Ethnolinguistic Studies: The Implicature Of Proverbs In The Dialogue Of The Film Entitled Ngeri-Ngeri Sedap Through Pragmatic Analysis

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ABSTRACT

In this film (Ngeri-Ngeri Sedap), Pak Domu (Domu’s Father) tries to present the image of a good and harmonious family in society through Batak Toba's cultural values. However, Pak Domu tended to impose his will on his children and wife, causing many conflicts in this family. In addition, the cultural context depicted in the story of the film Ngeri-Ngeri Sedap is identified through the proverbs conveyed in the dialogue and studied linguistically using an ethnolinguistic approach that focuses on quality and relevance to traditional language issues. Specifically, library study techniques are used in collecting data or information by Zaim (2014), and pragmatic analysis – provided by Van Dijk (1997) – will be taken to understand the text and the relationship between the context of the sentence by the speakers. To sum up, several functions of proverbs can be identified, such as satire, indicating the opposite, conveyed by Gabe and the purpose of advice revealed by Opung Domu to Pak Domu, and sarcasm conveyed by her towards Pak Domu and the purpose of complaint intended for his behavior towards her. This issue can not separated from his role as par-halanghulu and because of the role of women in Toba Batak, namely boru ni rajami and inang soripada.

Keyword: Film, Proverbs, Ethnolinguistics, Pragmatics

1. INTRODUCTION

The film Ngeri-Ngeri Sedap is an audio-visual work that provides a real picture of the social situation in the Batak community in North Sumatra Province [1]. This film was directed by Bene Dion Rajagukguk uses several characters in the story, such as Pak Domu as the main character in the story, then Mak Domu, Domu, Gabe, Sarma, and Sahat. In this film, Pak Domu (Domu’s Father) tries to present the image of a good and harmonious family in society through Batak Toba's cultural values. However, Domu’s Father tended to impose his will on his children and wife, causing a lot of conflict in this family. Many Batak Toba traditional advice is conveyed in various proverbs in the film's dialogue. In addition, according to the KBBI [2] (Indonesian dictionary), proverbs are groups of words or sentences that have a fixed order, usually conveys a certain meaning (proverbs also include thimbles, expressions, and similes); short, concise expressions or sentences, containing comparisons, parables, advice, life principles or rules of conduct [3]. Apart from that, anthropologist Yunisha (2023) [4] stated that this film also tries to show the social side of the Batak Toba who tend to listen to other people's opinions rather than trying to discuss with family members so that the good and bad sides of the family are not based on the family itself but based on the opinions of the surrounding community.

Furthermore, the contextual meaning of the proverbs conveyed by the actors in the film Ngeri-Ngeri Sedap can be identified through pragmatic force. Linguist Eddy Tri Sulistyo (2013) stated that pragmatic power is the implied meaning of an utterance that can make the interlocutor do something according to what he intended[5]. Linguist Ida Safitri [6] revealed that in pragmatic force there are pragmatics and semantic meanings and linguist Leech (2002) [7] strengthens this statement by claiming that pragmatics power is the result of the emergence of illocutionary power (illocutionary verbs) and rhetoric simultaneously. Specifically, Leech [8] describes several categories of illocutionary verb functions that dominantly occur in speech, namely report, announce, predict, admit, opinion, ask, reprimand, warn, and request [9].

In this regard, the cultural context depicted in the story of the film Ngeri-Ngeri Sedap can be identified through the proverbs conveyed in the film's dialogue. This happens because, in social life, proverbs have various important roles such as
providing education, arousing feelings, and shaping a person’s attitudes, behavior, character, and character, especially in exploring the personality that radiates in a person so that they are useful as social control[10]. Cultural philosopher Borgias (1993) – revealed that there are two types of social control, namely Coercive Social Control (CSC) which is direct and harsh social control and often involves social coercion and even social sanctions if the rules are violated, and Persuasive Social Control (PSC) which takes the form of persuasive action and has indirect effects and occurs slowly, such as customs and social norms[11].

This phenomenon is the basis for researchers to link the Toba Batak cultural context in the film which will be studied linguistically using an ethnolinguistic approach. Ethnolinguistics is a branch of linguistics that discusses language systems from a cultural perspective and is often also called anthropological linguistics or anthropolinguistics which tries to study language and culture as part of anthropology. Duranti (1997)[12]. This is reinforced by the argument of a linguist, Abdullah[13] who claims that ethnolinguistics examines the linguistic dimension of a wider social and cultural condition so that it can have an impact on the progress and maintenance of cultural practices and the social structure of society - anthropolinguist Sibarani (2021) - claimed that this is what makes it has a relationship with cultural sciences[14].

In terms of academic publications, research on films has been carried out widely, such as Ginting (2018)[15] who discusses films based on dialogue and then continues with the semantic meaning of dialogue related to the value of friendship in 2023. Semantic analysis is used to reveal the high level of trust conveyed in the dialogue so that the friendship becomes stronger with a sense of trust between one character and another. Then related to pragmatic force, linguist Zainuddin (2011) conducted an exploration of the Gayo Lut language which was studied based on speech act verbs so that it can be identified several functions of the language in various categories, such as beliefs, desires, attitudes, and psychologically, speakers of the Gayo Lut language tend to use the verbs to suspect, assume, want, wish, mean, forgive and thankful[16].

2. METHOD

Based on an ethnolinguistic approach that focuses on quality and relevance to traditional language issues, qualitative methods will be opted as the equipment to expand the data. Specifically, library study techniques were used in collecting data or information by Zaim (2014) [17] who claims that library studies can carried out in the researcher’s private room or library by identifying data and information from books and existing audio-visual documentation. Linguist Zaim revealed that in collecting audio-visual documentation data, free involvement techniques can be applied by not involving the researcher in the conversational dialogue carried out by the actors and only as an observer of the conversation[17].

On top of that, pragmatic analysis – provided by Van Dijk (1997) – will be taken to understand the text and the relationship between the context of the sentence by the speakers [18]. Data presentation carried out using descriptive techniques so that the focus is on problems that occur according to the research time and can describe data facts based on rational interpretation [19].

Tabel 1 Film identity as an object of study

<table>
<thead>
<tr>
<th>No.</th>
<th>Documentation Identity</th>
<th>Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Title</td>
<td>Ngeri-Ngeri Sedap</td>
</tr>
<tr>
<td>2</td>
<td>Director</td>
<td>Bene Dion Rajagukguk</td>
</tr>
<tr>
<td>3</td>
<td>Cast</td>
<td>Arswendy Beningswara Nasution</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Tika Panggabean</td>
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<td></td>
<td></td>
<td>Boris Bokir Manullang</td>
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<tr>
<td></td>
<td></td>
<td>Gita Bhebhita Butarbutar</td>
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<td></td>
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<td>Lolox</td>
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<tr>
<td></td>
<td></td>
<td>Indra Jegel</td>
</tr>
<tr>
<td>4</td>
<td>Music Director</td>
<td>Viky Sianipar</td>
</tr>
<tr>
<td>5</td>
<td>Cinematographer</td>
<td>Padri Nadeak</td>
</tr>
<tr>
<td>6</td>
<td>Production Company</td>
<td>Imajinari Visionari Film Fund</td>
</tr>
<tr>
<td>7</td>
<td>Release date</td>
<td>6th October 2022 (Netflix)</td>
</tr>
</tbody>
</table>

3. RESULT AND DISCUSSION

3.1. The Project Result Based on Pragmatic Analysis

Several pieces of dialogue data have been identified and related to proverbs. Next, the dialogue is analyzed based on pragmatic meaning, including:

a. Conversation 1 (00.02.30 s.d. 00.02.45)

Mak Domu: Bapak gak suka kau jadi pelawak, Nak!”

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(Domu’s Mother: Father don’t like you being a comedian, son!"

Gabe : "If you don’t like me doing jokes, why do you work doing jokes? Controlling people's lives like that.")

In the context of the proverb, kerjanya melawak has the meaning of working as a comedian who creates funny situations, however, it uses a figure of speech of irony whose meaning is the opposite of doing something that other people don't like, emphasized by the next word, such as ngatur-ngatur hidup orang lain which leads to the true meaning (denotative), namely, arrange other people's lives. In this case, the proverb has the function of warning against something that the interlocutor does not want to do that thing again.

b. Conversation 2 (00.11.20 s.d. 00.11.50)


Bapak Domu : “Kok gak percaya mamak ini.”

Opung Domu : “Kata Si Sarma kau berantam sama mereka.”

Bapak Domu : “Tenanglah, Mak. Kapastikan mereka semua datang.”

Opung Domu : “Nak, baik-baiklah kau sama mereka!”

Bapak Domu : “Iya, Mak.”

(Domu’s Grandma : "No matter how big the party is, no matter how much money you give, if my pahompu-pahompu don't come, it's in vain. "The ritual's name is Sulang-sulang Pahompu that is what they are pahompu.")

Domu’s Father : "How come you don’t believe this mamak.”

Domu’s Grandma : "Sarma said you fought with them.”

Domu’s Father : "Calm down, Mak. I'll make sure they all come.”

Domu’s Grandma : "Son, be nice to them!”

Domu’s Father : "Yes, Mak.”)

Based on the dialogue above, the proverb, be nice to them, has a denotative meaning in the form of a suggestion for Domu's Father to be good to his children. If we examine it based on the situation of the previous conversation and dialogue, this proverb describes the function of advice and orders from Domu’s Grandma towards Domu's Father so that he can behave well towards his children and make them comfortable so that they are interested in going home and following the traditional ritual.

c. Conversation 3 (00.25.59 s.d. 00.26.20)

Bapak Domu : “Gimana, Mak?”

Mak Domu : “Besok mereka bertiga pulang.”

Bapak Domu : “Nah, apa kubilang, kalau kau ikuti usahaku, pasti berhasil kan?”

Mak Domu : “Iyalah, kau memang paling berhasil di dunia ini. Semua karena usahamu. Danau Toba ada pun karena kau kan?”

(Domu's Father: "How are you, Mak?")

Domu’s Mother : "Tomorrow the three of them go home.”

Domu’s Father: "Well, what did I say, if you follow my efforts, you will definitely succeed, right?”

Domu’s Mother: "Yes, you are the most successful in this world. All because of your efforts. Lake Toba exists because of you, right?")

In previous conversation data, the proverb "Lake Toba exists because of you, right?” has the meaning that the conclusion that Lake Toba could occur because of the existence of Domu's Father. However, if studied more deeply based on the previous dialogue, this proverb is intended to insinuate Domu's Father that always feels right and orders Domu's Mother to achieve his goals so that Domu's Mother assumes Domu's Father was able to create Lake Toba just through words.

d. Conversation 4 (01.26.05 s.d. 01.28.04)

Sarma : “Mamak selalu bilang, perempuan tak boleh melawan, perempuan
harus nurut, kan mak? Tapi karena tadi kumatok mamak melawan, aku gak akan diam, Mak. Kalian enggak tahu bagaimana jadi anak perempuan di keluarga ini, serba salah. Kalian melawan sama Bapak, aku gak pernah ribut, gak pernah protes.” (Sambil menangis)


(Sarma): "Mamak always said women cannot fight and women have to obey; right Mom? But because I saw Mom fighting back, I will not keep quiet, Mom. You don’t know what it’s like to be a daughter in this family is awry. You fight with Dad, I never make a fuss, never protest.” (While crying)

Dek, did you know that I was accepted previously into a cooking school in Bali? But because Dad said, “Do your work clearly, Nang. Do not be like Gabe.” I threw away my dreams, Dek.” (looks sadly at Gabe)

In the dialogue above, two proverbs influence the atmosphere of the story, including 1) "Mamak always said women cannot fight and women have to obey" and 2) "Do your work clearly, Nang. Don’t be like Gabe.” Mamak's proverb always says women cannot fight and women have to obey means that women must follow their parents' orders and do what their parents want. Based on the situation of the conversation and dialogue that follows, this proverb intends to emphasize the position of women in the traditional Batak family who are obliged to follow the words of their fathers.

Next, the second proverb, do your work clearly, Nang. Don’t be like Gabe” means that Sarma will find the right job, unlike her younger brother, Gabe. In terms of the situation of the previous conversation and dialogue (conversation 1), it stated that Domu's Father did not like Gabe's job as a comedian, and this proverb indicated a complaint that Sarma had to find a job according to her father's wishes, namely public servant.

3.2. Ethnolinguistic Relevancy

In the analysis of conversations 1 to 4, several things linked to Batak Toba culture, including:

a. In conversations 1 and 2, Gabe and Domu’s Grandma convey a form of conflicting statement regarding Domu’s Father dominance and behavior both in family behavior and when deciding on life choices, such as work. Following the situation of the story, Domu’s Father, who has a role in the Toba Batak tradition as par-halanghulu, namely a person who should be emulated and looked up to in the family, actually forces his wishes on his child to gain a positive image in society.

b. In conversations 3 and 4 delivered by Domu's Mother and Sarma, they describe allusions to the dominance of a father in the family and express complaints about the role of women in the Batak family. Anthropologist Ratih (2015) [20] explains the findings — presented by Hutaibarat (1999) — stating that there are several nicknames for women as a description of roles in Batak Toba [21]. However, two of them are closely related to the analysis above, including 1) “boru ni rajami” means our king's daughter, but has a social meaning, namely that a woman's position is determined by her father because she is part of him (owned by her father), 2) "Inang soripada” means the glorified king of the house, this term has a social meaning, namely a person who takes care of the household without having to take care of things outside the house, so that the husband takes care of things outside the house. These two roles of women in Batak Toba are related to conversations 3 and 4, Domu's Mother who must obey her husband and fulfill all his wishes, and Sarma who must forget her dream of becoming a chef and obey her father's wishes to become a public servant in her village.

4. CONCLUSION

This project provides a clear picture of the role of fathers in families from the Toba Batak tribe and a description of the position of women in the household based on the results of pragmatic analysis of proverbs through an ethnolinguistic approach. It can be identified from the argument of conversations 1 and 2 that illustrate the function of satire, indicating the opposite, conveyed by Gabe and the purpose of advice revealed by Domu's Grandma to Domu's Father, and this issue cannot be separated from his role as par-halanghulu in Toba Batak custom.

Meanwhile, conversations 3 and 4, conveyed by Domu's Mother and Sarma, symbolize the function of sarcasm revealed by her towards Domu's Father and the purpose of complaint intended for his behavior towards him. This incident could occur because of the role of women in Toba Batak, namely "boru ni rajami" meaning daughter of our king, and inang soripada” meaning the glorified king of the house.
5. AUTHORS CONTRIBUTIONS
In this research, the first author determines each section that they studied, carries out observations, and determines the method that they used. Furthermore, author 2 provided data input and relevance in the study because this research links linguistics and anthropology.

6. ACKNOWLEDGMENTS
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7. REFERENCES


