

## The Paradox of Piety and Violation of Marriage Norms in the Si Doel The Movie

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### **Abstract**

*This article intends to provide an explanation of the paradox of piety and violations of marital legal norms shown in Si Doel The Movie, as well as a juridical analysis of these violations. This study uses a cross-disciplinary approach, namely the semiotic approach and juridical-empirical analysis. The data was collected qualitatively with documentation techniques, then the semiotic analysis of the Roland Barthes model was carried out, then the marriage law analysis was carried out. This study reveals that marital life in the movie is filled with signs that can be interpreted as images of piety and obedience which in Indonesian society develop as a myth of household resilience, but these images are not positively correlated with marital life and adherence to marital norms. such as norms regarding marriage registration, polygamy procedures, rights and obligations of husband and wife, and parental responsibilities towards children. In fact, this film does not provide a good marriage law education for Muslims in Indonesia. However, this article is limited to looking at the implementation and violations of marital norms in the context of individual behavior. Further research is needed on aspects of legal culture in order to get a more complete picture.*

**Keywords:** Household Resilience; Image of Piety; Marriage Construction; Marriage Problems

### **INTRODUCTION**

Reality of Islamic law is not only growing more complex in the real world, but also being constructed more massively in the digital world. The development of information technology has added to that complexity, even creating a new authority that is able to replace the previous

authority (Turner, 2007). The latest developments in the reality of Islamic law or often termed the problems of contemporary Islamic law can appear in various forms, for example legal actions that use digital media, such as marriage contracts using applications *video conference* or buying and selling through online store platforms; religious transmission using digital media, such as religious lectures broadcast through various social media platforms or religious lectures using applications *meeting* online; or reporting on legal realities through digital media, such as news shows about divorce cases, cases of sharia economic transactions, and so on.

The reality of Islamic law is increasingly complex with the rise of marriage-themed films with the background of the life of the Muslim community. However, if the variant of contemporary Islamic law problems mentioned above is a reality that is broadcast as it is, then the reality in the film is constructive (Demartoto, 2013). The reality shown in the film has gone through the process of scenarios, acting, editing, and so on.

However, a work, including a film, does not start from an empty space, but from the reality that develops around it. It is the result of the construction of choices human, cultural decisions, and social pressures (Fiske & Hartley, 2003). Reality is projected along with the values it contains onto a screen to be watched, interpreted, and interpreted by many people (Sobur, 2006).

There are a number of studies that reveal the problems of marriage shown in the film. There are studies that look at the side of violence against women as highlighted by feminist activists, such as Ahmad Robiansyah's study which uses Roland Barthes' semiotic approach to the film "Wanita Permanent Wanita". In this study, it is stated that the film *Wanita Still Wanita* shows discrimination and domestic violence against women, in the form of physical attacks, coercion, swearing, to sexual violence (Robiansyah, 2015). The study conducted by Maulia Putri Sutorini et al. who uses a gender semiotic approach to the film *Brave* also shows that the attitude of women who reject arranged marriages is not only considered a defiance of tradition, but also triggers disasters that harm many people (Sutorini et al., 2019).

Another study by Asnat Riwu and Tri Pujiati on the film "3 Dara" which also uses Roland Barthes' semiotic approach. This study reveals how the social environment always demands that everyone who is considered old enough to get married immediately, but they do not care about the dilemma experienced by the individual who is being sued. In this film, a person experiencing this dilemma is told that he has *gender diasypthora syndrome*, a condition when a person experiences changes in attitudes and behavior to become the opposite sex, so that he is unable to define himself when facing the demands of marriage (Riwu & Pujiati, 2018).

There is a more specific study looking at the aspects of Islamic law that are constructed in the film with the theme of marriage, namely Emiliya Ahsaniyah's study of the case of pregnant marriage in the film *Dua Garis Biru* which is analyzed based on positive law and Islamic law. This study concludes that children born from marriages with such cases, are considered not to have nasab with their fathers, but according to Law No. 1/1974 on Marriage (hereinafter referred to as the "Marriage Law") and the Compilation of Islamic Law (KHI), the child is considered as a legally valid child and still has a kinship relationship with his father, because the gestational age at the time of marriage is under three months and the period of marriage until the birth of the child exceeds six months (Ehsaniyah, 2020).

So far, there have been no studies that specifically use a cross-disciplinary approach in assessing marriage-themed films. In fact, this interdisciplinary amalgamation is important to do to get a more comprehensive understanding, because on the one hand the film is within the scope of communication studies, but on the other hand its content contains legal realities that are worthy of juridical analysis. Therefore, this study intends to use a cross-disciplinary approach by making the film *Si Doel The Movie* (and its sequels) as the object of study. The selection of *Si Doel The Movie* was made with the consideration that it is an Indonesian drama film that presents married life with more complex problems than other Indonesian drama films in the last decade.

The writing of this article aims to: first, reveal the image of piety and violation of norms in *Si Doel The Movie*; second, providing a juridical analysis of the problems of marriage shown in the film. This article is expected to make a theoretical contribution to the development of sharia science or Islamic law, considering that the demand for sharia sciences to be developed by building a cross-disciplinary approach has been voiced for quite a long time (MA Abdullah, 2020). In addition, this study can also be a guideline for policy makers to map the impressions consumed by the community that are relevant to the agenda of strengthening family resilience.

The writing of this article uses qualitative data collected through documentation techniques. The data is identified from film shows that contain symbols and signs that can be interpreted as the reality of the marriage problem of the Indonesian Muslim community (Prasetya, 2019). Here, the film is positioned as the primary text that represents married life with all its problems. Scenes containing symbols, signs, and expressions of the players about the problems of marriage will be photographed (*screen capture*) and the dialogue recorded verbatim.

The data were analyzed in two stages with an interdisciplinary approach (interdisciplinary). The first stage is the semiotic analysis of the Roland Barthes model which emphasizes three points, namely the description of denotative meaning, identification of the relationship of sign and

connotative meaning, and myth analysis (Barthes, 1972, 2016). The first stage of analysis will answer the first question about the image of piety and violations of marital norms in the film *Si Doel The Movie*. The second stage is juridical-empirical analysis, namely analysis of legal actions, events, or phenomena that occur in people's lives

(Muhammad, 2004). In this case, the results of the interpretation or analysis in the first stage will be positioned as legal reality in society, then a second stage analysis will be given with a juridical-empirical approach.

The juridical analysis refers to the provisions of the Marriage Law and KHI. Here, the marriage law can be seen in two positions. The first is as a positive law, because it has gone through the legislative process in the parliament and was ratified as a statutory regulation in Indonesia. Second, the Marriage Law can also be interpreted as Islamic law, by referring to four criteria of Islamic law, namely *fiqh* documented in books, fatwas of scholars or fatwa institutions, judges' decisions (*qadha*), and *fiqh* or fatwas that have been promulgated (*qanun*) (Hallaq, 1997). By Atho' Muzhar, this criterion was added to the fifth, namely the compilation of laws (*taqnin*) (Muzhar, 2012, 2014). Therefore, if we refer to the criteria put forward by Atho' Muzhar then the Marriage Law is a *qanun*, while KHI is a *taqnin*. Both are used as instruments of juridical analysis in this article.

## RESULT AND DISCUSSION

### Image of Piety and Violation of Marriage Norms

*Si Doel The Movie* is a family drama film released in 2018, but has a history or story link that goes far back. This film continues the story of the soap opera *Si Doel Anak Sekolahan* which was released in 1994 and became a very popular soap opera at that time. This soap opera aired for six seasons with a continuous story, namely in 1994, 1995, 1996, 1998, 2000, and 2003. This soap opera was recorded as the longest-running soap opera on Indonesian television (Darwis, 2018). After being suspended for approximately two years, the story of *Si Doel* continued in the form of a soap opera in 2005 to 2006, but with a slightly changed title, namely *Si Doel Anak Gedongan*. In 2011, *Si Doel's* story was back in the form of a Television Festival (FTV) with the title “*Si Doel Anak Pinggiran*” (Robit, 2011).

If we look further back, the soap opera *Si Doel Anak Sekolahan* is a continuation of the modern version of the novel *Si Doel Anak Betawi*, written by Aman Datuk Majoindo, a writer from Balai Pustaka class, which was first published in 1932. This novel was then filmed by Sjumandjaja in 1972. with the same title, then a sequel in 1976 with the title *Si Doel Anak Modern*. In the first film, the main character, Doel, was played by Rano Karno (Djaja, 1972), while in the

second film was played by Benjamin S (Djaja, 1976). In the continuation of the story, both the soap opera Si Doel Anak Sekolah in 1994-2003, Si Doel Anak Gedongan in 2005-2006, as well as Si Doel The Movie 1 in 2018 and its two sequels (2019 and 2020), Rano Karno again starred as well as a story writer, director, and producer, except for the 2011 FTV Si Doel Anak Pinggiran, the film was directed by Ario Robit.

The film Si Doel Anak Betawi tells the story of a Betawi boy named "Doel" who was orphaned at a young age because his father died in an accident. Si Doel was eventually raised by his uncle, then he was sent to school like a child who has the right to a proper education (Djaja, 1972). This film aims to ward off the bad opinion of Betawi children at that time who did not go to school (Hasanah, 2014). The sequel, Si Doel Anak Modern, tells the story of a teenager Si Doel who has graduated from school trying to live a modern life like most people. After living with its various dynamics, modern life did not bring him happiness, until finally he gave up on being a modern person (Djaja, 1976). This film contains satire against people who behave modernly by leaving their own culture (Hasanah, 2014).

The soap opera Si Doel Anak Sekolahan tells the story of the lives of Betawi children who still preserve their cultural values when the current of urban modernization is intensely hitting. This soap opera displays the contrasts of social life, between rich and poor, urban and rural, educated and uneducated, and modern and traditional (A. Abdullah et al., 2018). This film tells the story of Si Doel, the son of a father who works as an oplet driver and his mother sells in a warung, who keeps trying to continue his education to college, until he manages to get an engineer degree. The experience during college led Doel to get acquainted with Sarah who later became his lover, then together they went to work for a company in Switzerland for three years, until finally getting married after returning from Switzerland. After getting married, they both went to the Netherlands for work for two years, then returned to Jakarta and lived life as an established person (Loven, 2008).

The sequel to the soap opera Si Doel Anak Gedongan is a story about family conflicts. Si Doel fights with his wife, Sarah, because he is known to have helped Zaenab, so Sarah goes to Holland and Doel is kicked out by his in-laws. Zaenab is another woman besides Sarah who was present in Doel's love life during college, so their relationship is often termed a "love triangle". It didn't stop there, Doel also lost his job at the company and took a job as a mechanic on call. The condition of his mother (whom he calls "Mak Nyak") who is sick makes Doel unable to do his activities freely. In such conditions, Zaenab who is already a widow often visits Mak Nyak, until finally Mak Nyak expresses her wish for Doel to marry Zaenab. Finally, Doel fulfills Mak Nyak's request.

Meanwhile, the story in *Si Doel The Movie* is an attempt to resolve the domestic crisis and atone for the guilt of each party. It is precisely in this film that household problems become more apparent. This side is what distinguishes this film from the soap opera version or the first film version. Betawi's social background is maintained in various segments, but its relevance is almost invisible to emerging household problems. *Si Doel The Movie* and its sequels contain quite a number of issues regarding marriage and domestic life (Aranika, 2021). Some of these problems contrast with the image of piety and obedience to parents that is attached to the main character's character. This image of piety can be seen from Si Doel's activities of praying diligently, even while on a plane from Jakarta to the Netherlands, as well as the *soundtrack* that describes him as a native Betawi child who "works to pray the Koran". The image of obedience to parents can be seen from Si Doel's attitude who always cares for Mak Nyak who is sick, always listens to her advice, feeds her, asks for prayers, and often echoes her advice when she is far away.

Photo 1. Si Doel Praying While on a Jakarta-Amsterdam Airplane



(Source: Screenshot of *Si Doel The Movie* at 00:06:14 duration)

Photo 1 shows that as a Muslim, Si Doel tries to keep praying even though he is at home on the plane. The willingness to pray in a situation like this shows that Si Doel not only has a stronger commitment to worship, but also has a wider knowledge of religion. Si Doel's commitment to worship contrasts with Mandra, who is also a Muslim and sits right next to him, but does not participate in the prayers. Knowledge of prayer procedures while on the plane shows Si Doel has a good understanding of prayer procedures, at least compared to the people around him, because praying on a vehicle is a discussion that requires more detailed explanation, especially when Si Doel performs an unusual purification process, namely *tayammum*. Apart from the differences of opinion among scholars regarding the legitimacy and more specific procedures, the

worship behavior shown by Si Doel indicates that he has a better understanding of fiqh and piety than those around him.

By using Roland Barthes' semiotic analysis tool, the photo above can be interpreted in terms of denotation, connotation, and myth. In denotation, the photo above shows a man named Doel who is praying while in the vehicle room, in this case the plane cabin. The people around him did not make that move, even his own family who was on his left, namely Mandra, chose to cover his face with a jacket because it was cold, then went to sleep. In connotation, this picture shows that Si Doel is a devout worshiper, while the people around him are not. He is consistent with his worship regardless of the views and judgments of those around him. Mythically, this image shows that as a devout Muslim, Si Doel maintains the fiqh doctrine which is the guideline for Muslim worship that prayer is obligatory under any conditions, including when you are in a vehicle for a long journey.

Photo 2. Si Doel Says Goodbye and Asks for Prayers by Mak Nyak



(Source: screenshot of Si Doel The Movie at 00:14:15)

Photo 2. Shows Si Doel as a child who loves and obeys his parents. At that time, he said goodbye to Mak Nyak before leaving for the Netherlands, and at the same time asked for prayers. In addition to praying, Mak Nyak gives advice about Si Doel's household life, although not all of this advice can be implemented by Si Doel because there are certain conditions that make it difficult for him to carry out the advice completely, but the situation is also difficult to explain to Mak Nyak who is in pain. sick condition (suffering from paralysis and glaucoma since several years ago). In the dialogue, Si Doel shows an affectionate face and an obedient attitude towards Mak Nyak, while listening to her advice wholeheartedly.

By using Roland Barthes' semiotic analysis, it can be understood that denotatively, Si Doel appears to approach Mak Nyak who is lying sick on a bed in a simple room, then he places his

hand on Mak Nyak's body. The dialogue that took place between the two contained Si Doel's farewell to Mak Nyak, as well as asking for prayers, so that his journey was safe and secure. In connotation, the act of approaching parents shows Si Doel's respect for his parents and sticking hands or rubbing the bodies of parents shows closeness and affection. Mythically, in the understanding of the Indonesian people, there is a growing belief that if you want a safe journey, even the journey of life in general, then ask for prayers and blessings from your parents.

Photo 3. Si Doel repeats Mak Nyak's advice Shows Si Doel remembering Mak Nyak's



(Source: screenshot of Si Doel The Movie at 00:30:20)

Photo 3. advice so that he no longer sees Sarah. According to Mak Nyak, Sarah has done something wrong to Si Doel, because she left him without any news for a dozen years now, especially since Si Doel has married Zaenab. Mak Nyak asks Si Doel to maintain his household with Zaenab while forgetting about Sarah. However, Si Doel experiences an inner conflict that the current situation forces him to meet Sarah, because he has a child with Sarah who is already a teenager (fifteen years old) but has never seen him until now and has never met Mak Nyak who is his grandmother. This situation was not conveyed by Si Doel when Mak Nyak gave his advice, because an explanation about this would suggest that Si Doel denied Mak Nyak's advice, while Mak Nyak's health condition was not good. Before leaving for the Netherlands for business purposes, Si Doel had already imagined that he would meet Sarah who had lived in the Netherlands since he left Si Doel. Faced with this situation, Si Doel thought with the phrase:

It was not my intention to hurt the three women whom I respect, love, and care for. Nyak, Doel went a long way to atone for all of Doel's mistakes. Doel is looking for Nyak's grandson whom Doel believes exists and is an adult (Karno, 2018).

Behind the image of piety and obedience shown, this film actually contains many problems of marriage and domestic life. First, the husband's to his wife which in fiqh literature is termed

*disobedience nusyuz* (Al-Zuhaily, 1985). In this regard, the story begins with the soap opera Si Doel Anak Gedongan that after marrying Si Doel, Sarah left him out of jealousy after learning that Si Doel helped Zaenab who was in need of medical assistance when she had a miscarriage. Sarah went to the Netherlands in a young pregnancy without Si Doel's knowledge and never gave any news after her departure.

Photo 4. Sarah's dialogue about  
while in the Netherlands



(Source: Screenshot of Si Doel The Movie at 01:12:57 duration)

Sarah's apology to Doel Photo 4. shows the scene of Sarah apologizing to Doel for her attitude in leaving Doel and never sending any news, so that when his son is fourteen years old, he can only meet his father, and even then only in a few days. In this scene, Sarah and Si Doel apologize to each other with the following dialogue:

Zaenab : "Once again, forgive me, yes, Doel. I can't be a good wife to you."

Doel: "I was wrong, I've disappointed you".

Sarah : "You are not wrong, Doel. I was wrong (then cried)"

By using Roland Barthes' semiotic approach, this scene can be analyzed by denotation, connotation, and myth. In denotation, this scene shows a woman and a man having a dialogue standing and facing each other in an open room. Both of their faces were in a gloomy condition and showed the same guilt. In connotation, it was Sarah who wanted this meeting the most, and Sarah was also the one who apologized for the first time. The dialogue that took place was the most core dialogue in the meeting between Si Doel and Sarah for several days in the Netherlands. Their meeting was initiated by Sarah by dealing with the establishment of business activities between Si Doel and Hans, Sarah's cousin who also lives in the Netherlands. According to the myth, it has been developed in Indonesian society that if there is a fight between husband and

wife, it is the husband who should relent and apologize first without counting who is at fault. However, in this dialogue, Sarah apologized first, then Si Doel replied with the same statement. Looking back, since the two of them met for the first time at a museum in the Netherlands, Si Doel's face was already gloomy as a sign that he was showing his guilt towards Sarah, while Sarah's face was the opposite, smiling. Thus, verbally it was Sarah who apologized first, but in terms of expressions and gestures, it was Si Doellah who first showed guilt and apologized.

Second, polygamy without the wife's consent. Some time after Sarah left for the Netherlands that Si Doel did not know, Zaenab whom Si Doel had helped often visited and helped Mak Nyak. Finally, Mak Nyak advises Si Doel to marry Zaenab, considering her status at that time was also a widow. By Si Doel, Mak Nyak's advice is followed, because even before he married Sarah, Si Doel had a crush on Zaenab, so Sarah was often jealous.

Photo 5. Sarah and Si Doel's dialogue about Siri Marriage

Si Doel With Zaenab



(Source: Screenshot of Si Doel The Movie at 01:07:16)

The scene in photo 5 contains the dialogue between Si Doel and Sarah about Si Doel's second marriage with Zaenab unbeknownst to Sarah. Sarah only found out about the second marriage some time later. Until this dialogue occurs, Sarah is still the wife of Si Doel. Thus it means, this dialogue takes place between husband and first wife about their second wife. In this scene, Sarah says:

"You've also been married siri, right, with Zaenab. It's okay, Doel, I understand, because I was in the wrong. At that time I was very angry with you, because you had helped Zaenab who had a miscarriage. But, it never occurred to me, if it were not there for you, maybe Zaenab's life would not be saved." (Karno, 2018).

Sarah's statement shows that apart from realizing that her husband has committed polygamy, Sarah also realizes that the humanitarian action taken by Si Doel to Zaenab has been interpreted in the context of jealousy by Sarah, so she decides to run away from Si Doel in anger. In denotation, the scene contains Si Doel's dialogue stating that he will return to Jakarta tomorrow, but Sarah asks that his return be postponed for a few days, because Sarah wants Si Doel to get to know their child, who is also named Si Doel. In fact, Sarah stated that "since she was a child, she always asked who her father was, and was eager to meet her father." In connotation, in this dialogue Sarah is closer to the camera, while Si Doel is a bit further away. This shows that the main highlight of this dialogue is Sarah. When Sarah spoke about Si Doel's serial marriage with Zaenab, Si Doel who was standing behind showed a gloomy face like a guilty person. Mythically, today's women almost never agree to polygamy. However, in this situation, Sarah seemed to be forced to understand and accept the situation. Unlike before, let alone polygamy, just helping on the basis of humanity alone made Sarah angry and left Si Doel.

Third, the marriage is not registered. This point is closely related to the second point. Si Doel marries Zaenab while still being Sarah's husband. In these conditions, the Marriage Law stipulates that multiple marriages (polygamy) may only be performed after obtaining the wife's approval and on certain considerations. However, because Sarah's whereabouts were unknown at that time, Si Doel married Zaenab without going through the marriage registration procedure at the Office of Religious Affairs (KUA). Both Sarah, Si Doel, and Zaenab are both aware of this condition, but both have conflict in their chests.

Photo 6. Si Doel Receives an Envelope Contains Important Documents from Sarah



(Source: Screenshot of Si Doel The Movie at 01:20:56 duration)

Photo 6 shows that Si Doel received an envelope containing important documents and letters from Sarah. After handing over the envelope, Sarah whispered to Si Doel, "Here are some important papers that you may need. Divorce me, yes, Doel!" In the sequel, Si Doel *The Movie 2*, the envelope is shown containing the marriage book of Si Doel and Sarah and Sarah's power of attorney against the lawyer who will take care of their divorce later. In denotation, the photo above shows a man or husband receiving an envelope containing certain documents from his wife with a curious face, because he does not know exactly what the contents of the document are, but his wife says that these documents are needed to arrange their divorce later. In connotation, this expression shows that so far the two of them have not been divorced, so it would not be wrong to say that Si Doel was in a polygamous marital status. Mythically, both parties who both do not want to make a decision to divorce (file an application or a divorce suit) show that they still want to live together as husband and wife. It's just that, because there was a fight, plus Si Doel's second marriage in a serial manner, the first wife didn't want to be married, so she asked for a divorce.

These three problems have an impact on the neglect of rights and obligations, both between husband and wife and from parents to children. As long as Sarah went to Holland, about fifteen years old, she did not fulfill her obligations as a wife. On the other hand, Si Doel does not carry out his obligations as a husband. In this condition, Sarah is a wife *nusyuz* (lawless), so she is not entitled to earn a living from her husband. However, Sarah has also prevented Si Doel from providing for his child and carrying out his obligations as a father. On the other hand, Si Doel may not support Sarah, who is considered *nusyuz*, but he still has to carry out his obligations as a father to his child.

The description above shows a paradox between the image of piety and household problems. In the discussion of the Muslim community in general in Indonesia, the assumption is that being obedient to parents will make a child's household safe and peaceful. However, in this film, Si Doel's obedience to Mak Nyak does not automatically make his household run smoothly. In fact, because he obeyed Mak Nyak who wanted him to remarry Zaenab, Si Doel was prevented from repairing his household with Sarah and carrying out his obligations to his son, Abdullah. Likewise, there is a contrast between the image of piety and the integrity of the household. Si Doel, who is often depicted as carrying out worship specifically and obediently, such as praying and praying, even while on the plane, is unable to obey his rights and obligations as husband and father to his child.

The image of piety is not only attached to the figure of Si Doel, but also Zaenab. Zaenab is also described as a woman who diligently prays and prays afterward, as well as a wife who is

obedient to her husband and children who respect their parents, including their parents-in-law (Mak Nyak). However, Zaenab's devotion to worship and respect for her parents does not automatically make her household life run smoothly and smoothly. In fact, she was abandoned by her first husband when she was pregnant, then Si Doel helped when she miscarried. Unfortunately, Si Doel's help against Zaenab actually ends in the rift of Si Doel's household with Sarah.

Likewise, there is a paradox between a very deep sense of affection and the integrity of the household. Si Doel's affection for Sarah that is still lingering in his heart often interferes with his communication with Zaenab. Si Doel's love for Zaenab actually makes Sarah flee to the Netherlands. Si Doel's love for the two women was actually not able to unite the three of them in the auspices of a household *sakinah*, *mawaddah* and *rahmah* as described in the KHI. In fact, Si Doel's affection for Zaenab actually becomes an obstacle in carrying out his obligations as a father to his son, Abdullah who is also called "Doel".

### **Juridical Analysis of the Problematics of Marriage**

Based on the previous description, there are at least five issues that reflect the violation of the norms of marriage in the film Si Doel The Movie. First, the violation of the norms of the wife's obligations to the husband. In KHI article 83 paragraph (1) it is stated that a wife is obliged to be inwardly devoted to her husband. If this provision is not carried out, then the wife is considered *nusyuz*. As long as the wife is counted *nusyuz*, then the husband's obligation as a guide, protector, and provider for the wife, does not apply temporarily (Syarifuddin, 2006). That means, since Sarah left home, Si Doel has no obligation to guide, protect, and provide for her. If, for example, Sarah then claims alimony all this time, then the claim can be ignored by Si Doel or based on a court decision.

Second, violations of the norms of polygamy or multiple marriages. Article 4 of Law Number 1 of 1974 on Marriage states that if a husband wants to have more than one wife, then he must first submit an application to the court. In this condition, Si Doel could have proposed polygamy that his wife, Sarah, could not carry out her duties as a wife. This reason is validly submitted as one of the reasons for filing more than one wife as set out in the article. However, Si Doel did not make this provision and chose a serial marriage with Zaenab. Indeed, for the submission of the application must be met a number of conditions, as stipulated in article 5 paragraph (1) of

The Marriage Law jo. Article 57 KHI, namely: (i) there must be the consent of the wife; (ii) there is a guarantee that the husband will be fair to his wives later; and (iii) assurance that the

husband is able to support themselves and their children. In this condition, Si Doel has difficulty in asking for the consent of his wife, Sarah, because he does not know her whereabouts. However, in article 5 paragraph (2) it is given a solution that if the wife is not likely to be asked for her consent or there is no notice for more than two years, then the requirement is not required based on the judgment of the court judge.

Third, violations of the norms of marriage registration. In Article 2 of the Marriage Law jo. Article 5 KHI states that every marriage must be recorded by an officer designated by the state. To confirm this provision, in Article 6 KHI it is stated that marriages that are not recorded and supervised by the Marriage Registrar, therefore have no legal force. In fact, in multiple marriages, in Article 56 KHI it is explained that second, third, and fourth marriages that do not obtain permission from the Religious Court, are also considered to have no legal force. In relation to this norm, Si Doel, who was supposed to be able to obtain permission to have more than one wife, did not file the application to the Religious Court, but instead chose to marry in series with Zaenab. That means, in addition to violating the provisions on having more than one wife, Si Doel also violated the norm on marriage registration. Si Doel's actions in this segment are still widely applied by the Indonesian community (Mangku & Yuliartini, 2021).

Fourth, the violation of the norms of the rights and obligations of husband and wife. Article 31 of the Marriage Law states that the husband is the head of the family and the wife is the housewife. Furthermore, in article 34 it is stated that the husband must protect the wife and provide for all her needs, and the wife must manage the household affairs well. Specific provisions on the wife's obligations are also regulated in Articles 83 and 84 of the KHI. In this film, Sarah clearly violates the norms of wife's obligations. He left Si Doel without giving notice and clarity for many years. Sarah's behavior was revealed when Mak Nyak once said: mother

Nyak isn't angry with Sarah's. I'm just disappointed, Doel. He left Elu. Just go all day, if you don't have permission, you can't. Yes, that's all, the choice is in your hands, Doel. I really just remember (Karno, 2019).

Fifth, the violation of the norms of parental obligations to children. Article 45 of the Marriage Law states that both parents must educate and care for their children as best they can until they are able to be independent or are married. In fact, a father who has been deprived of his custody rights by the court based on the applicable provisions, is still obliged to provide living expenses or alimony to his child. Similarly, in the event of a divorce, the cost of child care remains borne by the father until the child is *mumayiz* (Syarifuddin, 2006). In this film, Si Doel neglects his obligations to his son. He never sent the cost of living and the cost of education for his son. Even

though Sarah is considered a wife *nusyuz* so that there is no obligation to support her, Si Doel is still obliged to provide maintenance for her children. In fact, in KHI article 104 it is stated that all the costs of breastfeeding are the responsibility of the husband. If the husband dies, the cost is charged to the person who is obliged to provide maintenance for the husband, such as his father or guardian.

The five violations, if they can be simplified, will result in one norm that is not used by Si Doel, namely the right to sue in court for the negligence of his wife, as regulated in Article 34 of the Marriage Law. If this procedure is used by Si Doel from the beginning, then there will be no neglect of the rights and obligations of the husband and wife, because it is possible that Sarah will be sentenced to divorce by the court. If you have gone through legal procedures through the courts, then you will know Sarah's address and whereabouts in the Netherlands, as well as the whereabouts of the child who when Sarah left home was still in her womb. If the divorce has been decided by the court, then Sarah is no longer considered a *nusyuz*.

If it has gone through the legal procedure in court, then there will be a child support charge against Si Doel, so that Si Doel no longer has a reason not to support his child, considering that Si Doel previously reasoned that he did not know the whereabouts of Sarah and the child she was pregnant with. Thus, when about to marry Zaenab, Si Doel does not need to apply for a marriage permit from more than one court, and can then perform the marriage in the presence of the Marriage Registrar as stipulated by Law. Throughout the film *Si Doel The Movie* and its sequel, no substantial reason was found for Si Doel not to go through legal proceedings through the courts. If the reason is to maintain his marriage with Sarah, then Zaenab, whom he has married serially, does not want that, and the end of the story shows that Si Doel and Sarah finally went through the divorce procedure also through the Religious Court.

This film does not provide a good legal awareness education about marriage for the Indonesian Muslim community, in the sense of awareness of any norms about marriage that are alive and must be done in community life (Soekanto, 1982). There are many legal norms of marriage that are ignored in this film. Indeed, in many Indonesian marriage-themed films, the norms are not much followed, but in *Si Doel The Movie* this deserves to be highlighted because in some segments there are elements that lead strongly to marriage norms, divorce norms, and the existence of the judiciary. religion. Indeed, many other films also ignore this norm, but the average film does not offend the institution of religious justice in its plot. In contrast to *Si Doel The Movie* which offends and contains these elements.

Although the issue of marriage is in the film, it still reflects the social life of the Indonesian Muslim community that may have happened before or will happen in the future. Using a symbolic

interactionism approach, the reality portrayed in the film contains many symbols that are presented or formed by humans, which in turn affect the behavior of individuals or groups. Film viewers will provide an interpretation of the symbols, narratives, and messages constructed in the film as an objective reality in a particular cultural context. When the audience enjoys the show, they not only get entertainment, but experience the process of internalizing the message and value of a social construction in the film. In fact, it is these messages and values that build their need for film. It is reasonable then that since the beginning of its appearance in 2018, Film Si Doel The Movie has split its audience into two strongholds that they term with Tim Sarah and Tim Zaenab.

## CONCLUSION

The film Si Doel The Movie and its sequel (Si Doel The Movie 2 and Akhir Kisah Cinta Si Doel) portray individual piety and household problems as two things that are not in line. Piety, which in the understanding of most Muslims in Indonesia is the initial capital to build a happy household and avoid conflict, in fact in the household Si Doel does not show a significant influence. Respect and obedience to parents who are also believed to be a source of happiness, precisely in this film becomes one of the triggers of protracted conflict in the household of Si Doel. The love and affection that should also be the capital to build peace in the household, turned out to be one of the sources of prolonged conflict in the household, because like most Indonesian women, both Sarah and Zaenab are not willing to share Si Doel's love with other women in the context of a couple. live. In fact, affection for Zaenab became an obstacle for Si Doel in expressing his affection for his own son.

There are at least five violations of the norms of marriage law for Muslims in Indonesia shown in this film. First, the violation of the wife's norm of respect for her husband. Second, the violation of the norm of having more than one wife (polygamy). Third, violations of the norms of marriage registration. Fourth, the violation of the norms of the rights and obligations of husband and wife. Fifth, the violation of the norms of parental obligations to children. These five violations can be minimized if Si Doel wants to go through the divorce lawsuit against Sarah through the Religious Court from afar. If this is done, then Si Doel will have the opportunity to carry out his duties as a father to his children, Sarah will not be a rebellious wife (*nusyuz*) in a long time, and Si Doel will be able to have a registered marriage with Zaenab. Thus, it can be concluded that this film has not been able to provide good marriage law education for Indonesian Muslims.

This article only looks at the implementation and violation of marriage norms in the context of individual behavior. To capture the implementation and violation of these norms further in the context of community collective behavior, further research is needed that highlights cultural

aspects of marriage law. This film seems to be able to serve as an initial reference to understand the cultural construction of the marriage law of the Indonesian Muslim community in contemporary works.

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