

REPRESENTATION OF OPTIMISM IN THE SONG “MATAHA” BY OTHMAN ALIBRAHIM: A THREE-LEVEL SEMIOTIC ANALYSIS BY JOHN FISKE

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Abstract

This research entitled Optimism in Mataha by Othman Alibrahim is a study that examines the meaning of optimism in Mataha popularized by Othman Alibrahim. A musical work for the younger generation, with special attention to the relevance for young people in the Quarter Life Crisis. Data source are taken from song lyrics and video clips of Mataha songs on Youtube Othman Alibrahim. The theory used is John Fiske's semiotic theory. Researchers analyzed optimism codes using a qualitative descriptive method by collecting data with documentary techniques, listening, and collecting data. The result of this research are to find the Optimism code contained in the song Mataha such as wearing a tight blue super hero costume, gestures standing upright with one hand raised, eyebrows slightly fused and a grinning mouth, jumping gestures, lowering the flag with a ghost image and raising the red flag, as well as taking the camera with wide shot, long shot and medium shot techniques, etc that leads to positive thinking and moving forward to face all challenges.

Keywords: *optimism, semiotic, song, dan John Fiske.*

1. INTRODUCTION

In the modern era, young people are increasingly experiencing Quarter Life Crisis, a phase of life in search of identity, purpose and future direction. Perfectionism arises; everything must be in standards within themselves and even the social environment. The emergence of this perfection often causes turmoil, various negative emotions can emerge, even explosive (Istifatun Zaka, 2022). This quarter-century phenomenon has emerged as a result of various factors, such as social pressures, career expectations, rapid economic and technological changes. In the face of this uncertainty an approach is needed that can help individuals manage them effectively, one of which is optimism.

Quarter Life Crisis is characterized by feelings of anxiety, confusion and uncertainty about the direction of life. In this phase individuals tend to experience higher levels of stress when facing major decision, such as work, study, relationships and personal development as if they are at the lowest point in their lives. Optimism is not just positive thinking, but is related to how one interprets challenges and opportunities in life. An optimistic attitude will ease the heavy burden, the difficulties, and one's suffering (AM. Waskito, 2013).

Optimism in literature shows that important messages that readers can interpret are not just present, but the character's optimistic attitude or optimism can influence his mindset in interpreting this form of attitude, thus gaining happiness (Putri et al., 2023). There are several ways that can be used in the preparation of messages, one of which is Motivational Appeal, a drafting technique to cultivate the audience's internal psychology so that they can follow the messages (Prof. Dr. H. Hafied Cangara, 2012). In the contemporary era, there are various media that function as a means of expression. One form of media that is effective in conveying messages that can be enjoyed and easily accessed by various groups is music.

Music has become such a part of people's lives that it has tremendous power to influence the audience. The accompanying rhythms, melodies and harmonies can evoke emotions, create memories and even convey a deep message. Not only as entertainment, music is an effective communication tool in conveying ideas and shaping public perception. Music is an expression of feelings poured into the form of sounds and voices (Nathaniel & Sannie, 2018). Music is an effective tool for regulating cognitive function and improving well-being as it facilitates positive emotional states, including the use of music based interventions such as music listening and music training (Nugraha et al., 2024). Music can also reduce negative emotions and feelings, such as subjective worry, state anxiety, restlessness or nervousness and increase positive emotions and feelings, such as happiness (de Witte et al., 2022).

The modern music industry uses video clips to give a song appeal, not only as a visual complement, but to so shape the construction of a message, so that ideas will be created through the subconscious of each viewer (Azizy, 2023). Video clips are one of the ideal promotional media and are music programs sponsored by labeled music records with the aim of publicizing the work of singers and a song that has the potential to be liked by the audience. Video clips are a means used by musicians to be able to show visualization of the depiction of the lyrics conveyed in the song (Afif Wibowo et al., 2024).

Musicians who are active in youth engagement often utilize this medium to make their values clear. Othman Alibrahim presents optimistic and positive lyrics aimed at the younger generation and children with concepts that are in line with the theme. Othman is a graduate in computer engineering at Kuwait University who has been passionate about the arts since a young age with expertise in singing, composing, distributing, sound engineering and mixing (*About Othman Alibrahim: Specialized in Meaningful Singin and Composition, with Particular Expertise in Acapella*, 2015). His distinctiveness is in the use of Acapella which relies on the use of the human voice to produce the sound of the instrument by vibrating. Othman is one of the leading pioneers with works that anyone can enjoy, especially the younger generation who are in the Quarter Life Crisis phase.

Mataha, a song made popular by Othman Alibrahim premiered on Othman Alibrahim's Official Youtube on January 1, 2022, accompanied by a 3.30minute music video designed aesthetically and communicatively. This music video has been watched 2,255,500 times with 33 thousand likes. Its popularity reflects the visual appeal and effectiveness of musical messaging, reinforcing the connection between auditory and visual elements to increase the impact of communication. Visualization in videos plays an important role in shaping the contraction of the message contained in the lyrics, allowing for a more effective interpretation and wide reception among the audience.

The harmony between the video clips and the lyrics is an important aspect in conveying the interpretation of the song. The lyrics are combined with visual imagery in the form a music video depicting Othman Alibrahim's heroic character on a mission. Inside the maze, Othman's character faces various challenges, ranging from dead ends, enemies, obstacles, dangers and even internal conflicts that threaten his life. However, over time he learned from the experience, picked himself up and kept moving forward.

Based on the description above, the song Mataha has been packaged with the selection of sentence in aesthetic lyrics, promoted with communicative media so that the singer can show the visualization of the depiction of the lyrics conveyed especially in the current era. However, it is necessary to know how the optimism message conveyed by the singer through his song. Thus, the

formulation of the problem that the researcher can propose is how optimism is depicted in the song *Mataha* which is popularized by Othman Alibrahim through John Fiske's semiotic theory approach.

2. LITERATURE REVIEW

Ferdinand de Saussure was one of the figures who aggressively used the term semiology. According to him, semiology is a science that studies the life of signs in society (Dadan Rusmana, 2014). One form of distinction that Saussure put is divided into two, signifier and signified. The signifier relates to the sensory aspect of signs, which in spoken language takes the form of a sound image or an acoustic image or a mental impression of something verbal or visual, such as writing, sounds, or objects. The substance of the signifier is always material, namely sounds, objects, images, and so on (Dadan Rusmana, 2014).

Peirce defines semiotic as the study of signs and everything related to them; how they function (syntactic semiotic), relationships with other signs (semantic semiotic) and their sending and receiving by those who use them (pragmatic semiotic) (Aart van Zoest, 1992). According to him, semiotic is the cooperation of three subjects, namely sign, object and interpretant (Sobur, 2002).

In particular, Kris Budiman examines the scope of visual semiotics as a study of signification that is interested in investigating all the meanings of signs conveyed through the means of the visual sense (Sukarwo, 2011). In this context, visuals include still images (photographs), moving images (movies and music videos), as well as design configuration (typography, composition and colors).

However, this study employs John Fiske's theory of semiotics as an analytical tool to examine the representation of optimism in Othman Alibrahim's song "Mataha." According to Fiske, semiotics is the study of signs and meaning within a system of signs; it is the science of signs, the way meaning is constructed within media texts, or the study of how signs from any type of work are interpreted by a society that consumes meaning.

Within this framework, John Fiske classifies semiotic analysis into three areas of study (John Fiske, 2016): (1) The sign itself. This area encompasses the study of various types of signs, the different ways in which signs produce meaning, and how these signs relate to the people who use them. In this area, the research identifies signs of optimism in the lyrics and musical elements of the song *Mataba*, such as word choices, metaphors, and vocal nuances that convey hope and confidence in the future. (2) The codes or systems within which signs are organized. This study examines how various codes have been developed to meet the needs of society or culture. This area explores how these signs of optimism are structured within musical codes, narrative codes, and visual codes, thereby forming a consistent pattern of optimism in the song *Mataba*. (3) The

cultural context in which codes and signs operate. This, in turn, depends on the codes and signs for its own existence and form. In this area, the research interprets how representations of optimism in the song *Mataba* relate to the values, experiences, and perspectives of contemporary Muslim society regarding hope, trials, and steadfastness.

According to A & Dr. Hamdani M. Syam, 2017, Optimism is a form of self-standardization, namely a belief that humans are able to master every thing experienced (Surjanto & Genep Sukendro, n.d.). in line with Petrus Afendi, Optimism is an attitude or positive thinking pattern towards a problem or problem with a strong self-defense so that self-confidence grows (Afendi, 2021).

Meanwhile, according to Martin Seligman, Optimism is assessed through three main dimensions used in interpreting good and bad events such as (Martin E.P. Seligman, 2005): (1) Permanence, individuals who believe that good events have permanent causes and bad events have temporary causes, (2) Pervasiveness, individuals who believe that good events will improve what they do and bad events only affect on aspect of life, and (3) Personalization, individuals who believe that good events are caused by internal factors and bad events are caused by external factors that are beyond their control.

In the dictionary of counseling and therapy terms, sociologically optimism refers to a social and personal attitude in a group of people or individuals characterized by a belief in the importance of effort in achieving a perfect life and progress. Basically optimism is the tendency to see everything good in your life and believing success in your goals (Wello & Novia, 2021). Alan Loy McGinnis mentions twelve characteristics of optimistic individuals, namely rarely feeling surprised by difficulties, looking for partial solutions, feeling confident that they have control over the future, allowing for regular renewal, stopping negative trains of thought, increasing the power of appreciation, using imagination to train for success, always being happy even when they cannot feel happy, believing that they have almost unlimited abilities to stretch, fostering a form of love in their lives, exchanging good news, and accepting what cannot be changed.

Research that discusses optimism in songs and video clips has often been done. However, research on the video clip of the song *Mataba* is relatively new because this song was only released in 2022. Some of the studies referenced include a study entitled Optimism in Waka-Waka and Tahayya Song Lyrics (World Cup Soundtrack): A Comparative Literature Study. This research aims to reveal the concept of optimism from the songs Waka-Waka and Tahayya by using descriptive and comparative methods (Aini & Tasnimah, 2023). The advantages of research on the selection of objects of comparison between objects that have high appeal in their time to be remembered as world cup symbols and objects that are no less popular as world cup icons at the time of researchers

where the songs come from different cultural contexts namely South Africa and the Middle East. However, the study focused too much on the meaning and value message and did not explore the language aspect.

Second, a study entitled *Semiotic Analysis of the Meaning of Optimism in the Super-M Video Clip We-Do* written by Kimberly Surjanto and Gregious Genep Sukendro. This research aims to reveal the meaning of optimism in Super-M's music video entitled *We-Do* using a descriptive qualitative method with John Fiske's semiotic approach (Surjanto & Genep Sukendro, 2022). The advantage is the selection of objecta of study that are relevant to the world context at that time. However, this research is still lacking in exploring the issue of optimism in depth.

Third, a study entitled *Representation of Optimism in the Anime Film The Journey in an Islamic Perspective* written by Amanda Putri Ivana. This research aims to find out optimism in the film *The Journey in an Islamic perspective* and find out the scene objects that are classified in semiotic signs, objects, and interpretants in animation. The journey with qualitative method with Charles Snders Peirce approach (Putri Ivana, 2023). The advantage of this research s in the selection of objects which are the result of collaboration between Arabic media companies and Japanese manga.

Fourth, a study entitled *Optimism in the lyrics of the song Vairus Corona* by Muhammad Romadhon, written by Isnaini Rahmawati. This research aims to reveal the symbols of optimism in songs with Riffaterre's Semiotics approach. This research uses descriptive qualitative methods (Rahmawati & Choironi, 2024). The advantage of this research is in the selection of objects which is a phenomenon that shakes the whole world.

Fifth, a study entitled *Semiotic Analysis of the Meaning of Optimism in the Lyrics of the K-pop song NCT Dream Hello Future* written by Zahwa Farahdilla and Lusya Savitri Setyo Utami. This research aims to find out the meaning of optimism in the lyrics of NCT Dream's song *Hello Future* and examine its signifiers and signs with Optimism theory through Saussures's semiotic analysis method (Farahdila et al., n.d.). The strength of this research I that it combines the use of optimism theory and Saussure's semiotic approach.

The research mentioned above has similarities and difference. The equation of this research with the above research is in the form of the problem under study, namely optimism. Furthermore, the object used is a song and the type of research is qualitative. The difference is that the theory used in this research is John Fiske's semiotic theory so that the resulting form of optimism is also different. This research is important to do because optimism in songs will influence listeners in solving problems, especially the younger generation who are in the Quarter Life Crisis phase.

3. METHOD

This research applies descriptive qualitative methods. Qualitative methods are used to collect data naturally and aim to explain the conditions or facts that occur descriptively with a diverse approach (Anggito & Setiawan, 2018). This type of research is description of the object of research in the form words, pictures and numbers that are not obtained through statistical analysis. The purpose of descriptive research is to compile a description or description systematically, factually, and accurately about the facts, characteristics and relationships between the events or phenomena studied (Hamdi & Baharuddin, 2012).

In this study, the units of analysis consist of two types, namely: (1) the lyrics of the song *Mataba* by Othman Al-Ibrahim, analyzed by stanza and line, particularly those containing themes of hope, resilience, and optimism; and (2) the visual elements in the music video for *Mataba*, analyzed based on scenes deemed relevant to the representation of optimism. The division of the lyrics into stanzas and the identification of key scenes in the music video are intended to facilitate the process of identifying signs, codes, and ideologies in accordance with John Fiske's three levels of semiotics.

In a research, data collection methods play a crucial role in the success and validity of the research results. The quality of the data collected determines the accuracy of the analysis and the conclusions drawn. Therefore, the selection of appropriate instruments in the data collection process is an essential aspect to obtain complete and relevant data. In this research, researchers used two data collection methods as follows:

1. Documentation Method

The documentation method is a data collection technique carried out through the review of written documents, images, or other monumental works. This technique utilize various written and visual source to obtain information that supports research analysis. In the context of this research, the documentation method is carried out by watching and listening to the video of Othman Alibrahim song *Mataba* as the main object of study.

2. Listening Method

The listening method is used to observe the use of language, both orally and in writing. In this research, the listening method is applied to examine the linguistic elements contained in the object of study. This method is complemented by advanced techniques in the form of note-taking techniques, a process of systematic recording of language elements that are relevant and significant to the focus of the research. This technique allows researchers to document linguistic data in a structured way to support in depth analysis.

The data analysis method used in this research is the visual semiotics analysis method developed by John Fiske. This approach is based on three levels of television code; the level of reality, the level of representation, and the level of ideology. These three levels are used to reveal the meanings hidden behind visual and verbal texts in the media

Data selection in this study was conducted using a purposive approach. The selected lyric data consisted of verses and lines that explicitly or implicitly conveyed a sense of optimism, such as expressions of hope, calls to remain steadfast in the face of trials, and metaphors depicting a belief in assistance or a better future. Meanwhile, the visual data selected consisted of scenes in music videos that reinforced the representation of optimism, such as the characters' expressions, body language, use of color, lighting, and visual composition that aligned with the optimistic meaning in the lyrics

The steps of data analysis in this study were carried out as follows:

1. Watch and listen carefully to the video clip of the song *Mataba* by Othman Alibrahim as the main object of research.
2. Decompose song lyrics into stanzas to simplify the interpretation process.
3. Analyze the lyrics and visuals of the video clip using John Fiske's visual semiotics theory through identification of the level of reality (concrete or physical aspects), the level of representation (the way of presentation or style of delivery), and the level of ideology (the values and worldview promoted).
4. Interpret the overall meaning of the songs and visuals based on the analysis of three levels.
5. Summarize the results of the analysis as a summary of the meaning obtained from the semiotic.

4. DISCUSSION

In the discussion and research results, the researcher analysis the data that has been found by the researcher in the song *Mataba* by Othman Alibrahim using John Fiske's semiotic analysis to observe symbols or sign that indicate the representation of optimism. John Fiske states that events are coded by social codes. John Fiske formulates a three-level coding process (John Fiske, 2016): (1) Level of Reality, this level will be used to analyze how video clips display a reflection of the reality of display, such as clothing, environment, makeup, behavior, conversations, gestures, expressions, sounds and so on that focus on the environment, appearance, expressions and gestures so that they can influence people's views. (2) Level of representation, at this level will be used to reveal how video clips convey messages through technical codes such as camera, lighting, editing,

music and sound that represent a conflict, narrative, character, action, dialog, setting and casting that focuses on camera, lighting, music and sound, and narration (Ramadhan et al., 2022). (3) the ideological level at this level will be used to organize all elements and categorized in ideological codes, such as patriarchy, individualism, liberalism, socialism, race, class, materialism, capitalism, optimism, and others. To examine the symbols or sign in this video clip, researchers used several scenes in the following video clip.

Image 1. Minute 0:11



Source: Youtube Official Othman Alibrahim

Table 1. Semiotic Analysis of Optimism in Scene 1

Dimensions	Analysis	
Level of Reality	Environment Code	Shows a plain dark blue character background, with Othman as the character to be played.
	Appearance Code	Showing Othman wearing a tight blue super hero costume with gold gloves and belt.
	Gesture Code	Showing an expression of confusion because the game has just started is characterized by slightly raised eyebrows, puckered lips and a head that looks left and right to look for direction.
Level of Representation	Camera Code	Using a medium shot camera technique to introduce the character for the first time.
	Lighting Code	Showing the light source coming from the top-side lighting that the light focuses on Othman's character.
	Music and Sound Code	Slow-tempo music and sound codes encourage the listener to contemplate, think deeply about something or introspect.
	Narration Code	The narrative in the song is conveyed through the lyrics, صحوت من سباتي من غفلتي عن ذاتي وما الذي فعلت؟ إلى متى في حيرتي
Level of Ideology	This scene depicts a moment of self-reflection for the character of Othman, shown through a confused expression, as well as song lyrics that reflect awareness and regret over his past. The tight blue costume of a superhero symbolized the potential power that he may not have realized, while the dark background with side-front lighting emphasizes the serious and introspective atmosphere. Using a medium shot that clearly captures his expression, this scene reinforces the optimistic message that realizing mistakes is not the end, but the beginning of change and personal growth.	

The opening scene at 0:11 places Othman at the starting point of his inner journey a phase of confusion and the beginning of his realization that there is something wrong within him. On the level of reality, the plain dark blue background and the tight blue superhero costume with gold accents suggest that this character has possessed the potential for power from the very beginning; however, his confused facial expression with slightly raised eyebrows, pursed lips, and his head turning left and right indicates that he has not yet found his direction.

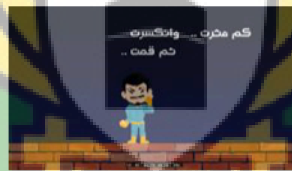
On the representational level, the use of a medium shot directs the audience's focus toward Othman's expressions and gestures, while the lighting from the upper side highlights his figure against the dark background and reinforces the serious and reflective atmosphere, which is further deepened by the slow tempo of the music, inviting the audience to join in contemplation.

On the ideological level, the lyrics

“صحت من سباتي، من غفلتي عن ذاتي، وما الذي فعلت؟ إلى متى في حيرتي”

present an acknowledgment of negligence and regret for the past, alongside the question of how long he will remain in this state of confusion. This combination of visual and verbal elements builds a sense of optimism as an initial awareness: recognizing mistakes and questioning one's condition is not a sign of weakness, but the first step toward change and growth toward a better state.

Image 2. Minute 0:41



Source: Youtube Official Othman Alibrahim

Table 2. Semiotic Analysis of Optimism in Scene 2

imensions	Analysis	
Level Realitas	Environment Code	Showing a plain navy blue gradient background and Othman standing on brick platform.
	Appearance Code	Showing Othman wearing a tight blue super hero costume with gold-colored gloves, belt and shoes.
	Expression Code	Showing a proud expression against the enemy is characterized by slightly narrowed eyes, slightly knitted eyebrows and a slightly smirking mouth.
	Gesture Code	Showing an upright posture raising one hand with the other hand clenched shows firm determination.
Level Representasi	Camera Code	Using the long shot camera technique

	Lighting Code	Showing the Light source coming from the front (frontal lighting).
	Music and Sound Code	The music code with a very fast tempo shows the overflowing excitement after fighting the enemy.
	Narration Code	The narrative code is conveyed through the lyrics كم عثرت وانكسرت ثم قمت وانتصرت فوق آلامي عبرت ، للحياة
Level Ideologi	This scene depicts Othman's triumph and determination after overcoming obstacles. His appearance in a super hero costume emphasizes symbols of strength and courage, while his gesture of standing upright with one hand raised, eyebrows slightly drawn together, and mouth grinning shows confidence and unwavering determination. The dark blue gradient background with the brick platform below gives the impression that he has overcome the challenge and is now standing firmly on top of it. The song's lyrics that emphasize struggle, falling, rising, and triumph harmonize with this visual, reinforcing the message of optimism that every difficulty can be overcome and lead to growth and a better life.	

At the 0:41 scene, optimism no longer appears as an initial awareness, but has taken the form of real courage and victory. On a realistic level, the gradient dark blue background and the solid brick foundation visualize that Othman has moved past the phase of being lost and now stands tall above the challenges that previously stood in his way. The same superhero costume, combined with a proud expression, slightly narrowed eyes, furrowed brows, and an upright posture with one hand raised and the other clenched, signifies self-confidence and an unshakable resolve.

On a representational level, the use of long shots frames Othman as a whole within his surroundings, allowing the audience to grasp the scale of the *victory* he has achieved, while frontal lighting highlights him as the center of attention and a subject of power. The extremely fast tempo of the music accompanies the euphoric atmosphere following the battle, reinforcing the impression that this moment is the culmination of a struggle. Ideologically, the lyrics

“كم عثرت وانكسرت ثم قمت وانتصرت، فوق آلامي عبرت، للحياة”

affirm the pattern of falling, shattering, rising, and then winning, as well as the ability to transcend pain for a better life. This integration of visual and verbal elements builds a sense of optimism the belief that every difficulty can be overcome, and that failure is not the end, but rather a foundation for growth and achieving a higher quality of life.

Image 3. Minute 1:12



Source: Youtube Official Othman Alibrahim

Table 3. Semiotic Analysis of Optimism in Scene 3

Dimension	Analysis	
Level of Reality	Environment Code	Showing a plain dark blue gradation background and Othman walking on a brick platform being chased by a yellow snake gives a tense atmosphere.
	Appearance Code	Showing Othman wearing a tight blue super hero costume with gold-colored gloves, belt and shoes.
	Expression Code	Showing an expression of confidence marked by narrowed eyes and a smiling mouth showing no fear that the snake will hurt the character.
	Gesture Code	Showing the character walking forward bravely as if the snake will not threaten him.
Level of Representation	Camera Code	Using long shot camera technique.
	Lighting Code	Showing the Light source coming from the front (frontal lighting).
	Music and Sound Code	Medium-tempo music and sound codes provide a relaxed atmosphere.
	Narration Code	The narrative code is conveyed through, الخوف كان أفعى خلفي يظل يسعى إذا عزمت أمراً يخيفني لأرجع
Level Ideologi	This scene depicts Othman's calmness in the face of his fear which is likened to a snake that keeps chasing him. He is wearing a super hero costume that symbolizes courage and determination. His gesture of walking away with narrowed eyes shows determination not to be swayed by fear. The dark blue gradient background adds to the sense of suspense, while the flat brick platform reflects stable footing in the face of challenges. The long shot technique is used to show the entire scene, emphasizing courage and confidence. The song lyrics, which describe fear as something that always lurks, but can be overcome with determination, reinforce the message of optimism that fear is not a barrier, but something that can be abandoned to move forward.	

At the 1:12 scene, optimism is portrayed as the courage to face the fear that constantly looms. On a realistic level, the dark blue gradient background and the sturdy brick platform create a tense atmosphere, while the yellow snake chasing Othman personifies the fear that never truly fades

from behind him. However, amidst this threatening situation, the appearance of the superhero costume, the confident expression with narrowed eyes and a smile on his face, and the gesture of walking forward calmly indicate that he does not allow fear to control him.

On a representational level, the use of long shots allows the audience to see the entire situation: the distance between Othman and the snake, the direction of movement, and his stable footing on the platform, making the character’s courage clearly evident within the context of the accompanying threat. Frontal lighting and a moderate musical tempo, however, introduce a sense of calm amidst the visual tension, as if affirming that Othman’s inner resolve remains steadfast even as danger continues to pursue him. Ideologically, the lyrics

“الخوف كان أفعى، خلفي يظل يسعى، إذا عزمت أمراً، يخيفني لأرجع”

depict fear as a snake that constantly trails behind and attempts to obstruct good intentions, yet can be conquered through unwavering resolve. The combination of these elements builds a sense of optimism the courage to keep moving forward even as fear persists because what matters is not the disappearance of the threat, but the decision to no longer be controlled by it.

Image 4. Minute 2:37



Source: Youtube Official Othman Alibrahim

Table 4. Semiotic Analysis of Optimism in Scene 4

Dimension	Analysis	
Level of Reality	Environment Code	Featuring a bright blue cloudy background and the element of the rising sun behind Othman, Othman stands on a brick platform on which there is a flag with a ghost that Othman lowers and a red flag with a star that Othman raises.
	Appearance Code	Showing Othman wearing a tight blue superhero costume with gold-colored gloves, belt and shoes.
	Expression Code	Showing a proud expression against the enemy is characterized by slightly narrowed eyes, slightly knitted eyebrows and a slightly smirking mouth.
	Gesture Code	Showing an upright posture with a raised hand and another clenched hand shows unwavering determination to successfully change and lower the enemy flag after overcoming all challenges.
	Camera Code	Using a wide shot camera technique.

Level of Representation	Music and Sound Code	The music code with a very fast tempo shows the overflowing excitement after fighting the enemy.
	Narration Code	The narrative code is conveyed through the lyrics, شمس أحلامي ستعلو دون خوف من الكسوف
Level of Ideology	This scene depicts the culmination of Othman's victory and belief in achieving his dreams. With his super hero costume and white wings symbolizing freedom. His gesture of standing tall with one hand raised, eyebrows slightly drawn together, and mouth grinning shows confidence and determination. The bright blue background with clouds and the sun behind it symbolizes hope and a new beginning full of light, while the brick platform and gesture of lowering the ghostly flag and raising the red flag with yellow stars show the challenges he has conquered. The wide shot technique is used to show the scale of his success. The song lyrics assert that the sun of dreams will shine without fear of eclipse reinforcing the message of optimism that no obstacle can prevent one from achieving their dreams.	

At the 2:37 scene, Optimism reaches one of its visual peaks through symbols of victory and a declaration of faith in dreams. On a realistic level, the backdrop of a clear, cloudy blue sky with the sun rising behind Othman evokes the atmosphere of a new, light-filled morning, while his position atop the brick platform signifies that he has stood tall in the face of challenges that once threatened him. His action of lowering the ghost-emblazoned flag and raising the red flag with the star symbol makes it clear that the once-frightening enemy has now been conquered and replaced by a symbol of hope and new achievements. His superhero costume with gold accents, proud expression, slightly narrowed eyes, furrowed brows, and a faint smile on his lips affirm his self-confidence and resolve after enduring various trials. On a representational level, the wide shot technique is used to showcase the entire composition: Othman's figure, the flag, the platform, the sky, and the sun, making the scale of his success appear vast and comprehensive not merely a small, personal victory. The extremely fast musical tempo supports the euphoric atmosphere and emotional release following a long series of battles, making this moment a celebration of the resilience built from the very beginning.

Ideologically, the lyrics assert that the sun of dreams will continue to shine without fear of an eclipse, portraying optimism as the belief that no force can extinguish a dream once someone has fought and persevered.

Image 5. Minute 3:18



Source: Youtube Official Othman Alibrahim

Table 5. Semiotic Analysis of Optimism in Scene 5

Dimension	Analysis	
Level of Reality	Environment Code	Featuring a bright blue, cloudy background. Othman stands on a cloud behind which stands a majestic palace.
	Appearance Code	Showing Othman wearing a dark blue royal costume with gold-toned gloves, a gold belt and a red cape on his shoulders gives an impression of identity and authority.
	Expression Code	Featuring a stern facial expression with a sharp gaze, the almost fused eyebrows give a wise impression.
	Gesture Code	Featuring a sturdy posture, the clenched fist suggests a leader.
Level of Representation	Camera Code	Using wide shot to long shot camera technique.
	Music and Sound Code	The music code with a very fast tempo shows the overflowing excitement after fighting the enemy.
	Narration Code	The narrative code is conveyed through the lyrics, كم عثرت وانكسرت ثم قمت وانتصرت فوق آلامي عبرت ، للحياة
Level Ideologi	This scene features the culmination of Othman's journey, where he has overcome all challenges and achieved greatness. With his blue king costume, red robe, and gold and blue gloves, he symbolizes strength, wisdom, and victory. His gesture of standing tall with his fists clenched shows his strong determination and resilience after overcoming many obstacles. The backdrop of the light blue cloudy sky and the palace behind her depicts the ultimate achievement she has now reached. The wide shot to long shot technique is used to emphasize the magnitude of the journey Othman has gone through. The song lyrics about falling, getting up and crossing over the pain go hand in hand with this visual, reinforcing the message of optimism that persistence and courage will lead one to a better and triumphant life.	

At the 3:18 scene, Othman’s journey reaches its climax, portraying optimism as a sign of maturity and personal triumph. On a visual level, the backdrop of a clear, cloudy blue sky and the appearance of a majestic palace behind Othman symbolize the ultimate goal he has achieved after overcoming various obstacles. Othman’s position standing atop the clouds indicates that he is on

a higher plane than in previous phases, no longer within a labyrinth or an arena filled with threats. The royal costume dark blue with gold gloves, a gold sash, and a red cape draped over the shoulders conveys a sense of identity, authority, and dignity, marking his transformation from a mere “player” into a well-established leader.

On a visual level, the use of wide and long shots emphasizes the scale of Othman’s achievements and illustrates the relationship between him, the sky, and the palace as symbols of broad and enduring success. The fast-paced music maintains a sense of euphoria, but in this context serves as a celebration of the long journey he has undertaken, rather than merely an outpouring of emotion following a single battle. Ideologically, the repetition of the lyrics

“كم عثرت وانكسرت ثم قمت وانتصرت، فوق آلامي عبرت ، للحياة”

ties together the entire narrative of fall destruction resurgence victory experienced by Othman, and defines optimism as a life stance born from the real-life experience of overcoming pain and failure. The integration of visuals the king, the palace, and the clear sky with these lyrics affirms that optimism is not merely an abstract hope, but a conviction forged through perseverance, courage, and the willingness to keep rising until a better and more meaningful life is achieved.

5. CLOSING

Based on John Fiske’s semiotic analysis of the five main scenes in the *Mataba* music video, optimism is not represented as an abstract concept or merely a motivational message, but rather is constructed gradually through the relationships between signs across three levels: reality, representation, and ideology.

At the level of reality, optimism is built through the visual transformation of the character Othman from expressions of confusion and hesitant gestures to a confident, upright posture. Elements such as the superhero costume, the brick platform, and the shift in setting from dark to light function as material signs marking a psychological journey from uncertainty toward resolve. Here, optimism begins not from strength, but from an awareness of one’s own limitations.

At the representational level, the construction of optimism is reinforced through technical codes such as camera movement (from medium shot to wide shot), lighting (from dim to bright), and musical tempo (from slow to fast). These changes are not merely decorative; rather, they form a visual narrative that structures the experience of optimism as a dynamic process from reflection, through struggle, to the euphoria of victory. Thus, optimism is represented as something constructed cinematically, not granted instantly.

Meanwhile, at the ideological level, optimism is understood as an existential attitude born of the experience of falling, fear, and internal conflict. Recurring lyrics about falling rising winning, as well as symbols such as the snake (fear), the flag (dominance and change), and the sun (hope), form

a system of meaning in which optimism is not the absence of problems, but the ability to reinterpret suffering as part of the process toward a better life. In this context, optimism is constructed as an ideology of resilience relevant to the experience of a quarter-life crisis.

Thus, this study demonstrates that optimism in *Mataba* is the result of a complex interaction between visual, verbal, and technical signs that simultaneously shape meaning. Optimism does not appear as a single message, but as a semiotic construction that unfolds narratively from self-awareness, the courage to face fear, to the attainment of a higher meaning of life.

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