

AN ANALYSIS OF HERMEUNEUTICS PERSPECTIVE BY GRACIA ON INDONESIAN MOVIE “NGERI-NGERI SEDAP”

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ABSTRACT

The purpose of this study was to identify three hermeneutical functions according to Jorge J.E. Gracia on “Ngeri-Ngeri Sedap” movie. The data instrument used in this study is a movie entitled Ngeri-Ngeri Sedap which has a duration of 1 hour 54 minutes. The researcher focuses on the characterizations that occur in the movie, and then analyzes them using three hermeneutical functions (historical function, meaning function and application function) according to Gracia. In this study, two data collection techniques were used, namely observation and documentation. In conclusion the movie can be studied using the hermeneutical perspective of Jorge J.E. Gracia. The movie can be analyzed based on three interpretation functions according to Gracia. In the historical function, the researcher explores from the author's point of view and the customary law that exists in the Batak community to see the background of the movie that can be sparked. In addition, the researcher found six data related to the function of meaning, the researcher explored the conflict in terms of the author's anxiety and connected it with the reality that occurs in today's society. Then, the researcher found the implementation function contained in the movie Ngeri-Ngeri Sedap where the researcher captured the message to be conveyed to the audience. The application that the author wants to convey is related to the misunderstanding between children and parents and the impact of unhealthy communication. It can also be a strong enough incentive to stop blaming one party when conflict arises between parent and child. Thus, the author also wants to emphasize that the cultural problems that occur can be communicated over time.

Key Words: hermeuneutics, Gracia, Ngeri-nger Sedap.

INTRODUCTION:

Indonesia is a country with various cultures, ethnicities, and religions. This makes us Indonesians have to live in sync, which in the process requires various stages of adaptation, especially in everyday life. As with the situation of Indonesian society being faced with various cultures, this can have positive and negative impacts at the same time. People who grow up with one strong culture tend to stick to the culture that raised them, while there are also people who live in an environment with various cultures. This can lead to cultural friction between a society that grows up with only one culture and a

society that is open and accepting of various cultures in their lives.

The cultural friction can occur in the smallest circle of human life, namely family. The cultural conflict of perceptions about the family can occur in the family environment. These frictions often occur between parents and their children. The friction process often starts with a not-so-big difference in perception, but because of the imperfect communication process, friction can become a big problem.

Currently, although Indonesia has become a country that has made a lot of developments in various fields, issues regarding cultural diversity still often occur in our environment. Therefore,

understanding cultural diversity in Indonesia is a very important process.

Related to the friction between cultures and the differences in perception between parents and their children, this is widely raised in the Indonesian movie industry. One of the movies that carries the theme is "*Ngeri Ngeri Sedap*". This movie is set in the province of Medan in Sumatra Island. In Medan, the tribe is called Bataknese. This movie is about the different perceptions of parents who grew up with a thick Bataknese culture and their children who are also Bataknese but grow up side by side with the various cultures around them. In addition, communication that cannot be established properly between parents and their children can make things worse and prolong the conflict that started as a minor conflict.

A movie regardless of the theme raised can lead to different interpretations and perceptions from the audience. Therefore, the Hermeneutics perspective can be the option in interpreting what is contained in it. The science of interpretation can be categorized as Hermeneutics. Movie can be a medium that contains various meanings in it. Sometimes the audience can interpret according to what is meant by the author but there are times when the audience perceives things that are different from what the author intended. Therefore, according to Gracia's hermeneutic approach, it can help in understanding a movie more deeply.

Ngeri-Ngeri Sedap is a 2022 Indonesian comedy-drama movie written and directed by Bene Dion Rajagukguk. This movie tells the story of the Batak tribe along with the various conflicts that occur in it. The reason why the researchers chose this movie as the object of this research is because the movie "*Ngeri-Ngeri Sedap*" can attract as many as 2,886,121 viewers for two

months of screening, besides that the movie also received five nominations for the Bandung Movie Festival for the category of commendable cinema movies, screenwriter commendable for cinema movies, commendable male lead in cinema movies, commendable editing stylists for cinema movies, and commendable music directors for cinema movies. Some of the achievements that can be achieved by the movie *Ngeri-Ngeri Sedap* encourage researchers to find out more about the meaning or interpretation contained in the movie. In addition, the movie *Ngeri-Ngeri Sedap* was chosen to represent Indonesia at the Oscar Awards.

The purpose of this study was to identify three hermeneutical functions according to Jorge J.E. Gracia on "*Ngeri-Ngeri Sedap*" movie.

LITERATURE REVIEW:

Annibras (2016) reveals that hermeneutics in general can be defined as a theory or philosophy about the interpretation of meaning. The word hermeneutics comes from the Greek verb *hermeneuien* which means to interpret or translate. In Greek, Hermes is also translated as a god who served as a messenger for mankind to make it easier to understand. In addition, hermeneutics is also defined as a method of interpretation and is used to interpret meaning in texts such as scriptures, documents, ancient texts and literary texts.

Based on the explanation above, it can be concluded that human life cannot be separated from text or writing, and the writing can help humans communicate and understand the meaning. Generational differences sometimes lead to different perceptions in interpreting a text. Therefore, Gracia (1995) explained that an interpretation has three functions as described in Table 1.

Table 1.
Hermeneutics Perspective According to Gracia

No	Interpretation Functions	Definitions
1.	Historical function	In this capacity, the interpreter must perceive the understanding of the text or the background of the author. That is, the interpreter must be able to examine the background from which the text was made, the circumstances in which the text was written, the meaning contained in the text, the historical reader's understanding of when the text was written. This is done because the audience relies on the interpreter to understand a text. Therefore, an understanding of the historical function of a text becomes very important for an interpreter.
2.	Meaning function	After capturing the historical meaning, the interpreter is asked to develop the meaning of the text according to the current or contemporary context, regardless of the meaning, that is exactly what the author intended to the audience or not. It aims to contextualize the classical meaning to modern times. It's also important to apply this as a reminder that every era is different.
3.	Implicative function	In this last stage, according to the name of the function, namely the application function or the implicative function. Gracia redeveloped from the previous function in this application function. It brought understanding in the minds of the audience so that they understood the implications or the interrelationships of the meaning of the interpreted text.

METHOD

The method used in this research is descriptive qualitative. Hancock (2009) explains that qualitative research focuses on explaining social phenomena. Meanwhile, Denzin and Lincoln (2000) argue that qualitative research involves an interpretive and naturalistic approach. Based on this explanation, it can be concluded that qualitative research aims to explain and interpret a phenomenon naturally. Therefore, the researcher chose a qualitative descriptive method to present the data in this study.

The data instrument used in this study is a movie entitled *Ngeri-Ngeri Sedap* which has a duration of 1 hour 54 minutes. The movie met the criteria that the researcher was looking for to analyze using Jorge J.E. Gracia's hermeneutics theory. The researcher focuses on the characterizations that occur in the movie, and then analyzes them using

three hermeneutical functions (historical function, meaning function and application function) according to Gracia.

In this study, two data collection techniques were used, namely observation and documentation. According to Riduwan (2014) observation is a data collection technique in which researchers conduct direct research on objects. This is intended to take a closer look at the activities carried out. The second technique chosen can be called documentation. In this study, the researchers made observations by watching the movie "*Ngeri-Ngeri Sedap*" repeatedly and documenting by noting things related to Jorge J.E.'s hermeneutic analysis. Gracia in the movie.

In collecting data, there are several steps taken, namely the first step is to watch the *Ngeri-Ngeri Sedap* movie

repeatedly until the researcher understands the intent of the movie. Furthermore, the researchers read various interviews related to the perspective of the scriptwriter and read several sources related to the customs of the Batak tribe. Then, the researcher wrote down the data found when watching the movie, in this case the researcher focused on three hermeneutical functions according to Jorge J.E. Gracia. After getting the data needed in this study, the researchers analyzed these findings with the three hermeneutical functions proposed by Gracia.

RESULT AND DISCUSSION

Ngeri-Ngeri Sedap Movie Analysis with Hermeneutic Perspective Jorge J.E. Gracia

According to Gracia, an interpreter must have three interpretation functions in understanding a text. Therefore, the researcher decided to understand the meaning behind the movie "*Ngeri-Ngeri Sedap*" based on the theory proposed by Gracia.

Historical Function

According to Gracia, an interpreter must be able to understand the understanding of a historical text or author. So, an interpreter must be able to investigate why the text was born. To get a historical function in "*Ngeri-Ngeri Sedap*" movie, the researcher tries to understand from the writer's perspective to find out why the movie was born.

Bene Dion as the writer and director of the movie "*Ngeri-Ngeri Sedap*" is someone who comes from the Batak tribe. In his interview with Media Indonesia on Wednesday, May 4, 2022, Bene revealed the reason why he decided to make a movie set in the Batak tribe. Bene revealed that Batak family life is very personal and he also has that cultural background. He further added

that the issues raised in the movie "*Ngeri-Ngeri Sedap*" are universal and experienced by Indonesian families. Then, Bene added that the story of the movie "*Ngeri-Ngeri Sedap*" will be very relatable if it is watched by Batak people but for people who are not from the Batak ethnic group, they will also understand what happened and may also be experienced by their families. In addition, Bene also wants to show the beauty of Lake Toba and Holbung Hill which is still rarely known by people outside the island of Sumatra.

Bene also revealed to Kompas.com the meaning of the movie's title. Before formalizing the term "*Ngeri-Ngeri Sedap*", Bene admitted that he had done a little research on the emergence of the term. He further explained that the term "*Ngeri-Ngeri Sedap*" had been widely used in North Sumatra since the 1970s. "*Ngeri-Ngeri Sedap*" began to be popular nationally because politician Sutan Bhatoegana often said it in interviews with television. Bene revealed that when Sutan Bhatoegana was interviewed on television, he always used that term so that the phrase became famous. After that, Bene added that according to history, the term "*Ngeri-Ngeri Sedap*" is a term used by thieves, or pickpockets. So, when they were asked "Where were you like yesterday? It was horrifying at times but the ending was amazing. That meaning also fits the content of the story being told and Bene's hopes for the movie. He further tells that in terms of the story there are lots of horrible elements that are done especially by parents and things to take home after watching is something that is expected to be amazing.

Bene Dion spoke to Bali.voi.id on May 26, 2022 about his reasons for choosing Batak culture in the movie *Ngeri-Ngeri Sedap*. Bene explained that the idea for the story from the movie "*Ngeri-Ngeri Sedap*" came from the

various concerns of Batak children towards their parents. Bene also explained that he made a survey on Twitter about what concerns to include if he wanted to work on a movie set in Batak culture. In addition to the concerns of his followers on Twitter, Bene also revealed that the movie "*Ngeri-Ngeri Sedap*" is a form of self-report, criticism and support for Batak culture and he also wants to give a new color to Indonesian cinema. Then, Bene said that this movie presents the perspectives of many family members, parents to children, children to parents. He also emphasized that his movie does not criticize children and does not criticize parents, Bene urges the audience to seek communication to love each other's family.

As for some of the conflicts raised in the movie *Ngeri-Ngeri Sedap* also have a historical background and customs that apply to the Batak community. For Sahat's character conflict as the youngest child of Mr. Domu's family is motivated by the inheritance law that applies to the Batak community. The Batak community has a characteristic where inheritance is inherited in whole or in part to the *siampudan* son or the youngest son. *Siampudan* gets property in the form of inheritance land, main house or parental house. Therefore, *Siampudan* should not leave his village because he is considered to be his father's successor. As has been explained, *Siampudan* gets a special inheritance in the form of a heritage house or *Jabu Persantian*. *Jabu persantian* in Batak customs is an inheritance that cannot be divided because the inheritance is a symbol of kinship and brotherhood of *seompu* or clan. Then, for the issue of Domu as the first son who will marry a woman from the Sundanese tribe, this is prohibited because of the heir system in the Batak tribe where if a Batak man marries a woman outside the Batak tribe, then the

position of the heir for the clan and wealth becomes weaker than Batak men who marry Batak women.

Based on the interview excerpts from the author's interview from the script of the movie "*Ngeri-Ngeri Sedap*" and the customary law of the Batak tribe above, the researcher can conclude that the historical function contained in the movie is motivated by the life of the Batak family which still tends to be closed to the problems that occur in it. Furthermore, the selection of the title "*Ngeri-Ngeri Sedap*" is also motivated by a fairly thick philosophy of Batak culture. From the writer's point of view, he also wants that his steps in bringing up cultural topics into movies can encourage more movies with cultural themes to appear. The birth of this movie also departs from the outpouring of Bene Dion's heart as a writer and also part of the Batak tribe. In addition, several conflicts raised in the movie "*Ngeri-Ngeri Sedap*" are also motivated by customary law that still applies to the Batak community, such as inheritance law for *siampudan* and first son marriage which will have an impact on the legal power of clan inheritance and property. Therefore, these factors can describe the historical function of the movie *Ngeri-Ngeri Sedap*.

Meaning function

According to Gracia, an interpreter finds the historical side of why a text can appear and compares the meaning that occurs at this time. Therefore, the researcher will analyze some of the dialogues in the movie "*Ngeri-Ngeri Sedap*" which became the author's main concern and anxiety in everyday life.

DATA 1

Mr. Domu's Friend: Brother, that's your son, Gabe. Come on.

Mr. Domu: Change the station. It's embarrassing.

Mr. Domu's Friend: But he's really cool! He's a famous comedian!

Mr. Domu: Satisfied now?

Mr. Domu's Friend: Aren't they the same? Gabe and Hotman? They both went to law school.

Mr. Domu: Right.

Mr. Domu's Friend: Is it okay if he doesn't make use of his degree?

Mr. Domu: His job now is just temporary. He wants to be a judge or an attorney. He will stop with comedy anytime soon.

From the data above, there are two utterances as an issue in society today. **"Change the station. It's embarrassing."** the quote shows that Mr. Domu feels ashamed of Gabe's profession as a comedian, this still happens in everyday life where parents feel ashamed of their child's profession if it is not the same with their ideals. **"His job now is just temporary. He wants to be a judge or an attorney. He will stop with comedy anytime soon."** The statement shows Mr. Domu who does not approve of Gabe's profession as a comedian and then he assumes by himself that Gabe will quit his profession and will pursue the job according to his wishes, namely becoming a judge or prosecutor. It is still a thick phenomenon around us where some parents tend to impose their wishes on their children. This phenomenon is still strong around the Batak tribe when the view of being a judge or prosecutor is still prestigious. Some of the dialogue quotes above show the writer's anxiety about the wishes of parents who sometimes seem to impose their desires on their children. The author wants to emphasize the message that any career their children take has an equal chance to lead their children to success.

DATA 2

Mr. Domu's Friend: By the way, is Domu still in Bandung?

Mr. Domu: Yes.

Mr. Domu's Friend: I heard that he's marrying a Sundanese woman. Are you okay with that? If his wife doesn't come from the Batak family, how will she respect our tradition?

Mr. Domu: That's just a rumor. That's impossible. Domu is my first son. He carries the responsibility of our family. He has to marry a Batak woman.

In the data above, two utterances represent the author's concern regarding Batak marriages that must take place with fellow Batak tribes. **"I heard that he's marrying a Sundanese woman. Are you okay with that? If his wife doesn't come from the Batak family, how will she respect our tradition?"** Mr. Domu's friend said that marriage with a person not from the Batak tribe is the same as not knowing tradition. This is still often found in Batak people when they want their culture to be preserved and one way is by marriage that takes place with fellow Batak tribes. Then the next statement which reads **"That's just a rumor. That's impossible. Domu is my first son. He carries the responsibility of our family."** It shows that Mr. Domu expects Domu as the first child to be responsible for the family by marrying a woman who comes from the Batak tribe as well. The utterances are still strong in the Batak community where the stereotype is that the first son in a family can preserve tradition by marrying women from the same ethnic group. Some of utterances above represent the writer's anxiety that the stereotype of marrying someone from a different ethnicity is the same as not knowing the tradition is still quite visible among the people in this new era.

DATA 3

Domu: Why do I have to do that, Mom? Batak or Sunda, we're all humans.

Mrs. Domu: You're our first son. You will carry our family name. You will carry our tradition. How will you carry

the responsibility? if your wife doesn't understand our tradition?

Domu: But we live in a modern world now, Mom. People can live without tradition.

Mrs. Domu: Domu, remember. You are Batak.

Domu: So, what do we do now? You two won't meet her? I want to marry her.

Mrs. Domu: You go talk to him now. You do it. Your dad said, let alone meet her and introduce each other, he doesn't even want to see you if you keep saying no.

Domu : Okay, then, I don't want to see him too.

In the data above, there are four utterances as a concern for the author and can be found in everyday life. "**Why do I have to do that, Mom? Batak or Sunda, we're all humans.**" and "**But we live in a modern world now, Mom. People can live without tradition.**" The two utterances expressed by Domu as a Batak child who has lived side by side with other cultures and considers that marriage can occur with any ethnicity, not necessarily with fellow Batak tribes. This can also be found in everyday life when someone who comes from Batak wants to marry someone who is not from the Batak tribe. These events can cause friction and even conflict within the two families. Meanwhile, in the words "**You're our first son. You will carry our family name. You will carry our tradition. How will you carry the responsibility if your wife doesn't understand our tradition?**" and "**Domu, remember. You are Batak**" it shows Mrs. Domu as the mother of Domu wanting their child to maintain the clan and the tradition of the Batak tribe by marrying someone from the same tribe. In the dialogue, it can be seen that the Batak tribe is still quite strong in defending their clan and tradition. This is still found in today's life where time might change regarding clan and

tradition, the Batak tribe is still included in the group that is strong in defending it. The utterances above become the writer's concern because time might change, clan and tradition can be maintained in other ways, not only through inter-ethnic marriages.

DATA 4

Mr. Domu's Friend: Your youngest son... What about him?

Mr. Domu: You mean Sahat? He's in Yogyakarta.

Mr. Domu's Friend: He graduated already, right? He's not coming back here? As Batak people, we don't send our youngest kid to other cities. They should be home, taking care of their parents.

Mr. Domu: Sahat has promised us to go back home, but he still needs to take care of something. He'll come home when he wraps up everything.

From the data above, one utterance is the author's concern and can be found in the community. "**As Batak people, we don't send our youngest kid to other cities. They should be home taking care of their parents.**" From Mr. Domu's friend utterance, it can be concluded that in the Batak tribe, the last child is not allowed to go abroad but must stay in the village to take care of his parents. This can be found in everyday life where many parents forbid their children to migrate but prefer their children to stay in the village. The utterance becomes a form of anxiety from the author because as the time change, the children's space for movement should not be limited.

DATA 5

Mr. Domu: Hey! When will you listen to me? I worked really hard to raise you. I sent you to school. And this is how you repay me? You just do whatever you want! You think I'm nothing? Don't stay silent! Answer me! I'm here!

Domu: This is my life. Let me choose what makes me happy. Just think about your life.

Mr. Domu: My life is all of you. My children are what makes me happy.

Gabe: But the way you treat us, the way you expect something from us, it doesn't make us happy.

Mr. Domu: So, I need to do what you want? Your way makes me happy? Now you talk back to me when you used to do what I say.

Sahat: No, we didn't follow you, we were just not brave enough to say no. We often disagreed with you, but we were not mature enough to fight. Now, it's different. We are adults.

Mr. Domu: So, now, you can fight with me because you're adults? You think you're right?

All of you think that you are doing the right thing.

Mrs. Domu: Aren't you just the same? Where do you think the kids learned to do that?

From the utterance above, it can be seen that there was a misunderstanding between Domu, Gabe, Sahat and Mr. Domu. From the parent's perspective, Mr. Domu feels that everything he strives for and wants is the best choice that will make his children feel happy and Mr. Domu's happiness lies in his children. However, on the side of his three sons, the things that Mr. Domu did, those made them unhappy and unable to determine their own path in life. This is often a serious issue in today's life, differences in perceptions between parents and their children can lead to prolonged conflicts. Therefore, the dialogue excerpt above can reflect the writer's concern about the conflict between parents and their children that could grow widely. However, it is observed that such conflicts can be resolved by establishing healthy communication between children and their parents.

DATA 6

Sarma: You always say that women can't talk back and should listen, right? But I saw you fought back just now. I won't stay silent, Mom. You don't know how it feels to be the only daughter in this family. I feel so trapped. When you were against Dad. I never said anything, I never said a word. I never talked back to Dad and did what he said, and you guys interfered. You couldn't mind your own business. Domu, do you know why I broke up with Nuel? It's because Dad found out he's a Javanese. Dad said if you marry a Sundanese and I marry a Javanese, he would be ashamed. Ashamed, that's what he said to me. Gabe, do you know that I was accepted to culinary school in Bali? But Dad told me to find a stable job so I don't do what you do. I threw away my dream. He said that if I go to Bali, no one would take care of them since you won't come back home, Sahat. You didn't want to come back home, right? Domu, you told me to never forget to think about myself, right? Now, let me ask you. If I think about myself, who would think about Mom and Dad? Who would?

The utterance above shows the writer's concern about the position of girls in the Batak family. Sarma must suppress her dreams and desires to protect the feelings of all her family members, especially her parents. This often happens in everyday life where girls are often required to have better understanding about the situation around them before acting, while men tend to be more open in making their choices. Therefore, the writer in Sarma's dialogue wants to reveal that the daughter of a family should also have the same rights as the son in many respects.

Implicative Function

Gracia explained that an interpreter must be able to explore the application function of a text. In this implication function, the interpreter is

expected to be able to instill understanding in the mind of the audience.

In movie "*Ngeri-Ngeri Sedap*", the story is about a polemic that occurred in the middle of a family from the Batak tribe. Some unrest arose involving the relationship between parents and their children. This movie conveys this through Mr. Domu's relationship with his three sons, which is full of misunderstandings. The first problem arises from Gabe's choice to have a career as a comedian. The second problem arises from Domu who wants to marry a woman from the Sundanese tribe, besides the third problem arises from Sahat who is according to Batak customary law because he is the last child he should not wander and must living in the village taking care of his parents. Meanwhile, the fourth problem arises from Mr. Domu's side who feels that everything he does is purely for the happiness of his children. For Mr. Domu, his children are the source of his happiness, but on the children's side they feel that their lives are being constrained because they are required to constantly follow Mr. Domu's wishes. Then, the last problem arises from Sarma as the only daughter in the family. Sarma sacrificed a lot of his happiness just to keep his family together. All these conflicts become protracted and long because there is no healthy communication that is built between parents and their children.

Therefore, the implication function that the researcher can capture through this movie is how the community can stop blaming one party between parents and children when there is a conflict. However, it would be better if children and parents can build healthy communication and try to understand each other's point of view. The author of the script for "*Ngeri-Ngeri Sedap*" also emphasizes the point where culture can be communicated and there are no dead

rules that the people of a culture must follow.

CONCLUSION / SUMMARY

Based on the explanation above, it can be concluded that the movie can be studied using the hermeneutical perspective of Jorge J.E. Gracia. The movie can be analyzed based on three interpretation functions according to Gracia. In the historical function, the researcher explores from the author's point of view and the customary law that exists in the Batak community to see the background of the movie that can be sparked. In addition, the researcher found six data related to the function of meaning, the researcher explored the conflict in terms of the author's anxiety and connected it with the reality that occurs in today's society. Then, the researcher found the implementation function contained in the movie *Ngeri-Ngeri Sedap* where the researcher captured the message to be conveyed to the audience. The application that the author wants to convey is related to the misunderstanding between children and parents and the impact of unhealthy communication. It can also be a strong enough incentive to stop blaming one party when conflict arises between parent and child. Thus, the author also wants to emphasize that the cultural problems that occur can be communicated over time.

Therefore, this research is intended for the audience to understand a text or literary work better. Researchers also hope that more hermeneutic studies can appear in future studies.

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