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An Exploration of Moral Values in The Film of 2024 Indonesian Version of *'Annoying My Brother'*

M Zidan Muharromi Lerebulan[1], Otong Setiawan[2], Andang Saehu[3]
[1,2,3]Univeristas Islam Sunan Gunung Djati Bandung, Indonesia

Corresponding Author:
M Zidan Muharromi Lerebulan
muhammadzidanml63@gmail.com

Abstract

This study explores moral values in the 2024 Indonesian film *My Annoying Brother* through a literary sociology approach using C.S. Lewis' moral theory. The research employed a descriptive qualitative method by analyzing dialogue, characters, and conflicts in the film. The data consisted of primary data in the form of dialogues, monologues, scenes, and character interactions collected through document analysis. These were transcribed, categorized, and interpreted based on their relevance to moral themes.The findings revealed 14 moral values: 2 spiritual, 5 personal, and 7 social values, all reflected in key scenes involving gratitude, responsibility, discipline, and compassion. These results highlight the film's role not only as entertainment but also as a medium for moral education and social reflection. This research contributes to the study of moral representation in visual literature and supports the integration of ethical values in film narratives.

Keywords: *film, moral values, C.S lewis moral theory, sociology of literature*

Introduction

Film as a form of literary work does not only deliver stories through audiovisuals, but also carries complex themes, characters, and moral messages. Films can be analyzed through literary approaches to reveal their deeper meanings. In modern society, films also function as instruments to communicate social and cultural values. Recent studies have examined moral values in visual literary works. For instance, Azzahra & Washadi (2022) explored religious morality in the *Wedding Agreement* series, and Arifin (2023) discussed social morality in Indonesian novels. However, these studies often focus only on one aspect of morality, such as spirituality or social conflict. There is a lack of in-depth analysis that integrates spiritual, personal, and social morality simultaneously, especially using C.S. Lewis' comprehensive moral theory. Furthermore, no study to date has examined the 2024 Indonesian adaptation of *My Annoying Brother* from a literary sociology perspective.

This research seeks to answer the question: *What moral values are presented in the 2024 Indonesian film My Annoying Brother, and how are they portrayed?* The study aims to classify and interpret these values using C.S. Lewis' theory of morality. The novelty of this research lies in its application of literary sociology to a contemporary Indonesian film, offering a holistic view of moral representation in popular media.

One of the most effective methods for analyzing literature and film is the sociology of literature approach. This approach allows researchers to examine how a literary or audiovisual text interacts with social realities and reflects moral, ethical, or cultural dimensions. According to Swingewood & Diana (1972), sociology of literature emphasizes

the reciprocal relationship between literature and society, enabling the discovery of deeper social messages embedded in artistic works.

The significance of moral values in literary texts has been discussed by various scholars. Veugelers (2010) asserts that moral values are integral not only in character education but also in understanding human interactions and social responsibility. Films, therefore, become powerful tools for transmitting moral messages due to their wide accessibility and strong emotional impact. Through the lens of morality, film can be seen as a transformative medium that educates while entertaining.

The choice of C.S. Lewis' moral theory in this study is based on its holistic structure. Lewis divides morality into three interconnected levels: spiritual, personal, and social. These categories cover an individual's relationship with God, self, and others (Lewis, 1952). Applying this framework allows for a more comprehensive moral evaluation, especially when analyzing how characters evolve and how their decisions affect interpersonal and social dynamics.

The 2024 Indonesian version of *My Annoying Brother* provides a rich source of moral content. The film deals with themes such as redemption, family bonds, disability, forgiveness, and personal growth. These elements align well with C.S. Lewis' moral framework, making the film a relevant object of study for exploring integrated moral values in a visual narrative format.

Method

In general, this section describes how the study was conducted. The subject matter of this This study employed a descriptive qualitative design. The subject of the research was the Indonesian version of the film *My Annoying Brother* released in 2024. The researcher aimed to identify and analyze the moral values presented in the film using a literary sociology approach.

Data were collected through document analysis by observing and transcribing relevant film scenes, dialogues, monologues, and character interactions. These elements were selected based on their relevance to moral themes. The instrument used was a coding sheet developed from the moral value categories in C.S. Lewis' theory, which includes spiritual, personal, and social morality.

Data analysis involved categorizing each identified moral value into Lewis' three categories. The researcher then interpreted the moral messages contextually within the narrative. To ensure the credibility and reliability of the findings, triangulation was applied by comparing scenes, dialogues, and character development from different parts of the film. This methodological approach allowed the researcher to capture the depth of moral messages embedded in the film and to assess how these values contribute to broader social and ethical discourse.

Results and Discussion

The results of the study indicate that a total of 14 moral values were found in the film *My Annoying Brother*, which are grouped into three categories based on C.S. Lewis' theory: spiritual, personal, and social morality.

In the category of spiritual morality, there are two values identified: gratefulness to God and prayer and worship. These values are reflected in scenes where characters show gratitude for life circumstances and turn to prayer as a source of strength and hope.

Personal morality comprises five values: honesty, responsibility, discipline, and self-sacrifice. These values are demonstrated through the personal growth of the main characters, especially in their individual choices and actions that reflect internal moral integrity and perseverance.

The third category, social morality, includes seven values: affection, solidarity, and humanity. These are conveyed through interactions between characters, where they support each other emotionally, act selflessly, and prioritize the well-being of others, reflecting the broader social themes embedded in the film.

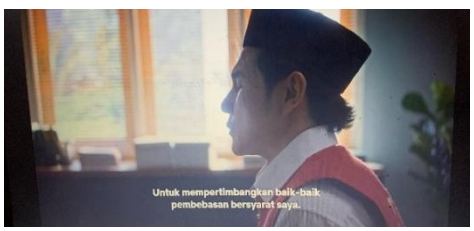
Table 1. Summary of Moral Values Identified In The Film

Moral Category	Number of data
Spiritual morality	2
Personal morality	5
Social morality	7
Total	14

The discussion elaborates in depth how each category of moral values contributes to the overarching themes of the film and reflects C.S. Lewis' theoretical framework of morality. Rather than existing as isolated elements, the spiritual, personal, and social aspects of morality are interwoven throughout the characters' development and the narrative structure of the film. These dimensions not only reflect the transformation of each character but also portray how moral decisions shape personal redemption, interpersonal relationships, and social justice. Spiritual morality forms the internal compass of the characters, guiding their actions in critical moments. Personal morality acts as a measure of character growth and ethical resilience, especially under emotional pressure. Meanwhile, social morality bridges individual moral choices with collective well-being, showing how empathy and justice operate in real-life social contexts. Through these interconnected values, the film becomes a powerful moral narrative, aligning with Lewis' vision of a balanced moral life that integrates the self, others, and the divine. Below is a breakdown of how each moral category was expressed and interpreted:

Spiritual Morality

In the category of spiritual morality, there are two values identified: gratefulness to God and Worship to God Almighty.

No	**Picture**	**Dialogue**
1.	 *Worship to God Almighty*	*Jaya: "That's why I'm asking for your help, considering my good release, but if God has willed otherwise, what can I do? because for Kemal there is no more sunshine who greets cheerfully (crying)*

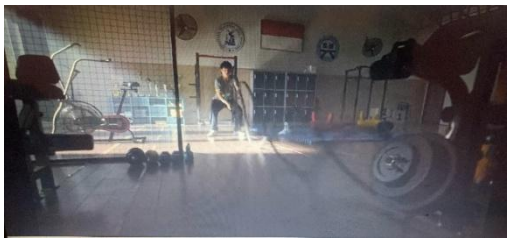
2.	 *(gratefulness to God)*	*Kemal: "You signed the inheritance certificate, I feel it."* *Jaya: "No need to talk about it anymore, I've already forgotten, you better focus on competing, and if you win, you'll get a bonus. If we get the bonus, we don't need to sell this house. We can even buy a new house, Mal."* *Kemal: "I don't care how the house looks, the important thing is that you're there."*

Spiritual morality is portrayed in scenes that demonstrate prayer and gratitude to God as moral anchors for the characters. For instance, two particular scenes illustrate this well. First, in the prison cell, Jaya is seen praying every night and expressing hope to be reunited with his brother—this is a reflection of sincere spiritual repentance and a longing to fulfill his duty as an older brother. Second, in a quiet moment in the TV room, Kemal is shown expressing gratitude and emotional dependence on Jaya, highlighting his awareness of divine grace through familial bonds. These moments serve as supporting data that represent the presence of spiritual morality in the film *My Annoying Brother*, in accordance with C.S. Lewis' framework.

Personal Morality

Personal morality comprises five values: honesty, responsibility, discipline, and self-sacrifice.

No	Picture	Dialogue
1.	 *(Honesty)*	*Kemal: "You think we're happy you left? I'm trying to understand your way of thinking, but coming back to your house is like bringing bad things. Can you imagine? A 15-year-old boy burying his parents by himself, and then going here and there where no one wants to accommodate him. Find your brother, tell him to come home!"* *Fuck, I don't even know where you are."*
2.	 *(Honesty)*	*Jaya: "How was your training?"* *Kemal: "Not bad"* *Jaya: "Not bad? I've been practicing for months too. Intensive. The result is still not good. I'm not happy. Doesn't Amanda take care of you?* *Jaya: "Well, Amanda always encourages me. But she doesn't just take care of me, there are others too, and I'm nervous, Amanda pays too much attention to me."*

3.	 (Respontibility)	-
4.	 (discipline)	-
5.	 (*Self-sacrifice)*	*Amanda: "You can do it"* *Kemal: (nodding with conviction)*

Personal morality is strongly reflected through several scenes that demonstrate honesty, responsibility, discipline, and self-sacrifice. One key moment is when Kemal honestly shares his feelings of abandonment with Jaya, recalling the emotional wounds from their childhood—a clear act of personal honesty and emotional maturity. Another scene depicts Kemal trying to reconnect with Jaya while Jaya is hospitalized, showing his deep sense of familial responsibility. Furthermore, Jaya is seen waking early, cleaning the house, and preparing it with care in Kemal's absence, a portrayal of quiet discipline and dedication. The training montage of Kemal—filled with perseverance, sweat, and the emotional support of Jaya and Amanda—captures the spirit of self-sacrifice and determination.

These scenes serve as supporting data that illustrate personal moral values in the film, aligning with C.S. Lewis' concept of personal morality as internal strength, integrity, and ethical resilience. in Kemal and Jaya's evolving relationship. Jaya's responsibility is clear as he takes care of Kemal after release from prison, despite their strained past.

Social Morality

Social morality, includes seven values: affection, solidarity, and humanity. These are conveyed through interactions between characters, where they support each other emotionally, act selflessly, and prioritize the well-being of others, reflecting the broader social themes embedded in the film.

No	Picture	Dialogue
1.	 *(Affection)*	*Amanda: "Jay, there are fewer competitors, so the chances of qualifying are more, the Para Games are just as important as other Games."* *Jay: "Whether it's the Olympics or the Asian Games. Even if you want to play a game, you believe me, people don't care about your sport.* *Amanda: "Well, it's okay if you don't care, but help me persuade your sister."* *Jay: "I'm on the go, I don't have time to take care of her"*
2.	 *(Affection)*	*Jaya: "Why are you afraid? Yesterday you slammed me! Where are you now? Do you want to spare your life? You're still alive, mall! That means you still have a chance. Who said you can't do it?*
3.	 *(Affection)*	*Amanda: "He's malnourished and hemorrhaging, please take care of him and make sure he eats right.* *Jaya: "Who are you? Not a brother, not a girlfriend, how complicated are you! You're so over the top, you're concerned about her."* *Amanda: "What kind of person are you?"* *Jaya: "You don't know anything about me."*
4.	 *(Solidarity)*	*Fauzan: "In my opinion, there's no need to see a doctor"* *Jaya: "I'm sorry it took so long"*

5.	 *(Solidarity)*	*Jaya: "please cassin my cellphone and set an alarm"* *Fauzan: "okay"* *Jaya: "I want to watch Kemal fight later".* *Fauzan: "Okay, ready, then if you want to watch, just open this, I'll prepare it.* *Jaya: "Yes, thank you!"* *Fauzan: "ok"*
6.	 *(Solidarity)*	*Jaya:"I'm going to take you out of here, you!"* *Kemal: "Where is the road going?"*
7.	 *(Humanity)*	*Police: "I've checked the letters, there's no problem with the parole."* *Jaya: "Thank God,"* *Police: "Please go ahead."* *Jaya: "Thank you, sir."*

Social morality is clearly illustrated through various scenes in the film that highlight affection, solidarity, and humanity. Amanda shows genuine affection and concern for Kemal's condition by encouraging Jaya to support and motivate his brother, and later takes personal responsibility for Kemal's health when no one else does. Jaya also displays solidarity by helping Kemal rediscover his spirit and strength through judo training. Their shared journey to the beach rekindles their brotherly bond and represents compassion within family relationships. Fauzan further embodies solidarity and humanity when he helps the ailing Jaya both emotionally and physically, providing consistent care without hesitation. Lastly, the police's empathetic decision to release Jaya unconditionally reflects an institutional act of humanity and trust in his reformed character. These scenes serve as evidence of social morality in the film *My Annoying Brother*, showcasing how interpersonal compassion and ethical treatment of others are central to its narrative. in various social interactions. Fauzan shows concern and hospitality; Amanda and the police also demonstrate empathy and justice, and also these representations align with Veugelers' (2010) view that moral education must balance individual and social aspects. Similarly, Walker & Reimer (2006) emphasized that spiritual development plays a vital role in shaping one's moral compass.

Conclusion

This study concludes that the Indonesian version of *My Annoying Brother* (2024) presents a diverse range of moral values that can be categorized into three key dimensions based on C.S. Lewis' moral theory: spiritual, personal, and social morality. These values are not only embedded in the characters' actions and dialogue but also serve as the film's core message about the importance of inner strength, interpersonal compassion, and spiritual awareness. By employing a literary sociology approach, this research confirms that film can be a reflective medium of moral representation and education.

However, this research is limited by its focus on a single film and its use of only one theoretical framework. Future studies could broaden the scope by analyzing different film genres, comparing moral portrayals across cultures, or using alternative moral theories to enrich the understanding of moral discourse in literature and film.

As a recommendation, future researchers are encouraged to examine how other elements—such as cinematography, music, or cultural background—influence the moral interpretation of visual literature. It would also be valuable to explore audience reception studies to see how viewers from different demographics perceive and respond to the moral messages conveyed through films like *My Annoying Brother*. Contains various moral values that are classified into three main categories according to C.S. Lewis' theory. These values provide important messages for the audience about the importance of human relationships with God, others, and oneself.

This study shows that film can be an effective medium to convey moral messages. Future research is suggested to examine films from different genres or use other moral theories to enrich the study of literary sociology.

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