

## Reception Analysis of Overseas Students Against Family Conflict in “Ngeri-Ngeri Sedap” Movie

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### ARTICLE INFO

#### Article history:

DOI:

[10.30595/pssh.v12i.823](https://doi.org/10.30595/pssh.v12i.823)

Submitted:

May 31, 2023

Accepted:

August 24, 2023

Published:

October 05, 2023

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#### Keywords:

Film, Family Conflict,  
Reception Analysis,  
Encoding, Decoding,  
Dominant Hegemonic  
Position, Negotiated Position,  
Oppositional Position

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### ABSTRACT

Film is one of the media that is considered effective for telling messages because it is easily received and well felt by the audience. The Ngeri-Ngeri Sedap movie presents a family conflict that the researcher will use as a background to see the formed reception. This study uses descriptive qualitative methods through the reception analysis approach of Stuart Hall's encoding-decoding model to determine the acceptance of messages received by overseas students regarding the family conflict in the Ngeri-Ngeri Sedap movie. Based on the decoding results of the research conducted, the audience actively creates meaning for family conflicts in the film. The results showed that most informants were in a dominant position who accepted that the film tell about family conflicts, especially conflicts between parents and children and between siblings. Meanwhile, some informants are in a negotiated position who see conflict in the form of wrong communication patterns but have their own perspective on the meaning in the film.

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### 1. INTRODUCTION

Film is a form of mass communication and is audiovisual in nature which is considered effective in telling social or moral values to its audience. The presence of reality in society can make the audience feel close to the scenes or stories presented in the film. The aims, objectives, messages, and values of the film are also felt and accepted by the audience [1]. One of the films that carry the family topic is a feature film entitled "Ngeri-Ngeri Sedap" directed and written by Bene Dion Rajagukguk and produced by Dika Andika [2]. This film brings issues that are closely related to Batak culture, as well as parents who are very attached to their manners, habits, and cultural customs so this film is considered to have a close relationship with its audience.

This film not only tries to describe the consequences of a father's actions on his children but also indirectly "touches" parents who always demand that their children fulfill all the expectations of their families. The problems that occur in this film are mostly experienced by children, especially children who migrate. It is shown in the film, where the three children who have migrated choose to live in an overseas area where they previously attended college because they feel more comfortable living in an overseas area than having to return to their hometown. When asked to return to their hometown by their parents because there will be a traditional event, they always refuse because they have strong reasons for not returning to their hometown. At the end of the film, it is shown that his father never listens to what his children really want. He demands his children to be

what he wants them to be. This is where the family conflict begins. He always feels he is right for what he has given and taught to his children, on the pretext that he also applies the educational pattern of his parents in ancient times. This turned out to be inappropriate if applied to their children today who are sent to college up to university [3].

In the family, communication has an important role in conveying our meanings and goals. Differences in values among family members can also cause conflict in the family [4]. Conflicts can occur because of differences in views, life backgrounds, economic problems, and so on [5]. Conflicts can also occur because parents are unable to understand what their children want. Parents often feel right about what they have done, including how they educate their children.

Conflicts that arise due to a lack of communication are also experienced by many parents with their children who migrate, including in this case students who migrate. Students who migrate will be faced with challenges that are much more complex than local students who do not migrate. One of the challenges faced by overseas students is the demand to finish their studies immediately with lots of expectations from the surrounding environment, especially their families [6]. Students who migrate will have changes in communication and obstacles or disturbances with their families due to the distance or busyness of students [7].

Communication is difficult and rarely occurs because of distance and time, making communication ineffective so that the message to be conveyed is also difficult to understand. Parents and children who migrate find it difficult to understand each other's wishes due to ineffective communication factors. Thus, phenomena like that can cause a lot of conflict in the family. Good communication will prevent a family from falling into conflict. Communication will provide several changes in the form of behaviour, opinions, attitudes, and social changes in an individual [8].

This research is important to study because there is no research that examines this film, and this research will also provide development regarding factors related to conflict management patterns of communication between parents and children, as well as influencing how parents think about how to educate their children. This research will help parents understand their child's wishes so as to minimize conflict in the family. The use of reception analysis in this study will greatly help researchers and even their readers about how family conflict is interpreted in the eyes of the public. Practically the results of this study can be used as a reference by other researchers in completing research conducted especially in the field of Communication Studies. Not only that, this research can also add insight about good communication between children and parents.

On the problems above, the researcher is interested in seeing how the reception of overseas students to family conflicts shown in the film *Ngeri-Ngeri Sedap* is by presenting and asking questions about family conflicts to then become material for further research. This study aims to determine the acceptance of messages received by overseas students regarding family conflicts featured in the film *Ngeri-Ngeri Sedap*. The model of receiving encoding and decoding messages is used in this study to examine how the audience receives meaning after watching scenes containing family conflict in the film *Ngeri-Ngeri Sedap*.

## **2. LITERATURE REVIEW**

### **2.1 Film as A Media to Convey Messages**

Film is able to act as a means of mass media communication that is used to provide entertaining informational messages. According to McQuail, in the late 19th century films were content with new productions. However, over time, technology has dominated content production, making the film a means of conveying messages with various story elements that can be of interest to the entire public. The visual tools that are owned in the film are used to convey messages and reach audiences so they are not confused in understanding the message to be conveyed in the film. There are several systems created by producers and consumers for audiences to understand the code in films [9]. According to McQuail in the context of "media is a message", it shows that the media changes the form of action and the human person where the content or use of the media is varied and ineffective.

### **2.2 Encoding-Decoding Reception Analysis**

Reception theory will focus on the decoding process, namely how audiences tell the messages with meanings conveyed to the media and formed concepts in reception analysis. Reception analysis is a way of finding meaning in messages conveyed to the media. Messages have many meanings that can be received from different perspectives of recipients [10]. The media produce messages with various views that they believe are the ideals conveyed in the message. Thus, it can be said that reception theory is a theory that focuses on the meaning produced from audience knowledge through text in the media [11].

The encoding-decoding method described by Stuart Hall to interpret audience perceptions, analyse various elements regarding the relationship between text production and message reception. The process of producing messages is carried out by the media by providing text which is then conveyed to the audience through several

conditions of knowledge, social, and culture. Encoding can be understood as a process by which reality is produced, constructed, and framed. This reception theory aims to explain how messages constructed by message producers (mass media or communicators) are not always interpreted the same by message recipients (communicants). While decoding is very dependent on the perceptions, thoughts, and experiences of the audience. Thus, this is what makes the decoding process produce different message meanings for each individual [12].

The encoding process displayed on the film and the recipient of the message (audience) will be interpreted and give their views as a form of meaning. If studied from Stuart Hall's message reception theory, messages sent by films and well received by audiences will be effective because supporting factors consist of Frameworks of Knowledge, Relations of Productions, and Technical Infrastructure. Frameworks of Knowledge (Hall, 1980:165) can be seen through how deep the experience is presented in the message of a product in the film *Ngeri-Ngeri Sedap*. Relations of Production which are built on the consumption of family conflict messages, usually relations occur in the family, campus environment, and community environment. Technical Infrastructure is a technical means that supports messages in the film *Ngeri-Ngeri Sedap*, usually in the form of tools used by the audience to watch the film.

In more detail, Hall categorizes audiences into three categories based on the following classifications:

a. Dominant-Hegemonic Position

The message received as it is a dominant indication that the sender built the message for the audience. Delivery of messages is carried out transparently and the response is in accordance with the expectations of the message maker.

b. Negotiated Position

The position where the audience receives the message in accordance with the expectations of the message maker and on the other hand the meaning received can be in the form of rejection. The audience will select and not accept messages raw.

c. Oppositional Positions

The audience accepts the denotative and connotative meaning of the message conveyed so that it is in contrast to the message conveyed. In this position the audience has a more relevant alternative to interpreting the meaning of the message conveyed [13].

### 2.3 Conflict Concept

Conflict as an important point that is used to analyse and understand how family conflicts exist in the film *Ngeri-Ngeri Sedap*. The conflict has positive and negative effects in receiving messages related to the personality of person or also related to the contents of the message and its problems. Conflict is unavoidable and all interpersonal relationships experience conflict at some time and to some degree. Conflict can have negative and positive impacts. Conflict can be good or bad, it really depends on how the conflict is managed. Conflicts can focus on content and/or relationship issues. Conflict can center on things outside the individual or on issues related to their relationship. Conflict is influenced by culture and gender. Cultures vary widely in what they fight about and how they engage in conflict, just like men and women [14].

Family life should be marked by good communication between its members, as well as close cooperation and collaboration so that everyone can live in harmony. Misunderstandings between family members, especially between spouses, can cause family imbalance. The family must be a place where children grow and learn from the home environment. In addition, parental conflicts can have an impact on their children's behaviour, which can affect their personalities. Family conflicts, especially between fathers and mothers, affect children's mental health, and this will have a negative impact on their health. Such phenomena can result in developmental barriers in the family and society in general [15].

When faced with physical and social difficulties, people tend to act in a conflicted manner. Conflict arises when two or more individuals disagree or fight. Conflicts often erupt as a result of the poor judgment of those involved. In terms of combat, this was a game where willpower had the greatest influence, no one wanted to lose. While the choice itself may not be up for debate, partners can fight over how the decision was made due to a lack of forethought on their part. Avoidance of responsibility, carelessness, disloyalty, and rejection may stem from an angry family [16].

Conflict can be caused by wrong communication patterns so many people are wrong in understanding the meaning of the message being conveyed. Conflicts that arise in a family occur because of several things that involve the family in it, such as the conflict between husband and wife, the conflict between parents and children, and the conflict between siblings. Conflicts that arise due to a lack of communication will make communication ineffective so that the message conveyed is also difficult to understand. Conflicts can occur because parents are unable to understand what their children want, and conversely, children also sometimes do not understand what their parents' intentions and goals are. In the family, conflict can occur if one family is always selfish, wants to win alone, and doesn't want to listen to others [17]. Bond conflicts originate from

individual assumptions or incompatibilities between persons that trigger hostility, emotion, and affective such as anger [18].

### 3. RESEARCH METHODS

This research uses a qualitative approach based on phenomenology and constructivism paradigm to build knowledge. The sample used in this study was carried out by collecting data in the form of purposive sampling using certain criteria, such as overseas students from various majors at the Muhammadiyah University of Surakarta, female and male, aged 18-25 years, coming from different cultural backgrounds, and have watched the film *Ngeri-Ngeri Sedap*. Based on the criteria that have been determined, the researcher will take 5 informants from one university, namely Muhammadiyah University of Surakarta, what distinguishes the five informants is gender, different educational status, age, and cultural background. The object of this research is the film *Ngeri-Ngeri Sedap*.

The data collection in this study was generated from various sources of information using several data collection techniques which were carried out primarily in the form of interviews and secondary in the form of observation:

1. Interview. Interview is a technique that is carried out in in-depth research. The author will conduct an interview with the questions in the interview guide, but in the interview process, an open question and answer will be carried out in order to dig up in-depth information from the informant.
2. Observation. Observation is a technique that is carried out using the five senses so that researchers gain confidence about the data obtained so that it is in accordance with reality. Observation is defined as an action to pay attention directly and without intermediaries to an object in order to get a closer look at the object under study. Observations made in this research are by watching the film *Ngeri-Ngeri Sedap*.

This study uses an adaptation of data analysis theory by Miles and Huberman, namely:

1. Data reduction, namely summarizing and then sorting the data according to the important things needed in the research, so that the data presented will be clearer and more meaningful.
2. Data presentation, namely compiling the data that has been obtained and then processing it into a form that is easy to understand, usually presented in the form of tables and charts.
3. Drawing conclusions, namely making observations based on the results that have been through a reduction process and have been presented to be used in answering the research problem formulation.

### 4. RESULT AND DISCUSSION

Based on the interview results, the informants have several meanings for family conflict in the *Ngeri-Ngeri Sedap* film which can answer the purpose of this research. The contents of messages received by informants from several scenes in the film are used to determine meaning which is analysed through Stuart Hall's encoding-decoding. The message sent will be further elaborated by the audience with the result that the meaning of the message is not always the same. This is because the audience has the power in the process of interpreting and recreating the meaning it actively receives. The background conditions of the audience such as their socio cultural life and the process of experiencing it can be used to decipher meaning in media texts [19].

#### **Dominant Hegemonic Position**

The informants received the message so well that they agreed with the film "*Ngeri-Ngeri Sedap*", which tells about family life with strong customs and culture in the area. The family has four children with three sons who migrate and so difficult to return home so that's where family conflict arises. Conflict in a negative perspective is a dispute that occurs between two or more people to fight for victory or defeat. Conflicts or fights in the family are difficult to avoid, including conflicts between children and parents. These conflicts usually contain a perspective of authority or power that reflects the expectations of parents regarding the behaviour and attitudes of children toward them. Lack of intense interaction or communication within the family can also lead to conflict.

"The film *Ngeri-Ngeri Sedap* tells about a family life that is really thick with traditions in the area. Then, conflicts started to occur when the boys who migrated became comfortable with overseas life, making it difficult for them to return home." (Walidah Mardhiyah, 22 Years Old)

"This film tells about the anxiety of parents whose children have been left to wander and so difficult to go home when they are asked to return home. The parents' strong desire for their children to return home led to a plan that caused conflict to occur in the family." (Cahyo Ady Saputro, 21 Years Old)

One of the family conflicts is the conflict between siblings. In the film *Ngeri-Ngeri Sedap*, there is a scene where Domu and Gabe don't get along, shown by their behavior insinuating each other. This happened because Pak Domu never showed his affection for other men, so they did not understand how to treat each other well. The pattern of sibling relations will affect the relationship, both positively and negatively. How parents show their affection and how parents treat one another's children will also affect the relationship between siblings. Not

only that, the strength of differences in character and emotional strength can also affect the occurrence of conflicts between siblings. From the interviews conducted, it is known that each informant has an opinion that agrees that family conflict also originates from how parents treat their children so it can cause conflict between siblings. As well as the response from Walidah Mardhiyah, who considers that a father has an important role in providing learning and showing affection for children.

“...it is supposed to be Pak Domu should really show his affection for his children, especially the boys, so that they also understand how to behave towards other sibling men.” (Walidah Mardhiyah, 22 Years Old)

Besides Walidah Mardhiyah, Cahyo Ady Saputro also said the same thing.

“...closeness with the father is indeed important, especially in terms of communication. Domu and Gabe don't get along because their father rarely talks to them either. So, ya, Pak Domu should have the most important role in showing affection for his sons.” (Cahyo Ady Saputro, 21 Years Old)

Family conflicts can also occur because one party always wants to win alone and doesn't want to listen to others. This can trigger fights that occur in a household. In this film, Pak Domu always feels he is right for what he does, so he doesn't want to listen to other people, including his wife and children. Humans have an ego that tends to favor themselves so they will feel what they say is always true. When a person has a dominant ego, it will be difficult for him to accept criticism or input from others because he feels that nothing is wrong with what he is doing [20].

“...yes, Pak Domu always felt that what he did to his children was right without him wanting to listen to all the explanations from his children. This is because the father is not open-minded and too stuck with his customs. Here the role of his ego is also high, so he always feels that what he is doing is right.” (Walidah Mardhiyah, 22 Years Old)

Likewise, the informant Nyohan Aji Febrianto who thinks that Mr. Domu's ego is indeed high so he always feels he is right.

“...because he is indeed selfish, he feels that the head of the family must always be listened to and is the most correct.” (Nyohan Aji Febrianto, 23 Years Old)

After the family conflict in the film occurred and caused divisions between them, Mak Domu and Sarma decided to return to Mak Domu's parent's house, while Domu, Gabe, and Sahat decided to return overseas which resulted in Pak Domu having difficulties in taking care of himself at home. From the interviews conducted, it is known that each informant has an opinion that agrees if this is the result of a family conflict that is not resolved immediately. In this case, the conflict that occurs also comes from the selfishness of one of the parties, even though as a family of course we need each other. As Cahyo Ady Saputro said, as a family we will definitely need each other because humans are social creatures.

“...well, from there it is clear that we have to look around us, our family. We will have difficulty living life if we are not helped by others. This is due to the nature of humans as social beings, need each other, and cannot live alone. Yes, that's why we also have to listen to suggestions and input from other people and don't be selfish.” (Cahyo Ady Saputro, 21 Years Old)

On the other hand, Walidah Mardhiyah thinks that every family definitely needs one another, so there must be reciprocity, and should not be selfishness.

“...it was clear that Pak Domu needed his family. If both need it, there must be reciprocity. Besides that, you also have to be willing to listen to others and not be selfish.” (Walidah Mardhiyah, 22 Years Old).

### **Negotiated Position**

In this position, the informant accepts the dominant ideology that is general in nature, but the informant has a different view due to the background that comes from the informant. In the film *Ngeri-Ngeri Sedap*, in the scene where Pak Domu threatens his three children, namely Domu, Gabe, and Sahat, who do not want to go home, this triggers a conflict between them. Threatening behavior is one of the causes of communication problems. Threats or coercion are often used as a form of effort to influence children under the pretext that parental rules cannot be changed [21]. Things like this threat are one that can trigger a conflict, so it can be avoided if the two parties communicate the background of the problem [22].

“...Pak Domu gave threats to his children because they always gave excuses when asked to go home. But there should be no need to make threats because after all, as a child it is mandatory to return to his parent's house. It's okay if you chase your dreams, but don't forget where your home.” (Fernanda Wilyansah, 22 Years Old).

Good communication as a form of interaction between family members is a pattern of communication that can be used to convey certain messages and goals. If this is applied properly, an effective psychological relationship will be created between parents and children. Communication can also be used as a tool to solve problems in the family through openness in expressing views [23]. As said by another informant, Ika Novia Ningsih, it is better to communicate by conveying the true intentions and goals so that conflicts do not arise between families.

“In the film *Ngeri-Ngeri Sedap*, the three children feel pressured by the threats given by their father. This also causes them to feel increasingly lazy to go home. But the father should convey his intentions and goals well without having to threaten them.” (Ika Novia Ningsih, 22 Years Old).

In the film, when the children invite a discussion with their parents to solve a problem, Pak Domu instead diverts the conversation to a discussion that leads to the problems of his children. From the interviews conducted, it is known that each informant has an opinion that accepts the ideological message of the film well, but also has his own point of view on the meaning of the film. This was said by Ika Novia Ningsih that this action was taken because on the basis of Pak Domu wanted his children to stay at home longer.

“... Pak Domu's attitude in this film is an expression of affection for his children even though it is implied. He always changes the subject because what he really wants is for his children to stay at home until the traditional their *Opung* ceremony. But Pak Domu should have conveyed this clearly to his children so as not to prolong the problem.” (Ika Novia Ningsih, 22 Years Old).

The same thing was said by Fernanda Wilyansah.

“...that's the point of the problem. Pak Domu always changes the conversation because he actually wants his children to stay at home longer. If Pak Domu had been honest with his children from the start, the problem would have been resolved quickly and the conflict would not have escalated.” (Fernanda Wilyansah, 22 Years Old).

### **Perpetual Conflict**

Some informants who are in a dominant position think that the film is a film that tells about family conflict. In family conflict, there are two types of conflict, namely solvable conflict and perpetual conflict. In this film, family conflicts are included in perpetual conflicts, namely family conflicts that occur in the long term and last a long time so that other conflicts can occur [24]. In the beginning, the conflict in the film started when Pak Domu asked his three children who had migrated to return home, but they always gave excuses for not being able to go home, which led to a plan devised by Pak Domu and resulted in other conflicts.

The film *Ngeri-Ngeri Sedap* has scenes of conflict between siblings caused by the lack of a father's role in showing affection for his children. In the family, communication is important to increase closeness with family members, both between parents and children, as well as closeness between siblings. Parents have duties and responsibilities in providing basic humane knowledge to their children, including showing affection. So, this is where the role of parents is needed in providing good parenting to children [25].

When there is a mismatch in parenting, it will have an impact on the child's bad personality such as not showing affection verbally or nonverbally. So that this can be solved by forming a positive self-concept that parents must have. Children will follow the role of those closest to them, in this case, the behaviour and actions of their parents. The role of the father in the family is also very important so involvement in educating children will affect the way children behave. Therefore, it is very important for parents to show a positive self-concept to their children [26].

In addition, there is a scene that becomes the culmination of the family conflict that occurs in the film, when all family members leave Pak Domu due to his enormous selfishness. This made Pak Domu live alone and find it difficult to take care of himself at home. Informant Cahyo thinks that a person will find it difficult to live life without the help of other people because it is in accordance with human nature, namely social beings. Humans are individuals who always live side by side with society and it will be difficult if they carry out their own activities without the help of others. Just as the informant Walidah considered that as a human being who needs other people, there must be reciprocity between these people, ready to listen to other people and not be selfish. In family life, one must be able to put common interests first [27].

### **Conformity Orientation**

One of the family conflicts in this film also occurs because parents threaten their children when they don't want to go home, and because Pak Domu, when invited to discuss problems, avoids them and prefers to discuss his children's problems. In this case, parents dominate the child too much, so it relates to one of the theories from the discipline of communication which links communication behaviour in the family between parents and children. The family creates two shared realities through two communication behaviours, namely conversation orientation and conformity orientation [28]. In this film, family communication behaviour is conformity orientation which refers to limited communication between parents and children. The parenting style that is applied is also more authoritarian so that it pays less attention to the thoughts and feelings of the child. Authoritarian parenting styles tend to be difficult for parents to accept opinions and tend to force their children to obey the rules of their parents, usually accompanied by threatening behaviour [29].

The informant who is in a negotiating position catches the message given by the media but has another view based on the code he has to adapted. In the film *Ngeri-Ngeri Sedap*, informants who are in this position understand what is conveyed in the film, but they can reject things that they think are inappropriate. This is

because there are influences from socio cultural and different backgrounds of informants [30]. Informant Fernanda was able to accept the intention conveyed by the producer of the message in the scene where Pak Domu threatens his children if they don't want to go home. Fernanda believed that the threat was given because her three children always gave excuses when asked to go home which annoyed Pak Domu so he threatened his children. However, on the other hand, Informant Fernanda has another view that parents do not need to threaten their children because it is the duty of a child if he goes abroad he still has to remember home and go home.

In addition to Informant Fernanda, Informant Ika also thought that threats made by parents to children would make children feel pressured so role of communication was needed to convey intentions and goals properly. Threats made by parents to children are a form of authoritarian parenting in the form of external control in controlling children's behaviour. Parents with this type tend not to need feedback from their children so the communication that occurs is only one-way. Thus, the child will become irritable, can be affected, and feel depressed and unhappy [31]. Threats made by parents to children indicate that there is poor communication in the family. Poor communication will cause misunderstandings within the family, causing excessive conflict.

These problems can be overcome by improving communication patterns between parents and children. The pattern of communication used must be appropriate so that the intended message can be understood properly it will make communication effective. Effective communication is how a message sender applies the knowledge he has creatively with the aim that the meaning conveyed is expected to be the same as what is interpreted by the recipient of the message. Therefore, effective communication can occur if an effective atmosphere is created between the sender and receiver of the message. In the family, if you want to realize effective communication, you must convey the message clearly and openly so that the meaning communicated can be understood properly. Not only that, in order for communication between children and parents to be good and effective, parents must also understand what their children want [32].

## 5. CONCLUSIONS

Based on the description above, it shows that there is a diversity of meanings of messages carried out by overseas student informants at the University of Muhammadiyah Surakarta regarding the family conflict in the film *Ngeri-Ngeri Sedap*. Decoding informants who are in a dominant position, understand that this film tells about family conflicts in the form of perpetual conflicts, namely conflicts that occur in the long term and last a long time so that other conflicts can occur. These family conflicts include conflicts that occur between siblings and the selfishness of one party who always wants to win alone and doesn't want to listen to others. As a family, of course, we need each other, so we must be ready to listen to others and not be selfish.

Meanwhile, some informants are in a negotiating position that sees family conflicts occurring because of conformity orientation which refers to limited communication between parents and children. Informants who are in a negotiating position understand what the film conveys, but they can reject things that they think are inappropriate. The informants believed that the threats made by Pak Domu to his three children occurred because Pak Domu was annoyed with his son who always gave excuses when asked to go home, but there should be no need to make threats to the children because it can make the children feel pressured. This can be done by improving communication patterns between parents and children in order to create effective communication. In order to create effective communication, parents must also understand what their child wants.

In this study, researchers did not find any informants who were in an oppositional position regarding the family conflict in the *Ngeri-Ngeri Sedap* film. The researcher considers that the family conflicts that occur in this film are very clear so that overall the informants receive the messages produced by the film producers.

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