Batak Cultural Change in *Ngeri-ngeri Sedap* Movie: Robert N Entman Framing Analysis

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Article Info	ABSTRACT
	This research aims to reveal the changes in Batak culture in the movie *Ngeri-ngeri Sedap*. *Ngeri-ngeri Sedap* is a family-drama film with a Batak ethnic background, conveying the unrest of overseas children who are bound by customs and culture. The method used in this research is media text analysis with a critical approach. The theory used is Robert N ENtman's framing analysis theory, which analyses using the scalpel of issue selection framing and issue highlighting. The selection of issues that will be highlighted in this film is the change in Batak culture. The results of the study show that in the film *Ngeri-ngeri Sedap* the three sons of Mr and Mrs Domu experience cultural changes because they migrate or do not live in their area. The changes in Batak culture that occur in the film *Ngeri-ngeri Sedap* are: the first son Domu, did not marry a fellow Batak tribe, Sahat the last son, did not live at home and preferred to migrate away from his parents, and Sahat also began to forget the designation of the Batak family or can be called Bertutur culture.

INTRODUCTION

The film is a piece of cinematography that can be used as a tool for cultural education (Giantika, 2017). The film was initially treated as a commodity and traded as an entertainment medium. However, throughout its development, films were frequently used as entertainment media. As a result, the film also successfully conveys cultural values.

Culture and film have a very close relationship. James Monaco in How to Read s Film, Garin Nugroho, in the book Film Sebagai Aliran: Kritik Film dan Fenomena Festival dalam Kekuasaan dan Hiburan (1995:77) that understanding film entails comprehending how each film's social, economic, political, cultural, psychological, and aesthetic components alter themselves in a dynamic relationship.

Knowledge, belief, art, morals, the law, clothing, capabilities, and wisdom acquired by humans in society are all components of culture, which is the totality as well as the whole (Ridwan, 2015). Society and culture are closely intertwined. Bronislaw Malinowski and Melville J. Herskovits state that the culture of the society itself determines everything in society (Sukawi, 2009).

People's social interactions are essential to human existence (Handriyotopo, 2019). The history of human life on earth is long, and we are now in the millennium when cultural norms from the past have become cultural artefacts. The life of a modern human being will differ from that of a postmodern human being, particularly in the millennial generation, where social strata will take on the significance of a label. Social behaviour concerning cultural life has been considered and theorized as a result of this change.

Change is a process that will always exist in society, both large and small (Sriyana, 2020). With the existence of a social process, change can always occur. In this case, society cannot be seen as a fixed state but as a process at a certain time. Based on the background above, then the purpose of this study is to explain the changes in Batak culture in the movie *Ngeri-ngeri Sedap* using framing analysis from Robert N Entman.

The following is some of the literature that the authors found from research results that are relevant to the object of this study, including Research from Intan Leliana, titled "Framing Analysis of Robert Entman's Model on the Coverage of Juliari Batubara's BansosCorruption Case at Kompas.com and BBC Indonesia.com". The findings of this study are based on the findings of the framing analysis. It is abundantly clear that the media's role is not limited to the dissemination of information, rather the times require the media to serve as a "watchdog," guard dog, and control for the government and related institutions in the formulation of every policy. To the advantage of society. According to the study's findings, the media outlets Kompas.com and BBC Indonesia.com provide the government and KPK with a forum for information and clarification to aid in the fight against corruption in Covid 19 social assistance funds (Leliana et al., 2021). Next research from Hanifah Gunawan entitled "Analysis of Socio-Cultural Changes in Cihideung Village as a Tourism Village". This study was carried out in Cihideung Village, which underwent socio-cultural shifts from being a village dominated by rice and vegetable farming to one dominated by various types of tourism object development and supporting facilities owned by investors (Gunawan et al., 2015). The last research from Umi Hanifah entitled "Social Transformation of Samin in Bojonegoro (Analysis of Social Change in Emile Durkheim's Division of Labor and Social Solidarity). Using Emile Durkheim's Division of Labor and Social Solidarity theory, the purpose of this study is to examine the shifts that took place in the Samin community of Bojonegoro. That is a shift in social norms from traditional to contemporary society (Hanifah, 2019). From the research that has been done before, there are differences with the research conducted by the author, namely the author focuses on changes in Batak culture in a movie.

METHODS

In a border sense, methods include methods, strategies for comprehending reality, and methodical steps for resolving the subsequent series of effects and causes. Methods, like theories, are tools

that help make the problem easier to solve and understand. The qualitative approach is the one that is utilized the most in cultural studies, particularly in data analysis(Ratna, 2021).

This research uses a qualitative method. The purpose of this research is to reveal the cultural changes contained in the movie through framing analysis. The benefits of this research are expected to the nation's successors to continue to preserve our own culture which must be maintained for the future.

This type of research is descriptive research. Only situations or events are described in descriptive research(RM Girsang, 2014). The goal of this kind of research is to write a description. Relationships are not the focus of this study, nor are hypotheses or predictions tested or made (Jalaludin, 1999: 68). Using the Robert N Entman model of framing analysis, the purpose of this study is to explain how audiovisuals frame cultural shifts in the film *Ngeri-ngeri Sedap*.

Data analysis in this study by interpreting, namely by looking at pieces of scenes in the *Ngeri-ngeri Sedap* movie on the Netflix application with 720p HD resolution. After making several observations in watching the movie *Ngeri-ngeri Sedap*, the researcher found problems related to cultural change in the movie *Ngeri-ngeri Sedap*. The following stage will arrange the information to dissect the information as the examination targets. The information shown is finished by investigating and addressing the chosen information. The data are organized and presented in a qualitative way that is descriptive. Conclusions and recommendations are the final steps in data management.

RESULTS AND DISCUSSION

Ngeri-ngeri Sedap Movie

The movie *Ngeri-ngeri Sedap* was released on June 2, 2022, and it lasts 114 minutes. Bene Dion Rajagukguk directed and wrote Ngeri-Ngeri Sedap, an Indonesian comedy-drama film based on his first novel of the same name. The story of Pak Domu and Mak Domu, a married couple, is told in *Ngeri-ngeri Sedap*. Sarma, their daughter, lives with them. Their three sons are currently overseas. The couple told their three sons to go back to their hometown for a traditional event that was coming up, but they didn't want to because they didn't have a good enough relationship with their father. The couple had a plan to act like they were divorced because they were aware that their three sons did not want to go home.

Picture 1: *Ngeri-ngeri Sedap* Movie Poster
https://images.app.goo.gl/jcSAmb3ED3EMw5p16 [source]

Cultural Changes

In any society, big or small, there will always be a process of change. Change is always possible because of the social process (Hatuwe et al., 2021). In this situation, society should not be seen as a viable state but as a cycle at any given time. The shift from the current state to an anticipated future, better state, is a change (Sari & Ibrahim, 2009). In this sense, it is evident that change is the transformation of circumstances towards a better outcome, although in reality change does not always have a positive impact or is a transformation from the current state to an anticipated, future state for the better.

Sociology emphasizes the actual direction of social and cultural change, or how this change takes place (Huda, 2015). This change departs from the previous factor. However, after leaving this old factor, what is the post-change situation, whether it moves to something new at all, or the change moves in the direction of something that already exists? Various factors cause society to change. The factors that cause this change can be grouped into two, namely (1) factors from within society itself, and (2) factors that come from outside society.

A mismatch between cultural components is what causes cultural change. In most cases, the incompatibility of life's functions leads to cultural shifts. Because cultural changes are made to meet the needs of society, they will continue to take place over time. Social change is a better approach for attempting to further develop how society can address its issues.

The changes that occur in culture can be divided into several types, including (Salsabila, 2022):
1. Cultural Lag: one of the changes that occur when a culture experiences unequal cooperation with other cultures (Adiputra et al., 2019). There is a sense of intercultural lag during this cultural shift.
2. Cultural Survival: cultural change in which existing social practices begin to lose their true capabilities due to other views and cultures, but these social practices exist to maintain customs that have been passed down from one era to another (Sabirin et al., 2022).
3. Culture Shock: changes that occur when a person or group is in another association so that there is a sense of discomfort in each individual or association in associating to adjust to a different climate (Chafsoh, 2020).

4. Culture Conflict: a cultural shift that occurs when one or more members of a group begin to oppose or believe there are problems with the cultural practices of that region or group as a result of conflict or problems.

Robert N Entman Framing Analysis

Framing analysis is essentially the latest version of the discourse analysis method, especially for analyzing media texts. Beterson first proposed the concept of framing in 1955 (Indah Yogadiasti & Nazaruddin, 2008). At first, an outline was outlined as applied designs or sets of beliefs that coordinate perspectives, arrangements, and political talk, and provide a standardized class for judging reality. In 1974, Goffman elaborated this idea further, suggesting that frames are parts of behaviour that help people read reality.

Robert N Entman set the foundation for framing analysis of media content studies. The idea of outlining in an article for a political correspondence diary and the different compositions that organize the idea is a common occurrence in the investigation of media inclusion situations (Nafisah, 2018). Entman's framing concept is used to explain how the media choose and emphasizes certain aspects of truth. The placement of information in a certain context so that one item occupies a larger space than other items is known as framing.

Entman sees framing in two main ways: choosing some issues to focus on and focusing on some aspects of the truth or issue. The process of making information more meaningful, interesting, or memorable to the audience is called prominence (Meydianto, 2020). Realities that are presented prominently have a greater chance of being noticed and influencing audiences to understand them.

| Framing Framework	
Issue selection	Accentuation of certain aspects
Changes in Batak culture	**1. Marriage must be with a Batak tribe**. In the movie *Ngeri-ngeri Sedap*, Domu has a future wife from the Sundanese tribe, strongly opposed by her father to getting married. Similarly, Sarma has to break up with his Javanese Boyfriend.
	2. **The youngest son of the heir to the house.** Generally, for Toba Batak families, the smallest son is the one who will inherit the houses as well as take care of the parents. In the movie *Ngeri-ngeri Sedap*, the youngest boy in Mr Domu's family is considered unfilial because he refuses to return home.
	3. Bertutur. If Martarombo is done to find out the genealogy of clan order, family sequence number, and nasal origin, then martutur is a habit that is often done by Batak people to determine the nickname. In the movie *Ngeri-ngeri Sedap*, the scene when a party guest was scolded for misspelling the other party guest's nickname.

Table 1: Robert N Entman Framing Analysis

Picture 2: Mr Domu
       Ngeri-ngeri Sedap Movie [source]

Dialogue: *"If he's not Batak, he won't know the customs. Domu is the first child, he's the one responsible for the family, so marry a Batak".*

From this dialogue, Mr Domu explains that the first child must marry a fellow Batak because Domu is the first child who will be responsible for his family in the future.
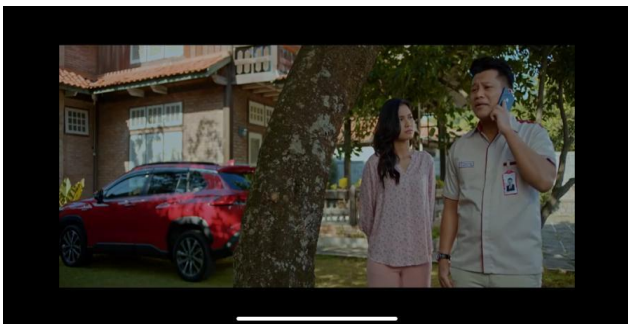
Picture 3: Domu and his partner
       Ngeri-ngeri Sedap

Dialogue: *"Times have advanced, people can now live without customs".*

From this dialogue, Domu has undergone cultural changes due to living overseas, as a result of which he has begun to lose his customs.

Picture 4: Domu and Sarma
       Ngeri-ngeri Sedap

Dialogue: *"...because dad knows he's Javanese".*
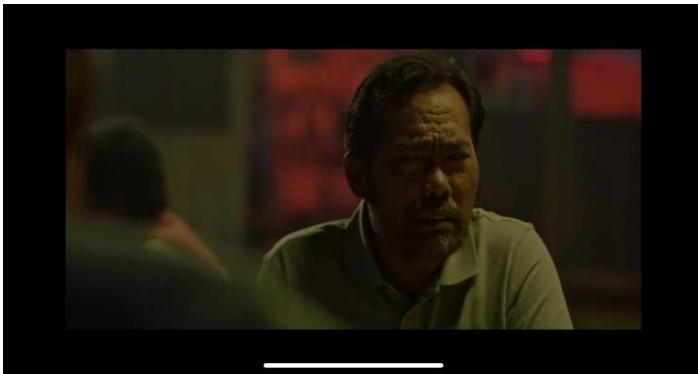
This dialogue explains that Sarma is required to marry a fellow Batak.

Marriage must be with a Batak tribe

From pictures 2, 3, and 4, it is clear that the Toba Batak tribe believes that men play an important role in maintaining offspring and family lineage. This is because only men can pass down clans to their offspring. In other words, the names given to children born into the family are passed down from the father, not from the mother.

The Toba Batak people hold clans in high regard. This is because of each other in some way. Clans serve certain purposes concerning other clans. Traditional ceremonies display these functions.

Usually, for Batak tribes who marry other tribes outside their tribe, the way to go is to give clans to their candidates. Giving this clan to their candidates. Giving this clan usually aims so that the Dalihan Na Tolu principle can be carried out with the representation of each clan that will establish kinship. As a tribe that adheres to a patrilineal system, if a Batak man marries a woman from another nation, he will not lose his clan.

Picture 5: Mr Domu's friend
Ngeri-ngeri Sedap

Dialogue: *"We are Batak people, he said the last child did not migrate, in the village taking care of his parents".*

This dialogue explains that the last son is required to stay at home and not migrate because he has to take care of his parents.

Picture 6: Sahat
  Ngeri-ngeri Sedap

Dialogue: *"The last child is not at home taking care of parents according to custom?"*

This dialogue explains that Sahat, the last child who is supposed to live with his parents, prefers to migrate. From this, it can be seen that Sahat experienced a cultural change.

The youngest son of the heir to the house

Because of the patrilineal lineage, pictures 5 and 6 explain that heirs are only inherited by sons according to Batak customary inheritance law. The youngest child is also given special treatment in Batak customary inheritance law, namely giving inheritance rights to his parent's house, in Batak community terms known as Jabu Parsatian.

Picture 7: Sahat
  Ngeri-ngeri Sedap

Dialogue: *"Yes, Nanboru"~" How come I'm Nanboru. I'm related to your mother"*.

This dialogue explains that Sahat does not know the family tree in Batak customs.

Picture 8: Sahat
Ngeri-ngeri Sedap

Dialogue: "Oh sorry, I forgot Nantulang"

This dialogue explains that Sahathas undergone cultural changes and has begun to forget the customs he holds.

Bertutur

The process of identifying clan groups is called Bertutur. Pictures 7 and 8 are illustrations of Bertutur, which is defined as a discussion process carried out by fellow Batak people to find and determine the appropriate way to greet others. If a person knows how to speak, that person knows which position he is in when interacting with his interlocutors (Harvina, 2017).

Because a position entails rights and privileges, Batak people consider one's customary speaking position to be very important when interacting with others. In addition to being different from one another, each position has its nickname.

CONCLUSION

The movie *Ngeri-ngeri Sedap* is a family drama set in Batak culture. But Batak culture in *Ngeri-ngeri Sedap* movie experienced several cultural changes, namely: the first son (Domu) does not marry a fellow Batak, the last son (Sahat) does not live with his parents in his hometown, and the last son (Sahat) does not remember Martutur culture.

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