

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

Reza Pahlevi Ginting^{1*} Ratri Candrasari²

^{1,2}Department of Indonesian Language Education, Faculty of Teacher Training and Education, Universitas Malikussaleh, Lhokseumawe, Indonesia

*Corresponding author. Email: r.p.ginting@unimal.ac.id, ratri@unimal.ac.id

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-halangkulu 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 Edy Tri Sulistyono (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 - anthropologist 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

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

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!*"

Gabe : *"Kalau Bapak tak suka aku ngelawak, kenapa Bapak kerjanya melawak? Ngatur-ngatur hidup orang begitu."*

(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)

Opung Domu : "Seberapa besar pun pesta ini, seberapa banyak pun uang yang kau kasih, kalau pahompupahompuku gak datang, sia-sianya. Nama pestanya saja 'Sulang-sulang Pahompupahompuku', pahompuku itu ya mereka."

Bapak Domu : "Kok gak percaya mamak ini."

Opung Domu : "Kata Si Sarma kau berantam sama mereka."

Bapak Domu : "Tenanglah, Mak. Kupastikan 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 pahompupahompuku don't come, it's in vain. "The ritual's name is *Sulang-sulang Pahompupahompuku* that is what they are *pahompuku*."

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 kutengok 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)

Dek, Kau tahu kakakmu ini diterima di sekolah masak di Bali, Dek? Tapi karena Bapak bilang, “Kerjalah yang jelas, Nang. Jangan kayak Gabe.” Aku buang mimpiku, Dek.” (menatap haru ke arah Gabe)

(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-halangkulu*, 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 Hutabarat (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 issues cannot be separated from his role as *par-halangkulu* 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

Many parties have helped researchers in completing this project. Malikussaleh University provides space for research, the Head of the Indonesian Education Department gives full support, as well as colleagues from the Faculty of Social and Political Sciences who hold the International Conference on Social Activities Science, Political Science, and Humanities (ICoSPOLHUM) FISIPOL.

7. REFERENCES

- [1] S. Achmad and R. Rengganis, "Hegemoni dalam Film Ngeri-Ngeri Sedap Karya Bene Dion Rajagukguk Kajian Hegemoni Antonio Gramsci," *Jurnal Sapala*, vol. 10, no. 1, p. 206, 2023, doi: <https://ejournal.unesa.ac.id/index.php/jurnal-sapala/article/view/53902>.
- [2] I. Dictionary, "Kamus Besar Bahasa Indonesia," *Jakarta: Balai Pustaka*, 2011.
- [3] S. Sari, "Struktur, Bentuk, dan Isi Peribahasa Bahasa Kutai," *LOA: Jurnal Ketatabahasaan dan Kesusastraan*, vol. 15, no. 1, pp. 23–32, 2020.
- [4] R. Yunisha and N. R. Pangesti, "Representasi Budaya Patriarki dalam Film Ngeri-Ngeri Sedap Karya Bene Dion Rajagukguk," *Jurnal Sastra Indonesia (SASINDO)*, vol. 12, no. 1, pp. 56–68, Apr. 2023, doi: <https://doi.org/10.24114/sasindo.v12i1.44875>.
- [5] E. T. Sulisty, *Pragmatik suatu kajian awal*. UNS (Sebelas Maret University), 2013. Accessed: Nov. 01, 2023. [Online]. Available: <https://digilib.uns.ac.id/dokumen/detail/78957/>
- [6] P. I. Safitri and R. H. Puspitasari, "Daya Pragmatik (Pragmatik Force) Pada Perbandingan Antonim Bahasa Jawa dan Bahasa Indonesia Serta Korelasi Budaya Masyarakat Penuturnya," *PRASASTI: Journal of Linguistics*, vol. 1, no. 1, pp. 103–113, 2016, Accessed: Nov. 01, 2023. [Online]. Available: <https://jurnal.uns.ac.id/pjl/article/view/1328>
- [7] G. Leech and J. Thomas, "Language, meaning and context: pragmatics," in *An encyclopedia of language*, Routledge, 2002, pp. 105–124.
- [8] G. Leech and L. Tatiana, "Politeness: West and east," *Russian Journal of Linguistics*, no. 4, pp. 9–34, 2014.
- [9] N. W. P. Muliawati, I. N. Sedeng, and I. A. M. Puspani, "The expressive illocutionary acts found in Webtoon True Beauty and their translation into Indonesian," *RETORIKA: Jurnal Ilmu Bahasa*, vol. 6, no. 2, pp. 148–155, 2020, doi: <https://doi.org/10.22225/jr.6.2.1802.148-155>.
- [10] A. H. Pulungan, "Kajian Etnolinguistik terhadap Peribahasa dalam Bahasa Indonesia: Sebuah Tinjauan Pragmatic Force (Daya Pragmatik)," *Digital Repository Universitas Negeri Medan*, Apr. 2016, Accessed: Nov. 01, 2023. [Online]. Available: <http://digilib.unimed.ac.id/id/eprint/419>
- [11] F. Borgias, "Bahasa dan Realitas Perubahan Sosial," *dalam Basis, Oktober*, pp. 361–374, 1993.
- [12] A. Duranti, "Universal and culture-specific properties of greetings," *Journal of linguistic Anthropology*, vol. 7, no. 1, pp. 63–97, 1997.
- [13] W. Abdullah, "Kearifan lokal dalam bahasa dan budaya Jawa masyarakat nelayan di Pesisir Selatan Kebumen (Sebuah Kajian Etnolinguistik)," *Unpublished doctoral dissertation, University of Sebelas Maret at Surakarta*, 2013.
- [14] R. Sibarani, P. Simanjuntak, and E. J. Sibarani, "The role of women in preserving local wisdom Poda Na Lima 'Five Advices of Cleanliness' for the community health in Toba Batak at Lake Toba area," *Gac Sanit*, vol. 35, pp. S533–S536, 2021.
- [15] R. P. Ginting and A. Azis, "Analisis Semantik: Nilai Persahabatan antara Piko dan Ucup melalui Dialog Film Mencuri Raden Saleh," *Jurnal Ilmiah Kanderang*

- Tingang*, vol. 14, no. 2, pp. 348–354, 2023, doi: <https://doi.org/10.37304/jikt.v14i2.243>.
- [16] Z. Zainuddin, “Verba Tindak Tutur Dalam Bahasa Gayo,” *None*, no. 80, p. 78964, 2011.
- [17] M. Zaim, *Metode penelitian bahasa: Pendekatan struktural*. Padang: FBS UNP Press, 2014. Accessed: Nov. 01, 2023. [Online]. Available: <http://repository.unp.ac.id/1830/1/Buku%20Metode%20apenelitian%20Bahasa.pdf>
- [18] T. A. Van Dijk, *Discourse as social interaction*, vol. 2. Sage, 1997.
- [19] E. S. Nurdin, P. Bestari, and S. W. Tanshzil, “Analysis of The Implementation of Radical Terrorism Counter Policies in Tasikmalaya Regency,” in *3rd International Seminar on Tourism (ISOT 2018)*, Atlantis Press, 2019, pp. 307–313.
- [20] R. Baiduri, “Paradoks Perempuan Batak Toba: Suatu Penafsiran Hermeneutik terhadap Karya Sastra Ende Siboru Tombaga,” *MIMBAR: Jurnal Sosial dan Pembangunan*, vol. 31, no. 1, pp. 51–60, 2015.
- [21] R. Hutabarat, “Perempuan dalam Budaya Batak: Bori ni Raja, Inang Soripada dan Pembuka Hubungan Baru,” *Gema Duta Wacana, Edisi*, vol. 55, pp. 77–88, 1999.