lead to misunderstandings and problems in the relationship. This is reflected in the snippet of dialog in the following movie scene:

“Apa yang bikin kau emsoi sama aku”
“Banyak! Emang banyak kok”
“Iya iya, salah satu aja”
(Dion, 2022)

The excerpt illustrates a weakness in communication that can lead to misunderstandings and exacerbate problems in relationships.

These results are in line with the opinion of Grammatikopoulos (2022) which states that a lack of communication can result in indifference, lack of respect, unfounded criticism, obsession, and misunderstanding between individuals or groups. Political or ideological factors can also play a role in creating conflict, although not always relevant in certain contexts. Complaints, high demands, disappointment due to unmet expectations, ambition, and personal weaknesses can also exacerbate the situation.

3) Manipulation and Pretense

The use of manipulation and pretense to achieve goals, which can occur in a variety of situations and relationships. The use of manipulation and pretense in relationships is a very unhealthy example and can exacerbate tension and lack of trust between partners. This is in line with the opinion of Fuadi & Suhendar (2019) that a person's level of ingenuity can vary, depending on the level. In moderate levels, individuals may be ingenious and cunning, but still within acceptable or reasonable limits. However, if the ingenuity is at an extreme level, then the individual may commit fraudulent, immoral, manipulative and dishonest acts to achieve their goals.

4) Use of Language and Terms

Rizza et al. (2022) explained that language is a vital means of social communication used by people in interaction with each other. Speaking is one of the main ways to communicate with humans, and language and communication are considered to be abilities that every individual should have. The use of language and certain terms reflect general social facts that apply widely in society such as the use of family terms, as well as the use of casual and familiar language.

This is reflected in some snippets of dialog in the following movie scenes:

“Pak kita bahas sekarang ya pak ya?”
“Aku... panggil mamak yaa”
(Dion, 2022)

In the excerpt, the use of the words "Pak and Mamak" reflects the social norms that have been embedded in society to express respect and honor one's position in daily social interactions.

“Udah nang... mana bapak?”
(Dion, 2022)

The use of the term "nang" reflects the general social norm of intimate calls or greetings between family members in Batak culture.

“Tau ngga? Apa yang bikin istri lae marah?”
(Dion, 2022)

The term "lae" reflects a common social norm where there is respect for one's age or status in everyday communication.

"Horas..."
"Horas Amang..."

The use of the phrases "Horas" and "Horas Amang" reflects a common social fact in Batak culture, particularly Tapanuli. The phrase "Horas" in Batak society emphasizes warmth, friendliness, and politeness in social interactions. Meanwhile, the phrase "Horas Amang" shows respect or honor to someone who is older or has a higher position. Overall, the use of language and terms in the dialog reflects how social norms, culture and traditions are maintained and reproduced in daily interactions in society. This is in line with the opinion of Dewanty et al. (2020) that the use of relaxed and familiar language reflects an open and friendly attitude in social interactions that are part of the culture of the community. Thus, language is not only a means of communication, but also a reflection of the social facts contained in society.

Based on the results of the above analysis, this study obtained facts in the movie "Ngeri Ngeri Sedap" as many as 25 items consisting of 11 external social factors, 7 coercive social factors and 7 general social factors, as shown in Table 4.1 below.

Table 4.1 Summary of Social Fact Aspect Analysis Results

No	Social Fact Aspect Type	Total
1	External social facts	11
2	Social facts that force	7
3	Common social facts	7

Based on Table 4.1, it shows that the aspects of social facts that are mostly found in the movie "Ngeri Ngeri Sedap" are external social facts, namely 11 facts, while the social facts that excite and general get the same number, namely 7 facts.

5. Conclusions and Suggestions

Based on the results of the analysis that has been carried out, it can be concluded that the form of social facts revealed in Ngeri-Ngeri Sedap includes external social factors, coercive social factors, and general social factors. The social facts in the movie "Ngeri-Ngeri Sedap" have a current reality because they reflect social pressure on children's success, conflicts between generations, and lack of effective communication in the family. In addition, patriarchal culture and the use of manipulation in relationships are also still relevant in modern society.

This research can be utilized by the community as a means to understand cultural diversity and increase awareness of the moral values contained therein. In addition, the community can also encourage open dialog about conflicts and cultural values shown in the film to strengthen tolerance and togetherness in society. As for educators, as teaching materials in the Indonesian language learning process to improve students' language skills and train their critical thinking skills. In addition, educators can also encourage students to communicate effectively with their parents and peers and provide space for students to be creative in writing stories and poems based on inspiration from the movie. Furthermore, educators can enrich class discussions by analyzing cultural values and conflicts contained in the film to teach the importance of respecting differences and resolving conflicts peacefully. For further research, to combine several aspects of research to explore the impact of using the movie "Ngeri-Ngeri Sedap". Studies can explore how the movie helps people, especially teenagers, in resolving conflicts peacefully. In addition, the research could broaden the scope by studying the movie's influence on Batak cultural values in schools. Finally, research could focus on the film's impact on parents' communication and self-reflection in educating their children, thus providing a more holistic understanding of the film's role in education and cultural values.

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