Moral Construction of the Message Transformation Process in the Scene from the Film 'Budi Pekerti'

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Abstract. In today's era, the dissemination of information often experiences distortion due to external factors or interpretations from social media. This study aims to explain the development of information dissemination values using the film "Budi Pekerti." Through the lens of social construction theory proposed by Peter L. Berger and Thomas Luckmann, this method identifies three forms of reality: externalization, objectification, and internalization. This study falls under qualitative research with a descriptive approach. The film illustrates how moral values are socially constructed and perceived in the current media context, particularly social media. This highlights the implications of moral relativism, where moral beliefs are seen as relative to individual or social perspectives. The narrative follows the character of Mrs. Prani, a Guidance Counselor, whose actions and public reactions highlight the complexity of moral judgment in the digital age. The study reveals that the lack of moral awareness in message transformation is exacerbated by a lack of mutual respect and honesty, leading to negative consequences for those involved. Ultimately, the film serves as a medium to convey important moral messages and critique the role of media in shaping public perception and moral standards.

Keywords: Budi Pekerti Movie, Message Transformation, Moral Construction, Social Media

1. Introduction

Films have the power to influence, shape, and stimulate the minds of their audiences. In this increasingly digital age, films are not merely a form of entertainment but also an effective medium for conveying moral values and educating character[1]. Film is one of the means to convey messages to society through its narrative. Given that film is an art form, it is undeniable that it contains profound meanings from its creators and is conveyed to film enthusiasts. [2]. As a medium for conveying messages, films have the power to shape one's perspective and way of thinking about an issue. The emotional connection felt by the audience ultimately influences their perspective and way of thinking through the messages conveyed by the writer [3].

Meanwhile, morality itself is closely related to culture, religion, and customs that are judged in terms of good or bad, right or wrong [4]. Morality is also said to be the

foundation of a person's personality, which is reflected in their behavior. The cultivation and understanding of morality from an early age greatly influences the formation of an individual's character [5]. It is important to note that there is no single explanation for the understanding of morality between adults and children. However, some psychologists argue that moral understanding is formed over time and begins to develop from a young age [6].

Literature comes in various forms, one of which is film. Film is a visual art form consisting of moving images that convey various messages to its audience. More than mere entertainment, film also serves as an important medium for conveying positive values, particularly in shaping the character of the nation's future generations, ensuring they maintain a sense of history and national identity.[7]. The film Budi Pekerti itself contains moral values that viewers can learn from, namely honesty, hard work, responsibility, and critical thinking. This is a cultural artifact for moral education in Indonesia.

One film that conveys a moral message about message transformation is the film "Budi Pekerti." In the Indonesian Dictionary, transformation is defined as change. Change in message, form, nature, or function [8]. Meanwhile, a message is one of the elements of communication. A message is something conveyed from the sender to the receiver, which can be communicated face-to-face or through communication media [9]. From the above explanation, it can be concluded that message transformation is a change in the meaning of a message that can be caused by miscommunication or by exaggerating or reducing the message conveyed.

This film depicts ethics, patience, and self-reflection, as well as the ability to educate and influence the thoughts and actions of its audience. Morality is closely related to values and norms. Morality requires balance, which must not be ignored, because in terms of technology, we can easily access anything [10]. Moral films often have moral messages that are beautifully packaged. They use compelling stories, dialogue, and visuals to convey these messages to their audience. One of the primary goals of moral films is to bring about change in real life. They not only entertain but also offer new perspectives on ethical values that can be applied in daily life. This film inspires its audience to be more attentive, empathetic, and responsible [11].

The film Budi Pekerti, written and directed by Wregas Bhanuteja, was first released in theaters on November 2, 2023. Budi Pekerti was watched by 579,478 people and remained in theaters for 43 days. On March 21, 2024, "Budi Pekerti" was also streamed on Netflix. Netflix is one of the world's largest video streaming platforms, founded in the United States in 1997. [12]. The film "Budi Pekerti" remains relevant and continues to be watched, reflecting current social realities. The film Budi Pekerti received 17 nominations out of 22 nominations announced by the FFI Committee at the National Museum of Indonesia on Saturday, October 14, 2023, in Jakarta. Budi Pekerti also became the film with the most nominations at the 2023 FFI Citra Awards [13].

Character education (Budi Pekerti) is defined as education that emphasizes human moral values that are manifested and applied in concrete actions. Character development involves a process of development and attitude based on the understanding that moral values are important to practice [14]. Character education is closely related to

the character of each individual, depending on how that character is developed and shaped. Character is defined by Hornby and Panwell as mental or moral qualities, moral strength, and reputation [15].

This film tells the story of Mrs. Prani, a guidance counselor who suddenly went viral on social media. She has a husband named Didit who suffers from bipolar disorder and two children, Tita and Muklis. Tita is a member of an indie band and owns a secondhand store (selling used clothing). Meanwhile, her younger brother, Muklis, is a content creator specializing in meditation who mimics animal behavior on social media under the pseudonym 'Animalia'.

Ms. Prani is portrayed as a disciplined, persistent, firm, wise, creative, and innovative educator of troubled students, often providing different self-reflections to troubled students according to the type of misbehavior or problems they face. Through her teaching method of always providing self-reflection to her students, Mrs. Prani has always been a favorite among her students. Even students from the 10th grade class from ten years ago still recognize her and are willing to greet her warmly.

This study applies Berger and Luckmann's social construction theory as the primary theoretical lens to explore how moral messages are created, conveyed, and understood in the film Budi Pekerti. The theory's relevance lies in its explanation of how meaning is socially produced through a dialectical process involving externalization, objectivation, and internalization. These key concepts serve to map the development of moral values from the filmmaker's initial intentions to how they are ultimately received and interpreted by the audience.

Previous research analyzing the film "Budi Pekerti" includes "Interpretation of the Film Budi Pekerti: Between Morality and Virality" by [11] and "Representation of Moral Values in the Film Budi Pekerti by Wregas Bhanuteja (A Sociological Study of Literature)" by [2]. "Semiotic Analysis as a Representation of Moral Messages in the Film 'Budi Pekerti'" by [16]. 'Revealing the Film 'Budi Pekerti': Digital Platform in Anti-Cyberbullying Character Education Reform" by [17]. All previous studies conducted by researchers have proven that there are moral values conveyed in the film "Budi Pekerti." However, there has been no comprehensive discussion on the construction of moral values in the dissemination of information to the public in the film "Budi Pekerti" using Peter L. Berger and Thomas Luckmann's social construction theory. Therefore, the researcher is interested in analyzing several scenes in the film 'Budi Pekerti' using the social construction theory model of Pieter L Berger and Thomas Luckmann.

The process of transforming messages in scenes from the film Budi Pekerti includes moral values that are conveyed and received by the audience. Each scene has its own power in shaping moral understanding, which can influence the attitudes and behavior of the audience. Therefore, the researcher is interested in analyzing how messages are transformed through cinematography using a social construction approach. This study focuses on analyzing the social reality of information dissemination in several scenes of the film 'Budi Pekerti' and does not include the social reality of society outside the film 'Budi Pekerti'.

2. Literature Review

In a previous study entitled "Suluk and Changes in Salik Social Behavior (An Analysis of Peter L Berger and Thomas Luckmann's Social Construction Theory)" by [18], which served as a literature review of social construction theory. This journal explains that the social construction theory proposed by Peter L. Berger and Thomas Luckmann states that reality is equivalent to social construction, meaning that reality is socially constructed, and humans are the essence of social reality through three dialectical processes. In social construction theory, there are three dialectical processes: (1) externalization, where humans project their understanding of themselves onto the external society. This is an inherent characteristic of humans and involves an intuitive process of identifying oneself within the social sphere. (2) Objectivation is the outcome achieved by humans as subjects of the externalization process. This outcome becomes an objective reality that may be encountered by its creators as a separate and distinct fact from other individuals, thereby making society a unique reality. (3) Internalization is the reabsorption of the objectification process so that humans as subjective elements are influenced by the structure of the social world. Through internalization, humans become the product of society. Reality is also constructed through a process so that every human being who has certain experiences, preferences, education, and social environment will interpret social reality with their own constructions. The success of the process indicates that suluk as a method of spiritual development can influence changes in the social behavior of salik. However, the success of this process is highly dependent on the understanding and internalization of the values taught in suluk. Although suluk can produce positive behavioral changes, the process is complex and requires effort from salik to apply these values in their daily lives. The similarity between the previous journal and the researcher's journal is that both use Peter L. Berger and Thomas Luckmann's social construction theory as their theoretical foundation. The difference between the previous journal and the researcher's journal is that the previous journal investigates societal habits that can alter the behavior of the salik (those who draw closer to God).

In a previous journal entitled "Analysis of the Scene of a Woman Wearing a Turban in Creating an Identification Process that Supports the Dramatic Effect of the Film" by [19], which serves as a literature review on film. This journal explains that film is an audio-visual medium that combines two elements, namely narrative and cinematic elements. Narrative elements are those related to the film's story, theme, premise, and film statement, etc. (Himawan in Darta, 2024). According to Armantoro in Darta, 2024, the process of identification in the audience begins when the audience recognizes the characters from the information presented in the initial scenes. The audience is then presented with scenes containing the characters' obstacles, which lead to the characters' actions in overcoming these obstacles. It is these actions that evoke the audience's sympathy. This journal is related to research because it discusses scenes in a film, but the difference lies in the film being studied.

The journal titled "The Representation of Moral Values in Wregas Bhanuteja's Film Budi Pekerti (A Sociological Study of Literature)" by [2] is a literature review on morality. Morality is defined as values related to good and bad behavior, as well as

attitudes that should be applied in daily life. This journal explains cyberbullying as one of the consequences of the misuse of social media. It also outlines the five moral values present in the film Budi Pekerti: honesty, hard work, creativity, critical thinking, and environmental awareness. The film demonstrates how irresponsible use of social media can have significant impacts on oneself, loved ones, and even strangers. Therefore, all technology users, especially social media users, have a duty to act wisely and responsibly in performing their respective tasks to ensure positive and beneficial technological development [2]. This journal is related to research discussing morality, but it uses literary sociology, differing from research that employs social construction theory.

Then, in a journal titled "Transformation of Message Delivery from Print Media to Social Media (Case Study on Print Media YouTube, Instagram, and TikTok Harian Rakyat Maluku)" by [20], which is a literature review on message transformation. Message transformation refers to the change in the way information is conveyed from one medium to another, in this context from print media to social media. The journal explains that the transformation of message delivery by Harian Rakyat Maluku to social media uses an audio-visual format. Messages in this format are well-received by social media users, which has implications for enhancing the media's branding and generating new revenue streams supporting the company's sustainability through advertisements and advertorials. This journal also explains that the message transformation process is divided into two parts: the transformation of messages from print media to social media, and the transformation of messages to support business strategies. [20]. This journal is related to research discussing message transformation on social media. The difference between the journal lies in the scope of message transformation from print media to social media, and this journal also explains message transformation in business strategies. Meanwhile, our research only highlights message transformation received by the public as a result of content on social media. The similarity between the previous journal and our research is that both discuss message transformation on social media. David K Berlo states that communication consists of a source, message, channel, and receiver. The message in communication, particularly in the context of information dissemination, occurs through the process of encoding the message by the source, transmission via the communication channel, and decoding the message by the receiver [21].

3. Research Method

The research method used in this study is a qualitative method with a descriptive approach. Qualitative research is a research process that aims to understand social or human phenomena by creating a deep and complex picture that can be presented in words, reporting detailed views obtained from informants, and conducted in a natural setting [22]

This study uses data sources classified into two parts, namely primary data and secondary data. Primary data is data obtained from direct observation of the research object or primary source [23], namely the film "Budi Pekerti." Secondary data is de-

fined as data and information from other sources and institutions that are directly or indirectly related to the research theme [24], such as reference sources, research journals, and articles obtained from the internet.

Cinematic techniques such as mise-en-scène, lighting, camera angles, and narrative structure play a crucial role in shaping and transforming the moral messages in "Budi Pekerti." These visual elements not only enhance the atmosphere but also serve as symbolic tools for conveying moral values. From the perspective of social construction theory, these techniques are understood as part of the meaning-making process, which influences how viewers interpret the film's message.

The data was collected using different techniques, namely (1) observation: careful observation of the film Budi Pekerti, particularly the dialogue and behavior related to the construction of morality in the transformation of messages; (2) documentation: in the form of screenshots of scenes and dialogues from the film 'Budi Pekerti' as well as documentation from the interview process; (3) interviews: with informants who had watched the film 'Budi Pekerti'.

4.   Results And Discussion

This discussion contains the results of the author's analysis of moral construction in the transformation of messages in scenes from the film Budi Pekerti. In this discussion, the researcher uses Peter L Berger and Thomas Luckmann's theory of social construction. The idea that morality is a social construction has implications for moral values, namely the belief that moral values and beliefs are relative to individuals or societies and what has become part of local culture [25]. According to Peter and Thomas, social reality, including moral norms, is constructed through social interaction and is considered valid by society.

The film 'Budi Pekerti', produced by Rekata Studio and Kaninga Pictures, WAS released in all Indonesian cinemas on November 2, 2023. In addition to its compelling and heartfelt storyline, the film 'Budi Pekerti' also features outstanding performances by Indonesian actors and actresses. Mrs. Prani (Sha Ine Febriyanti), a Guidance and Counseling Teacher (BK), suddenly went viral on social media after getting into an argument with another customer while waiting in line to buy traditional snacks, specifically putu cakes [26].

The conflict in this film begins when Mrs. Prani goes to the market to buy her husband some putu cakes. When she arrives at the market, she finds that there are many people queuing to buy these legendary cakes. While waiting in line, Mrs. Prani noticed one customer cheating by cutting in line by asking someone closer in line to place an order for him. This made Mrs. Prani furious, and she scolded the dishonest man. He refused to accept her criticism and instead berated Mrs. Prani. The situation escalated further as many of the surrounding customers began recording the incident on their smartphones. Mrs. Rahayu, the putu cake seller, tried to mediate and offered to make Mrs. Prani's order first, but Mrs. Prani refused because her intention was to scold the dishonest man who cut in line, not to have her order prioritized. Mrs. Prani then attempted to leave the market, uttering the phrase "Ahh suwi" (meaning "Ahh,

it's taking too long"), but many people recorded the incident and claimed she was cursing Mrs. Rahayu. The video eventually went viral and led to Mrs. Prani being reprimanded by the school authorities for allegedly tarnishing the school's reputation, where she teaches.

The video that went viral not only discussed Mrs. Prani's anger, which was a curse against Mrs. Rahayu, but also the phrase "Ahh suwi" that came out of Mrs. Prani's mouth, which was interpreted as Mrs. Prani saying "Asu" to Mrs. Rahayu. This has become a topic of discussion among everyone, significantly impacting Mrs. Prani's life and her family, as she is perceived to have done something inappropriate for a teacher, especially since she is a guidance counselor. Although the actual situation in the video does not match what is shown, the news has spread like wildfire. The more it spreads, the more uncontrollable the story becomes. Like a chain message that keeps getting embellished with things that don't match up. Unwise people then mocked Mrs. Prani and her entire family in an inappropriate manner. They called her names in the comments section and even made parody videos that disparaged Mrs. Prani. This situation made things even more difficult for Mrs. Prani's family. Mrs. Prani's two children were also not spared from the social media users' sarcastic attacks. Her eldest daughter, Tita, who was aware of the situation, felt unjustified and intended to make a clarification video as a defense against the misunderstanding. However, her younger son, Muklis, had a different opinion and tried to change his mother's appearance by cutting her hair, but Mrs. Prani refused because she felt she was not at fault and did not need to do any of this.

Shortly after the incident went viral, Mrs. Rahayu, the seller of putu cakes, was reported to have stopped selling. On the other hand, a media outlet called Gaung Tinta created a video discussing Mrs. Rahayu's putu cakes. In the video, Gaung Tinta questioned where Mrs. Rahayu had gone and interviewed several people around the market where Mrs. Rahayu sold her putu cakes. From these interviews, residents speculated that Mrs. Rahayu had contracted the COVID-19 virus. In the video's comment section, netizens increasingly criticized Mrs. Prani and blamed her for Mrs. Rahayu's absence from selling her cakes.

The clarification video made and uploaded by Ms. Prani on her social media backfired, affecting not only her job as a guidance counselor, but also her personal life and that of her family, and even the careers of her children, due to the viral video of her buying putu cakes.

The results of the study show that this film conveys moral values related to character building and good manners by using various narrative and symbolic elements. In addition to teaching moral values, this film also makes the audience think about prevailing social norms. Researchers have studied in depth how moral construction in this film is influenced by culture and the broader social context. Researchers also discuss how the film depicts values such as responsibility, honesty, and empathy, as well as how these values are transformed through the development of each character and their interactions in the story. Researchers analyze scenes in the film Budi Pekerti through Peter L Berger and Thomas Luckmann's social construction theory, which has three indicators: Externalization, Objectification, and Internalization.

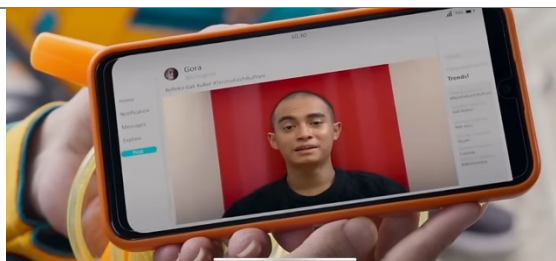### 4.1 Transformation of Messages in the Film Scene 'Budi Pekerti'

In today's era, message transformation can be easily achieved, particularly through social media. However, there are also many who misuse social media by spreading information that does not align with reality or facts. Advances in technology and communication have transformed how society interacts, communicates, and accesses messages [27]. The dissemination of information certainly has ethical codes and rules that must be followed. The film "Budi Pekerti" is one example that illustrates how message transformation can have an extraordinary impact on those involved in it. The moral message within the film is also one of the intriguing aspects of the film.

Message transformation can have negative consequences, one of which is the spread of hoaxes or fake news. Creators have several reasons for doing this, one of which is financial gain. Fake news is often created as clickbait to drive online traffic [28].

Through direct observation, researchers obtained results regarding the moral construction of message transformation in several scenes of the film Budi Pekerti, as follows:

Table 1. Data Scene from the film 'Budi Pekerti'

Scene	Scene description
Minute 11:20 s.d 13:00	The dispute between Mrs. Prani and the men who cut in line, which went viral
Minute 44:05 s.d 44:20	Video of Gaung Tinta uploading a video related to Mrs. Rahayu, who stopped selling after the dispute.

Gora posted a clarification video as a form of support for Mrs. Prani

Minute 57:18 s.d 58:15

Gaung Tinta's video responding to Gora's clarification video

Minute 59:05 s.d 1:00:5

4.2 Moral Construction in the Transformation of Messages in the Film Scene 'Budi Pekerti'

The results of our analysis of scenes from the film Budi Pekerti were obtained not only through direct observation of the film itself, but also through interviews. A more detailed definition of interviews by Stewart and Cash states that an interview is an interactive communication process between two parties, at least one of whom has a specific and serious purpose, and typically involves question-and-answer exchanges [29]. The following are the results of the analysis conducted by the researcher:

Fig. 1. The dispute between Mrs. Prani and the one who cuts in line

In the scene above, an incident occurred when Mrs. Prani was buying putu cakes and saw a man placing an order with someone whose queue number was closer. Upon witnessing this, Mrs. Prani reprimanded him, leading to a dispute between Mrs. Prani and the man, who felt offended by her words. Seeing this, Mrs. Rahayu, the putu cake seller, attempted to mediate and offered to prioritize Mrs. Prani's order, but Mrs. Prani refused, stating that she only wanted people to queue according to their numbers. The

incident was recorded by other customers and shared publicly by an irresponsible individual, either edited or in full, highlighting the words Mrs. Prani said to Mrs. Rahayu—the phrase was "ah suwi." However, netizens mistakenly believed that the word Mrs. Prani used was "asu," which is a vulgar term in Javanese. This incident went viral and was linked to her profession as a Guidance Counselor at a school, with many deeming her actions unbecoming of a teacher.

The indicators of moral development in the process of transforming the message in the first scene of the film "Budi Pekerti" based on Peter L Berger and Thomas Luckmann's social construction theory can be seen from three indicators of the theory, namely externalization, objectification, and internalization. (1) Externalization is evident in this scene when Mrs. Prani reprimands the men who cut in line, as she feels that what they did was immoral. After reprimanding the men, a dispute arises between Mrs. Prani and the men, as they feel her words are slanderous, while Mrs. Prani believes she is speaking the truth because she witnessed the incident herself. Witnessing the conflict, Mrs. Rahayu intervenes and offers to let Mrs. Prani go first, but she refuses, saying, "No need, it's okay." (2) Objectification: This occurred after the dispute went viral because it was uploaded by an irresponsible person, leading to misinformation. Mrs. Prani was accused of using the word "asu," and the community deemed her actions inappropriate and inconsistent with her profession as a teacher. (3) Internalization: After learning that the incident had gone viral and feeling that the uploaded video was not entirely accurate, leading to her being criticized and discussed by many people, Mrs. Prani took the initiative to create a clarification video, assisted by her daughter, to explain the actual events to the public.

Fig. 2. Gaung Tinta made a video as to why Mrs. Rahayu isn't peddling

In that scene, there is a video uploaded by a content creator from the Gaung Tinta community. In the video, he questions Mrs. Rahayu, who is no longer selling, and asks the surrounding vendors. The surrounding vendors say that Mrs. Rahayu may have contracted COVID-19 and stopped selling after the angry incident at her place at that time. At the end of the video, the content creator says, "It's such a shame that Mrs. Rahayu stopped selling just because of that angry incident." This statement suggests that Mrs. Rahayu stopped selling due to the dispute between Mrs. Prani and the man. However, the actual reason Mrs. Rahayu stopped selling was because she felt exhausted after the video of the dispute went viral. The number of people buying her putu cakes became overwhelming, causing Mrs. Rahayu to feel exhausted and take a temporary break from selling.

(1) Externalization in this scene is seen when Gaung Tinta makes a video questioning Mrs. Rahayu, the seller of Putu cake that Mrs. Prani bought at that time, who has not been selling since the fight between Mrs. Prani and the man at that time. He asks the seller and the people around the area where Mrs. Rahayu used to sell and why she is no longer selling. The local community says that Mrs. Rahayu might have contracted COVID-19 because during the altercation, Mrs. Prani slightly lowered her mask. At the end of the video, Gaung Tinta says it is very regrettable that Mrs. Rahayu is no longer selling just because of the altercation. (2) Objectification occurs, after seeing the video uploaded by Gaung Tinta, the community becomes increasingly angry and blames Mrs. Prani for Mrs. Rahayu no longer selling. (3) Internalization in this scene is that after seeing the video uploaded by Gaung Tinta, Tita, Mrs. Prani's daughter, feels angry with Gaung Tinta's video, which always puts her mother in a bad light. Finally, Tita and Mrs. Prani went to Mrs. Rahayu's house to ask why she had stopped selling. Mrs. Rahayu explained that she was too tired to sell again and that she had not been exposed to COVID-19, contrary to what was stated in Gaung Tinta's video.
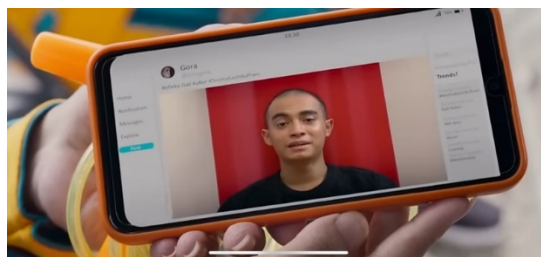

Fig. 3. Gora's Clarification Video

This scene depicts Gora clarifying to the public via social media that the reflection he gained during junior high school helped him to stop engaging in the delinquent behavior he had previously often engaged in. Even though Gora received a Level 3 Warning Letter and was on the verge of being expelled, Mrs. Prani never gave up on him and helped him reflect by assisting a grave digger. For two months, Gora helped the grave digger excavate graves as deep as 2 meters. By providing this reflection, Mrs. Prani hoped that Gora would learn to value life and stop engaging in reckless behavior that could endanger his safety.

With regard to Peter L Berger and Thomas Luckmann's social construction theory. (1) An indicator of externalization can be seen in Gora's video clarification regarding the reflection given by Ms. Prani, which was intended to let the community know that Gora's reflection had a positive impact on him because it succeeded in making him stop fighting. (2) Objectification in this scene is depicted through the community's assessment that the type of reflection Mrs. Prani provided to Gora was too extreme and harsh. As a result, many in the community voiced their desire for Mrs. Prani to stop teaching. (3) Internalization, according to Peter L. Berger and Thomas Luckmann's social construction theory, is depicted in this scene through the objectification of the community's assessment of Mrs. Prani's harsh and extreme reflection. Mrs.

Prani gradually succumbs to the pressure and begins to believe that she is a harsh teacher and feels she has failed as an educator.

Fig. 4. Gaung Tinta responding to Gora's Video

In this scene, Gaung Tinta explains that it created content discussing the clarification video uploaded by Gora and provided the perspective of a mental health expert named Puspita Endarti. In her interview, Puspita Endarti said that the reflection given by Ms. Prani to Gora could trigger phobias and fears about people dying in the future. Gaung Tinta also noted that many segments of society supported Gora in the comment section of his clarification video, while Gaung Tinta's video post contained criticism of the reflection provided by Mrs. Prani. However, Gaung Tinta did not explain to its audience the reason behind Mrs. Prani's reflection toward Gora. This further exacerbated the public's perception of Mrs. Prani.

(1) Externalization in this scene is depicted in Gaung Tinta, who made a video discussing Gora's clarification video by providing perspectives from mental health experts and child psychologists. The two figures argue that Gora's reflections have the potential to cause phobias in the future and give rise to suicidal thoughts. At the end of the video, Gaung Tinta provides closing information stating that Gora is currently undergoing therapy with a psychologist and is unavailable for contact. Gaung Tinta does not address the part where Mrs. Prani explains that the reflection helped Gora with his work digging graves and the benefits Gora felt. This stance triggers negative public opinion and further hatred toward Mrs. Prani. Additionally, this does not reflect the ethical standards of information dissemination as a media outlet, which should first verify facts and remain neutral toward both parties. (2) Objectivity in this scene is depicted through a video from Gaung Tinta discussing Gora's clarification video, which has led the public—especially parents of students—to increasingly believe that Mrs. Prani is the one who made Gora undergo psychological therapy and to worry that their children might develop psychological issues like Gora's. This public reaction has created a consensus deemed to be correct. (3) Internalization is evident from the trust gained from the public, as Gaung Tinta becomes more confident in consistently covering this issue. In the film, one of the band members, who is the same as Tita (Mrs. Prani's daughter), mentions that Gaung Tinta covered the news about Mrs. Rahayu's family, who were unhappy that Tita posted Mrs. Rahayu's statement video and claimed that the video was not authorized by her family.

In the film "Budi Pekerti," moral values taught by society are presented using a more modern approach that is also relevant to the current social context, where social media plays an important role. Quoting from seraya.id, it states that "although not explicitly stated, Wregas addresses the behavior of mainstream media in the script of 'Budi Pekerti,' as expressed by the character Tita, who says, 'media tends to focus on clickbait without considering the psychological impact on merchants' or, as she puts it, 'someone.'" The film also addresses how narratives are constructed and easily gain the trust of the general public without knowing the actual facts. The role of Mrs. Prani, who faces pressure due to media posts that influence public opinion and chooses to uphold moral principles in the face of such social pressure, teaches us to always follow principles.

The moral messages that were once taught through oral stories and classical texts are now more easily understood by today's society through digital media. This film not only teaches ethics, but also teaches how to maintain social relationships in the digital and multicultural era, as well as how to avoid making one-sided assumptions that are often discussed in the mass media.

Previous research has shown that the film Budi Pekerti does indeed promote moral values. However, there has been no research on how moral development influences the process of message transformation in the film. Through this research, we found that moral construction occurs in the process of message transformation in several scenes of the film Pekerti.

5. Conclusion

Based on the analysis conducted using Peter L Berger and Thomas Luckmann's social construction theory with three indicators, namely externalization, objectification, and internalization, it can be concluded that in the film "Budi Pekerti" there are four scenes that depict the process of transforming messages that construct moral values. The film "Budi Pekerti" builds moral values with a more modern approach that is also relevant to the current social context, where social media plays an important role.

The analysis of Peter L Berger and Thomas Luckmann's theory in this film helps deepen our understanding of the moral construction that occurs in the process of transforming messages that are conveyed and received. This contributes to the literature on how films can be an effective means of conveying messages related to moral values and the dissemination of information in contemporary mass media culture.

Thus, the film Budi Pekerti successfully constructs morality through a careful process of message transformation, in which moral values are not only explicitly presented in the narrative, but also reinforced through an emotionally evocative cinematic approach. This study confirms that films play a strategic role in shaping the moral consciousness of society, while also reflecting the ever-evolving social reality.

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