Embracing Global Transformation: Collaborative Innovations through Social and Political Research

7-8th September 2022
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FOREWORD

Research should be a valuable tool for finding solutions to existing problems faced by a country. This belief is reflected to ICISPE 2022 conference. Our world is constantly being challenged by global, massive, and fast changes, starting from the development of the digital era which causes disruption in all aspects of the industry until the world suddenly stops due to the Covid-19 pandemic. But humans continue to show their ability to overcome all these problems by implementing new ideas so that problems can become opportunities. Collaboration in innovation is the key to success in the connected era. We realize that we cannot work alone, we need help from others to achieve the objectives quickly and effectively. Therefore this year’s ICISPE is here to accommodate collaborative innovation ideas from various parties to accept the ongoing global transformation.

The 7th ICISPE Proceeding is a summary of the research results presented at the 2022 ICISPE Conference by academics and researchers. This activity was carried out with the cooperation of all committee members at the Faculty of Social and Political Sciences, Universitas Diponegoro. Carrying the theme "Embracing Global Transformation: Collaborative Innovations through Social and Political Research", this conference was held on 7th - 8th September 2022 at the Orange Faculty of Social Sciences Campus.

Over 50 articles were submitted, this year we received some collaborative works of Indonesian authors and some authors from Russia, The Philippines, Germany, Malaysia and China. All were reviewed and refined to meet scientific work standards. We hope that the articles published through this conference will contribute to the improvement and development of society in various social aspects. We would like to thank all the speakers, writers, participants, reviewers, and committee members for their contributions to this conference.
On behalf of the Faculty of Social and Political Sciences, Universitas Diponegoro, we would like to thank all speakers, writers, participants, reviewers, and committee members for this conference.

Semarang, 8 September 2022
Dean of Social and Political Sciences Faculty
Universitas Diponegoro

Dr. Hardi Warsono, MTP
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Abstract. Family-themed films have become increasingly popular since 2019, with films such as Keluarga Cemara, Dua Garis Biru, and Nanti Kita Cerita Tentang Hari Ini (NKCTHI) gaining widespread recognition. One Indonesian film that has particularly stood out for its portrayal of Batak culture is Ngeri-Ngeri Sedap, which was released in 2022 and has received positive feedback from audiences. Several academic studies have been conducted on this film, examining it from three different perspectives. This article presents a narrative literature review of research on Ngeri-ngeri Sedap. The objective is to describe the studies conducted on this family film in 2022. The results reveal that the film has been examined from the perspective of the audience, the way it presents cultural elements, and the use of speech by the actors. Further research could explore the film's portrayal of gender communication, parent-child interpersonal communication, social communication from the viewpoint of the Batak people, as well as the marketing communication strategies that contributed to the film's success. In conclusion, Ngeri-ngeri Sedap has become a noteworthy film for its portrayal of Batak culture and its popularity among audiences. This review highlights the existing academic research on the film and suggests areas for further exploration. By examining the film's various elements, researchers can gain a deeper understanding of how it portrays family dynamics and culture.

Keywords: Literature Review, Family Communication, Film, Culture Communication

1. Introduction

The family unit serves as the foundational building block for individuals embarking on their life journey, with members fulfilling specific roles such as husband and wife, as well as parents and children. As such, communication within the family plays a pivotal role in daily life, instilling social and religious values that form the bedrock of attitudes and behavior. The successful development of good behavior in children is contingent upon the internalization of such values within the family setting, but also on the influence of culture [1].

The interaction process between parents and children plays a critical role in the creation of a harmonious family unit. According to Danziger, this interaction process is characterized by two main functions, demand and support. Demands refer to how parents expect certain actions from their children, with support referring to positive responses from children meeting parental expectations. In practice, demands can be viewed from two angles, positive and negative. Positive demands act as stimuli to the child, while negative demands limit the child's freedom of movement [2].

For children, the most influential parties in their lives are their parents, teachers, and peers, according to Hurlock. Children tend to imitate the behavior of those around them, especially their parents, which can greatly impact their character. Parenting styles have a significant impact on meeting a child's physical, mental, and social needs [3]. However, not all parenting styles yield the desired outcomes due to various factors, such as environmental influences, generation gaps, and communication issues, resulting in a plethora of other problems.

Film media offers a tangible representation of social phenomena present in society. Specific films have the potential to affect society by presenting engaging storylines supported by high-quality audiovisuals. Viewers can perceive implicit messages presented in films, gain an understanding of various social realities in society, and

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engage emotionally if the film aligns with the cultural representation of a nation [4]. Family-themed films are highly sought after in Indonesia, particularly those with storylines that closely resemble real-life situations. Several films focusing on family issues have been produced in Indonesia, such as Keluarga Cemara and Dua Garis Biru in 2019, Nanti Kita Cerita Tentang Hari Ini (NKCTHI) in 2020, and Ngeri-Ngeri Sedap in 2022. Bene Dion Rajagukguk's film, Ngeri-Ngeri Sedap, is set for release in 2022. Data obtained from republika.co.id indicates that since its release in June 2022, Ngeri-Ngeri Sedap has attracted over 2.6 million viewers, placing it among the 15 best-selling family films in Indonesia. This film is categorized as a segmented film due to its storyline, which focuses on a Batak family highly committed to the cultural customs of North Sumatra [5].


Gambar 1. Sampul Film "Ngeri-Ngeri Sedap"
Sumber: Instagram @ngeringerisedapmovie

The film Ngeri Ngeri Sedap delves into the parents' yearning for their children who live away from their hometowns. While the family seems happy, there are various issues present, such as the children's reluctance to return home due to discomfort with their father. To entice their children to return home, the parents resort to lying about a divorce. Conflicts ensue when the children return home and discover the deception. Dishonesty, demands, expectations, reluctance to listen to children, forcing parents' will, and finding solace outside the family unit are some of the values explored in the film [6]. Several studies have analyzed the implicit meanings presented in the film. This literature review article aims to dissect previous research and identify areas for future research. [7]

2. Research Methode

The purpose of conducting a Literature Review is to provide an overview of the studies that have been carried out in a particular research area. This helps to draw conclusions in the form of a literature review, theoretical framework, or by reviewing the background of each research that has been conducted. The Literature Review can be used as a research method to identify and assess any relevant research systematically and critically [8]. The Literature Review involves several stages, including designing a review, conducting a review, analyzing and writing a review [9]. Two methods of literature review exist: systematic and narrative reviews. Narrative reviews aim to deepen understanding of a particular topic but can interpret or criticize a topic with bias [10]. On the other

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hand, the systematic literature review requires researchers to adopt a particular methodology so that they can produce detailed literature reviews that other researchers can replicate. The systematic literature review approach requires specification of data analysis, like quantitative research[11]. This article's literature review focused on the research topic of the "Ngeri-Ngeri Sedap" Family Film. Relevant previous research data were also analyzed to obtain new research results that had not been conducted previously.

3. Result / Findings and Discussion

Based on the results of a literature review conducted by the author, there are three studies that examine the Ngeri-Ngeri Sedap film. This literature review was carried out based on the topic raised, namely the film Ngeri-Ngeri Sedap. The first research conducted by Gurning, F. P., Nomaini, F., & Andarini, R. S. (2022) regarding the Analysis of Audience Reception of Family Communication in the Ngeri-Ngeri Sedap Film. The second research was conducted by Sitinjak, S.A.B, Dimamora, R.M.P (2022) regarding Satire Analysis In The Movie Ngeri-Ngeri Sedap. The third research was conducted by Andriyani, V. and Rozi, F. (2022) with the title The Meaning of Batak Families in Ngeri-Ngeri Sedap Film.

The first literature review related to the film Ngeri-Ngeri Sedap specifically analyzed the analysis of audience reception. The three children of Mr. and Mrs. Domu have migrated and it is difficult for them to return home. This film tells about the frequent problems of communication that occur in the family, causing a distance between parents and children so that the relationship becomes tenuous. The method used in this study is reception analysis in which the audience perceives the contents of messages from their point of view. There are three things that affect the audience's perception, namely: the knowledge framework possessed, the availability of infrastructure in the form of technology and production relations. The research subjects were grouped into three reading positions. The results show that five out of seven informants agree with the main meaning of the film and fall into the category of dominant hegemonic position. Two other informants agreed with the meaning in the film but made adjustments to what was experienced daily so that they were included in the negotiation category[12].

This research also found that in the traditional Batak culture, the father has a very important role in the family where he is the leader and decision maker. Batak culture adheres to a patriarchal system of descent in which the direction and goals of the family are dominated by a father's decision. As a result, boys will follow the character of the father and girls will follow the character of the mother. These two roles of parents are clearly illustrated in the Ngeri-Ngeri Sedap film. How can the three sons go far away and a daughter is required to be at home helping the mother's work. The figure of Mrs. Domu as a wife is described as very obedient to her husband and the figure of Mrs. Domu is also described as a loving figure who is close to her children. The results of the study also show that the first child acts as a successor to his father's role as the head of the family as well as the family leader, so he must be very familiar with Batak customs. The youngest child in Batak custom has an obligation to inherit and look after his parents' house so that the youngest son must be at home[13]. Other research supports the findings of this study regarding how women are treated in a traditional way and the patrilineal system applies in the Toba Batak custom.

Women who are of Batak descent are considered very valuable and play an important role for the Toba Batak community. Culturally, there is a symbol of women's culture in every traditional Batak house which has four breasts outside the house. The meaning of each adoption is a symbol of chastity, fidelity, prosperity and female fertility. So that the Batak people who migrate anywhere must return to their homeland. Toba Batak culture is rooted in the Patrilineal system and binds its members to a triadic relationship, called Dalihan Na Tolu, that is, the relationship is based on clan kinship groups. Since childhood, boys are taught to understand the history and culture of the Toba Batak and to be responsible for the continuity of their father's clan[14]. The patriarchal system is a family system that is seen from the father's lineage where the father is considered the main and number one in the family, which impacts the father dominating, ruling and being the main breadwinner. Patriarchy becomes the ideology of men as the figure in power and has the highest position in the family[15].

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[13] Ibid.
There are several previous studies that also use the reception method to dissect the meaning of family films. In 2020, Pertiwi, et al conducted research on Reception Analysis of Audience Interpretation of Family Conflict in the Film Dua Garis Biru. This film is the work of Gina S. Noer which discusses the theme of youth and family conflicts related to pregnancies outside of marriage. The objects chosen were only three scenes, namely when the pregnancy occurred and it was revealed at school, the mother's disappointment with Bima for impregnating his girlfriend and the conflict between the parents’ children when discussing child custody after giving birth. Research results The results of his research show that the informants are in a dominant-hegemonic position, namely the main message of the film is interpreted as it is related to how parents’ actions should be and the conflicts that arise are considered commonplace. In conflict scenes, the informant is in an oppositional position, which means that the informant denies the dominant message when the child yells at the parents because this should not be done. This research did not explain in depth about the background of the informants, whether from the point of view of the child or the parents. In addition, it does not explain whether the informants had any experiences because this greatly influenced the interpretations conveyed. In addition, the object chosen is also very limited and still revolves around parent-child conflict and managing emotions between the two parties in dealing with conflict.

In 2021, research on the analysis of family conflict reception in the film "Nanti Kita Cerita Tentang Hari Ini" was conducted by Ramayani. This research is different from previous research because the selected informants come from the Palembang Movie Film Community (PMC). Researchers chose to only focus on family conflict because they saw the impact on the child's psychology and this case is also a real problem in society. The three selected scenes are family problems due to the conflict that occurred, the impact of conflict on children and the representation of millennial youth family conflicts in the film. The results of his research show that five people are in a dominant position, three people are in a negotiating position and two people are in an opposition position. Unlike previous research, this research specifically targets the film community who understand film better than the general public. This has an impact on the depth of research findings because it is more in-depth when explaining the interpretation.

The second literature review is related to the film Ngeri-Ngeri Sedap, examining the style of satire in the film. The author of this film's story tries to present the characteristics of the Batak ethnicity as shown by the choice of words and style of language when interactions occur. Not only that, there are some implicit social criticisms conveyed in this film. The Batak ethnic group is known for their distinctive speaking style, which is nonsense and high intonation. This often makes people who hear the Batak way of speaking feel emotional. This is the background for conducting research on dialogue between actors in the film Ngeri-Ngeri Sedap. The data source was obtained from dialogue scripts that were recorded independently and the data analysis model used was Miles and Huberman's interactive data analysis. The results showed that 19 dialog data were found that used 6 types of satirical language styles and were dominated by sarcasm. There are 4 forms of cynicism, 3 forms of irony, 11 expressions of sarcasm, 1 expression of melosis and antiphrasis, and 2 expressions of satire.

Here are some examples of sentences of cynicism conveyed by the actor Mr. Domu to his wife: (1) Stating the meaning of the satire that as a mother you shouldn't wake up later than the rest of the family: "Yeah, what's funny is getting up at this time, it's embarrassing." (2) Expressing the meaning of doubt that when someone has planned a wedding, it should not be canceled "Because the building has already been paid for, if you want to run away, change first". (3) Expressing the meaning when children are successful, don't forget the services of their parents so far: "You have been successful, have you forgotten those who made you successful?" (4) Stating the meaning that often a child's longing for his mother does not necessarily make the child give up time to go home to meet his parents in between busy times "But, even your mother's cooking can't make you go home right?" This sentence is an insult. Another form of sentence is irony which is also a satirical sentence but shows the opposite meaning, as follows: "Yes, you were the most successful, all because of your efforts", "Yes, now the airport is close to home, you should come home often". In this study it was found that the style of language chosen showed stereotypes of the Batak ethnicity which often used satirical language when communicating. Social criticism leads to differences in the mindset of the older and younger generations in the Batak ethnicity with a humorous approach.

The results of the author's literature review found that there were three studies in 2020, 2021 and 2022 which analyzed satirical style in films, although not as a whole looking at it from a scientific communication perspective, but in one topic, namely family films. The films chosen are family themed but not just feature films, but film
series on television and short films on the YouTube channel. It is important to present this with the aim of identifying studies with similar topics and finding novelty from a scientific communication perspective. Lubis (2020) examines the analysis of sarcasm in the true story film show Mother-in-law Matre Made My Household Messy on Indosiar. The research method chosen is descriptive qualitative. The findings of the study show that there are 16 styles of sarcastic satire during 1 episode where the topic of conversation is related to belittling other people (self-aware words, shyness), discussing financial capabilities (for example: "You can't have enough money, you can't be willing to pay your parents-in-law's debts?"), "I don't even have money anymore", getting poorer, poorer) and conflict triggers (for example, the words sharing a living with a son-in-law, an ungodly child, a bleak future, just remarrying a widower but rich) appear. 

Research on family films in terms of language style will also be carried out in 2021 by Afro, et.al. The title of the research is an analysis of language style and character education values in the Keluarga Cemara Film as a material for learning literature in high school. The research method used is descriptive qualitative. The findings of the research show that the dominance of the figurative language used is a figure of speech for comparison (a figure of speech for personification and a figure of anticipation), a figure of speech for contradiction (a figure of speech for hyperbole, oxymoron, satire, paradox and climax), a figure of speech for linkage (a figure of speech for ellipsis and gradations), and a figure of speech for affirmation (epizeuxis). There are 5 character education values highlighted in this film, namely the values of honesty, communicativeness, responsibility, social care and hard work. According to the researchers, the figurative language that appears plays an important role in the success of conveying the message in the film because it adds to the life of the storyline. In 2022, Pratiwi, et.al researched language style in the Beti Family Short Film on Arif Muhammad's Youtube. The method used in this research is descriptive qualitative where the purpose of the research is to describe the type of language style and meaning used in the Beti Family film. The objects studied were 8 videos sourced from Youtube Arif Muhammad. The results of the study show that there are 63 data styles of language used, which contain comparative language styles (similes, metaphors, personifications, and corrections); conflicting language style (hyperbole, irony, satire, innuendo, paradox, climax, cynicism and sarcasm); linking language style (metonomia, euphemism); and repetition style (repetition and tautology). The style of language most often used is hyperbolic language in the form of repeated speech. The three previous studies emphasized linguistics or languages by identifying the various styles of language used and then analyzing them according to the research objectives.

The third literature review related to the film "Ngeri-Ngeri Sedap" examines how the film "Ngeri-Ngeri Sedap" is studied using semiotic methods. The results show that in the first scene, Pak Domu as the head of the family thinks that he has the right to make decisions for his family. The parenting style that is applied tends to be authoritarian where parents' decisions must be obeyed and accompanied by threats. This can be seen from how Mr. Domu threatened to get a divorce to get what he wanted, namely that his son would come home. The myth in this film related to the Toba Batak tribe is that their life values are based on children, wealth and honor where the higher the child's education, the more honorable his family will be. These three components become cultural values which are the goals and ideal life guidelines for the Toba Batak people. The results of the research related to the connotative meaning shown in this film in the scene are the figure of Mr. Domu not showing a happy expression when he sees his son returning home but instead the satirical sentence that he conveys "you have been successful, forget what made you successful". This means that fathers in the Batak tribe are very proud of their sons as successors and there are several phases of closeness between father and son, starting from happiness, having a rigid relationship in adolescence to frequent conflicts when the child is an adult because of the egocentricity of the two men. . The results of the study also show that the meaning of the denotation is shown in the scene where Mrs. Domu, Sahat, Gabe and Domu meet Mr. Domu behind their house. The atmosphere shown looks stiff, reluctance to greet fathers first and in the end it is fathers who greet their children while shaking hands. It can be concluded that this film succeeded in revealing the fact that parenting styles greatly influence children's personalities, especially how children's attitudes towards their parents in adulthood.
Based on the author's literature review, there are two studies on family films that are studied using the semiotic method in 2020 and 2022. The use of semiotics is interpreted as a method for studying signs in the form of codes or symbols that represent certain meaningful entities. The research entitled Harmonization of Family Communication Patterns in the Keluarga Cemara Film (Semiotics Analysis) in 2020 was conducted by Ramadani and Ukwani. The results of the study show that the harmonization of family communication patterns in the Keluarga Cemara Film is represented through family communication patterns with the types of equality pattern and the balance split pattern. Each family member applies a way of communicating that is open, empathetic, mutually supportive, and equal, emphasized verbally and non-verbally. In 2022, Setyalisti conducted research on the representation of Fatherhood in the film Sejuta Sayang Untuknya (Roland Barthes' Semiotic Analysis). This research was conducted with the aim of uncovering the meaning of denotation, connotation and myth in the film Sejuta Sayang Untuknya. As a result, the construction of the meaning of masculinity is shown through the figure of a father as a Sagala Actor who acts not only as a breadwinner but also involved in domestic roles including raising children. Researchers also found that the representation of fatherhood is built with several elements, namely: intimacy, provision, protection and endowment.

4. Conclusion

Family-oriented movies in Indonesia have garnered favorable responses from both viewers and scholars. In relation to the film "Ngeri-Ngeri Sedap", a literature review by the author revealed three distinct research perspectives: audience interpretation, the language styles employed by the actors, and the representation or reimagining of family conflicts in films. Previous research has provided detailed analyses, but the researcher's background must be taken into account to ensure a more profound interpretation. While previous research has focused on the scientific aspect of language, there is a need for more detailed analysis from a communicative standpoint. Although the use of semiotics in film analysis is not novel, there has yet to be a deep exploration of its link to cultural and social contexts surrounding family dynamics. This presents an opportunity for further research to delve into the analysis of family-oriented films, including the actors' performances, cultural background, and the representation of family-related topics such as parental roles and parenting styles. From a scientific standpoint, it is possible to analyze gender communication, parent-child interpersonal communication, social communication from the Batak community's perspective, and business communication in terms of marketing the film's success.

5. References


[22] Pratiwi, A., & Sinaga, M. Gaya Bahasa Dalam Film Pendek Keluarga Beti di Channel Youtube Arif Muhammad. *Jurnal Silistik, 2*(1), 1-10.


