

The Dominance of Father's Role in the Film *Ngeri-Ngeri Sedap*

Putri Aryati, Vani Dias Adiprabowo
Ahmad Dahlan University, Yogyakarta, Indonesia
putri1900030297@webmail.uad.ac.id
vani.adiprabowo@comm.uad.ac.id

Abstract: The purpose of this research is to identify the pattern of family communication in the film "*Ngeri-Ngeri Sedap*". The Horrifying Creepy 2022 film directed by Bene Dion tells the story of a family drama, telling the story of Pak Domu and Mak Domu who live with Sarma, their only daughter. The husband and wife couple wanted their three sons who had wandered for a long time to come home to attend a traditional event. But their three children refused because their relationship was not harmonious. This research was conducted with a type of qualitative research using the semiotic analysis model developed by John Fiske. The results of this study indicate that the communication in this film is quite problematic. This can be seen in the results of John Fiske's research on three levels of semiotics, namely the level of reality, the level of representation, and the level of ideology. The level of reality shows that the pattern of family communication implemented in this film has a paternalistik, namely a pattern where only one family member controls the family. In the case of this family, it is the father who controls the family.

Keywords: Dominance, Fatherhood, Film, Monopy Communication Patterns

Introduction

Film is one of the mass media channels that contains messages from the reality of everyday social phenomena to be projected onto the screen. Movies always record the reality that happens in the social environment. To make it easier to accept, the reality is wrapped in an interesting picture of a film (Andriyan, 2022). Like a mass media, films more easily influence society through the storyline raised. With messages or information packaged through a series of images on the basis of scenarios, form stories and have freedom in conveying them to the audience. Film as one of mass communication, film can easily influence thinking on a public opinion. The communication message in the film is manifested in a storyline carried by the film and then summarized in the form of drama, action, comedy, horror. Movie stories based

on life stories, true stories, or just fiction (Pinontoan, 2022). Movies are not only an ordinary entertainment show but can also provide learning for the audience (Asri, 2020). Like the delicious *Ngeri-Ngeri* film that raises the theme of family. There is a message to be conveyed in the film

A family is a small group of societal structures that have members from husband and wife, mother and father and child (Ukhwani, 2020). The family is the most important place in the child's first socialization, and this is where the child becomes a member of his social group. It is the mother, father and siblings and family who first teach the child how to live with others (Sholikhah, 2020). The family needs to build and form harmonious relationships naturally, so that the members of a family have a satisfactory relationship with each other, an efficient and good communication

method is needed. Naturally, each family has its own communication pattern, as well as the process or pattern of communication in the family will be different from the usual pattern. The family is the first place in learning to know themselves and their environment which is the result of the socialization process that occurs in the family. The family also teaches the values, norms, and roles that each family member lives from their respective positions (positions) in the family. Happy families can be realized in families that carry out their roles and functions well, namely providing a sense of belonging, security, affection, and developing good relationships among their members in research. So that a happy child is certainly a child born from a family with good conditions and a good family is a family that can provide a sense of security and can realize a sense of belonging, this can happen if each family member can carry out their functions in accordance with their roles (Ningsih, 2022).

In the family, of course, there is one leader, namely Father. The father as a male figure in the family is also considered as someone who can make all decisions in the family to control all family members (Silvanari, 2021). In the family, the father exerts greater control than the wife who has only influence or a weak and small voice. This encourages gender equality that affects certain aspects and fields (Sukarno, 2019). The character of the father in this film shows a father who actually does not want to disappoint his son but that makes the father become overprotective for his child, all decisions must be in accordance with what he wants. Being a father who does not listen to the talk of his own wife or children because he feels what he is doing is right. The selfish nature is clearly illustrated by the role of the father in this film, the family must obey and follow all the words of the father. So the

communication between the families in this movie is arguably not good.

Communication in family life is the process of sending messages where it can be in the form of information, advice, direction or instruction, and simply asking for help. In a family the communication process is unique (Nur, 2022). The factor that influences the creation of a harmonious and intimate atmosphere in the family is the way in which parents lead their family members. The leader in his family influences in all aspects, namely the conditions and atmosphere of his family's social life. But every family must have a different cultural background, from different family traditions, and different ways of leadership. Authoritarian leaders in family life will give birth to an atmosphere that is certainly different from a family led by a democrat.

Film is an intermediary medium for mass communication which is often used as a medium to describe social life in society (Desyam, 2023). It can be said, films are part of mass media communication is audio-visual and aims to convey certain social or moral messages to the audience. Due to the reality that grows and develops in society, films can be created almost the same as what the audience feels. So, when watching and finished watching, the audience can feel a sensation of closeness to the scenes in the film. Not only the scenes in the movie, but the purpose, purpose, and message in the movie being watched (Asri, 2020). Movies today are not only as entertainment, but can be a medium to shape new realities by society in behaving in everyday life. The film *Ngeri-Ngeri Sedap* was chosen to be the object of research because this film can depict and is very close to the reality of Indonesian society, this film is also an educational medium on how parents apply appropriate communication patterns for children.

The reason researchers are interested in this film is because we expect a different

feel from family in Indonesian films in 2022. It is hoped that the film *Ngeri-Ngeri Sedap* will succeed in refreshing Indonesian moviegoers. The film also teaches many important life lessons. Some scenes are meant to teach viewers, especially parents and teens, more about themselves and the importance of family. They are all families.

A film work often raises the topic of problems and phenomena about a family where there is a close relationship in the film show and real-life reality, so that the audience can enter the storyline of the film (Murti, 2022). One of the latest films from Imajinari's production entitled *Ngeri-Ngeri Sedap* tells the story of a family problem that is so complex.

In the scenes shown in the film *Ngeri-Ngeri Sedap*, it is shown how family communication can have an impact on the problems in the plot. The plot of the film "Neri-ngerri Sedap" is based on family communication patterns that serve as the guiding principles of the film. As a result, the plot of a film can serve as an interesting subject for research into film communication patterns.

It is interesting to study to find out how the pattern of communication that occurs in a family, namely between Mr. Domu and his four children who choose to run their respective lives according to their choice. Because in this case the role of a parent who wants his child to be a successful person in accordance with what parents want, but on the other hand a child also has his own life choices. This film also depicts the stigma of Batak society which is still very thick. This film presents various family problems and stigmas inherent in Batak tribal culture. The assumption that someone who comes from the Batak tribe must marry a fellow Batak tribe.

The Toba Batak tribe is an indigenous Indonesian tribe from the island of Sumatra, precisely in North Sumatra Province and

located in the southern part of Lake Toba. The Toba Batak tribe has customs that are regulated by law and Toba Batak customs. One form of the custom is the patrilineal lineage (an indigenous tribe of people who regulate the flow of paternal descent). Patrilineal in Toba Batak culture is a lineage passed on by sons, where sons will continue the surname owned by their father. Sons not only pass on the inherited clan directly, but also pass on the property and all forms owned by the family (Fakhrur, 2022). The traditional Batak tribe still remains with a social life adopted from generation to generation from its ancestors (Firmando, 2020). Batak culture is very close and always related to humans in every event and daily activity, especially in the life of the Batak tribe cultural family. Batak culture highly upholds the customs applied in their respective lives. The cultural principles of the Batak tribe are based on "Dalihan Na Tolu" which serves to determine one's position, rights, obligations and position in controlling one's behavior in the group (Novelita, Luthfie, Fitriah 2019).

This problem is illustrated by the character of the father who has a selfish nature does not want to listen to others, the problem with his first child who wants to marry a woman from the Sundanese tribe the father is very disapprove especially his first child married to the Javanese tribe where he highly upholds the customs there. Another problem is the assumption that a Batak tribe usually works as a lawyer, judge or prosecutor. But in this film's story, the third child, Gabe, migrated to Java, working as a comedian, which is very inversely proportional to the stigma that exists. In addition, in Batak culture, the last son must live with his parents to care for and inherit the family home, but in this story the last male character, Sahat, chooses to migrate to Java and chooses to live with his adoptive parents in Java.

In the storyline of this film is very attached to the family atmosphere and poor communication between them. With the various problems that exist in the family, Mr. Domu proves that communication in the family is very important. Communication is very important in carrying out the process of life, the father does not have closeness with his children and also different thoughts. But he also still selfishly feels the most right and does not think about the wishes of his children, communication in this film is not effective so that ineffective communication can cause problems that will arise causing the process of communication to be disrupted.

Previous Research

A review of previous studies is necessary to show how your study / creation differs from previous ones.

Previous works with the same topic or object of study provide an understanding to the reader about the issues that have been discussed and how your work offers findings / results that differ from previous studies.

1. Satire Analysis In The Movie *Ngeri-Ngeri Sedap*

There are 19 satirical Dialogueues found by researchers in the film. Satirical language styles are found as many as six types, namely cynicism, irony, sarcasm, melosis, satire, and antiphrasing. Based on the findings of six types of satire styles, researchers found that there was one expression for melosis and antiphrasing satire styles. Two expressions are categorized in the satirical style. Three phrases belong to the style of satirical language of irony. Four phrases that use the satirical language style of cynicism in the form of doubt, contain mockery of sincerity and sincerity. Meanwhile, there are eleven expressions that fall under the sarcasm satire style. Of the six types of satirical language styles, sarcasm satire is the most common type of satire found in the film *Ngeri-Ngeri Sedap*. Based

on data analysis, researchers concluded that the author uses satirical language styles that show Batak ethnic stereotypes when speaking or communicating to express feelings of displeasure towards something indirectly through satirical language. In addition, the author also uses satirical language style as a social criticism of the mindset of the older and younger generations in terms of marriage, respect for parents and Batak ethnic customs packaged in humorous words (Sitinjak, Simamora 2022).

2. Representation of Gender Equality in Ngeri Ngeri Sedap Films

Research on Gender Equality Representation in Ngeri Ngeri Sedap film (Charles Pierce Semiotic Analysis) resulted in: 1) Representation of gender equality is a discussion of men and women in carrying out plans. 2) The second representation of gender equality is the opportunity to work for every gender, both men and women. 3) The third representation of gender equality is the attitude of resistance by female characters against male characters and the resistance of male characters against male characters. 4)The fourth representation of gender equality is the right to voice opinions and anxiety is a form of gender equality because every woman and man has the right to voice opinions. 5)The fifth representation of gender equality is the existence of success due to the joint efforts of women and men who are compact (Larasati, Adiyanto 2023).

Theoretical Foundation

The following is an example of a citation that follows the APA format:

Muhammad Ali Mursid Alfathoni, D.M. (2020). *Pengantar Teori Film* (1sted.).

“Film as part of mass media whose nature is very complex. Films consisting of audio and visuals Have the ability to influence the emotional

Grub Penerbitan CV. Budi Utama	audience from the visual images presented. Films that are often interpreted as pieces of images that are put together into a unity certainly do not escape the long history of the early emergence of film" (Alfathoni, Manesah 2020)
Susiaty. (2020). Concept Of Conflict In The Films "Aisyah Biarkan Kami Bersaudara" By Herwin Novianto. <i>Universitas Iqra Buru.</i>	"Film As a medium of entertainment and a place for overflowing expression, film is also a means of exposure to social reality that occurs in real life. Visually, the film can show a situation that is very similar to what is actually happening in the midst of society." (susiaty, 2020)
Melisa Srimurty Aprilia, Intan Alvionita, Misbahul Khoiri, M. F. A. Dan Y. A. (2021). Mplementasi Gaya Kepemimpinan Menggunakan Tipe Paternalistik Dalam Meningkatkan Sumber Daya Manusia (Study Kasus Wisata Eco Park Desa Brems Kabupaten Probolinggo).	"Paternalistic leadership is a combination of sociological thinking and psychological approach. A paternalistic leader has a selfless nature but pays attention to the interests and well-being of the people. His subordinates" (Aprilia, Alvionita, Khoiri, Abrori 2021)

Urnal Politik Dan Sosial Kemasyarakatan, 13, 44.

Metode dan Data

In this study, the author used a type of qualitative descriptive research. According to John W. Creswell in the book *Research Design*. Qualitative research methods are one type of method to describe, explore and understand the meaning that a number of individuals or groups of people ascribe to social or humanitarian problems. The process of qualitative research involves important efforts, such as collecting specific data and interpreting the meaning of the data. The final report for this study has a flexible structure or framework. Anyone involved in this form of research must apply an inductive research perspective, focusing on individual meaning, and translating the complexity of a problem.

1. Documentation and collecting data

Documentation is carried out to make it easier for researchers to obtain data in the form of meaning of signs that describe family communication patterns.

2. Observation

By making observations and collecting documents in the form of image portraits in the film *Ngeri-Ngeri Sedap*. It then categorizes them by scene by scene. Participatory observation is considered suitable for examining how humans behave and perceive the reality of their lives in their ordinary, routine, and natural environment (Prof. Deddy Mulyana, M.A., 2020)

3. Data analysis using the semiotic analysis method of John Fiske's model.

Researchers use this analysis because they want to pay attention to the codes shown

in the film. Before analyzing using John Fiske's theory, researchers will select several scenes and analyze Dialogueues that contain words, deeds or behaviors that dominate in the film *Ngeri-Ngeri Sedap*. After the observations are found, researchers will connect to John Fiske's theory which divides the coding stage into 3 parts, namely:

- Reality Level:

This reality is characterized by the language of images (generally) on television such as behavior, Dialogueue, makeup, costumes, actions, expressions, body movements.

- Representation Level:

Using technical means in written language such as sentences, words, photos and so on. If on the television there is a camera highlight, editing, light, to music. All these elements will be propagated through code representation where object characters such as characters, Dialogueues, conflicts, settings are realized.

- Ideological Level:

This code is connected and organized into social systems that are embraced and believed by society such as social class, patriarchy, individualism, materialism, socialism, to capitalism. In this study, the subject of research was scene cuts and Dialogueue narration in the film *Ngeri-Ngeri Sedap*.

Results and Discussion

Scene 1



Source: <http://62.84.102.177/ngeri-ngeri-sedap-2022/>

Kode John Fiske	Deskripsi
Reality Level a. Costume b. Expression c. Behavior d. Dialogueue	a. Wearing daily clothes and Mr. Domu's wife getting on the neck on the head, usually Batak people wear ulos cloth to tie it to the head, has become a culture that continues to be preserved annoyed and disappointed c. Pak Domu turned his face away after hearing the answer from his first son who didn't want to obey his words d. "You continue the clan, you continue the custom, which cake do you want to be responsible for if your wife doesn't understand the custom, son"
Representation Level a. Shot Type b. Lighting c. Use of voice d. Conflict	a. Medium close up dan long shot b. Natural lighting c. Ordinary but cornering tone d. Feelings of anger between Pak Domu and Mak Domu because their first child will marry a

	woman from Java, while Pak Domu wants a Batak son-in-law so that he can pass on the custom.
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b. Lighting c. Place Setting d. Conflict	c. Front yard of the house d. Mr. Domu asked his wife to pretend to want a divorce so that her children would come home
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Scene 2



Source: <http://62.84.102.177/ngeri-ngeri-sedap-2022/>

Kode John Fiske	Deskripsi
Reality Level a. Costume b. Expression c. Behavior d. Dialogue	a. Wearing daily clothes b. The mother with a happy face is looking forward to her children coming home c. While giving hints with the scenarios she had created for her children to go home d. "Anyway, just follow me, you show that you have a problem"
Representation Level a. Shot Type	a. Medium close up b. Natural lighting

Scene 3



Source: <http://62.84.102.177/ngeri-ngeri-sedap-2022/>

Kode John Fiske	Deskripsi
Reality Level a. Costume b. Expression c. Behavior d. Dialogue	a. Wearing daily clothes b. Angry, annoyed, anxious, afraid c. Pak Domu while giving food to his livestock d. "It's been successful, you guys, until you forget the same that makes you successful"
Representation Level a. Shot Type b. Lighting c. Voice usage d. Conflict	a. Medium close up b. Natural lighting c. In an indifferent yet intimidating tone

	d. Son of Mr. Domu Going home but they didn't have a good relationship with Mr. Domu
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Scene 4



Source: <http://62.84.102.177/ngeri-ngeris-edap-2022/>

Kode John Fiske	Deskripsi
Reality Level a. Costume b. Expression c. Behavior d. Dialogue	a. Wearing daily clothes b. Happy but have to pretend to be sad c. Mr. Domu poked his wife to tell her to sit in the middle of the car with her d. "If they play games, we play back"
Representation Level a. Shot Type b. Lighting c. Voice usage d. Conflict	a. Long shot dan medium close up b. Natural lighting c. In a flat tone d. The children invited Mr. Domu and his mother to go for a walk with the

	intention of solving the problem
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Scene 5



Source: <http://62.84.102.177/ngeri-ngeris-edap-2022/>

Kode John Fiske	Deskripsi
Representation Level a. Shot Type b. Lighting c. Voice usage d. Conflict	a. Close up dan over the shoulder shot b. Artificial light c. High tone of voice d. Mr. Domu's son wanted to discuss Mr. Domu's problem but Mr. Domu instead discussed the problem of his children who did not want to obey his will

Scene 6



Source: <http://62.84.102.177/ngeri-ngeri-sedap-2022/>

Kode John Fiske	Deskripsi
Representation Level a. Shot Type b. Lighting c. Voice usage d. Conflict	a. Medium close up b. Artificial light c. Firm high tone d. Pak Domu and his children do not have a close relationship, the selfish Mr. Domu wants his children to go home so that he can ask things that he strongly disagrees with, Mr. Domu highly upholds indigenous customs and culture but his son violates it all

Ideological Level

The ideological level itself has social codes ranging from feminism, race, class, materialism, capitalism, individualism, and others (Fikri, 2023). At this level Mr. Domu orders his wife to do a divorce drama between them so that his children will come to the family event that will be held soon. Part of the story shows that the monopoly pattern of

family communication where the father dominates and even forces the son to return home forcibly because Mr. Domu makes a divorce drama that makes his children out of town nervous. At this level the father as the holder of power imposes his will, is in full control of the child's life. The father did the drama solely for his own sake because he wanted to ask his son who did not obey his orders. Pak Domu highly upholds customs, but with the advancement of life, his children also gain broad insight, do not think old-fashioned, so Pak Domu feels that he is not in line with his children. Ethnic problems also exist in this film where Mr. Domu does not approve of his son marrying into Javanese tribes, he wants his son to marry a fellow Batak Suu so that he can pass on customs. Patriarchy is also present in this film where women must always obey men, scenes where musty domu plans drama so that his children go home, his wife must obey her husband's orders even though she has to lie to her children. His daughter (Sarma) had to give in to his son after many sacrifices he made, the scene when Sarma vented his emotions and Dialogued "if I think of myself, so who thinks of them (Mr. Domu and his wife)".

One day, Sarma and Domu have a conversation. Sharma asked her brother Domu, "Why are you familiar with me, but your fellow brothers are so stiff?" Then, Domu replied, "You never show your affection for us, men. So, we men don't know how to behave to our fellow men. But, if you go to you (Sarma), we often see. So we know how to behave, dik." Children are great imitators. He modeled what parents did, to how parents behaved. Therefore, as parents, we need to be a good example for our

children. In addition, do not hesitate to show affection to boys. That way, he can grow into a compassionate and empathetic person.

Paternalistic Analysis, Monopoly Pattern

Leadership is the ability to influence the behavior of a person or group of people to achieve certain goals in certain situations. Leadership is a social problem in which there is interaction between the leading party and the led party to achieve common goals, both by influencing, persuading, motivating and coordinating. Leaders are individuals who carry out the process of influencing a group or organization to achieve a mutually agreed goal, while leadership is a trait applied by individuals who act as leaders to influence members of their group to achieve goals and objectives that have been mutually agreed upon (Pudjiastuti, SR. Hidayat & dan Fadli, 2021)

Paternalistic leadership that dares to make its own decisions to provide the best for its subordinates. Paternalistic leadership also combines high discipline and authority, with the virtues of a father figure, and moral integrity in a personal setting (Pratiwi, Rahmawati, 2022). Paternalistic culture is a culture that uses vertical hierarchy as a fundamental foundation in human relations, that humans must behave according to their status and position in society, with the analogy of "father" and "son" in the family. This tends to make someone who is at the bottom does not have the courage to give advice and criticism to people who are at the top because it will be considered disrespectful and disrespectful. This leadership style may not be suitable for all

situations. Like what a child thinks about the father: what a father considers best is not necessarily the best according to the child (Nasrudi, 2022)

Monopoly Communication Pattern makes one person seen as the ruler. People on this trait lead to commands rather than communicating, giving advice rather than listening to the advice of others. The holder of power does not ask for an opinion, and is entitled to the final decision. So there is rarely a debate because everyone knows who will win, that's why when there is a conflict the other party does not know how to find a solution together in a good way. They don't know how to properly argue or express disagreement, so the debate will hurt the monopolized. While the monopolized party asks for permission and opinions from power holders to make decisions. So the power holder gets satisfaction with his role as a decision maker by instructing, guiding and guarding others Monopoly Communication Pattern makes one person seen as the ruler. People on this trait lead to commands rather than communicating, giving advice rather than listening to the advice of others. The holder of power does not ask for an opinion, and is entitled to the final decision. So there is rarely a debate because everyone knows who will win, that's why when there is a conflict the other party does not know how to find a solution together in a good way. They don't know how to properly argue or express disagreement, so the debate will hurt the monopolized. While the monopolized party asks for permission and opinions from power holders to make decisions. So the power holder gets satisfaction with his role as a

decision maker by instructing, guiding and guarding others (Hafizah, Sari 2019)

In the film *Ngeri-Ngeri Sedap*, the figure most depicted using the monopoly pattern of communication is the figure of Mr. Domu. The domineering figure in the family is depicted in The Character of the Father. The father shops in this film into full control of what all family members do, namely to his children and his wife. Mr. Domu is described as truly holding the power of all the lives of his Children and Wife. All must be in accordance with his antics, no one can argue with this selfish nature that keeps him from maintaining a good relationship with his son. His son must not make the decision to run his own life, must always obey his orders. But what he did was because Mr. Domu was modeled after his own father's figure, he was educated in that way so he educated his son in the same way. But the times have been different, especially since he sent his children out of town, of course, his insight is getting wider, not thinking old-fashioned, therefore the thoughts of Mr. Domu and his children are completely opposite.

Conclusion

Based on the results of research shows that in this film the character of the father is very dominating in the family where no one can refute anything said by the father. As a result, there is a pattern of paternalistic leadership in the family. A leadership style that combines strong discipline and authority with fatherhood and moral integrity. Paternalistic leadership is a leader whose role is colored by fatherly attitudes in the sense of protecting, protecting, and helping members of the organization he leads. Referring to fatherly attitudes and authority, paternalistic leaders guide subordinates by showing a high

level of morality. A leader is a respected figure and is often used as a role model by his subordinates, therefore the leader is a figure who must have wisdom, knowledge, farsightedness, fairness, strong commitment, always optimistic, have skills in communicating well, have assertiveness and many more qualities that must be possessed so that it can be said that the leader is a leader who is worthy of leading and worthy used as a link.

The pattern of communication depicted in this film is called Monopoly Pattern or Monopoly Communication, one family member is judged to have a view of power. By the nature of commanding without communicating, giving advice without listening to what other members want to say. Family members who are in power do not ask for an opinion on decisions and have full control in the final decisions. With no debate and communication in one family, if a problem arises and conflict, each does not know how to find solutions and overcome these problems together properly.

As a result, awkwardness is created, as well as the absence of closeness to each other between family members. In addition, this film also illustrates how a view, especially a certain view of customs can affect how a family communication pattern is formed. Closely held views of custom make communication difficult and influence who is the decision-maker in a family.

Family communication in this movie is quite problematic. This can be seen in the results of John Fiske's three-level semiotics research in the form of the level of reality, the level of representation, and the level of ideology. The level of reality shows that the pattern of family communication carried out in the family in the film is a monopoly pattern, which is a pattern where only one family member is in control in the family. In the case of this family, the one in control of the family is Dad. The level of representation

in this film emphasizes the codes of behavior, speech, gestures, and expressions available at the level of reality. The ideological level shows that family communication in this film is patriarchal ideology because the most authoritarian and most controlling in the family is the male figure, namely Father. From these three levels, it can also be seen that this pattern of family communication is one of the reasons why conflicts in the film can occur. With fathers being authoritarian and very controlling, conflicts in the family are also seen, especially conflicts related to their children. This indicates that family communication carried out by this family is problematic and not carried out properly.

After judging from the level of reality in the film "*Ngeri-Ngeri Sedap*", the meaning of family communication is shown in several social codes including environmental codes, behavior codes, speech codes, gesture codes, expression codes. After the writer analyzed the film, the director Bene kept the meaning of family communication through the way of speech and behavior displayed by the characters.

Then at the ideological level in the film "*Ngeri-Ngeri Sedap*", the meaning of family communication is shown through patriarchal ideology. Where Father has more authority over his wife and three children, Father feels he can cover the grief of family members. This is enough to explain the ideology of the meaning of family communication in the film.

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