



The Construction of Akhlak Values in the Movie “Cinta Laki-Laki Biasa”

Muhammad Umar Khadafi¹, Akhmad Rifai²

UIN Sunan Kalijaga Yogyakarta, Indonesia^{1,2}

Correspondence Author:

Muhammad Umar Khadafi: Telp: 083809614606

E-mail: dkhadafi21@gmail.com

Abstract

Keywords:

Value
Construction,
Akhlaks,
Movie, Da'wah,
Framing

Increasingly, visual media is becoming very interesting to research. Movie at this time continues to be a relevant medium in conveying ideas, cultural messages and life values to the community. The movie *Cinta Laki-Laki Biasa* is very interesting to be studied in more depth. In relation to the akhlak value contained in the use of symbols constructed in this movie. The purpose of this paper is to examine the construction of akhlak values to God and the construction of akhlak values to fellow humans in the movie *Cinta Laki-Laki Biasa*. Data was collected by analyzing movie scenes using a qualitative descriptive approach. The analysis tool uses the framing model of Zhongdang Pan and Gerald M. Kosicki. This paper found that this movie provides the construction of akhlak values in a form that is very relevant to be interpreted by society. The results include akhlak construction to God in the form of using the Veil as a value of obedience and carrying out the command of worship under any circumstances and being *manpaun*. Construction of akhlak values to fellow humans in the form of a generous attitude and an attitude of honesty of Rafli character. Construction of akhlak values to the family in the form of maintaining and caring for the family and loving parents. All these values are framed in various symbols, images and specific situations that make up an interesting image scene. This paper is only limited to examining akhlak values in movies. It is hoped that further research can use semiotic analysis methods or other relevant methods and examine different problems.

Abstrak

Kata kunci:

Konstruksi Nilai,
Akhlak, Movie,
Dakwah, Analisis
Framing

Semakin hari media visual menjadi sangat menarik untuk di teliti. Movie dimasa ini terus menjadi media yang relevan dalam menyampaikan ide, pesan kebudayaan dan nilai kehidupan kepada masyarakat. Film *Cinta Laki-Laki Biasa* sangat menarik untuk dikaji secara lebih mendalam. Sehubungan dengan nilai akhlak yang terkandung dengan penggunaan simbol-simbol yang di konstruksi



dalam film ini. Tujuan tulisan ini untuk mengkaji konstruksi nilai-nilai akhlakul kharimah kepada Allah dan Konstruksi Nilai-nilai Akhlak kepada sesama Manusia dalam film Cinta Laki-Laki Biasa. Data dikumpulkan dengan menganalisis scene-scene film menggunakan pendekatan deskriptif kualitatif. Alat analisis menggunakan framing model Zhongdang Pan dan Gerald M. Kosicki. Tulisan ini menemukan ternyata film ini memberikan konstruksi nilai-nilai akhlakul karimah dalam bentuk yang sangat relevan untuk dimaknai masyarakat. Hasilnya antara lain konstruksi akhlak kepada Allah dalam bentuk penggunaan kerudung sebagai nilai ketaatan dan melaksanakan perintah ibadah dalam keadaan apapun dan dimanpaun. Konstruksi nilai-nilai akhlak kepada sesama manusia dalam bentuk sikap dermawan dan sikap kejujuran karakter Rafli. Konstruksi nilai-nilai akhlak kepada keluarga dalam bentuk menjaga dan merawat keluarga dan meyakini orang tua. Semua nilai-nilai tersebut dibingkai dalam berbagai simbol, gambar dan situasi tertentu yang membentuk scene gambar yang menarik. Tulisan ini hanya terbatas mengkaji nilai-nilai akhlak dalam film. Diharapkan penelitian selanjutnya dapat menggunakan metode analisis semiotika atau metode lain yang relevan dan mengkaji permasalahan berbeda.

INTRODUCTION

Behaviors of human beings depend on ethics or akhlak including their actions in society. Today, many children's actions and attitudes are away from the norms of good behavior, not representing good ethics in social life. Looking back on many news cases of child abuse to parents, husband abuse to wives, and many more examples of poor attitudes, we can see clearly in the world of social media or the internet. These negative attitudes are actually a manifestation of a person's akhlaks. Even though akhlaks are related to human attitudes toward their surroundings (Shabrina 2023). Therefore, a person will be respected when he has good character and behavior towards others. Akhlaks and manners must be cultivated to create a respectful and honorable attitude toward parents (Khadafi 2022).

Imam Ghazali in Narsul describes a character as a behavior that is inherent in the soul and gives rise to many actions naturally and easily, without requiring thought and consideration (Nasrul 2015). According to Amin, it has become a barometer of society's akhlaks that reflects the fundamentals of their happiness. People will be considered to have noble character if their souls and actions show good things (Abdullah 2003) (Al-Hasyimi 2009; Amin 2016) (Abdurrahman, M, Ed 2016; Al-Hasyimi 2009). Akhlaks are part of the material for da'wah. Da'wah is closely related to persuading and calling for religious instruments, from faith



to the call for da'wah, namely changing human akhlaks. As Kholili stated in his book "Da'wah Ramah Untuk Semua" Allah sent the Prophet Muhammad as mercy (Kholili 2022).

Da'wah in this era is more varied. The movie is a modern and relevant media for da'wah to convey the call for good values to society. It is as Arifin stated to use the media as a friend of da'wah (Arifin 2011), this means that the media always has a place for people to convey aspirations, criticisms, and messages. The relationship between movie and society has always been understood linearly and has extraordinary taste because it displays exchanges (messages), music, scenery, and activities that come together outwardly in story package (Azis 2022). This movie is based on the famous writer Asma Nadia, and is directed by Guntur Soharjanto and produced by Starvision Plus, with a duration of 105 minutes. This movie is a short story or short story, based on a true story encountered by the author (Alfi 2016).

The previous literature from Hasibuan et al (Hasibuan, Herawati, and Hanina 2020), explained the religious values in the movie 99 Cahaya di Langit Eropa such as human relationships with God, people with people, and people with world space. the problem of Muslim minorities amid the majority of non-Muslim Europe is the topic raised by the paper. They used a descriptive qualitative approach and a narrative analysis method. After that from Saidah's paper (Sa'idah 2019), she analysed the Khalifah movie and focused on the preference of women's piety with a sociology of communication approach and framing analysis. She found the ambiguity of the meaning of piety in society, a movie that fits the social reality of society. Hanifah's article (Hanifah 2019) uses Robert N Entman's framing analysis model, but focuses on terrorism news in Sabilli Magazine mass media. She found and constructed the police as actors and Muslim activists as victims. In another side, there is also Sabili's partiality in the news conveyed.

The differences that can be seen from previous research are; Previous research is not very concerned with discussing akhlak values with framing analysis in a communication perspective and examining the meaning of symbols depicted in each scene of the movie. If there is one that uses framing analysis, the journal does not also examine the problem of akhlaks in it.

Cinta Laki-Laki Biasa movie or CLLB, is a movie with a story with an interesting plot because it has a message of diversity, and family life, and provides a message in establishing relationships with fellow human beings. This movie illustrates the value of relationships not



only to God but also to fellow humans. The focus on akhlak values is an important urgency because of the many ethical problems, and the behaviour of children who are not good to their elders (Khadafi 2022), besides the fading of social life values in society due to the presence of individualism due to social media.

The message present in the movie is not explicitly interpreted by the society. The message will be implied by the symbols in the visuals, including the akhlak values that are constructed in the OBLmovie. This is why the author wants to provide a study of akhlak values so that people can understand the movie.

METHOD

This research uses analysis and literature studies and descriptive qualitative research methods, using movie analysis and studying reference books, and journals related to the movie. The author made direct and in-depth observations of the CLLBmovie scenes. The unit of analysis in this CLLBmovie is every scene of movie scenes that constructs akhlakul karimah values. The scenes of the movie are presented in the form of images or visuals.

The author conducted research on CLLB movie using the framing analysis technique of Zhongdang Pan and Gerald M. Kosichki model. This framing analysis model is one of the four alternative theories of the most popular framing analysis used to obtain an overview of the content of the message conveyed. This analysis model is divided into four major structures, which include syntactic, script, ternatic and rhetorical structures (Eriyanto 2002). Framing analysis is used to dissect the ways or ideologies of the media when constructing facts (Sobur 2018).

The author obtains data through primary data and secondary data: Primary data, is data obtained or collected by researchers directly from the data source. In this study, the data source taken is from the object of research, namely the movie "Cinta Laki-Laki Biasa". Secondary data is supporting data taken through literature, such as books, journals, theses, and sites related to research.

RESULT AND DISCUSSION

Based on the research above, the author found that the director framed various scenes to describe and represent the forms of akhlakul karimah in this movie. Among them are the



construction of akhlakul karimah values towards Allah SWT, construction of akhlakul karimah values in family life and construction of akhlakul karimah values to fellow humans. All related scenes are depicted through the scenes of the characters in the movie.

A. Construction of Akhlak Values to Allah Swt

1. The Use of Veil as an Obedience Value

a. Veil and Scene Construction in Movie

According to the large Indonesian dictionary, obeying Allah SWT is the simple definition of obedience (Andrian 2019). Obedience to all that Allah has commanded Muslims, a human's obedience to Allah SWT, and leaving all forms of prohibitions that are not allowed. As servants are obliged to respect their god, they must obey and follow the procedures determined by their god as an attitude of respect. Efforts in obeying and obeying the commands of Allah SWT by getting closer to Allah by obeying all his commands, staying away from all his prohibitions, and practicing all his instructions.

In the interpretation of Imam Qurthubi, it says: Jilbab means a long cloth that covers the whole body and is longer than khimar (Veil), while according to him the Veil is a cloth that covers the whole body (Indraswary et al. 2020). The Veil is proof of the faith of a Muslim woman, and proof that she has fulfilled the instructions. Wearing a Veil for a woman who has baliqh a man and a woman who has reached the obligation of the law that is on a person (Mushaf.id 2023f).

The construction of the use of jilbab as a form of obedience in the movie Ordinary Boy's Love is from minute 00:36:54 to minute 00:37:11. when Nania is in the room with Mbok (her favorite maid). The narration is about Nania asking her maid to put on a Veil, moments before Nania marries Rafli. This movie wants to frame that one's obedience to one's god is wearing a Veil.

Mbok : Sudah mantap, Non?

Nania :Bismillahmbok,Naniamaubelajartaatsama perintah dan larangan Allah. Supaya bisa ke surga samaa kang Rafli.

Nania : Mbok kenapa?

Mbok : Non Cantik Sekali (Guntur Soeharjanto 2015)



Picture 1. [Nania is not wearing a veil yet]



Picture 2. [Nania uses a veil as a her form of obedience to Allah]

Table 1.

Framing Analysis of Nania's Value of Obedience

Elemen	Authoring Strategy
Syntactic	The director placed Nania and her maid in the room. Nania has established her heart to carry out the commands and prohibitions of Allah SWT by confidently wearing a Veil, before Nania married Rafli.
Script	In a room, in a calm atmosphere Nania and her maid who Nania used to call mbok will pair kerundung to Nania, told that Nania will soon be married to Rafli. With sincere intentions, Nania steadily puts on the Veil. The orange coloured head covering fits Nania perfectly.
Thematic	<ol style="list-style-type: none"> 1. Nania wearing a Veil. With confidence and determination. 2. As a form of Nania's obedience to Allah SWT. And before she got married to And before she got married to Rafli
Rhetorical	Nania asks mbok to put on a Veil. The steadiness of Nania's intention to obey Allah's commands and stay away from all of Allah's prohibitions. Nania hopes that this obedience will bring her and Rafli to heaven together.

b. Framing Analysis of the Use of Veil in the Movie Scene

Based on the table above, the structure is the values of obedience constructed through the scene of Nania's use of the veil. Previously, the character Nania in this movie had not used a veil, and then as a form of obedience to Allah, Nania used a veil. The OBL movie through its director wants to convey the image that changes in one's attitude can be influenced by others.

The veil is a symbol of the obligation of obedience to Allah SWT from a woman who has reached puberty to cover her aurat. As explained in one of the



surahs, An-Nur verse 31 regarding the obligation to use the headscarf, when a woman can open it, namely in front of people who are mahrom with them and cover her aurat when she is outside her house. Jilbab which is permanent and mandatory must be tied at the end around the neck to cover the entire chest. And just like when walking, she should not stomp her feet so that the man can hear the sound of her bracelet, and other actions that can attract the man's attention (Wijayanti 2017).

The framing table above is the narrative that the author gets in the scenes of the Ordinary Boy's Love movie researched. So that it produces four major structures, namely, syntactic which is the director's way of arranging facts, then the script is the director's way of telling facts, then thematic, namely the director in telling facts in the movie and rhetorical emphasis on movie facts from a director.

2. Carry Out Obligations Under Any Circumstances and Anywhere

a. The Obligation of Prayer and Its Scene Construction in the Movie

Prayer is a form of obedience of a Muslim to the command of Allah. According to fiqh, prayer is a series of spoken and moved that is preceded by takbir and ends with salam, it is through prayer that humans or Muslims worship Allah in accordance with the requirements specified in Islam. In language, prayer is prayer, and it is called prayer (which means prayer) because in every reading in prayer has the content of prayer values (Hermawan 2018; Sulfemi 2018). Even prayer has been commanded to a Muslim since he was seven years old (Hermawan 2018). This means that prayer is an obligatory command and worship that must be carried out for every human being who is Muslim in any situation and anywhere. The obligation to pray is a reflection of a Muslim who understands the orders of his god. As a Muslim wherever we are, when the time for prayer comes, we should do it.

The obligation of a Muslim who has reached puberty, meaning that he is obliged to pray, is explained and we find it in the Quran surah Al-Isra 17 (78). Muslim men and women should pray after the sun goes down until the darkness of the night, and should also pray the Fajr prayer. Allah said in this surah that people who perform the morning prayer are witnessed by the angels (Mushaf.id 2023d).

Rafli wearing a blue shirt is constructed to be praying before lunch, while the other workers go straight to the place to eat. Rafli is seen praying between two large trucks with only a newspaper. Then in the scene minutes 1.42.50 to 1.43.00 Nania who was working thought that the one who prayed at her work location was Rafli even though someone else.



Picture3. [Rafli takes the time to do his prayer, during break time]



Picture4. [Nania thinks the one praying at the project site was Rafli when it was someone else]

Table 2

Framing Analysis of Rafli's Obedience

Elemen	Authoring Strategy
Syntactic	The director gives the construction of the value of obedience from Rafli's character. That is, continuing to carry out the obligation to pray under any circumstances and wherever he is.
Script	The midday situation, at the location of the house construction project. Rafli is wearing a blue shirt, praying between green trucks. Nania and other workers walked towards the lunch area, Nania then stopped and was surprised that Rafli still took the time to pray even though it was only on a newspaper.
Thematic	Rafli prays between lorries and only on newspapers.
Rhetorical	The emphasis of the story in this scene is. The character of a Rafli who has responsibility for the obligations and orders of worship. Rafli still takes the time to pray even though there is no place of worship because the project location is in the middle of open land. Rafli performs prayers only on the basis of newspaper.

b. Framing Analysis of the Implementation of the Obligation to Pray in the Movie Scene

Based on the framing table above, Rafli is depicted by the director as a character who is very obedient in carrying out the obligations of worship, awareness as a Muslim is so clearly depicted in the two scenes above. Even Nania in the storyline of the scene mistakenly thought that the one who prayed while she was working was Rafli even though Rafli was not in the same place as Nania.

Furthermore, seen from the thematic structure, there are two main points of discussion, first, the scene in picture one clearly shows Rafli praying between two



truck car gaps. Even the prayer is carried out on newsprint. This is tried to be highlighted by the director as a form of representation of the akhlaks of a Muslim to his god, despite any conditions and wherever the person is when the prayer time has entered, then do it properly. Then secondly, in the picture of scene two is Nania's misconception that the person praying in the place where she works is Rafli. This is because the clothes worn and the atmosphere of prayer performed by the person are similar to Rafli's habits. This makes it clear that the akhlak construction of a Muslim for his obedience to God is trying to be shown optimally by the director to the audience.

The framing table above is a narrative on the scenes of the movie Ordinary Boy's Love that was studied. So that it produces four major structures, namely, syntactic which is the director's way of arranging facts, then the script is the director's way of telling facts, then thematic, namely the director in telling facts in the movie and rhetorical emphasis on movie facts from a director.

B. Construction of Akhlak Values towards Human Beings

1. Increase sadaqah to fellow human beings

a. The Concept of Generosity and Its Scene Construction in Movie

Generosity is an attitude that likes to help others. Generosity is the same as people who believe in donating or giving some of their property or all of it to the way of Allah SWT by expecting the pleasure and blessings of Allah SWT without fear of loss or feeling the loss of their property.

Sadaqah and infaq are part of a person's generous nature, infaq is the expenditure of basic assets or anything consumptive by giving it to others. In contrast, sadaqah, also known as shadaqah, is voluntary social worship, both material and non-material, such as helping, with the aim of getting closer to Allah SW (Anjelina, Salsabila, and Fitriyanti 2020). Islam encourages charity as a form of sincere concern for helping others. Anyone who gives alms will be rewarded by Allah, and the person who receives it will have more opportunities to live (Nur Afifah, Soleman, and Mulyadi 2022).

The Quran tells us that those who give will never lose "The example of those who spend their wealth in the way of Allah is like a seed that grows seven stalks. In each stalk, there are one hundred seeds. Allah multiplies it for whom He wills, and Allah is vast and all-knowing" (Mushaf.id 2023b).

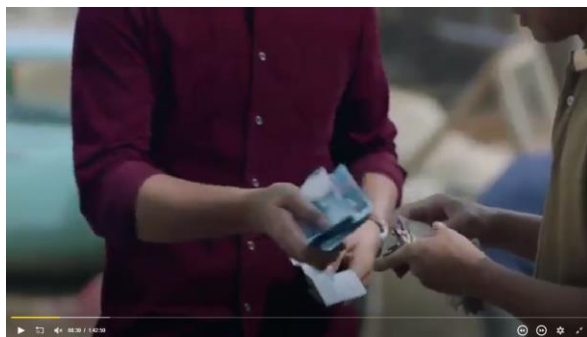
The scene that constructs the nature of generosity is: from minute 00:08:38 to minute 00:09:02. When Rafli gives all the money from his salary to help Japra who is sick due to an accident. Rafli told Tole that the real wealth of a Muslim is when alms

and zakat are given to people in need. This means that there is always a reward for people who help others.

Tole:Apandakterlalubanyak inikang?

Rafli : Ingat Le, pada sebagian harta kita itu ada hak orang lain.Tole Ya,tapi. KapanJibisakayanyakalobegini terus.

Rafli:Le,le.Kekayaanyangpalingpentingituadalahamalyangkitabawa,apayangkita sedekahkan, apa yang kita zakatkan. Itubaru harta asli kita (Guntur Soeharjanto 2015).



Picture 5. [Rafli gives more than part of his salary to help sick workers]

Table 3.

Framing analysis of Rafli's character's generosity

Elemen	Authoring Strategy
Syntactic	The director places the character Rafli who has a generous nature or likes to help when others are in trouble.
Script	The emphasis of the story is more on the Picture of Rafli who has a generous nature and motivates others. Rafli and other employees are at the location of the housing project they are working on. Rafli as the foreman previously came to check on the ongoing construction as well as he as a mentor of Nania. sincerely gave all the money from his salary to Tole to help cure Japra's illness.
Thematic	<ol style="list-style-type: none"> 1. Rafli gave almost all of the money from his salary to Tole and left a little for his own needs. 2. Helping Japra, an employee who was sick due to an accident.
Rhetorical	The emphasis of the story is more on the Picture of Rafli who has a generous nature and motivates others. Rafli and other employees are at the location of the housing project they are working on. Rafli as the foreman previously came to check on the ongoing construction as well as his mentor Nania. Tole, who was previously asked by Rafli to take care of sick money from employees, only donated half of the costs needed. With this, Rafli asked other employees to donate. Rafli, who has a



generous nature, sincerely gives all the money from his salary to
Tole to help cure Japra's illness.

b. Framing Analysis of Generosity in Movie Scenes

Based on the framing table above, the analysis of the syntax structure is that Rafli has a generous nature, this can be seen through the scene in the picture above. The headline is "Le, le. The most important wealth is the charity we bring, what we give in charity, what we give in zakat. That's our real wealth" This narrative emphasizes that Rafli's character always reminds himself to be simple and as much as possible to help others. In the storyline of the scene, a friend named Japra who came home from work in the project that Rafli led had an accident and did not get insurance from the company. From this Rafli gave all his salary money for medical expenses.

From the thematic structure, there is one focus theme, namely the director building the generous attitude of Rafli's character which is depicted in a house construction project. Rafli asked about Japra's condition who had a work accident and lacked medical expenses. This is the generous nature of Rafli's character who donates all his wealth to help friends who are in trouble.

2. Honesty to fellow human beings

a. The Concept of Honesty and Its Scene Construction in Movie

Honesty is the key in human relations, honesty is an attitude that is closely related to human akhlaks. Especially in muamalah activities, Islam strongly emphasizes, to be honest in muamalah. Activities in muamalah or business have been taught by the guidelines of Muslims and practiced also by their companions and until now for Muslims wherever they are active.

Rasulullah SAW said which means: "From Rifa'ah Ibn Rafi r.a that the Prophet was once asked: what is the most excellent job? He said: the work of a person with his hands and every sale made in a mabrur (good) way ". (HR. Al Bazzar which is shohihkan by Hakim) (Raihanah 2019).

In Picture 5, scene 00:04:44 to 00:04:55 constructs the character Rafli, who is an employee at a company engaged in housing development, explaining to the company's leadership and other employees that the company does not need to lie by manipulating the reduced building materials in order to make a profit. Rafli said he had made a roadmap so that the development could remain profitable but still uphold honesty.

*Rafli : yang kita jual adalah kebahagiaan, tapi nyatanya yang kita berikan adalah kepedihan
Pimpinan Perusahaan:Tapi ini perusahaan, Rafli. Bukan Yayasan sosial
Rafli : Saya tau pak Ardan, saya tau. Makanya saya buatkan solusi untuk menekan biaya,
tetap untuk tanpa harus mengakali (Guntur Soeharjanto 2015).*

Table 3.

 <p>Picture6. [Rafli says the company can make a profit without having to trick or lie to the buyer]</p>	 <p>Picture 7. [Rafli is honest when asked work by Nania's parents]</p>
--	--

Framing Analysis of Rafli's honest nature

Elemen	Authoring Strategy
Syntactic	The director places Rafli's character as an honest person.
Script	The story in this scene begins in an office room in a meeting situation, which discusses a housing development project. Rafli stands wearing a red shirt and presents the project that the company will work on. Rafli dialogues to express his disagreement regarding the emphasis on boarding by using cheap and fragile building materials. Rafli said that he had made a solution so that the company would remain profitable without having to manipulate.
Thematic	<ol style="list-style-type: none"> 1. Rafli presented a solution so that the company would remain profitable without having to cheat. (Outsmarting is an idiom for dishonesty) 2. The head of the company wants the company to buy building materials that are easily damaged.
Rhetorical	The emphasis of the story in this scene is to highlight Rafli's authoritative and honest character. This is emphasised through the sentence "I made a solution to reduce costs, remain profitable without having to manipulate".



b. Framing Analysis of Honesty in Movie Scenes

Based on the framing above, it can be seen from the syntactic structure, namely the character Rafli is described by the director as having an honest character, this honest nature when seen in the storyline based on teaching from parents, and strong Islamic religious education. In the first picture in the headline Rafli strongly rejects the manipulation that his company wants to do to people who want to buy a house. The cheating is narrated by the leader, who is trying to trick home buyers by building houses with poor building materials. "I know Mr Ardan, I know. That's why I came up with a solution to reduce costs, without having to cheat". The dialogue affirms that Rafli knows that the company must be for in buying and selling, but not by cheating, so Rafli makes the right plan to keep it for.

From the Thematic Structure, two constructions can be read, that is, the first picture of Rafli's character is described as a person who opposes fraud. The deception was carried out by the company by trying to reduce building materials to make a profit. Secondly, Rafli is portrayed as a truly honest person, this can be read when Rafli seems to be interrogated by Nania's family before they get married. When asked about his job, Rafli did not hesitate to answer as a project worker foreman. This means that Rafli does not cover up the work he does and is not ashamed even though Nania's family all of her children and sons-in-law have flashy jobs. Islam teaches humans not to tell lies or lies in the Qur'an surah Al-Ahzab, 46 (70) Allah tells those who believe to fear Allah and convey truthful words (Mushaf.id 2023a).

The framing table above is a narrative on the scenes of the movie Ordinary Boy's Love that was studied. So that it produces four major structures, namely, syntax which is the director's way of arranging facts, then the script is the director's way of telling facts, then thematic, which means the director telling facts in the movie and rhetorical emphasis on movie facts from a director.

C. Construction of Akhlak Values in Family Life

1. Caring and Guarding the Family

a. The Concept of Family Love and Its Scene Construction in Movie

Caring and looking after is part of the love in family life, needing each other. Men and women are proof of God's creation which is so special and shows his greatness. Allah SWT made humans in pairs. The fruit of the couple is love and



sincerity between the two (Amri and Tulab 2018). This means that it is a form of sincere love of a servant to Allah SWT and all of Allah's creations on earth, namely the existence of mutual care, care and love.

In the Qur'an it is also explained that the greatness of Allah includes creating a partner of your own kind whose purpose is to feel peace and create a feeling of mutual love and this is proof of the greatness of Allah SWT (Ar-Rum, 30: verse 21) (Mushaf.id 2023e). It means that a husband has an obligation to his family, wife and children to care for and protect. As a good Muslim and has known how a reflection for mankind, Rasulullah SAW was sent by Allah SWT to perfect human akhlaks. It seems like when preaching not only through his words but also by the actions that the apostle showed, including the sincerity of a husband to his wife.

Manifestations of affection for wives include treatment and words that feel peaceful and comfortable in the Qur'an called Qaulan Layyina. In giving love and affection is not on the basis of the size of our love for our wives, but it is the command of Allah SWT. so that husband and wife love and affection each other as a form of obedience to Allah SWT. If giving love and affection between husband and wife is based on the command of Allah SWT. then as- sakiinah (peace) in the household will be easy for us to achieve (Muammar 2023).

The scenes that are framed regarding affection with family in the movie Ordinary Boy's Love are: minute 00:47:00 to minute 00:47:29 when Rafli sincerely accompanied Nania who was lying in the hospital due to bleeding when she was pregnant and Rafli even fell asleep next to Nania. Furthermore, Rafli also took care of the children when Nania was sick due to memory loss caused by an accident. The framing is seen in scenes 1.08.58 to 1.09.25.

Nania:Kang,,hei?

Rafli : Alhamdulillah, Haii sayang

Nania: Anak kita?

Rafli:Diaudahnunggukamudarikemarin,kyknyasiudhngaksabarpengenketemu ibunya(Guntur Soeharjanto 2015).



Picture 8 . [Rafli accompanies Nania who is sick until he falls asleep next to Nania]



Picture 9. [Rafli takes care of the children when Nania is sick and experiencing memory loss]

Table 4.

Framing analysis of looking after and caring for a wife

Elemen	Authoring Strategy
Syntactic	The author of the story places Rafli and Nania's characters in a hospital scene, Nania is lying in a hospital bed due to heavy bleeding when she is at home with Nania's mother and sister. Rafli sincerely and faithfully accompanied and looked after Nania even until he fell asleep next to Nania.
Script	The story begins in the hospital room. Nania is lying on the hospital bed. With a bandage on her head, due to an accident during the day when going to the family home. Nania is wearing white pyjamas and Rafli is wearing a blue shirt. Rafli is asleep next to Nania
Thematic	<ol style="list-style-type: none"> 1. Rafli is sleeping next to Nania who is lying down. 2. Rafli faithfully and sincerely accompanied Nania who was lying sick in the hospital due to bleeding.
Rhetorical	Rafli ran and rushed to the hospital room after getting news from the family. Nania was taken to a family subscription hospital. Rafli as a husband sincerely and faithfully accompanied Nania who was lying in the hospital due to bleeding. Rafli even fell asleep next to Nania. As illustrated in the scene when Nania began to wake up she immediately rubbed her husband's head (Rafli) and said "hi kang". Rafli also woke up and answered Nania "hi, honey".

b. Framing Analysis of Keeping and Caring for the Family

Based on the framing above, the syntactic structure can be seen, namely the character of Rafli has a soul of love for his wife and child. In the two pictures above,



the director places Rafli as a husband and father who is dexterous and has a great sense of responsibility in taking care of the family. Meanwhile, from the thematic structure, there are two themes that the director tries to show. First, in picture one, the director places Rafli as a husband to his wife. Rafli as a husband who loves his wife so much takes care of his wife Nania who is wrapped in bandages on her head due to a car accident. Rafli even fell asleep next to Nania. Secondly, in the second picture the director tries to place Rafli as a father who is painstaking and dexterous to look after his child, seen in the picture the director framed the sense of responsibility of a husband by carrying his child. In the storyline, Nania is indeed sick due to an accident.

The framing table above is the narrative that the author gets in the scenes of the Ordinary Boy's Love movie studied. So that it produces four major structures, namely syntax, which is the director's way of arranging facts, then the script, how the director tells the facts, then thematic, namely the director telling facts in the movie and rhetorical emphasis on movie facts from a director.

2. Love for Parents

a. The Concept of Love for Parents in the Movie Scene Construction

Love for parents is a representation of the value of a child's kindness to both parents or in Islam called *birrul walidain*. *Birrul* comes from the word *al-'Arabi*, the word *birrul walidain* comes from a combination of two syllables, namely the word *al-birrul* and the word *al-walidain*, where the word *birru* means doing good, goodness, loyalty. Meanwhile, *al-walidain* is a *tastniah* form of the word *al-walidu*, which means father and mother, especially father and mother (Astuti 2021). According to Ahmad Izzuddin Al-Bayunni, devotion is doing good to both of them, exercising their rights, always obeying them in matters that do not disobey Allah SWT, avoiding everything that causes them to be disappointed and do as they please (Astuti 2021). This means that there are good deeds and love for both parents, mother and father. There are many forms of good deeds, for example, carrying out all orders that point to the path according to the Sharia from parents. Another is always praying for them.

Islam is very concerned about a child's devotion to parents, especially the mother. There are so many verses in the Quranic that explain the virtues of a child who loves and cares for his parents. For example In Surah (Al-Isra, 17: 23) for example, Allah tells us that we should never worship other than Allah and then be

devoted to our fathers and mothers, even commanding us to take care of them until their master's day, and Allah cautions us not to disobey our parents by saying "ah" or refusal. Allah tells us to say good conversation (Mushaf.id 2023c).

Doing good to parents can be done when our parents are still alive. The form of filial piety to parents that every child can do is to be kind by being humble and speaking softly to their parents. The scene that constructs the attitude of love to parents in the movie Ordinary Boy's Love minute 00:25:15 to minute 00:25:52. when Rafli invites his mother to go to the house that Rafli built and gives a house gift to his mother. Another scene that illustrates Rafli's love for his parents is when Rafli's parents talk to Nania's parents that Rafli's speciality is that he never hurts his mother's heart. The scene is seen at minute 00.38.00 to 00.39.36.

Rafli: Rumah, inii untukibu

IbuRafli:Jangan,nak. Inirumahbuatkeluargamu

Rafli: tananaon atubu,?Raflikan ngk pernah ngasihapa-apakaibu

IbuRafli:yangpentingsekarang,kamucaripendampingmuyangtepatyangbisamenemanikamu dirumahini.

Rafli: Terimakasih bu, (sambil menciumtangan ibunya) (Guntur Soeharjanto 2015)



Picture 10. [Rafli kisses his parents' hands to thank them for their prayers]



Picture 11 . [Rafli's parents say that Rafli has never once hurt himself]

Table 5.

Framing Analysis of Love for Parents

Elemen	Authoring Strategy
Syntactic	The director put Rafli's character who loves his mother very much, by treating his mother well and obeying his mother's message.
Script	Daytime atmosphere in front of a house surrounded by trees Rafli and his mother arrived in front of the house built by Rafli. Rafli who loves and cares for his mother very much with the



	proof of Rafli giving gifts to his mother, Rafli explained that he had never given anything to his mother. But his mother said that this house was for his family later. His mother told Rafli to find the right companion to accompany him in the house he had done.
Thematic	Rafli who gave a house gift to his mother, Rafli built the house from the results of his hard work while working, because Rafli never gave anything to his mother.
Rhetorical	When Rafli kissed his mother's hand after receiving advice. previously Rafli brought his mother to the place where the new house he built with the help of his workmates. Rafli loves and cares for his mother very much, on this occasion he gave a gift to his mother a house, Rafli said he never gave anything to his mother so the house was a gift he prepared for his mother. But his mother said this house was for Rafli later with his family. His mother advised Rafli to find the right companion to accompany him in the house he had made.

b. Framing Analysis of Love to Parents in Movie scenes

Based on the syntactic structure framing, the director provides the main topic about Rafli's character, who is described as a filial son and obeys all orders conveyed by his mother. This can be seen when Rafli kisses his mother's hand after receiving advice.

From the thematic structure, from the two scenes above first, Rafli in picture one is seen kissing his mother's hand in Islamic culture kissing the hands of parents is a form of respect for parents. In this one picture Rafli brings his mother to the place where the new house he built with the help of his workmates. Rafli gave a house as a form of gift and affection for his mother, Rafli said he had never given anything to his mother so the house was a gift that he specially prepared.

Then from the second picture of Rafli's character here, if examined more deeply, it is a form of the success of parents who have succeeded in educating Rafli well into adulthood. This is explained in the second scene conveyed by Rafli's mother that while with Rafli her son never once hurt his mother.

CONCLUSION

After being analyzed using framing analysis. The depiction of akhlakul karimah values in the aspects of scenes, scenes, and storytelling flow in the movie Ordinary Boy's Love. It turns out that this movie presents the construction of akhlakul karimah values in a form that is very relevant to be interpreted by society. The results include the construction of akhlaks to God in the form of using a veil as a value of obedience and carrying out worship orders under any



circumstances and wherever. Construction of akhlak values to fellow humans in the form of generous attitude and honesty of Rafli's character. Construction of akhlak values to the family in the form of Maintaining and Caring for the Family and Loving Parents. Rafli's character is constructed to have good akhlak values to God and fellow humans as seen from his generous attitude, honesty and integrity, and always looking after and loving his parents and wife. While the character of Nania in this movie is described as a woman who is just about to emigrate.

Based on the author's findings from the analysis obtained in this study, the author hopes that the audience and society can understand the symbols in each scene of the movie, which have good values and are beneficial to people's lives. The author realizes that there are shortcomings, so it is hoped that further studies or research will be novel and can use other methods and approaches that are relevant and appropriate to examine other problems in this movie.

References

- Abdullah, M. Amin. 2003. "Pengembangan Metode Studi Islam Dalam Perspektif Hermeneutika Sosial Dan Budaya." *Tarjih* 6: 19.
- Abdurrahman, M, Ed, Dr. Muhammad. 2016. *Akhlak: Menjadi Seorang Muslim Berakhlak Mulia*. 1st ed. Jakarta: Rajawali Pers.
- Al-Hasyimi, Abdul Mun'im. 2009. *Akhlak Rasul Menurut Bukhari & Muslim*. 1st ed. Jakarta: Gema Insani.
- Alfi, Azizah Nur. 2016. "Asma Nadia Penulis Novel Cinta Laki-Laki Biasa Dalam Press Screaning." *Solopos.Com*. <https://www.solopos.com/movie-terbaru-cinta-laki-laki-biasa-terinspirasi-kisah-nyata-772525>.
- Amin, Samsul Munir. 2016. *Ilmu Akhlak*. Edited by Dhia Ulmilla. 1st ed. Jakarta: Amzah.
- Amri, M. Saeful, and Tali Tulab. 2018. *Tauhid: Prinsip Keluarga Dalam Islam (Problem Keluarga Di Barat)*. *Ulul Albab: Jurnal Studi Dan Penelitian Hukum Islam*. Vol. 1. doi:10.30659/jua.v1i2.2444.
- Andrian, Yudi. 2019. "PENDEKATAN DAKWAH JAMA'AH TABLIGH DALAM MENINGKATKAN KETAATAN BERAGAMA MASYARAKAT." *Mau'idhoh Hasanah : Jurnal Dakwah Dan Ilmu Komunikasi* 1 (1): 28–42.



- Anjelina, Eni Devi, Rania Salsabila, and Dwi Ayu Fitriyanti. 2020. "Peranan Zakat, Infak Dan Sedekah Dalam Meningkatkan Kesejahteraan Ekonomi Masyarakat." *Jihbiz Jurnal Ekonomi Keuangan Dan Perbankan Syariah* 4 (2): 136–47. doi:10.33379/jihbiz.v4i2.859.
- Arifin, Prof Anwar. 2011. *Dakwah Kontemporer Sebuah Studi Komunikasi*. Yogyakarta: Graha Ilmu.
- Astuti, Hofifah. 2021. "Berbakti Kepada Orang Tua Dalam Ungkapan Hadis." *Jurnal Riset Agama* 1 (1): 45–58. doi:10.15575/jra.v1i1.14255.
- Azis, Achmad Abdul. 2022. "Hiperialitas Konsep Cantik Dan Perempuan Dalam Movie : Analisis Semiotik Pada Movie Imperfect" 3 (02).
- Eriyanto. 2002. *Analisis Framing Konstruksi, Ideologi, Dan Politik Media*. Edited by Nurul SA Huda. 1st ed. Yogyakarta: LKiS Group.
- Guntur Soeharjanto. 2015. *Ordinary Boy's Love*. indonesia: Starvision.
- Hanifah, Ummi. 2019. "Analisis Framing Tentang Wacana Terorisme Di Media Massa (Majalah Sabili)." *KOMUNIKA: Jurnal Dakwah Dan Komunikasi* 13 (2): 283–98. doi:10.24090/komunika.v13i2.2053.
- Hasibuan, Nur'aini, Tuti Herawati, and Hanina Hanina. 2020. "Analisis Nilai-Nilai Religius Dalam Narasi." *Analisis Nilai-Nilai Religius Dalam Narasi Movie 99 Cahaya Di Langit Eropa Karya Hanum Salsabiela Rais Dan Rangga Almahendra* 8 (1): 23–31.
- Hermawan, Risdianto. 2018. "Pengajaran Sholat Pada Anak Usia Dini Perspektif Hadis Nabi Muhammad Saw." *INSANIA : Jurnal Pemikiran Alternatif Kependidikan* 23 (2): 282–91. doi:10.24090/insania.v23i2.2301.
- Indraswary, Fauzi, Program Pendidikan, Desain Komunikasi, Universitas Potensi Utama, and Motion Graphic. 2020. "3Motion Graphic Memaknai Jilbab Dan Kerudung Dalam Pandangan Islam." ... *Fakultas Seni Dan ...*, 183–93.
- Khadafi, Muhammad Umar. 2022. "Lunturnya Budaya Sopan Santun." *Indoneisana.Id*. Jakarta. <https://www.indonesiana.id/read/159883/lunturnya-budaya-sopan-santun-anak-anak-masa-kini>.
- Kholili, M. 2022. *Dakwah Ramah Untuk Semua*. Cet 1. Yogyakarta: Adikarya Mandiri.
- Muammar. 2023. "Hak Dan Kewajiban Isteri Dalam Perspektif Alquran." *Pengadilan Agama Palangkaraya*.



Mushaf.id. 2023a. "Surah Al-Ahzab." *Mushaf.Id.* <https://www.mushaf.id/surat/al-ahzab/>.

— — —. 2023b. "Surah Al-Baqarah." *Mushaf.Id.* <https://www.mushaf.id/surat/al-baqarah/>.

— — —. 2023c. "Surah Al-Isra." *Mushaf.Id.* <https://www.mushaf.id/surat/al-isra/>.

— — —. 2023d. "Surah Al Isra." *Mushaf.Id.* <https://www.mushaf.id/surat/al-isra/>.

— — —. 2023e. "Surah Ar-Rum." *Mushaf.Id.* <https://www.mushaf.id/surat/ar-rum/>.

— — —. 2023f. "Surah AZ-Zariyat." *Mushaf.Id.* <https://www.mushaf.id/surat/az-zariyat/56/60/>.

Nasrul, HS. 2015. *Akhlak Tassawuf*. Cet 1. Yogyakarta: Aswaja Pressindo.

Nur Afifah, Arta Amaliah, Riky Soleman, and Sandi Mulyadi. 2022. "Penafsiran Ayat Dan Hadits Sedekah Dalam Perspektif Islam." *Natuja* 2 (1): 1–15.

Raihanah, Raihanah. 2019. "Konsep Kejujuran Dalam Al-Qur'an (Studi Pada Pedagang Pasar Sentral Antasari Banjarmasin)." *Al Iqtishadiyah Jurnal Ekonomi Syariah Dan Hukum Ekonomi Syariah* 4 (2): 160. doi:10.31602/iqt.v4i2.2047.

Sa'idah, Zahrotus. 2019. "Preferensi Kesalehan Wanita Dalam Movie Religi (Studi Analisa Framing Terhadap Movie Khalifah Karya Nurman Hakim)." *Representamen* 5 (02). doi:10.30996/representamen.v5i02.2934.

Shabrina, Dinda. 2023. "Ngeri! Perundungan Di Sekolah Ada Yang Sampai Dibakar." *Media Indonesia*.

Sobur, Alex. 2018. *Analisis Teks Media*. 1st ed. Bandung: Remaja Rosdakarya.

Sulfemi, Wahyu Bagja. 2018. "Pengaruh Disiplin Ibadah Sholat, Lingkungan Sekolah, Dan Intelegensi Terhadap Hasil Belajar Peserta Didik Mata Pelajaran Pendidikan Agama Islam." *EDUKASI: Jurnal Penelitian Pendidikan Agama Dan Keagamaan* 16 (2): 166–78. doi:10.32729/edukasi.v16i2.474.

Wijayanti, Ratna. 2017. "Jilbab Sebagai Etika Busana Muslimah Dalam Perspektif Al-Qur'an." *Cakrawala: Jurnal Studi Islam* 12 (2): 151–70. doi:10.31603/cakrawala.v12i2.1842.