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Stereotypes of Batak Culture In the Movie Ngeri-Ngeri Sedap (Van Dijk Critical Discourse Analysis)

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Article Info	Abstract
	This article aims to present the results of a critical discourse analysis of the film Ngeri-Ngeri Sedap by director Bene Dion Rajagukguk so that people who have views or stereotypes of the Batak tribe can understand and enjoy the meaning contained in the movie and the cultural aspects within it. The type and approach applied in the research is descriptive-qualitative. The data is analyzed through Teun A. Van Dijk's critical discourse analysis model, which discusses the dimensions of text, social cognition, and social context. The results of this study show that there are stereotypes attached to Batak culture. At the macrostructure stage, it discusses several themes of the Batak culture ban. At the superstructure stage, it is found that the scheme in the film discusses the story that begins with the opening board, conflict, and the final result in the form of Mr. Domu's choice to be happy with his family even though his children violate the stereotypes of Batak culture. In the micro stage, parents use prohibitive words to their children. In the cognition stage, Bene Dion Rajagukguk has a goal to eliminate Batak cultural stereotypes that have been imposed in society. Then, in the social context stage, it provides an understanding of the need for a harmonious understanding between parents and children to create a happy continuity.

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INTRODUCTION

One of the tribes with the largest population, besides the Javanese, Sundanese, Madurese, Sulawesi, and Malay tribes, is the Batak tribe (Jumaidi & Tri, 2023). The Batak tribe mostly lives and settles in their area of origin, namely North Sumatra. The large population of this tribe makes it a famous and well-known tribe; with its fame, this tribe spread throughout Indonesia. However, the Batak tribe spread various stereotypes, giving positive and negative impressions of the Batak tribe itself. Several studies have discussed stereotypes, including (Hall, 1972, p. 286), which discusses physical attractiveness stereotypes. (Bargh et al., 1996) explain that if traits are involved in stereotyping, trait behavior is generated through automatic stereotype activation. In addition, some discuss male stereotypes of women (Glide & Fiske, 1996, p. 506). Then, there is also a discussion about stereotype threat and women's math performance (Spencer et al., 1999, p. 4). In addition, there is also a discussion about applying gender stereotypes to computers (Nass, 2000, p. 81). However, in this discussion, the researcher reviews the stereotypes of Batak culture that the public knows through film media.

The film is one of the recorders of the state of society that grows and blooms and is then projected onto a screen. Movies are essential as a medium through hidden messages influencing a person's thoughts and actions (Kaukab & Hidayah, 2020, p. 96). Movies reflect life that can erase or bring up negative and positive stereotypes (Novianti et al., 2022, p. 26). Movies use language to convey a message or meaning (Astari et al., 2024, p. 394). Language is not just a tool to describe reality but can determine and influence the meaning and image obtained from the reality it builds (Sobur, 2012, p. 88). This research uses a movie built with a cultural background as the research object. The Batak cultural film, titled "Ngeri-Ngeri Sedap," was built with a Batak cultural background, and a Batak descendant, Bene Dion Rajagukguk, directed it. Ngeri-Ngeri Sedap is a comedy genre film in 2022, also starring several people of Batak descent, namely Arswendy Beningswara Nasution, Boris Bokir Manullang, Gita Bhebhita Batubara, Tika Panggabean. The film, shown in theaters on June 2, 2020, has a similar title to the book by Bene Dion Rajagukguk, but the film was not adapted from the book.

In addition, the selection of the Ngeri-Ngeri Sedap Movie directed by Bene Dion Rajagukguk as the object of study in this research is also based on several reasons, including the following: First, this film is a comedy-drama genre film, where much humor can be an entertainer for every film lover.
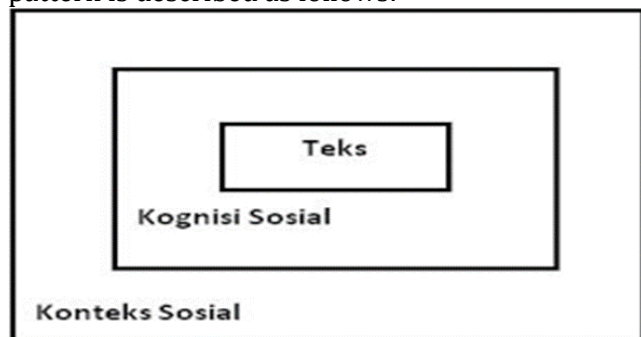
Second, this movie is set in the Batak tribe; although it is a comedy-drama genre, it provides much knowledge about the culture of the Batak tribe. Third, this movie is about family. Most movies tell about problems that usually occur with solutions that families must face, but this movie tells about a family with violated Batak cultural stereotypes. In addition, the setting of this film is tied to the process of making Lake Toba, North Sumatra, the central axis of the story.

In Ngeri-Ngeri Sedap, as the writer and director, Bene Dion Rajagukguk brings Batak cultural values into the book and movie that he wrote and directed himself. The movie raises several topics, such as the obligation of Batak people to marry other Batak people, the obligation of identical Batak people to work as judges, and the obligation of the youngest child to look after his parents at home. The movie Ngeri-Ngeri Sedap does bring the background of the Batak tribe, but according to researchers, the movie contains stereotypes of Batak customs and Batak culture that are violated. The cultural stereotypes born in the movie depart from the cognitive framework that influences receiving social information (Nurmaya & Putri, 20). (Nurmaya & Putri, 2024, p. 137). In this Ngeri-Ngeri Sedap movie, Bene Dion provides a discourse that he wants to share with movie viewers about the culture of the Batak tribe.

A discourse can be formed due to the influence brought by the author of the discourse itself. The background of a writer is closely related to the discourse he produces. If different people write a discourse with the same news, it will produce a different discourse. The difference in the discourse-making process creates an imbalance. This can make readers question the authenticity of the information conveyed. Thus, discourse analysis is one of the methods that readers can utilize to increase the trustworthiness of the information they observe. (Syaifullah et al., 2024, p. 29).

The discourse presented by Van Dijk has three buildings or dimensions in it, namely in the form of text, social cognition, and social context. The critical point of this analysis is that the three dimensions are combined in one analysis. This is in line with what Zamzami said in the first dimension, namely, at the text stage, the focus is on how the discourse method and text structure determine a theme (Zamzami Nur et al., 2015). (Zamzami Nur et al., 2024, p. 36). Second, at the stage of social cognition, this review provides understanding and helps discourse reviewers find reasons why discourse writers choose specific strategies instead of others, such as the ideology of the party behind the media. About the practice of power played through discourse, this analysis will outline the

strategies of discourse writing intended to persuade, legitimize, or marginalize other parties. (Zalhairi, 2024, p. 45). Third is the social context stage. This point of view investigates the structure of discussions about societal problems. (Somantri & Nurhadi, 2024, p. 98). Teun A. Van Dijk's analysis pattern is described as follows:

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│  Konteks Sosial                     │
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In the text, Van Dijk subdivides these steps into several components supporting the discourse: microstructure, macrostructure (thematic), and superstructure (schematic). Van Dijk considers the text stage to consist of three levels, each helping the other. Macrostructure can be defined as the broad or general meaning of the text that can be seen from the theme or topic brought by the text. The superstructure can be defined as the structure related to the complete framework of a text, starting from the introduction, body, and conclusion. Furthermore, the tiny structures of the text, such as the choice of clauses, words, sentences, propositions, paraphrases, and images, show the microstructure of the local meaning of the text. (Jumriah, 2021, p. 81). The three structures at the dimension or level of the text have elements; however, although they consist of various parts, they are interdependent and help each other.

Social cognition used to analyze discourse is not limited to the equivalent of text structure; research also needs to include cognitive representations and techniques text producers use to create texts. As intended by Yusar, the social cognition discussed here is the writing process in which the writer involves himself or herself (Yusar et al., 2020, p. 68). This suggests that the awareness, knowledge, and prejudices that shape the text about an event are known as social cognition. In addition, according to Azmi, Van Dijk's social cognition stage can support an understanding of how texts are created through a complex production process and how knowledge can be obtained to explain the reasons behind the text. (Azmi Azhara et al., 2023, p. 5744). Social cognition has, therefore, become an essential component of understanding media texts.

Social Context is the third stage of the analysis presented by Teun A. Van Dijk, which analyzes the social context. This is in line with what Hersila meant about how people can get and discuss a topic; this also connects political messages and the circumstances that occur in society. (Pitaloka, 2024, p. 159). Social context is part of the discourse developing in society; therefore, examining a text requires intertextual analysis to see how discourse on a matter is made and constructed.

A movie can unconsciously change a person's mindset. Sometimes, people imitate the lives of others based on the stories they see in movies. Movies are often considered an entertainment medium rather than a medium used to persuade. However, of course, unconsciously, films have persuasive power. Criticism from the public and the presence of censorship agencies indicate that the world of cinema dramatically influences people's lives. Ngeri-Ngeri Sedap's movie expresses many moral and social messages for the next generation. Therefore, to sharpen the objectivity and originality of the research, this research deliberately lists several similar, relevant, and appropriate studies for this research, including:

Amalia brought research with the title "Stereotypes of Boys Coming from Batak Families in the Ngeri-Ngeri Sedap Movie"(Amalia & Adlina, 2023), explaining the uncommon stereotypes of boys through the film Ngeri-Ngeri Sedap directed by Bene Dion Rajagukguk, the research explained the elements of aporia along with the new construction of the film. The results of this study show that Domu, Gabe, and Sahat break the stereotype of boys who come from Batak families. Deconstruction reading found aporia elements such as irony, paradox, and contradiction. Ultimately, this research results in a new construction for the movie Ngeri-Ngeri Sedap.

Research presented by Jennifer with the title "Responses to the Stereotype of Chinese Owning a Shop"(Averina, 2024) explains that stereotypes of ethnic Chinese who are good at trading, stingy, selfish, and must have a shop still exist. However, now it has begun to decrease. This is due to the distance between ethnicities, so knowing and understanding each other is essential. This research also suggests researching other classes so that people can see the responses of people from various classes.

The research presented by Meilantari with the title "Sarariiman: Stereotypes of Japanese Employees in the Kariage Kun Manga" (Luh et al., 2024) explains stereotypes as a conception of the nature of a group that is often considered harmful and must be corrected. In addition, it also explains that television, the internet, movies, comics, and

other mass media are fertilizers of cultural stereotypes. Japan's rapid economic development after the Second World War led to stereotypes about employees or salarymen. This is found in the comic Kariage Kun. The stereotype that emerges is that Japanese employees have dedication and loyalty to the company by working overtime, even to the point of being willing to sacrifice time that should be dedicated to family only for success in the company's career.

Based on the review of stereotypes encountered by researchers, it has not been described how the stereotypes of Batak culture in the film form. However, there is a discussion of the film Ngeri-Ngeri Sedap; it is only that the stereotypes emphasized refer to the stereotypes of boys, in addition to an explanation of the stereotypical responses of ethnic Chinese and Japanese employees who affect the economy and career in life. In order to further look at Batak culture, the researchers collected several studies that discussed Batak culture, including the following:

The research presented by Jessica with the title "Representation of Batak Culture in Ngeri-Ngeri Sedap Film"(Laurent et al., 1945) explains the Batak culture contained in the movie Ngeri-Ngeri Sedap through John Fiske's semiotic analysis. They consider three levels of television codes: reality, representation, and ideology. The results determine that the movie Ngeri-Ngeri Sedap depicts some Batak cultural customs in the Batak environment. Some scenes depict Batak culture in the form of the first child being required to marry a fellow Batak. The last child should not migrate but is required to take care of the parents, the closeness of the extended family in a marriage relationship, and related to the Sulang-slang Pahompu party. Regarding ideology, the Batak people migrate a lot, and to maintain and continue Batak culture and clans, they are required to marry fellow Bataks.

Research presented by Felix with the title "Patriarchal Culture in Ngeri-Ngeri Sedap Movie" (Felix & Pandrianto, 2023) Explains the patriarchal culture depicted in the Ngeri-Ngeri Sedap film through John Fiske's analysis; research found that there was a patriarchal culture symbolized through elements of the Ngeri-Ngeri Sedap film. The depiction shows that women tend to submit and give in. Meanwhile, men are depicted as more dominant, superior, and powerful. The ideology and conflicts shown in Ngeri-Ngeri Sedap illustrate the living conditions in Indonesian society.

Research presented by Irfan Fa'mi (Fa'mi & Wijayanti, 2024) with the title "Analysis of Batak Cultural Habits in the Ngeri-Ngeri Sedap Film on One's Self-Control" explains that the Batak culture

applied by Mr. Domu to his family is contrary to the mindset of children, including the first child in Batak culture must continue family customs and clans by marrying Batak ethnic women, parents uphold Batak customs, most of whom are law graduates becoming judges and prosecutors. The last child stays home, caring for and looking after the parents. This research explains that Mr. Domu is strict and arbitrary in adopting the Batak culture. However, with Mr. Domu lowering his ego, the family becomes harmonious and can choose their path in life.

Based on this research, it can be seen that some Batak cultures are applied in the Ngeri-Ngeri Sedap movie, starting from representations or images and even Batak cultural habits. However, no one has discussed in more depth the stereotypes presented by the Ngeri-Ngeri Sedap film, especially those who analyze it through Van Dijk's theory. In order to further see the application of Van Dijk's theory in analyzing various existing social issues, the researcher collected several studies that applied and used Van Dijk's analysis theory in seeing the discourse presented in a film. This is deliberately conveyed to achieve objective results and review the discourse presented by the movie Ngeri-Ngeri Sedap; some previous studies that explore discourse in films include the following:

The research presented by Fauzannur with the title "Teun A. Van Dijk's Discourse Analysis on the Sexy Killers Documentary" uses Van Dijk's theory to analyze the text, social cognition, and context of the documentary film entitled Sexy Killer. The subject is the movie Sexy Killer, and the object is a scene that shows power. The results of this study show that the depiction of the lower and upper classes, along with the role of the narrator, limits the audience's ability to understand and shape power. Text analysis shows that power gives credibility to certain political groups. At the level of social cognition, it raises the voices of lower-class people who are rarely conveyed by the media and is based on the investigative documentary genre. In several cities in Indonesia, the film review generated social movements such as the current social discourse generated through persuasive forms of control. The discourse brought in indirectly gives a cynical and skeptical view of politicians and the government.

Research presented by Rumnaega with the title "Critical Discourse Analysis of Teun A Van Dijk in the Film Joko Widodo" (Siregar et al., 2022) Using Van Dijk's theory signifies interpretations that tend to have meaning to explain Joko Widodo's politics and life. This movie builds more ideas for the audience to see Jokowi as a person who was born as a people and works for the people. The facts in this

movie are classified as campaign activities because they aim to create images expected to be implanted in people's minds. The movie is designed as a medium for political campaigning, not merely to reflect their character and appreciation of politics.

Research presented by Desvira with the title "Toxic Masculinity in a Patriarchal System" (Jufanny & Girsang, 2020) Analyzing the discourse contained in the film "Possessive" using Van Dijk's theory, this film tells the story of teenage romance wrapped in violence and raises the issue of dating violence, which according to research is often faced by women and occurs in a private environment. The findings of his research explain that there is an interconnected relationship between showing dangerous masculinity and a harmful type of masculinity in a patriarchal system. This is supported by the beliefs that screenwriters and film directors bring to the table when they criticize social issues.

In this regard, critical discourse is interpreted as an effort to dismantle the meanings and intentions that have been determined and circulated in society behind the invisible discourse. That is, the purpose of critical discourse is to find the meaning or purpose of an event or phenomenon that has occurred in society. This includes political issues and social issues that cannot be understood by conventional discourse analysis. Through the reviews and problems presented in this study, we can see and thoroughly explore the discourse of Batak cultural stereotypes presented in the movie Ngeri-Ngeri Sedap through discourse analysis presented by Van Dijk.

RESEARCH METHODS

The method used in this research is qualitative-descriptive, based on the critical paradigm. While the use of analytical techniques in this study refers to the Socio-cognitive Approach (SCA) or critical discourse analysis developed by Teun A. Van Dijk, this technique is used to reveal the discourse in several scenes of the movie Ngeri-Ngeri Sedap. This analysis is presented in the form of a description; in this study, the data used is qualitative data, which means that the data is collected in the form of words and sentences, so this method can also be referred to as research with qualitative-descriptive methods. The descriptive method is a type of research that collects, evaluates, and displays accurate information. Teuin A. Van Dijk's Critical Discourse Analysis is used in the analysis stage. Van Dijk is used to examine the text building, social cognition, and social context of the Ngeri-Ngeri Sedap film. The next stage is to conclude the analysis as the purpose of this research, namely to understand the stereotypes of

Batak culture in the Ngeri-Ngeri Sedap film directed by Bene Dion Rajagukguk; more details are described as follows:

Research type and approach

Researchers used a qualitative approach and descriptive research techniques in this study, which means they describe or display phenomena that occur, whether engineered or natural. Qualitative research uses in-depth analysis techniques to gain a deeper understanding of a problem than looking at the research topic. Analyzing each event is essential because qualitative techniques believe that the characteristics of each problem will be different for each problem. (Siyoto & Sodik, 2015, p. 28).. Using this qualitative descriptive method, the author aims to clearly explain van Dijk's critical discourse analysis on the Ngeri- Ngeri Sedap Movie. The critical paradigm is the paradigm used in this research. The critical paradigm sees social reality as something created by nature and humans and sees that reality is interconnected with observations that cannot be separated from existing reality. (Pahleviannur et al., 2022, p. 6).

Subjects and objects of research

Research can involve people, inanimate objects, animals, or places to collect data and information; the subject used as research material by researchers is the movie Ngeri-ngeri Sedap. At the same time, this study's research object can be quality, quantity, and ideas such as personality, activities, ideas, observations, attitudes of agreeing or disagreeing, sympathy, mind, or process. The text in the movie, social cognition, and the social context of the filmmaker are the subjects of this research. (Azhari et al., 2023, p. 99).

Data Source

Primary data is the latest legal data collected directly from the researcher's source of information. Researchers collect data through observation, direct viewing of movies, and group discussions. (Siyoto & Sodik, 2015, pp. 67-68). In this study, primary data was obtained from the website https://www.dailymotion.com/video/x8hekhw and YouTube channel https://www.youtube.com/results?search_query=film+ngeri-ngeri+sedap by observing the movie in detail and directly about the movie. Secondary data is obtained from various sources such as books, journal report articles, news, and other sources directly related to critical discourse analysis research with the method. Teun A. Van Dijk on the movie ngeri-ngeri sedap.

Data Collection Technique

This research was conducted by observing, paying attention, and seeing the movie ngeri-ngeri sedap as the research subject. After seeing the film repeatedly, the researcher continued with the documentation technique by searching and collecting documented data such as books, newspapers, magazines, and minutes of meeting notes, which were then studied and analyzed. In this research, the documentation method used is to collect documents related to van Dijk's AWK in the movie Ngeri-ngeri Sedap.

Data Analysis Technique

Data analysis is used to organize, classify, code, and categorize. Data analysis is a researcher's attempt to solve problems with data directly. (Zaim & Nyoman, 2014, p. 97). Grouping and managing data is to find themes and working hypotheses to be used as relevant theories. Grouping and managing data is also done to sort data on patterns, levels, and basic units to find themes so that the data can make working hypothesis decisions. (Siyoto & Sodik, 2015, p. 120). Data analysis includes data reduction, presentation, and conclusion. The following is an explanation of the mechanism. Qualitative data analysis must include the three main components of the research because the relationship and correlation between the three components must be examined consistently to produce research conclusions (Nugrahani, 2014, p. 120). (Nugrahani, 2014, p. 173). The final stage of data analysis is the conclusion, which is used to conclude the data that has been collected previously (Insani, 2024, p. 173). (Insani, 2024, p. 25).

DISCUSSION RESULT

Through observations made by researchers on the movie Ngeri-Ngeri Sedap, this movie gives a negative stereotype of Batak culture. Stereotyping is a conception of the nature of a group that is often considered harmful and must be corrected. (Luh et al., 2024, p. 471). Negative stereotypes are obtained because the film provides a discourse on continuing violations that should not be enforced in Batak culture. Based on the stereotypes attached to Batak culture described in several reviews, which are violated, the researcher analyzes this film through the Van Dijk approach to find the message Bene Dion Rajagukguk wants to convey in the film Ngeri-Ngeri Sedap. In this regard, researchers will explain the discourse conveyed through the results of data findings in the Ngeri-Ngeri Sedap film. In the critical discourse analysis theory presented by Teun A. Van Dijk, the findings are centered in three forms of findings, namely, based on text, social cognition, and social context. This is the focus and objectives of this research.

TEXT STRUCTURE IN NGERI-NGERI SEDAP MOVIE

The critical discourse analysis offered by Van Dijk includes more than just text analysis; it includes understanding social structures, the dominance of power groups over society, and the types of cognition, consciousness, and thoughts that set things up and impact the text being analyzed. The focus of Van Dijk's analysis is the structure of the text and discourse strategies that function to clarify the theme of the discourse. (Siregar et al., 2022, p. 158). On the other hand, text analysis consists of three levels: microstructure, macrostructure, and superstructure. The macrostructure includes the general meaning of the text, which can be studied by looking at the main idea or theme of the text. (*Discourse Analysis: An Introduction to Media Text Analysis*, 2001, p. 227).. The main thing observed is thematic, compared to the previous explanation of the stereotypes of Batak culture in the Ngeri-Ngeri Sedap movie. The theme raised by researchers in Ngeri-Ngeri Sedap is the stereotype of Batak culture. Van Dijk said that the subtopics in the theme must relate to each other to become a single unit.

Some subtopics in the Ngeri-Ngeri Sedap movie raised by researchers include: **First**, Batak people should not marry other tribes because if they are not Batak people, then the person does not know Batak customs, so they cannot continue the clan. Meanwhile, this movie gives a message that Batak people are not required to marry Batak people either.

The second is that Batak people should not work in jobs that are unclear about the future. Batak people also dominate jobs in the legal field as lawyers, judges, or prosecutors. This is because Batak people are good at speaking their minds, making excuses, and being loud when presenting arguments. However, in this case, the message intended to be conveyed by Bene Dion Rajagukguk is that even though it is not a job that produces certainty in the future, as long as perseverance and hard work are maintained, do not forget to include the blessing of parents in every step taken in the job.

Third, every last child of the Batak tribe must stay and look after their parents so that they get an inheritance in the form of a house. The message conveyed in the movie Ngeri-Ngeri Sedap by Bene Dion Rajagukguk is that the relationship between parents must be harmonious and pay enough attention to their children, especially paying

attention to how to communicate with boys who often do not use feelings.

Then, in Van Dijk's analytical observation, the superstructure is when a discussion has a systematic scheme or flow. A superstructure is a collection designed and assembled with an introduction, content, and closing. (Swara Gema Ramadhan & Gallant Karunia Assidik, 2022, p. 28).. In this case, the movie Ngeri-Ngeri Sedap focuses on the schematic element or the relationship between the discourse structure and the text framework. The central part of a series of movies packaged into a complete script or text is what is observed. The division of the Ngeri-Ngeri Sedap movie scene regarding stereotypes of Batak culture is as follows:

First, the story of Mr. Domu talking with his friends in a lapo (house or food stall) about the children and their problems. Second, Mr. Domu and Mak Domu have a phone conversation with Gabe to forbid Gabe from becoming a comedian. After that, the third, Mr. Domu and Mak Domu did not give Domu Purba permission over the phone to marry a Sundanese person. Then, the fourth, Mr. Domu and Mak Domu spoke over the phone with Sahat and asked him to come home and look after them as his parents. Finally, Mr. Domu agrees with his sons' choice and puts aside the Batak culture stereotypes attached to the happiness of his family and children.

The four components observed are syntax, semantics, stylistics, and rhetoric, which are part of the microstructure analysis stage. In the movie Ngeri-Ngeri Sedap, four essential elements are setting, details, graphics, coherence, pronouns, lexicon, intent, and metaphor. The movie's meaning regarding the stereotypes of Batak culture can be suspended through the happiness of family and children. Bene Dion Rajagukguk separates the movie's setting into several parts because this movie contains stories about Batak cultural stereotypes. Although this movie tells of Batak cultural stereotypes that are violated, in the end, the violated stereotypes make it unity in the form of family happiness.

Scenes that look at Batak cultural stereotypes in the movie Ngeri-Ngeri Sedap will be presented as follows:

Data 1. Narrative of parents' streotypes towards their children regarding mates

Pada tabel ini menerangkan scene dimana domu purba berkomunikasi dengan bapak domu dan emak domu tentang larangan pernikahan Domu Purba dengan calon istrinya (orang sunda).

Domu Purba : *kenapa harus sih mak... mau batak, mau sunda kan sama-sama manusia mak*

Emak Domu : *kau itu anak pertama amang, kau yang melanjutkan marga, kau yang melanjutkan adat, kek mana kau mau bertanggung jawab kalau istrimu nggak tau adat amang*

Domu Purba : *aduhhh, zamankan udah maju mak, orang bisa loh hidup tanpa adat.*

Emak Domu : *Domu, ingat kau orang batak*

Domu Purba : *jadi kek mana lah ini mak, nggak mau mamak kenalan. Aku mau kawin lohhh*

Emak Domu : *kata bapakmu, jangankan kenalan, jumpa kaupun dia nggak mau, kalau kerjamu cuman melawan*

Domu Purba : *ya udah, akupun nggak mau-mau kali jumpa, formalitas aja.*

This table describes the scene where Domu Purba communicates with Mr. Domu and Emak Domu about the prohibition of Domu Purba's marriage to his future wife (Sundanese).

Domu Purba: *Why does it have to be Mae... whether Batak or Sundanese, they are both human beings.*

Emak Domu: *You are the first child, amang; you continue the clan; you continue the custom; which one do you want? Be responsible if your wife does not know the customs amang*

Domu Purba: *The times have advanced, and people can live without customs.*

Emak Domu: *Domu, remember you are a hobo*

Domu Purba: *So where is this mak? I do not want Mamak to get acquainted. I want to get married, loh.*

Emak Domu: *Your father said, let alone acquaintance, that he does not want to meet you if your work is only fighting.*

Domu Purba: *Yeah, I do not even want to see you; it is just a formality.*
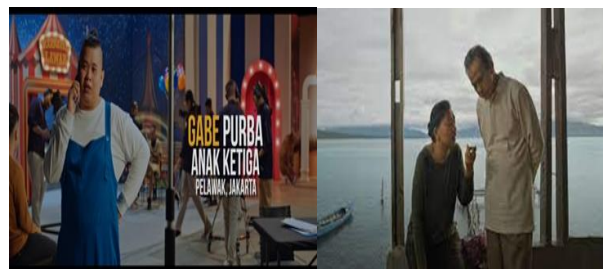

Figure 1. Illustration of parents asking their children to marry within the same tribe

Figure 2. Illustration of parent conversation standardizing children's work

Data 2. Narrative of parents' streotypes towards their children regarding work

Pada tabel ini menunjukkan obrolan melalui telepon antara gabe purba dengan bapak domu dan emak domu yang sedang membahas pekerjaan Gabe yang tidak direstui oleh ayahnya.

Gabe Purba : *berhenti kek mana sih mak, bukan angkotlah aku bisa disuruh-suruh berhenti kek gitu*

Emak Domu : *bapak gak suka kau jadi pelawak*

Gabe Purba : *terus. kenapa bapak kerjanya ngelawak mak?*

Emak Domu : *maksudmu?*

Gabe Purba : *yah itu, ngatur-ngatur pilihan orang kek gitu. Kan, lucu mak bikin orang ketawa ha ha ha*

Emak Domu : *kata bapakmu, kalau kau melawan terus gak boleh kau pulang*

Gabe Purba : *tuhkan, lucu kali kan. Macam anak kecil diancam-ancam. Jangan-jangan nih mak, bakat ngelawak aku tuh pasti turun dari bapak*

This table shows a telephone conversation between Gabe Purba, Mr. Domu, and Mrs. Domu, who discuss Gabe's work, which his father does not approve of.

Gabe Purba: *Where do you stop? It is not like I can be told to stop like that.*

Emak Domu: *I do not like you being a comedian.*

Gabe Purba: *So, why do you work as a comedian?*

Emak Domu: *What do you mean?*

Gabe Purba: *Well, that is organizing people's choices like that. Right, it is funny to make people laugh ha ha ha.*

Emak Domu: *Your father said you cannot go home if you resist.*

Gabe Purba: Oh *my* gosh*, it is funny. Like a child being threatened. I do not think I have any talent for jokes. Down from the father*

Figure 3. Illustration of parents asking their children to come home

Data 3. Parental streotype narratives of the responsibility of the last male child

Pada tabel ini menunjukkan obrolan melalui telepon antara sahat purba dengan bapak domu dan emak domu yang membahas tentang anak terakhir laki-laki pulang menjaga orang tua dan mendapatkan warisan rumah.

Sahat Purba : *nggak ada beresnya mak, aku ada usaha mak, aku juga yang harus jagakan pak pomo*

Emak Domu : *kenapa pula harus kau yang jagain dia mang*

Sahat Purba : *pak pomo nggak ada anak, istrinya juga udah meninggal*

Emak Domu : *tapikan kau udah janji sama kami amang, lulus kuliah kau pulang. Kau tuh anak terakhir loh mang*

Sahat Purba : *iya, ngerti aku, tapi kemana lah makkk*

Emak Domu : *kalau tau kek gini, nggak kami kasih kau merantau. Pokonya kau pulang secepatnya, habis itu, nggak boleh pergi Lagi.*

This table shows a telephone conversation between Sahat Purba, Domu's father, and Emak Domu, who discuss the last son coming home to look after his parents and getting a house inheritance.

Sahat Purba: *There is no problem, mak. I have a business mak and have to take care of Pak Pomo.*

Emak Domu: *Why should you take care of him anyway?*

Sahat Purba: *Pak Pomo has no children, and his wife has also died.*

Emak Domu: *But you promised us amang, graduated from college and came home. You are the last child, Loh Mang.*

Sahat Purba: *Yes, I understand, but where are you going?*

Emak Domu: *If you know like this, we will not let you migrate. The point is that you come home as soon as possible, and after that, you cannot leave Again.*

From the three tables above, it can be seen that parents use prohibitive words with their children. This is related to the stereotypes of Batak culture that parents (Mr. Domu) want to carry out, but their children violate the stereotypes attached to Batak culture. Table 1, the prohibition of the first child marrying a Sundanese person, uses sarcastic words against the first child who firmly wants to marry someone outside Batak. Table 2 Mr. Domu's dislike of Gabe's profession as a comedian uses direct prohibitive words about Gabe's profession and the uncertain future of comedian work. Table 3 calls for Sahat to return home to fulfill the Batak cultural stereotype of the last son caring for his parents, using reminders about Sahat's position as the last son.

SOCIAL COGNITION OF NGERI-NGERI SEDAP MOVIE

Social cognition is the second stage of the text creation process. This stage is referred to as the connecting path between events or phenomena to a discourse, where the mental consciousness of a writer and the mental consciousness of the discourse readers determines writing. (Yusar et al., 2020, p. 69).. Several factors influence social cognition, including culture or belief. Social cognition includes knowledge, along with opinions and attitudes. Social cognition is an element that influences the production of discourse in society; it can be said that social cognition provides a direct description of the state of a writer or the shaper of a discourse. (Muzaki et al., 2023, p. 117).. In social cognition, the basis is public opinion that has been embedded, becomes common sense, and is used to see specific events. The cognitive approach in social cognition is based on the idea that people who use language give the text meaning (Anggraini et al., 2024, p. 191). Social cognition is very visible in Bene Dion Rajagukguk's thoughts, opinions, and attitudes in the movie Ngeri-Ngeri Sedap. The movie depicts the author's perspective on Batak culture's stereotypical situation and conditions.

At the stage of social cognition analysis, this research found an answer regarding the views of Bene Dion Rajagukguk as the director of Ngeri-Ngeri Sedap. According to him, making the film is not only for material gain, but there is hope embedded in him; he said that millions or even hundreds of viewers could gain insight in the form of knowledge and erase the stereotypes of Batak culture that have been attached.

"*Ada macam-macam (pesan). Pertama, mengenalkan budaya lagi. Selama ini orang tahu Batak itu omongnya keras, atau lawyer, jago debat. Sementara kita sesama orang Batak mengerti, dalamnya* kita *itu sangat lunak. Gampang luluh dan sensitif. Jadi itu juga tujuannya, mematahkan stereotip juga mengenalkan budaya,*"(Mario & Susanto Setiawan, 2022).

"*There are various (messages). First, to introduce the culture again. So far, people know that Batak people are tough talkers, or lawyers, good at debating.* While *our fellow Batak people understand, we are very soft inside. We are very soft and sensitive. So that is also the goal, breaking stereotypes and introducing culture*"(Mario & Susanto Setiawan, 2022).

From this explanation, it can be concluded that the Ngeri-Ngeri Sedap film was based on Bene Dion Rajagukguk's awareness to introduce stereotypes and Batak culture to everyone, not just for profit. In addition, this can be proven by the entire cast being taken from the Batak people, besides the setting used in Lake Toba, North Sumatra. This is what Van Dijk meant by that social cognition shows two meanings: one side shows how the text is produced by the author, and on the other hand, it represents how the value of society is obtained by the author and utilized to produce the text. (Azmi Azhara et al., 2023, p. 5746). From this explanation, it can be concluded that the social cognition in the Ngeri-Ngeri Sedap movie is based on what Van Dijk stated, not only on the text but also on the author's mental state. Critical discourse analysis sees language as more than just a tool for communication; in the context of critical discourse analysis, language functions to describe a reality shaped by certain ideals.

SOCIAL CONTEXT OF NGERI-NGERI SEDAP MOVIE

In discussions about people's lives, the social context dimension is used to see how people create and build discourses (Jumriah, 2021, p. 87). In the social context dimension stage, researchers must observe the background and situational aspects when the text is produced. Social context analysis can help link the text with the social structure and knowledge of a discourse spread in society. This is because discourse is made in a particular context and cannot be understood unless included in that context. Placing discourse in a particular historical context is essential to understanding the text (Alfaritsi et al., 2014) (Alfaritsi et al., 2020, p. 133). According to the social context analysis, significant access influences people's discussions. This phenomenon affects not only people's level of awareness but also the topic and content of the discourse (Falakha, 2023, p. 133). (Falakha, 2023, p. 3075). This analysis describes how the screenwriter disseminates and absorbs the principles of society, which are eventually used to make the movie Ngeri-Ngeri Sedap.

The social context here is to answer questions about phenomena that develop and occur among Batak people or even about the general description of the behavior of Batak people in dealing with cultural stereotypes. It can be seen clearly that the discourse raised by Bene Dion Rajagukguk in the movie Ngeri-Ngeri Sedap discusses the stereotypes of Batak culture that have been attached to Batak people that their children can violate. This is based on the problems experienced by Batak families regarding the imposition of Batak cultural stereotypes imposed by parents on their children. The imposition of Batak cultural stereotypes carried out for their children makes the family unhappy; therefore, there must be an understanding that is in line between parents and children to create a happy continuity.

CONCLUSION

Based on the analysis in this study, the researcher concludes that Ngeri-Ngeri Sedap is a film that brings elements of violated Batak tribal cultural stereotypes. The results related to Teun A. Van Dijk's critical discourse analysis of the movie Ngeri-Ngeri Sedap can be concluded as follows:

First, the analysis of the Ngeri-Ngeri Sedap film text at the text analysis stage, drawn from the macrostructure, discusses the theme of cultural prohibitions to marry other than fellow Batak tribesmen, then jobs that support the future and the last child who should take care of parents in the hometown. At the superstructure stage, it is found that this movie schemes to start the story with the opening board of the event, with an attractive opening scene to influence the audience. Then, the parts develop and tell the circumstances of each story before Mr. Domu is trapped in a mess made by himself; Mr. Domu then realizes his treatment imposes stereotypes of Batak culture without a unified understanding of parents and children. However, in the end, Mr. Domu prefers to be happy with his family even though his children violate the stereotypes of Batak culture. In the micro stage, parents use prohibitive words to their children.

Second, in the social cognition analysis stage, this study found answers about Bene Dion Rajagukguk's views as the director of the film Ngeri-Ngeri Sedap regarding the stereotypes of Batak culture raised, According to Bene Dion Rajagukguk as the director of the film Ngeri-Ngeri Sedap, he has a goal to eliminate the stereotypes of Batak culture that have been imposed in society, according to him the film is not only intended to make a profit but there is an implanted hope that there are millions or even hundreds of viewers who can gain knowledge about the stereotypes of Batak culture. This shows that the stereotypes attached to Batak culture should be eliminated so that primordial sentiments do not apply among the community, boundaries that restrain can be opened and present tolerance and mutual respect for the personal choices of each individual.

Third, in the social context stage, this research answers questions about phenomena that develop and occur among Batak people or even about the general description of the behavior of Batak people in dealing with cultural stereotypes. It can be seen clearly that the discourse raised by Bene Dion Rajagukguk in the movie Ngeri-Ngeri Sedap discusses the stereotypes of Batak culture that have been attached to Batak people and can be violated by their children. This is based on the problems experienced by Batak families regarding the imposition of Batak cultural stereotypes imposed by parents on their children. The imposition of Batak cultural stereotypes carried out for their children makes the family unhappy; therefore, there must be an understanding that is in line between parents and children to create a happy continuity.

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