REPRESENTATION OF YOUNG MALAY MUSLIM OPTIMISM IN *HOORE! HOORE!* (2012) AND *ADIWIRAKU* (2017)

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ABSTRACT

Narrative of Teen Films should be geared towards maturing, how to identify a problem, character and about future dreams as well as about the identification of teenager and the twists and turns of life, which is their contradiction and dilemma in the increasingly challenging social life. That way, teenagers can identify and be motivated to deal with the issue well after watching. The purpose of this study is to analyze and parse as well as to formulate the representation of Malay Muslim Youth optimism in *Hoore! Hoore!* (2012) and *Adiwiraku* (2017) films, based of five indicators of optimism according and optimism from Islamic perspective by Imam Al Ghazali exist in the narratives of both study films through character and the character of Malay Muslim teenagers. In this study, the author uses a qualitative approach with document analysis techniques and descriptive discussion on

the optimistic attitude of Young Malay Muslim through teenage characters until the existence of optimism in both films. As a result, this study concludes that the indicator of optimism has been inserted and featured in both films effectively. Also, both films have presented and proved that the importance of Muslim Malay youth should have the knowledge, practices and beliefs of Islam in the ambitions, dreams and success in life.

Keywords: Representation,Teen Movies, Young Malay Muslim, Optimism.

INTRODUCTION

Numerous studies have proven that the vast majority of filmmakers are teenagers, and youths, and undeniably they are the market assets of the film industry. The principle of raising youth issues aimed at the market is a rational and reasoned agenda and becomes the dream and vision of the local film industry.

In general, youth film narratives are about identifying a problem, about characters, about future dreams and about identifying the intricacies of teenagers' lives, which are related to their conflicts and dilemmas in an increasingly challenging social life. This condition is then picked up and represented in the film. That way, teens can identify and be motivated to engage with the problem properly after watching a movie.

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In the development of Malay films in Malaysia, the phenomenon of teenager life is often raised and represented by a choice of certain themes and narratives by publishers and film directors. Teen-themed films are increasingly diverse in developing interesting stories and becoming important entry points for listening to the twists and turns of teenager life. Themes and narrations are specifically aimed at

teenage audiences, in principle the percentage of viewers among teenagers (75.6%) proves that the nature and motivation of the audience is in youth-themed films (Ubong, 2015). However, the issue in youth film production in Malaysia is about its function and impact on young people. Teen films are expected to be able to motivate teenagers' experiences, inject teenagers' critical thinking who often refuses social rules, erode anomalous attitudes (without goals) in their lives, and curb emotions and the desire to follow a 'weighty' modern lifestyle, so that in the end it can form a more meaningful direction and future for teenagers. The issue that is often discussed is that most of the youth genre films still do not accurately describe the lives of teenagers because most of them only show 'trivial things in the lives of everyday teenagers' (Driscoll, 2011).

Teenage is a transition period between childhood and adulthood. During this transition, teenage undergo various changes, including physical, cognitive, and social-emotional changes. Thus, the character of teenage in the film is not only the external appearance of the young character that often seen and easily understood by the naked eye, but also an analysis that looks into the soul of a teenager, whether his or her anxiety or dreams are overlooked or not got the reaction it deserved by the general public (Santrock, 2007).

One of the important elements in creating a representation is the subject of representation and its ideology. In other words, in addition to being a representation of reality, the film also contains the essence of ideology by its creators so that it often serves as a communication medium that conveys normative didactics and propaganda tools, is also a medium to convey ideas, theories, and human thought systems (Burton, 2005).

The emotional clarity of a film is much clearer than in real life. Real emotions often arise or merge. The emotional context of the film is largely limited to the limitations and duration of the film being narrated through the plot of the character's life. Some films have a long-term impact on the lives of viewers (Wiley, 2003). The content of a film can influences the audience in appreciating every event that happens in the film. Films also often make the audience carried away by the storyline, so that the audience would cry, laugh, and even arouse the emotions of the audience which can build motivation. The film is a medium

that can motivate the soul of the audience because the audience is not only influenced while they're watching, but also the influence will be carried away after watching it. It would be fetched into the audience's daily behavior. Through the process of watching, teenage will often associate the story with the experience and knowledge they have so as to create a new understanding of something, yet representations are often described differently. Representations do not have to be real but can also show dreams or fantasy worlds and abstract ideas. Movies are also included in the representation system.

LITERATURE REVIEW

Representation in Film

Representation is an essential part of the process by which meaning is produced and exchanged between members of culture. Representation also considered as a process of symbolizing something or describing the meaning, calling it by description or illustration or delusion; to put equality before us in our minds and senses. Representation can only be properly analyzed in relation to the actual concrete form assumed in the practice of marking, 'reading' and interpretation, which requires the analysis of signs, symbols, numbers, pictures, actual narratives, words and sounds that mean existing symbolic meanings. These examples provide an opportunity to apply these analytical skills and apply them to many similar incidents that restrict us in everyday cultural life. In other words, representation is a system of meaning through how we represent the world to ourselves and others (Hall, 1997).

Representation involves a variety of characteristics to reinforce ideas on the type or group being described. These three categories include archetypes, stereotypes and types. These three typologies are characterized by the intensity of community recognition as well as the strength of historical influence in a culture that can be absorbed despite different genres. Representation is the formation of a meaning based on a subject of representation from one individual to another. Representation is something about us and others. Identity has many factors, both physically and internally. Identity can be seen through 'meaning' which refers to assumptions about personality, emotions, beliefs, attitudes and values (Burton, 2005).

Film is a representation of social reality which is a window into understanding 'what it is' and 'how it works'. The image and narrative of a film is a significant way to see and understand the social realities that occur in a space and time and to understand the social issues or changes that occur in society (Hall, 1995). Filmmaking is a frame of reality in accordance with its subjectivity which is influenced by its culture and society. A film can certainly represent the point of view of film maker to communicate their view. In other words, the film also contains the ideology of its creator who can influence the public's view about life. This exists because representations are related to perceptual factors and the purpose of every film maker. Producers and film makers need to understand and choose the right and interesting facts to be presented in their film. They should have a rationale for teenage psycho-social development and adapt to something closer to the new generation needs.

The audience's understanding of representation in the film is unique because it involves intellect and emotion as well as no logical relationship. The only thing that involved in this verity is a conventional correlation of factual relationship, which opposes explanation and understanding. The logical measure of representation in films about the realities of real life is closely related to all possible behaviors that associate the character (sensations, ideas, feelings) with the reality of the actual background existence (at the right moment and place, or not). However, there are further implications to the concept of representation. How far is it, and what does the representation mean? This is the point at which epistemology provides a pragmatic entrance. If it is about behavior, it must be 'for some purpose' related to the logic of causal relations in its narrative plot (Ehrat, 2005 in Bambang, Wan Amizah & Badrul Redzuan, 2021).

The idea of representation in film has many aspects of ground, correlate, and correspondent. Thus, the sign process has a metaphysical basis, a psychological state of subjectivity, a logical expression in prediction. 'Ground', in representation, is something the mind sees. The order of logic is usually the first, but the last according to the order of experience. As a general assumption, the intellect must admit that there is something; without such assumption, it is impossible to think of anything. Therefore, this matter only relates to someone as a being as mention by Peirce in Casebier (1991). 'Correlate', relates to human

nature. Psychologically, this relationship can be a deep 'attention' that should be given by the audience. 'Correspondent', is the relationship with the nature of 'something like this' associated with the concept of the classification of an object or subject in its narrative.

The three basic elements in the film's narrative are space (spatiality), time (temporality) and causality (causality). These affect the audience's understanding of the film's narrative continuity. There are four important principles that bring about the existence of causality, namely: (a) reason must precede consequence, meaning that a consequence occurs because of a cause that occurs first; (b) a consequence cannot occur through flashback or flashback techniques that would lead to the cause of the incident; (c) a similar and repeated act is performed on events in the film, causing causality to become stronger; (d) a past event, which is temporally or spatially closer to the decision than another, will lead to the causality of the decision (Branigan, 1992).

Optimism in General and Islamic Perspective

Optimism has an important place in some, though not all, realms of life. It is not a panacea. But it can protect someone against depression; it can raise the level of achievement; it can enhance physical well-being; it is a far more pleasant mental state to be in. Optimism is just a useful adjunct to wisdom. By itself it cannot provide meaning. Optimism is a tool to help the individual achieve the goals one has set for oneself. It is in the choice of the goals themselves. When learned, optimism is coupled with a renewed commitment to the commons, the epidemic of depression and meaninglessness may end (Seligman, 1990). Optimists are people who expect good things to happen to them; pessimists are people who expect bad things to happen to them. Communal wisdom has long held that this difference among people is important in many, if not all, aspects of living. Communal wisdom is not always accurate. However, this particular belief has received much support in contemporary research (Scheier, 2001).

Optimists are people who expect to have positive outcomes, even when things are hard. This confidence should yield a mix of feelings that is relatively positive. Optimists believe adversity can be handled successful, pessimists almost always expect disaster. This can lead to differences in such domains as actions relating to health risks,

taking precautions in risky circumstances, and persistence in trying to overcome health threats. It can also lead to differences in what coping with responses people deploy when confronting a threat such as a cancer diagnosis. Behavioral responses are important, but behavior is not the only response when people confront adversity. People also experience emotions in such situations. Difficulties elicit many feelings, feelings reflecting both distress and challenge. The balance among such feelings differs between optimists and pessimists. Because optimists expect good outcomes, they are likely to experience a more positive mix of feelings. In contrast to this emphasis, optimism takes a broader view of the potential causal forces assumed to be at work. People can be optimistic because they are immensely talented, because they are hard-working, because they are blessed, because they are lucky, because they have friends in the right places, or any combination of these or other factors that produce good outcomes (Carver, 1993).
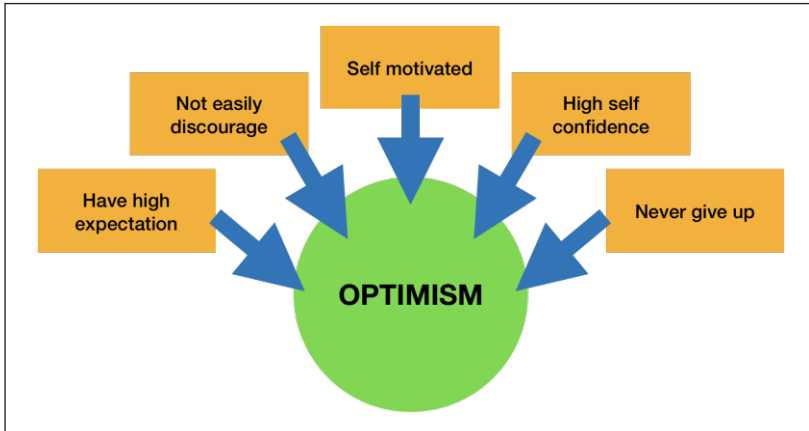
Another construct that resembles optimism, and which has its own substantial literature, is hope. Hope is said to have two parts. One part is the person's perception of the existence of pathways that are needed for the person to reach his or her goals. The second is the person's level of confidence of being able to use those pathways to reach the goals. Thus, hope has been characterized as reflecting both the will (confidence) and the ways (pathways). The confidence dimension is like optimism, though with more overtones of personal agency. The pathway component is a quality that the optimism concept doesn't address (Lopez, 2002).

We posited that hope should relate strongly to meaning because it is through our self- reflections about the goals that one has selected and the perceived progress in the journey toward those goals that a person constructs meaning in his or her life. Optimism is a goal-based approach that occurs when an outcome has substantial value. In this optimism model, people perceive themselves as being able to move toward desirable goals and away from undesirable goals (Scheier, 2001).

Lopez (2002) namely five indicators of optimism; have high expectations, not easily discouraged, able to motivate themselves, high self-confidence (self-concept, self-esteem, self-efficacy, self-confidence) and do not give up (Figure 1).

Figure 1

Indicators of Optimism (Lopez 2002)

In Islam, Al-Quran sees optimism as an important factor in moving the wheel of human life towards true goodness and happiness. The Qur'an views optimism towards the future closely related to `*Sunnatullah'*. The foundation of optimism for the future in the Qur'an is to increase the priority of work and leave the bad. Pursuing dreams is the right of every human being. But it is necessary to measure one's ability, resources, and strength, to know how much power can be utilized. Islam also teaches its people not to give up. Always optimistic and never give up in the face of all trials. An optimistic person will transmit his or her optimism to the environment. The importance of cultivating optimism is how we develop the belief in ourselves that we can certainly face any trial. Optimism is almost the same as having strong hopes. An optimistic attitude makes one quickly get out of the problems faced because the presence of thoughts and feelings have the ability, also supported, the assumption that everyone has their own luck. Optimism in Islam, especially in Sufism which studies the human self, is better known by the term 'king'. 'King' '(hope) is a '*maqam'* (English: a place, a location) for those who walk towards Allah and things (mental nature) for those who demand and want to reach the heights of virtue (Athik Kaefa Tanjua 2018). Imam Al Ghazali concluded that optimism according to Islam is good prejudice or '*husnudzan'*, or the ability to see the good aspects of life and be positive in accordance with the development of times (Lestari, 2018).

In other words, in Islam it encourages Muslim not to be pessimistic or give up as the word of Allah which means: "*Tell them, (O Prophet): "My servants who have committed excesses against themselves, do not despair of Allah's Mercy. Surely Allah forgives all sins. He is the Most Forgiving, Most Merciful*" (The Qur'an, 39 :53).

Optimism in general means always being confident and optimistic in everything. In Islam it is often referred to the condition where the heart is always linking onto someone's hope in the future and should be preceded by earnest effort. Optimism will occur in someone's life and be able to face the challenges of life when those challenges emerge.
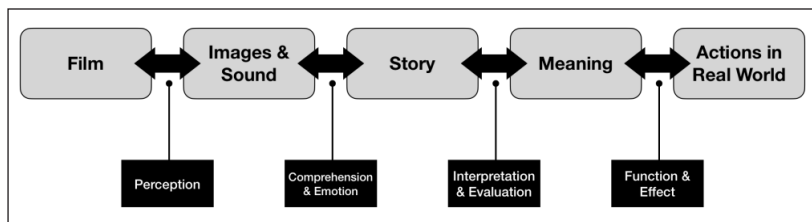
The Effect of Film on Self-Development

When watch movies, someone would follow the storyline and become emotionally involved with the characters. Until sometimes unconsciously have made the characters in the film as icons in behavior and lifestyle, which known as copycats. Copycats are aware of the impact of a movie on them to the extent that they can point to the film as their inspiration. At the same, there is a striking lack of critical reflection and reality testing. The influence of the film appears to start with a strong identification with the characters. Although such identification is a part of the normal viewing process, these incidents extend beyond the immediate viewing experience. The copycat's personality and external environment also have to support their actions, often in ways they are unaware of. Fortunately, since most environments do not support destructive acting out, most people do not end up following through on their cinematic identifications. The significance of copycat incidents is sometimes downplayed, either because the behavior is trivial (adopting a popular hairstyle) or because the perpetrators of such atrocities/acts of stupidity display pre-existing mental, moral, or developmental limitations (Young, 2012).

Another function of movies is self-development. Although it may appear to be the opposite of escapism, the two are related (Figure 2). Though self-escape allows people to avoid the reality of their daily lives, sometimes the experience of escape can offer a glimpse of other ways of being, serving as a catalyst for reflection on their own lives. Making meaning through movies is not only a form of pleasure, it can make self-improvement possible (Young, 2012).

Figure 2

The Effect of Film on Self-Development (Young, 2012)

Perception and comprehension are important topics in the domains of cognitive psychology, cognitive science and neuroscience. These fields study various processes that constitute human thinking including sensation, perception, attention, memory, organization, problem solving, and so on. In recent years, cognitive science has had a significant impact on aesthetic criticism. In film studies, David Bordwell has led a movement to extend the precision of cognitive concepts and apply these concepts to narrative comprehension. Recently it has become common for film scholars to use vocabulary like "schema," "long-term memory," "emotions" and "associative networks" when discussing film techniques or genres (Young, 2012). Cognitive concepts such as these have been used to construct new theories of film viewing, narrative comprehension and emotional experience. The confluence of film studies and cognitive science is part of an exciting intellectual trend combining scientific methods (experimental and laboratory observations) with the humanities (textual analysis) to help understand not only the perception and comprehension of film, but the human mind itself.

Story and plot have often been distinguished in narrative analysis. Story represents the causal, temporal, and spatial relationships between narrative events (what happens in time and space). The plot refers to what information is presented to the audience in what way (how the story is told). The story is imaginary (mental or cognitive) in the sense that it emerges internally as the result of how the viewer processes the plot. Thus, we can say that the plot belongs to the film, while the story belongs to the viewer.

As the character onscreen is developed, further characteristics are introduced that lead viewers to better understand his or her motivations.

While iconoclastic characters are sometimes sufficiently complicated to challenge the range of types viewers have available to them, most characters correspond to available prototypes and are therefore easy to understand.

METHODOLOGY

A qualitative approach with document analysis techniques and descriptive discussion is used on the optimistic attitude of Malay Muslim teenagers through teenage characters both in the film *Adiwiraku*, and *Hoore! Hoore!* The existence of optimism in both films, as a cognitive psychology based on the perception and understanding approach presented by Skip Dine Young (2012) are studied through characters and personalities out-of the dialogues and narrative plots of the film. Main premise of this critical analysis of optimism is based on the opinion of Dine Young (2012) who said that, perception and comprehension are important topics in the domains of cognitive psychology, cognitive science and neuroscience. Critical analysis will discuss the logic and causal relationships of the characters so that there is a value of optimism in the narratives of both studies.

This study will also acquire various processes that constitute human thinking including sensation, perception, attention, memory, organization, problem solving, and so on. In recent years, cognitive science has had a significant impact on aesthetic criticism. In film studies, David Bordwell has led a movement to extend the precision of cognitive concepts and apply these concepts to narrative comprehension. Recently it has become common for film scholars to use vocabulary like "schema," "long-term memory," "emotions" and "associative networks" when discussing film techniques or genres. Cognitive concepts such as these have been used to construct new theories of film viewing, narrative comprehension and emotional experience. The confluence of film studies and cognitive science is part of an exciting intellectual trend combining scientific methods (experimental and laboratory observations) with the humanities (textual analysis) to help understand not only the perception and comprehension of film, but the human mind itself.

"Story" and "plot" have often been distinguished in narrative analysis. Story represents the causal, temporal, and spatial relationships

between narrative events (what happens in time and space). The plot refers to what information is presented to the audience in what way (how the story is told). *Pulp Fiction* for example, has several linear storylines; in each, one event is causally linked to another. The plot of *Pulp Fiction*, however, is nonlinear, where sequences of different stories are mixed together and presented in nonchronological order. It would be possible to change the plotting of the film to make it more chronological while preserving the same stories. The story is "imaginary" ("mental" or "cognitive") in the "sense" that it emerges internally as the result of how the viewer processes the plot. Thus, we can say that the plot belongs to the film, while the story belongs to the viewer. Drawing on cognitive science, Bordwell believes that in order to bridge the gap between plot and story, viewers must use a variety of schemas (mental structures for organizing knowledge).

As the character onscreen is developed, further characteristics are introduced that lead viewers to better understand his or her motivations. While iconoclastic characters are sometimes sufficiently complicated to challenge the range of prototypes accessible to the viewers, most characters correspond to available prototypes and are therefore easy to understand.

RESULTS

Synopsis, Plot and Narrative Method of HH and Adiwiraku

HH (2012) is a fiction, musical and romance genre directed by Saw Teong Hin produced by Astro Shaw dedicated to Entertainer No. 1 Asia, the late Datuk Sudirman Haji Arshad. Tells the dreams and challenges of a high school girl named Nurul Aiman, who has a rather plump body and village face, bent but kind-hearted in participating in the "*Queen of Idols 2012*" competition. The conflict of optimism in this film is with her own mother and Rita who is a beautiful girl in her school. But in the end, due to his personality and the rigidity of his soul as well as the support of his good friend Johari and the encouragement from his grandmother, Aiman managed to win the competition.

Adiwiraku (2017) is directed by Eric Ong co-produced by Sol Pictures, Iceberg Design and Filmecca Studios based on this true story about

the challenge of a group of SMK Pinang Tunggal students in Kedah, a rural school that participated in the "*Choral Speaking Competition*" in 2015. The film received Best Film Award and Best Actress at the 29th Malaysia Film Festival. The main characters in this film are Sangeeta Krishnasamy as Ms. Cheryl and Xavier Fong as Ms. Constant.

Based on a critical analysis of the plot, the following is a plot development chart of the optimism representation in the main character of the teenager presented by the two directors in their respective films (Figure 3 and Figure 4).

Figure 3

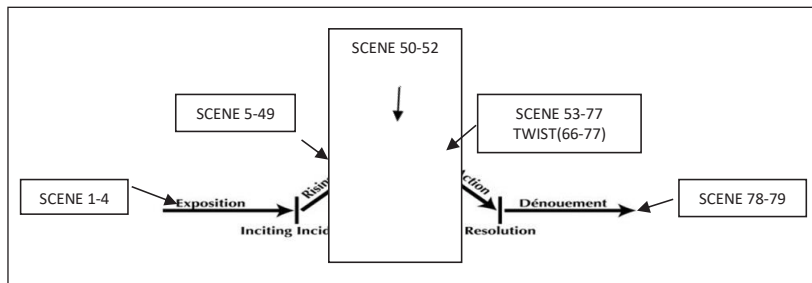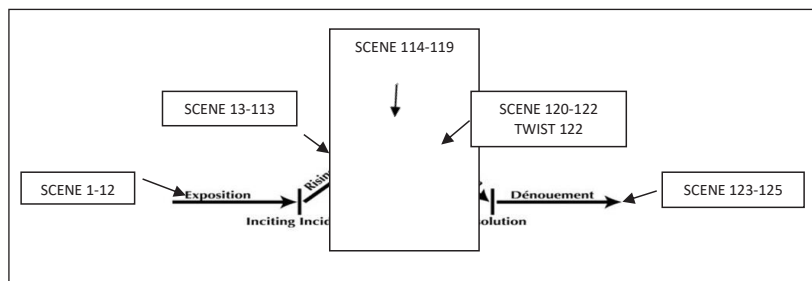*Plot Development Hoore! Hoore! (2015)*

Figure 4

Plot Development Adiwiraku (2017)

There are 20 scenes out of a total of 79 scenes in the *HH*, and 25 scenes from the 129 scenes in the *Adiwiraku* that feature elements of optimism through the dialogue and attitudes of the actors.

Table 1

Optimism in HH & Adiwiraku

FILM	SCENE			
Hoore! Hoore!	S 11.TC:14:30	S 15.TC:19:57	S 17.TC:22:28	S 18.TC:24:00
	S 19.TC:25:37	S 26.TC:32:02	S 27.TC:32:31	S 28.TC:33:07
	S 30.TC:34:47	S 31.TC:35:50	S 39.TC:41:40	S 43.TC:45:06
	S 59.TC:01:03:23	S 60.TC:01:04:03	S 61.TC:01:05:52	S 62.TC:01:06:02
	S 63.TC:01:06:49	S64.TC:01:07:38	S 65.TC:01:07:50	S 68.TC:01:09:30
Adiwiraku	S 5.TC:02:36	S 21.TC:15:47	S 23.TC:16:51	S 25.TC:17:16
	S 27.TC:17:22	S 32.TC:18:37	S 45.TC:32:00	S 47.TC:34:28
	S 76.TC:01:01:43	S 77.TC:01:02:11	S 78.TC:01:02:48	S 79.TC:01:02:56
	S 80.TC:01:03:04	S 81.TC:01:03:22	S 82.TC:01:03:36	S 83.TC:01:03:49
	S 84.TC:01:04:17	S 90.TC:01:03:04	S 91.TC:01:08:13	S 92.TC:01:09:11
	S 99.TC:01:17:38	S100.TC:01:18:38	S109.TC:01:30:04	S110.TC:01:30:10
	S119.TC:01:37:49			

* S : Scene, TC: Time Code

In terms of the method of narrative presentation, *HH* is presented in the form of musical and romantic. The role of music is to enliven and accompany and place the emotions of the audience in the appropriate emotional channels (Wiley 2003). In *HH*, six Sudirman songs have been composed and re-sung by the actors as film screenplay presenters. *Adiwiraku*, on the other hand, displayed the lyrics and rhythm of the choir performance in the form of choral speaking by the students who participated in the competition.

The Way of Optimism in Hoore!Hoore! and Adiwiraku

As shown in the synopsis, both films feature the struggles of the main characters of teenagers in participating in performance competitions on stage, also at the same time show the process of adolescence self-maturity. It begins with the desire faced with the dilemma of self-confidence. Both films featuring the challenges and conflicts faced by the main characters with a conventional culture of thinking in achieving their dreams.

Nurul Aiman's character in *Hoore! Hoore!* in her efforts throughout participating in the 'Queen of Idols 2012' competition, is described as struggling to build optimism in facing the sentiments and low views

of teenagers in her school and village community and public against his physical appearance and his unsightly appearance. The challenges and conflicts in Nurul Aiman's character escalate when, her own mother hinders and tries to thwart her efforts to achieve her dream because she thinks that the competition is something that can tarnish the image and dignity as a Malay Muslim girl. In other words, her mother was very embarrassed by Nurul Iman's participation in the competition.

The contruction and the process of building self-confidence of optimism towards Aiman started from her grandmother who had won Ratu Kebaya for three years in a row, then her boyfriend Johari who always tried to find strategies to get support for her participation through the internet, and finally her own father's tolerance for her interests. Nurul Aiman's grandmother's advice is a big injection of enthusiasm and motivation to her optimism so that she can come out of the cocoon of her low self -esteem, and be confident that everyone has their own advantages.

This statement was proven in the dialogue between the host and Nurul Aiman after she sang the song in the final performance of the competition:

Host: What are you looking for? Glamor? Popularity? Should you honor your grandmother's death? Why are you still here?
Aiman: I admit I started my Step here with a false hope, supposedly I want to prove people like me can also be attention, can be magazine covers. But actually, I was wrong. I am here no longer to pursue my personal agenda, but to continue the struggle of my grandmother who wanted me out of the cocoon of inferiority. So I have to be at this finish line.

(Teong Hin, 2012,01:20:45)

At the same time in *Hoore! Hoore!* shows that among the criteria to achieve success, apart from confidence and hard work is the glory of the heart that is honesty and sincerity in the pursuit of a dream. Conventionally it is shown that it is an important personality trait to be an idol in society. The psychological philosophy to be conveyed in this *Hoore! Hoore!* film is "beauty isn't about having pretty face, it about having pretty mind, a pretty heart, and most importantly, a beutiful soul".

In *Adiwiraku*, the struggle to build teenage optimism starts from the intentions and efforts of an English language subject teacher, Cheryl, to a group of 35 students of SMK Pinang Tunggal. Cheryl's character is described as persistent and creative in injecting the spirit and optimism of her students in developing an interest in English proficiency. Also very concerned about the family problems of his students such as Alia and Kemboja. Cheryl's character is also considered the backbone in building social spirit and teamwork of the Choral Speaking participants in the school. Her struggle is not easy due to his ability and mentality of low self-esteem and low level of students in his school towards English proficiency.

Islamic Element in Representation of Optimism in HH and Adiwiraku

The representation of the optimism of Malay Muslim teenagers through the character of Nurul Aiman has implicitly revealed that her interest and participation in the competition did not deviate with four factors that prove that singing is not illegal. First, the behavioral factors of the singer's polite conduct are seen by the eye. Second, the instrument factor used in the singing does not cause the audience to get drunk and fall into disobedience. Third, the lyrical factor of the song does not contain elements of immoral vile words and insults or lies to Allah and Her Messenger and the companions. Fourth, the factor of its use covers the genitals (Eka Safliana, 2008).

Hoore! Hoore! proves that the interest and dreams of Nurul Aiman's character towards the field of singing and music is something positive with the living environment of the Muslim community. The most important condition to get positive support from the people, the value of art must show the values of good morals and civilization, politeness and mutual love of religious values that exist in Islam.

Islam certainly supports art as long as its outward appearance is in line with the sacred human nature. If art is said to be beauty or something beautiful, then it is human nature to love and be attracted to beauty, because God also loves beauty. True art is something sublime and contains universal values, and is more likely to draw closer to God (Akhmad, 2018)

Hoore! Hoore! emphasizes the Islamic element in the representation of teenage optimism Malay Muslims. It is in line with Islamic philosophy which says that "a woman's beauty is not measured from the level of appearance, but it is measured from the '*akhlak*'

(morals) found in her". Though at first Nurul Aiman's participation in the contest caused controversy due to her unattractive appearance and physical form, but due to Nurul Aiman's optimistic attitude and personality and having these moral values, she finally made him the winner. This is also what makes this story a sensation.

Hoore! Hoore! conceals an enlightening statement about the meaning and image of hijab that needs to be understood by Malay Muslim girls. It is clearly displayed through dialogue Nurul Aiman father in his father's car when heading to the contest:

"Dad wants Aiman to really understand, many people wear 'hijab'(headscarf) but his heart does not. Finally, what? Dad does not want Aiman to feel like you are imprisoned in religion. Intend in yours heart to be an example and proof that the religious order is not a burden for women"

<div align="right">(Teong Hin, 2012,01:09:30)</div>

The value of Islamic optimism is highlighted throughthe use of Nurul Aiman when participating in the final competition (refer to Photo 1):

Photo 1

The photo above shows the value of Nurul Aiman's Islamic optimism by dressing as a Muslim woman and standing upright singing in front of a microphone.

The lyrics of the songs in the two songs presented, namely "Anak Gembala" and "Terasing" are also still in line with the lyrics according to the Islamic perspective:

Anak Gembala

Oh I am the Anak Gembala
Across every village,
This is how it is all the time
But my heart rejoiced

Terasing (Isolated)

Anxiety in the cold
A quiet minute alone
An unbearable death
Sadness accompanies parting
A love and hope
Becoming flying dust
I held my breath and blurred my gaze
I'm very tortured
Because of your loss
Oh, why keep looking forward to waiting
Although I am quite aware
You're not coming back

The lyrics of the song "Anak Gembala" describe Nurul Aiman's gratitude and joy as a girl who lives in the village. The lyrics of the song "Isolated" also highlight the honesty of his grief over the death of his grandmother but finally accepted it with pleasure because death is God's destiny and decree that must be accepted by human beings.

The representation of optimism in *Adiwiraku* extends to the group spirit to unite in achieving a success. It raised Malay Muslim youths of the middle class and the poor families, and schools in rural areas, successfully 'injected' motivation to the moviegoers that poverty is not a hindrance to success in life. The slogan that Cheryl often instilled to her students; "the hardship is temporary and the glory is eternal", is very synonymous with Islamic philosophy; "*the test in life is 'tarbiyah'(training) from Allah",* as the word of Allah in Al-Quran which means: *"But We have certainly tried those before them, and Allah will surely make evident those who are truthful, and He will surely make evident the liars"* (The Qur'an 29:3).

In the early part of Adiwira as well, there is a dialogue Cheryl who motivates her students to be diligent in learning by giving an example of the story of the Prophet Muhammad SAW: "*Remember what Jibrail said to prophet Muhammad? 'Iqra' means, `read', so you must*

read" (Eric Ong, 2017, 00:02:36). Seen here that although Cheryl is not a Muslim, but she was smart enough to instill love for knowledge and attitude of optimism to young Malay Muslim students and learn English.

CONCLUSION

Both films although light in theme, simple and easy to understand narrative, yet conceal a representation of the spirit of teenagers living in the countryside to achieve success in competitions in the city competing with urban teenagers. The message of this film is useful to be one of the references and motivation in them. As Horace thinks that a work of art, and a film as a work of art, should be 'duice et utile' (beautiful and useful).

Overall, Saw Teong Hin and Eric Ong as the film director, has presented an interesting ideological and sensation through the representation of teenage optimism Malay Muslims in their movies. Five indicators of optimism such as five indicators of optimism as mentioned by Lopez (2002) and Imam Al Ghazali has been inserted and featured in both films effectively. Also proved that the importance of Muslim Malay youth should have the knowledge, practices and beliefs of Islam in the ambitions, dreams and success in life. The principle of social life that emphasizes the attitude of cooperation and unity is also well conveyed in both films.

Praise should be given to Saw Teong Hin through *Hoore!Hoore!* for implicitly revealing about the art of music and singing according to Islamic perspective. Also praise to Eric Ong who has injected a spirit of motivation to the rural youth on the importance of knowledge and mastery of English as well as the spirit of togetherness.
In conclusion, both the film manages to convey a message of morality instilled optimism about the greatness of the Malay youth Islam. Nothing is impossible, everything can be achieved if the youth have to be optimistic and generosity, patience and gratitude and noble personality according to the teachings of Islam. InsyaAllah

RECOMMENDATIONS

There is no denying that teenagers are the market assets of the film industry. In general, the film's narrative is about how to identify,

interpret and convey an issue, a character and about human future dreams. Similarly, when associated with the representation of teenager issues, it is about identifying and interpreting teenagers and the twists and turns of their lives. Directors need to be sensitive about this as part of an effort to understand the various current teenager issues to be presented in the form of representations in films on teenagers in particular.

Teenager character and characterization is not just an external display of a young person's character that is often seen and easily understood by the naked eye, but it is also an analysis that looks into the teenager's soul, whether his anxiety or dreams are overlooked or not reacted appropriately by the public. Film directors can emulate teen films such as "*The Wild One*" and the film "*Reubel without Cause*" or the film "*American Gravity*" which managed to elevate the image of teenagers and become icons to other teenagers.

Based to the above statements, it is hoped that studies on Malay teenager themed films will focus on the relationship between issues in the social life environment of Malay teenagers and internal or psychological conflicts in Malay teenagers. Thus, the results of the study can contribute to the findings on the factors and impact on the issue of Malay teenagers in terms of Malay identity and identity.

Authors also suggested that the study on future teenager issue representation can be focused on film representation content approach through three stages of film production process, namely content source approach, content technical approach and content targeting approach. At this level of content source approach, two stages of filmmaking namely the script construction stage and the pre -production stage will be combined. At the content technical approach level, two stages in filmmaking namely production and post-production stages will be combined. At the target level the content is related to the level of distribution of the film.

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