

## Reading Indonesian Young Couple Marriage Discourse in Teman tapi Menikah 2

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### ABSTRACT

*This study focuses on the meaning of marriage which is represented in the film Teman Tapi Menikah 2 (2020) directed by Rako Prijanto. The divorce rate in Indonesia is increasing sharply in the decade. Marriage doesn't look promising for Indonesian young couple. This high percentage of divorced coupled reflects the changes of social discourse on marriage within Indonesian society. Oddly enough this phenomenon seemingly hasn't reflected within Indonesian cinema, while many films portray marriage still faithful to 'idealistic love story' in their narratives. It is interesting to explore how marriage has been represented in the cinema. This paper explores Indonesian film Teman Tapi Menikah 2 (Friend But Married 2), aiming to provide insight and cinematic representation about marriage by using descriptive qualitative research method. This research utilizes Tzvetan Todorov's narrative analysis as a technique to analyze the content of the film and find the meaning of marriage in the narrative. This paper relies on representation theory as a theoretical basis. The analysis is carried out by describing the storyline in the film, which will be divided into three parts according to the structure of Tzvetan Todorov's narrative analysis. They are the initial phase of marriage, marriage conflict, and conflict resolution. This research finds that the film Teman Tapi Menikah 2 articulated a marriage is a form of a cooperative relationship between husband and wife that runs in a balanced and harmonious manner according to their respective roles and portions, with the aim of creating and build a harmonious family, both in parent-child relationships, as well as husband and wife themselves.*

**Keywords:** *Marriage Dicourse, Representation, Film, Marriage Conflict, Divorce*

### ABSTRACT

Penelitian ini berfokus pada makna pernikahan yang direpresentasikan dalam film berjudul Teman Tapi Menikah 2 (2020) yang disutradarai oleh Rako Prijanto. Dalam konteks kontemporer Indonesia, angka perceraian di Indonesia meningkat semakin tajam. Tingginya angka perceraian itu menunjukkan bahwa pernikahan sudah mendapat nilai yang berbeda di masyarakat. Berdasarkan data tersebut, paper ini berfokus pada makna pernikahan yang direpresentasikan dalam film Teman Tapi Menikah 2, dengan menggunakan metode penelitian yang digunakan adalah kualitatif deskriptif, serta analisis naratif Tzvetan Todorov sebagai teknik untuk menganalisa. Proses analisis dilakukan dengan mendeskripsikan alur cerita yang adapada film, dalam tiga bagian sesuai dengan struktur analisis naratif Tzvetan Todorov, yaitu fase awal pernikahan, konflik pernikahan, dan resolusi konflik. Narasi Teman Tapi Menikah 2 menempatkan perkawinan sebagai sebuah bentuk adanya hubungan kerjasama antara suami dengan istri yang berjalan dengan seimbang dan selaras sesuai dengan peran dan porsi masing-masing, dengan tujuan untuk menciptakan dan membangun keluarga yang harmonis, baik dalam hubungan orang tua-anak, maupun suami-istri itu sendiri.

**Kata kunci :** *Diskursus Pernikahan, Representasi, Film, Konflik Pernikahan, Perceraian*

## A. INTRODUCTION

There has been an increase in the number of divorce cases in Indonesia in the past decade. This statement based on data from the Indonesia Central Statistics Agency which conducted National Socio-Economic Survey. It was recorded that 5.89% of a total of 67.2 million household couples had divorced living in 2015. In 2020 the divorce rate increased to 6.4% of 72.9 million household couples. In addition, according to data from the Religious Courts of the Supreme Court it has been reported that since 2019 there have been 480,618 divorce cases and in August 2020 there have been as many as 306,688 divorce cases in Indonesia. Looking at these data, it is no doubt that Indonesia is included in the list of countries with the highest number of divorce cases in ASEAN. The increasing divorce rate in Indonesia is, of course, influenced by several factors, including lack of understanding of the meaning of marriage, lack of education and insight into the science of marriage, to lack of household conflict management skills (Ainiyah & Muslih, 2020)

In fact conflict seems to have become part of a marriage that cannot be separated within domestic life, because with conflict the adaptation process occurs in both individuals who live together under the same roof. The conflict can be processed and regulated in a positive way so from these household problems; couples will not easily fall into the threat of divorce. In fact, it is through this conflict that couples use it as a material for self-evaluation to improve the quality of their marital relationship (Christina & Matulesy, 2016). The high divorce rate raises the question of how the value of marriage is interpreted by the Indonesian people, or in this context, how marriage is interpreted in the film narrative.

Marriage is part of the human cycle as part of a larger group of people. Marriage is the first step in the formation of social bonds known as family. The family becomes the smallest entity in society and becomes a reflection of social discourse in that society. The family is an individual who has social and cultural legal attachments who live and work together in a social unit. This attachment is strengthened in the form of marriage. The family structure is formed from the attachment of two or more individuals in the status of blood relations, marriage or other legal processes (Lestari & Pratiwi, 2018). Marriage is a form of changing cycles from children, teenagers to adults, which marks their readiness socially and culturally for society. These markers include readiness to have offspring and to get the rights and responsibilities to maintain family members and relationships in society. Marriage from this point of view has indeed become very functional because in marriage both man and woman are required to fulfill their roles and functions in the marital status. Marriage is a form of legalization of relations between men and women in the context of sexual relations, biological processes, as well as functions and roles in relationship bonds (Ar, M. Q. H, 2015))

Traditional society places marriage as a conventional relationship that places women not having as much freedom as men. Women also forced socially and culturally to follow social rules and norms that have been formed and used to define marriage. Indeed, there is a process of interpreting marriage in a modern way which refers to the process that individuals go through on the basis of choice, criteria or personal selection. This places the individual as a modern sociological being (Sari, A., Hubeis, A. V. S., Mangkuprawira, S. & Saleh, A, 2010). This process of representing the meaning of marriage in cinema is focused on in this study.

Film narrative becomes an important subject in the discussion because film can serves as a reflection of the social and cultural environment. Film is a medium to see and discuss how society places values or issues around it and how the discourse on that issue occurs. Wibawa (2020) portrays the phenomenon of marriage as a unique relationship that connects father, mother, and child in a complex issue. For this contextualization, this paper focuses on how to represent the meaning of marriage in the film *Teman Tapi Menikah 2*. Reading the meaning of marriage in cinema narratives is a process that can be read from various perspectives.

## **B. METHODS**

The research method that will be used is the Tzvetan Todorov narrative analysis method, which is often used to analyze drama genre films. Todorov believes that there are two important points that make up a narrative, namely story and plot (Todorov, 1990). Plots are some physical scenes and background stories that are generally shown in a film, then watched by the audience which are created to complement and support the story that will be interpreted. Meanwhile, the story is a plot or story and events that are or have occurred in the film. According to Todorov, there are 3 elements in the story that are shown in the film. The elements or narrative structures are divided into three kinds. Here are 3 kinds of narrative structure Todorov's version: Beginning - Middle – End, Situation - Problem – Resolution, and Thesis - Antithesis – Synthesis. This Todorov's narrative structure will be applied in this study.

## **C. RESULTS AND DISCUSSION**

### **1. Early Phase of Marriage**

The initial phase of marriage is a phase of a married couple who have just started to enter the marriage stage. The phase where husband and wife still feel each other's happiness and euphoria because they just got married and started a new life together, with the aim of building a family with cooperation between two people who love each other and have the same vision and mission (Harrar & DeMaria, 2007) This phase is also the stage where they still enjoy a new phase when the couple officially lives together freely within social and religious norms.

In the opening part of the film *Teman Tapi Menikah 2* we are shown about the sweetness of

the beginning of married life, where Ditto and Ayudia, the two main characters in this film, are seen holding their Sundanese wedding ceremony. Both of them are shown wearing happy faces and big smiles. The next scene shown a woman and other mothers smiled broadly as if they were happy for the union of the two lovers in a marriage bond. This wedding scene is accompanied by a witty but happy atmosphere in the background music, with the addition of a monologue sound similar to Ayudia's which reads, *"Today is our second first meeting, not as ordinary friends, but as married friends."* The sentence was voiced in a happy tone then accompanied by Ayudia's wide smile. Then, a few minutes later, we will be shown with a scene depicting a youth-style dating activity, between Ayudia and Ditto as a young married couple who are having their honeymoon, it seems that Ayudia is being embraced affectionately by Ditto who is smiling broadly, Ayudia's face showed both awkwardness and embarrassment.

*Ditto: "We are satisfied with our courtship first, do you realize it, you have made me a friendzone for 13 years, where is your responsibility, sweetie? Are you crazy? Whoa, here!"*

*Ayudia: "Ehhh... what is this?"*

This shows that, even though they have succeeded in marrying their own friend, who has been in a close relationship for 13 years, it is undeniable that, if there is still awkwardness between a newly married couple. Ayudia's and the shy look on her face is showing that she still has a sense of awkwardness in adjusting her friendship into a marriage relationship with her best friend Ditto. This sign seems to indicate that friendship and husband-wife relationship have a very different atmosphere, especially now that the two of them are together. are in the honeymoon phase.

The initial marriage phase is the phase where a newly married couple is feeling the euphoria of being a couple, bound by a legal marriage relationship in the eyes of religion and law. A moment where they are feeling the sweetest thing in marriage, which much favored by young couples who have just married. This moment is commonly referred to as the honeymoon moment or the early marriage phase.

The next phase of marriage can be called the *passion phase*. It is a honeymoon phase which experienced by the married couples who have just started their domestic life. In this phase each couple experienced feelings of romantic life and passionate, enthusiastic love (Harrar & DeMaria, 2007) Couples who are in this phase will definitely have sexual intercourse for the first time. In addition, at this stage couples begin to build mutual commitment and trust with each other, thus creating respect and appreciation between them (Wulan&Chotimah, 2017).

And this is what Ayudia and Ditto felt when carrying out their honeymoon moment at the

cafe. The feeling of peaked happiness and the relationship that still looks close is like a young couple who are enjoying a courtship or honeymoon in their married life.

## 2. Domestic Conflict

In the middle of the film, we begin to be presented with some ripple of conflict between Ayudia and Ditto in their married life. In this section, Ayudia and Ditto begin to enter the middle phase or the realization phase to the rebellion phase in domestic life, which in this phase will be peppered with several problems and conflicts, both on a large and small scale. The severity of a conflict will depend on how the couple responds to and resolves the existing conflicts and problems. In this phase, marital conflict is often caused by the meeting of several differences that are owned by each partner, such as differences in opinion, character, and behavior (Wulan & Chotimah, 2017). The following are some descriptions of marital conflicts presented in the film *Teman Tapi Menikah 2*.

In one of the film scene, the first small conflict presented as Ditto who is difficult for Ayudia to wake up. Unfortunately, Ditto and Ayudia need to attend a family event at their parents' house in the morning. At that time, Ayudia was busy cleaning the house alone while looking at Ditto who was still sleeping. Ayudia suddenly felt annoyed because apart from being tired from doing the house cleaning alone, she was also annoyed that Ditto was still sleeping and had not prepared himself to go to a family event at her parents' house. Because Ditto didn't wake up, Ayudia decided to wake Ditto with the loud sound of her vacuum cleaner. However, Ditto was still on the bed, and even protested against Ayudia for using the vacuum cleaner with a loud noise, because it disturbed his sleep. And from this a small conflict began to emerge between them.

This series of small conflict between Ditto and Ayudia are one of the many parts of marriage where their conviction and cooperation with each other is tested. After the husband and wife have gone through the month of passion or passion, then the next stage they will face is the *realization phase* or commonly referred to as the adaptation period with the various differences that exist in the couple (Mukarrom, 2018). At this stage too, the couple will be faced with minor conflicts due to the friction between the two of them which only revealed their true character when they started living together. In one of the scene, Ayudia is annoyed to see the fact that Ditto is a typical person who is dirty, unruly, untidy, likes to wake up late, and lacks discipline. This is illustrated by Ayudia's statement in one of these dialogues, "*Ditto, can it be done or not, if you finish wearing the clothes, return it to its place! It's so gross to be a person*". And also stated by Ditto who reflexively said that he still wanted to spend more time sleeping, even though at that time the sun was already shining quite brightly. "*Blab bla bla... You are too noisy! Turn it off, Ncipp! I'm still sleepy, I still want to sleep.*" It's natural for Ayudia to be annoyed with Ditto's original character, because it is very inversely proportional to his character who is very well-prepared in any activity.

This is illustrated in one of his sentences when he tried to wake up Ditto to immediately prepare for a family event. "*Dittoo, wake up Dittoo.. Today we have to go to my parent's house, let's wake up!!*" In addition, Ayudia's firm attitude was inversely proportional to Ditto's soft attitude, thus making the conflict even more heated.

This interaction between the two main characters is commonly referred to as part of the *realization phase*, which is the phase of adapting yourself to all the shortcomings that your partner has. Even though Ayudia and Ditto have known each other for many years, it is undeniable that as friends there are still many things that still unresolved between two of them. When both of them have entered the certain stage of marriage, they slowly showing their true characters and habit. This phase poses a challenge for couples because they need to accept and adapt to each other (Harrar & De Maria, 2007) Furthermore, one way to get through this phase successfully is to try to open up and understand each other from one person to another. In addition, it is also necessary to hold an agreement and rules so that they can change each other's bad attitudes.

The next conflict faced by the couple is a bigger, more relationship-threatening. In one particular scene Ayudia and Ditto are pitted with each other in the most heated conflict of their married life. In this section of the film we will be presented with an overview of *the rebellion phase* in married life. (Harrar & DeMaria, 2007). In this phase generally, married couples who have just married will begin to enter a fairly heavy conflict in their married life, because each partner tried to fulfill his/her ego satisfaction and forcing the other to submit to his/her ego, thus causing the great conflict to be created. In the film *Teman Tapi Menikah 2* this big conflict stems from an incident where at that time, Ditto was inviting his friends to play at his inn. This was because Ditto felt he was in need of refreshing and quality time with 4 of his close friends who also is a member of the band. But on the other hand, she has to accompany Ayudia who is pregnant. The woman has a desire to spend time with Ditto constantly, snuggling and being pampered with her husband without any interference from outsiders.

But on the other hand, Ditto continues to force Ayudia to let him play and spend time with her friends. After negotiating, the two of them finally decided to invite Ditto's bandmates to their inn, so that apart from Ditto being able to accompany Ayudia, Ditto could also spend time playing with his four best friends without having to leave his wife. However, meeting Ditto and his four friends made Ayudia feel disturbed and stressed because Ditto's friends are too loud, making it difficult for Ayudia to concentrate on reading her favorite magazine. On the other hand, because Ditto chose to hang out with his friends Ayudia chose to refresh her mind so she wouldn't feel stressed and divert the feeling of irritation and anger due to being abandoned by Ditto by reading his favorite magazine. But suddenly, Ayudia's concentration was broken because of the presence of Ditto's friends. Ayudia began to feel unbearable, and finally vented her anger towards Ditto by

calling him into the room, then Ayudia started to scold him, beat him with a pillow and told him to get rid of him immediately. his friends out of their inn.

- Ayudia* : "Come here, you're really noisy, now tell all your friends to go home or I'll tell them to go home!"  
*Ditto* : "Eh, we have agreed, right now, Ncip, let me go out, Ncip, it won't be like this now!"  
*Ayudia* : "Oh, do you want to go out? Okay then! Please go!"  
*Ditto* : "Is that so? Hah? Ncip, don't you love me anymore? YES?"

Finally, Ditto was forced to be abandoned by his friends because they felt uncomfortable with Ayudia's condition, which was emotional and furious due to the attitude and behavior of all Ditto's friend. As a result, Ditto felt guilty and was abandoned by his four best friends. He was furious and annoyed with Ayudia's emotional attitude. He felt that their agreement ended up falling apart because of Ayudia's unfair attitude. In the end he turned back towards the room to meet Ayudia who was sitting crying.

- Ditto* : "Everyone has gone home, are you satisfied?"  
*Ayudia* : "Ncip, I'm going too far, Ncip, I'm sorry, that wasn't Ncip, that was... hormones..."  
*Ditto* : "Are you crazy? Since when I married the hormonal bundle?"  
*Ayudia* : "Since you got me pregnant!! You said, you want quality time with Ncip, but you are more interested in your friends than Ncip!!!"  
*Ditto* : "How long have we been together, Ncip? Can't I take a break? Can't you rest for a while!?"  
*Ayudia* : "Is it true that when you become a parent there will be a break? I'm tired every day carrying your child everywhere! If you can't support it, at least don't make me mad!"

The next morning, the two of them chose to be silent with each other, not interacting at all, and chose to be silent with each other, because they were still carried away by the conflict that happened to them last night. Ayudia who is still burdened mentally and mentally because of the effects of their conflict. Finally, in the morning, she experienced bleeding in her womb. The film scene above is one of the major forms of conflict that can often occur in young couples who have just had a child. This conflict is a representation of Ayudia and Ditto's marriage relationship which has entered the Rebellion phase, which is a stage after going through the Realization phase.

The rebellion phase is a phase where conflicts often arise in domestic life, generally some of these conflicts are caused by the emergence of the selfish side of one partner, who have different desires to satisfy their ego. Anger and mounting frustration continue to dominate the domestic life in this phase. In addition, the presence of one partner who violates an agreement because in order

to satisfy his ego is also a big cause of conflict in this phase.

One example is in Ditto's dialogue, which says "*Eh, we already agreed, if earlier, Ncip, let me go out, Ncip, it wouldn't be like this now!*". From the dialogue, it seems that Ayudia has just broken the agreement they just made just to satisfy her ego, which is to feel comfortable reading magazines, and attract Ditto's attention so that they can spend time together again. The selfishness is given as a reason because the emotions is unstable. Then it becomes increasingly clear that the relationship between Ditto and Ayudia is starting to enter the *rebellion phase*. Furthermore, if a married couple fails to pass this phase, then they will end up in a divorce, domestic violence, or cheating. The ability to manage conflict and self-evaluation is an important key to be able to get through this crisis phase well, without having to end up in divorce. Divorce can have several negative effects on marriage partners, families and children. Such as the estrangement of kinship between the two families, depression, trauma in a romantic relationship, separation from children, and other negative things (Barus, 2017).

Furthermore, in the scene of this film, the conflict between Ayudia and Ditto is also due to the different mindsets and points of view that they both have, the difference in viewpoints that collide with each other is what makes the conflict between them more ambiguous. Ayudia, for whom feeling is one of the main reasons that influence her actions, emotions, behavior and attitudes during pregnancy. This can be seen in the part of Ayudia's dialogue which says "*Ncip, I'm going too far, Ncip, sorry, that wasn't Ncip, that was... hormones...*" This sentence seems to give an illustration that women often prioritize their feelings and emotions over using logic.

In contrast to Ditto, who is a male figure and prioritizes logic without involving the slightest feeling, even because he tends to use that logic, Ditto's figure becomes more selfish and lacks empathy with Ayudia's situation, who is trying to struggle during pregnancy which she does not want. at that time. Ditto's thinking that tends to use logic is found in this dialogue, "*Eh, we have agreed, if earlier, Ncip, let me go out, Ncip, it wouldn't be like this now!*" which looks more logical and seems less empathetic when viewed from the point of view of women who use their feelings and emotions more in seeing things. On the other hand, Ayudia clearly feels that Ditto doesn't care about her because of her busy schedule with her friends, she is lonely and needs more attention from Ditto because of her pregnancy, besides that, Ditto himself as a husband also feels tired, because almost every time he is always in the mood. Ayudia's mood swing often makes herself the target of his tantrums.

From this it seems to clearly prove that married couples in marriage will always be vulnerable to major conflicts, and the success or failure of a couple to be able to deal with this big conflict will be influenced by conflict management skills, how to control ego, emotional management, and the ability to adapt to partner deficiencies. Because, if it doesn't work, then the



husband and wife will more easily end up in divorce.

So it is very natural, if in this film, Ayudia and Ditto are often depicted as being involved in several small and large conflicts, because they are going through the adaptation phase, where the peak of their conflict is a conflict like this. Even in one scene of the film, Ayudia seems to hit Ditto hard many times with a pillow as a form of venting his anger. He feels annoyed and stressed, because in his mind he feels that Ditto doesn't pay attention to him, on the other hand, it's natural for Ditto to feel annoyed and tired of Ayudia's treatment of him, who often uses hormones and emotions as a form of excuse for Ayudia's attitudes.

And Ditto's beating using a pillow as a weapon is also included in the behavior of partner violence which is an act of physical violence against one of the partners in the household, either using sharp or blunt objects, this is based on the theory of 4 aspects of conflict in the household according to Christina & Matulesy (2016). In addition, the emotions that Ditto poured out to Ayudia to the point of bursting into tears at Also included in the category of verbal aggression behavior which is a verbally violent behavior in a domestic conflict, which is done by throwing a sentence in a high or harsh tone, which makes listeners become frightened and feel very sad.

Ditto's behavior towards Ayudia in this conflict is also included in the verbal aggression attitude because it causes Ayudia to cry hysterically, is burdened mentally and psychologically, thus making Ayudia's womb threatened with miscarriage due to bleeding. In addition to containing verbal aggression, this conflict also has the potential to contain one aspect of household conflict (Christina & Matulesy, 2016). This aspect will lead to withdrawal from partner, a form of behavior to avoid, stay away, keep a distance so that there is no interaction between the two partners, as a form of protest in a conflict. This is in one scene of the film, where Ditto seems to go outside the inn without giving a morning greeting or permission to his wife, Ayudia, who at that time had woken up from his sleep, and also chose to just leave Adipati alone.

This film also shows that the conflict between Ayudia and Ditto, in addition to containing aspects of verbal aggression, withdrawal from partner, and partner violence. This conflict is also included in the type of conflict that uses children, because it can be seen in the cut of the scene, Ayudia seems to be venting her anger and complaints to Ditto for her frustration with the unexpected condition of her pregnancy. This can be seen in Ayudia's dialogue like this, *"Is it true that becoming a parent will have a break? I'm tired every day taking your child everywhere! If you can't support it, at least don't make me mad!"*

In the dialogue above, it can be seen that Ayudia brings up children's cases as a tendency so that Ditto can understand his bad behavior and attitude towards him. She complained about all her objections in going through the pregnancy period with a very passionate emotional feeling. Meanwhile, Ditto, who couldn't calm down, instead confronted Ayudia with the same high

emotion. So that the attitude of withdrawing from partners is created. From this it can be concluded that conflicts based on emotions and feelings will cause damage to mental health, maternal health, to health in relationships with partners. Therefore, it is very important to be smart in managing emotions, lowering the ego, and understanding and respecting each other.

### **3. Conflict Resolution**

Conflict resolution is a stage where the conflict has reached its peak, and ends with a condition where the conflict can end peacefully. Generally, conflict resolution will contain a solution - a solution that is implemented to cover up and end the current conflict, in order to achieve a peace. At this stage the audience will be presented with a scene where Ditto begins to make up with Ayudia or enters the cooperation stage (Harrar&DeMaria, 2007)

The Cooperation phase itself is a self-evaluation phase for married couples who have gone through the Realization & Rebellion phase, so the Cooperation phase seems to be another form of conflict resolution, where in this phase the couple begins to end their biggest conflict, then chooses to evaluate each other, accept various the differences that exist, and begin to understand each other's mistakes and small differences that exist between the two of them. In this film, there is a scene that depicts the Cooperation phase as well as acts as a resolution to the conflict raised in the film *TemanTapiMenikah 2*.

That is, everything goes back to the scene where Ayudia is bleeding in her womb, due to the burden she has on her mind. Ditto, who saw Ayudia's condition, which suddenly experienced bleeding, slowly melted and realized what he had treated his wife last night. The melting of Ditto's attitude and heart to Ayudia began in the scene where he and Ayudia were having their pregnancy checked by their regular obstetrician. The doctor who checked Ayudia's pregnancy condition secretly understood that Ayudia was having a heavy burden of thought that affected the condition of her pregnancy.

After listening to the advice from the obstetrician, Ditto and Ayudia quietly began to evaluate themselves, and became more aware that the role of cooperation between husband and wife is very important for the health of their baby, and it is time for Ditto to slowly begin to understand and pay more attention to Ayudia. intense so that the same error does not happen again. As well as an evaluation for Ayudia not to vent too often her emotions and anger to Ditto, because it will disturb the health of the fetus. From here too, they become aware that marriage is not only related between husband and wife, but also involves the lives of other individuals, namely their own children.

### **4. Research Results**

From the analysis process in the film *TemanTapiMenikah 2*, it can be found that the film

TemanTapiMenikah 2 has represented the meaning of marriage as a relationship or life between husband and wife who live together with all the differences that exist, so that from these differences create several conflicts. The conflict seems to be a sign of the adaptation process for the union of two differences between a husband and his wife.

This can be seen in the scene in the film, which displays a picture of the domestic conflict that occurs in the main character of the film. Starting from a small conflict that only deals with differences in personality and habits between each other, to a major conflict triggered by poor emotional management and conflict between the husband and wife, namely Ditto and Ayudia. In addition, the film also illustrates that conflicts occur because of the same selfish feeling between couples, so they don't understand each other's roles in the household.

Like the role of the husband, which is in charge of nurturing and leading the household, but in the film, in the minor conflict scene, the husband is described as a person who cannot lead and protect, causing conflict with his wife. This film also shows the bad effects of major conflicts caused by inappropriate communication relationships, because the main characters are told to argue with each other and spit out the same emotions as hot in the midst of a major conflict. As a result, this has a negative impact on the wife's character by presenting herself as mentally depressed, resulting in bleeding in her cage.

From this it can be concluded that, domestic violence and major conflicts that occur can have a negative effect on both the wife and the child. From this part of the film, it is as if an illustration is given, that in matters of marriage, it does not only involve the figure of a husband and wife, but children are also individuals involved in the marriage relationship. Because, returning to the purpose of marriage, which is to build a family, and children are the result and form of part of the family itself.

Finally, in the conflict resolution section in the film Teman Tapi Menikah 2, this study finds that the conflict depicted in the film is described as a medium for self-evaluation and to build a better marital relationship than before. From this it can be concluded that conflicts that often occur in married life, if processed properly, will create a separate harmony in the marital relationship. Starting from the wedding celebration, to the conflict resolution shown in the film, conclusions can be found about the true meaning of marriage. That is, marriage in fact does not only contain fun things like lovers who are in a romantic relationship. but in marriage there is a responsibility in carrying out the roles that exist in the marriage. In addition, conflict in the household is part of the meaning of marriage, which is a process to unite differences between husband and wife, because conflict can be used as a medium for self-evaluation to improve self-quality and adjust to existing differences.

Tolerance respecting each other, understanding each other's role - each individual is part of

the meaning of marriage that can be run to build a better relationship. From this it can be concluded that the film *Teman Tapi Menikah 2* has represented the meaning of marriage as a cooperative relationship between husband and wife that runs in a balanced and harmonious manner, with the aim of creating and building a harmonious family, both in parent-child relationships, and husband and wife themselves.

## **CLOSING**

Based on the results of the analysis in the film *Teman Tapi Menikah 2* (2020) using the Tzvetan Todorov narrative analysis method, this study concludes that the meaning of marriage in the film is represented as a process which includes the question of how the role of husband and wife relationships can run in harmony without inequality and of course only as a process of communication between couples. This film also shows that marriage does not only contain one content of the head, but also contains other contents, where each of the contents of the head has a different perspective and belief in something. Differences will still occur but can be resolved by connecting them to each other to create a value of perfection, harmony, and balance.

This film also illustrates that marriage does not only revolve around the relationship between husband and wife, but there is also a responsibility as parents to give great attention to one individual, namely their own child. So that when a conflict occurs, husband and wife really need to control their emotions, feelings, and understand the correct conflict management, so as not to have a bad impact on their children.

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