Re-inscribing *Budi* in Contemporary 3D Malaysian Animation Characters in *Geng; The Adventure Begins (2009)* dan *BoboiBoy: The Movie (2016)*

Juaina Ahmad Fadzil[1], Sanghamitra Dalal[1]
[1]Faculty of Film, Theatre and Animation (FiTA), Universiti Teknologi MARA (UiTM)

Correspondence: Juaina Ahmad Fadzil (juaina.fadzil@gmail.com)

Abstract

The success of Malaysian 3D animation films, *Geng; The Adventure Begins* (2009) and *BoBoiBoy: The Movie* (2016) in attracting local reception is partly due to their portrayal of the diversity of Malaysian ethnicity, traditions and moral values which the local audience may find relatable. Although these films portray modernity, the values represented are based on the traditional Malay concept of *Budi* re-inscribed in the characters' personalities. The concept of *Budi* in this paper employs the academic study of Lim Kim Hui (2003a) and it includes my attempt to argue that this traditional asset can be re-imagined in the contemporary digital form which can be analysed through the main characters' personalities in the selected films. Personality is one of the key principles of animation introduced by Lasseter (1987) for the 3D animation format and with it, helps shape characters to be unique and recognizable as depicted in their behaviours, habits as well as interaction with other characters. In addition, I employ Smith's "structure of sympathy" to explain the spectator's engagement with the fictional personalities portrayed on screen. The concept of *Budi* re-inscribed in characters of contemporary 3D Malaysian animation films proves that traditional values are not lost in modern times. Animation films are mostly watched by younger audiences, therefore *Budi* as a traditional moral concept can be sustained and disseminated to the younger generation in digital form

Keywords: *Budi*, Malay culture, moral values, personality

Introduction

In this paper, I will examine how the complex concept of *Budi* has been re-inscribed through the portrayals of the personalities of the protagonists in two selected 3D Malaysian animation films, namely, *Geng; The Adventure Begins* (2009) and *BoBoiBoy: The Movie* (2016). Both films have proved to be a commercial success with the ticket sales amounts to RM6.31 million and RM16 million following forty days of screening respectively (Hassan Muthalib, 2016). As *Budi* is one of the primary motifs that predominantly shapes the Malay world-view, my analysis of the animated characters in these films will further aim to explore whether instilling the values of *Budi* through various means in the character-portrayals is significant in captivating the spectators' engagement with the animation films through invoking a sympathetic relationship with the fictional characters. Therefore, I will commence my discussion with a brief elucidation of the idea of *Budi* in the Malay worldview. I will next focus on the importance of incorporating 'personality' in 3D animation films as propagated by Lasseter and finally I will pay particular attention to Murray Smith's concept of the "structure of sympathy" as I consider Smith's notion is significantly instrumental in determining the spectator's engagement with the visual representations of the fictional personalities portrayed on screen.

Consequently, through the analysis of my selected animation films, I will attempt to argue that the spectator's sympathetic engagement with the personalities of the protagonists is mainly induced by inculcating the fictional characters with the attributes of *Budi*, which can be considered as the foundational essence of Malay moral values leading to a unique development of the Malay worldview.

The Concept of *Budi*

In ancient times, the Malays use animals and plants to signify both positive and negative concepts. The Malays also believe that humans fundamentally consist of the body and mind. Unlike the "mind", the body along with the organs will eventually cease to exist. The "mind" here relates to the elements of the unseen such as thoughts, feeling, life, soul/spirit along with remnants that are left behind such as *Budi* (virtues, etc) and *Badi* (bad influence). The soul/spirit, specifically the *semangat* is divided into a dualistic oppositional sides which consists of good and bad (Ismail Hamid, 1991). Goodness is associated with *semangat padi* (soul of the paddy) while the opposite associates with *semangat biawak* (soul of the monitor lizard). Lim's (2003a) findings on various proverbs suggests that the virtues of *Budi* is derived from the concept of *semangat padi*. The nature of the paddy indicates that as it grows (filled with rice), due to its weight, the plant will get closer to the ground as if in the form of bowing down. This concept is associated with *Budi* where a person should demonstrate wisdom and humbleness as the individual gains more knowledge or power. An opposition of *Budi* is *Badi* which is signified by *lalang* (weedy grass), indicating negative characteristics such as being proud and arrogant (Nor Hashimah Jalaluddin, 2015) due to its nature of being straight and tall even during rainy seasons. In addition, weedy grass is undesirable and unwanted, growing without being planted by humans. Both paddy and weedy grass represent a form of positive and negative concept. This shows that since earlier times, the Malays had already considered the dualistic concept of good and bad which has been conceptualised by observing their surroundings. Today, the evolution of their beliefs and cultures has further shaped the values of what outlines the understanding of goodness represented in the form of *Budi*.

Budi is a term originated from the Sanskrit word *Buddhi* meaning wisdom, understanding or intellect. In the Malay worldview, *Budi* carries more than one meaning, describing the positive traits a person should have and therefore is known as the '*Budi* complex' (Ramli, 2013). These positive traits include being gentle and polite, displaying humility, being cautious when speaking or behaving in order to present good character conduct known as *sopan santun* (social grace). According to the Malay vocabulary, the concept of the *Budi* complex is further extended to include ethics to accommodate the culture and the ways of thinking. The Malay social relationships revolves around the '*Budi* complex' (Tham, 1970), constructing the idea for proper behaviours to include positive values such as generosity, respect, sincerity, righteousness as well as discretion. Individuals are also encouraged to think about the other party's condition or situation by incorporating feelings of shame and embarrassment for themselves as well as others in their social interaction activities. Consequently, this habit would promote having the sensitivity and concern for not only the individual but for others as well (Dahlan, 1991). Over the years, many studies on the Malays and their connection with the concept of *Budi* have emerged (Aminudin Mansor, 2008; Abdul Halim Ali, 2009; Noor Aina Dani, 2011; Hashim Musa, Normahdiah Sheik Said, Rozita Che Rodi, & Siti Sarah Ab Karim, 2012; Zaireeni Azmi, 2014; Abdul Malik, 2015; Nor Hashimah Jalaluddin, 2015; Wan Norhasniah Wan Husina, 2016; Isnariah Idris, Khushairi Fadzal, & Abdul Rashid Daing Melebek, 2017). However this paper focuses on the concept of *Budi* by Lim Kim Hui (2003a; 2003b), one of the primary predecessors who has initiated the process of exploring *Budi* within an academic context. His analysis is based on examining the Malay proverbs in order to construct a structural analysis of the Malay ways of thinking and behaving.

According to Winstedt (1982), the Malay culture have undergone through evolutions in their beliefs from animism to Hinduism, from Buddhism to Islam. The introduction of Islam to the Malays during the rise of the great port of Malacca back in the 15th century heavily influences the values of the concept of *Budi* (Aminudin Mansor, 2008; Hashim Musa, 2008; Hashim Musa, Normahdiah Sheik Said, Rozita Che Rodi, & Siti Sarah Ab Karim, 2012; Abdul Malik, 2015) and still remains the

national religion of Malaysia. The concept of *Budi* based on Lim's research, focuses on the ancient Malay minds, prior to the arrival of Islam. Lim suggests the purpose of an argument in the Malay worldview is the search for truth, goodness and beauty. The Malays do not emphasize about determining a winning side but the outcome of an argument should leave each party with positive values. Direct confrontation is viewed as impolite because certain behaviours or speeches might embarrass oneself as well as offend others, thus promoting negativity amongst the society. Similar to other Asian cultures, the Malays hold high regards and respect towards the elders and those of higher rank. Respect is shown especially to these types of people, encouraging the others to be careful by avoiding shaming or directly mocking them in confrontational situations. The concept of *Budi* promotes the avoidance of direct confrontations and this instead results in the need to mask their advices and criticism by using alternative mediums of communication such as decorative words as well as metaphors (Lim, 2003a; Hassan Ahmad, 2003; Lim, 2010; Nor Hashimah Jalaluddin, 2015; Nur Afiqah Wan Mansor & Nor Hashimah Jalaluddin, 2015; Suriati Zakaria & Nor Hashimah Jalaluddin, 2016; Julaina Nopiah, Nor Hashimah Jalaluddin, & Junaina Kasdan, 2017). In order to avoid larger confrontations, the act of backtracking or withdrawing from an argument is considered more honourable than winning an argument. This social conduct promotes the usage of both the *akal* (intellect) and *hati* (heart) in which the intellect and feelings should be utilized in consideration of the other party.

Akal (intellect) and *hati* (heart) are both components of the *Budi* network charted out by Lim Kim Hui (2003b) which includes three other interrelated categories: *bahasa/ pekerti* (referring to the moral behaviour or moral character and action), *bicara* (the well-mannered way of communicating) and *daya* (contribution to the practical aspect/ *budaya*) as shown in Figure 1.
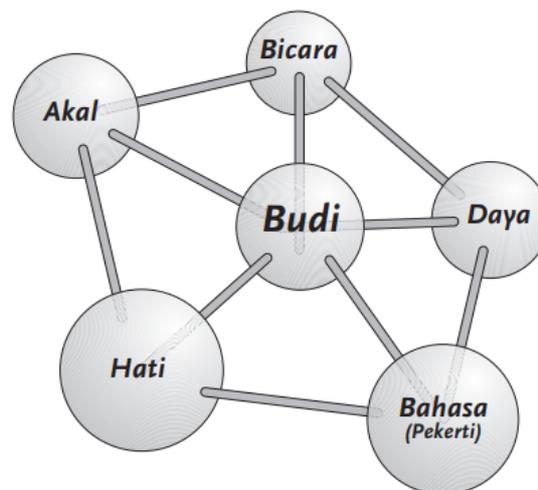

Figure 1: Lim Kim Hui's Molecurization of *Budi* (Lim, 2003b)**.**

Similar to an atom in a molecular structure, each branch remains as an integral part of the motif of *Budi* which cannot be fully detached from its central core of the idea. Due to this idea, some authors might refer to '*akal Budi*' or '*hati Budi*' as '*Budi*' instead, because they are also known as *Budi* or at least a part of the *Budi* complex. *Akal Budi* and *hati Budi* are the perspectives of the network which receive a lot of attention by scholars because they are considered as the larger parts of the concept involving both the intellect as well as feelings. Other interrelated elements of *bicara, pekerti* and *daya* are formed through the usage of the *akal* and *hati* (Aminudin Mansor, 2008). The practice of *Budi* and its networks will eventually lead a person to become a *Budiman* (a person of *Budi* or a wise person), expected to display all-rounded positive virtues. A *Budiman* should be able to use his/her intellect in a thoughtful way to consider the realities of reasons and at the same time, to utilize the gentleness of his/her heart to convey positive messages to other people. The ability to do so would encourage a person to display good character and conduct, becoming an example to others and eventually contribute to the betterment of society. Despite all its positive connotations, *Budi* can also be consciously or unconsciously used in a negative way which Lim has referred to as 'pure *Budi*'. This would be the results of practicing *Budi* in an extreme manner and without guidance which may lead a person to overreact (*mengada-ngada*) or self-degrade (*menghina diri*) instead of displaying humility.

Budi can also be consciously used in a negative way by manipulating people's understanding of *Budi* for personal gains. In the Malay language, it is called *bermain Budi* which means "*mengenakan tipu daya* (*tipu muslihat*)" (Kamus Dewan Edisi Keempat, 2018) or translated as using the intellect to deceive. Although the Malays value peaceful outcomes by avoiding direct confrontations, it does not indicate that individuals should only withstand being treated negatively. Instead, stricter actions should be taken when gentler ways do not work against others who are doing harm. Therefore, in order to stay true to the values of *Budi*, it should be practiced in moderation, which is also one of the elements of the Malay social values (Hashim Musa, Normahdiah Sheik Said, Rozita Che Rodi, & Siti Sarah Ab Karim, 2012). In the following section, I will now focus on how the concept of Personality can be envisioned by an animator to be produced in animation films that are in the 2D or 3D format.

Personality in Animation

Ollie Johnston and Frank Thomas are a part of the Disney's core animators known as the *Nine Old Men*. Based on their experiences with the traditional 2D animation, they propagate 12 principles of animation in their book, *The Illusion of Life* (1981) which can be referenced for not only 2D animation but for other types of animation as well. The 12 principles includes; 1) Squash and stretch, 2) Anticipation, 3) Staging, 4) Straight ahead action and pose to pose, 5) Follow through and overlapping action, 6) Slow in and slow out, 7) Arc, 8) Secondary action, 9) Timing, 10) Exaggeration, 11) Solid drawing and 12) Appeal. Among the 12 principles, one of the principles which is Solid Drawing, is best applied to the 2D animation format. Hence, Lasseter (1987) who is one of the founders of Pixar Animation Studios, has replaced the principles of Solid Drawing with Personality as the "intelligent application of all the principles of animation" for the 3D format. He argues that the character's personality determines the success of an animation as it dictates the spectator's thorough enjoyment with the story. A solid and attractive personality determines the actions and movements of animated characters which is based on the result of its thought processes, bringing the characters to life, in order to reach their goals. Brian Lemay (2000) describes personality in animation as the description of who the character is, how they think, act and how they react to events as well as other characters. Personality can be defined as "consistent behavior patterns and intrapersonal processes originating within the individual" (Burger, 2008). Here, Burger includes two aspects in his definition of personality which are behaviour patterns as well as intrapersonal processes. The spectator may expect characters to retain their behaviour (consistent behaviour) throughout the narrative of the animation film although slight changes may occur due to the changes of events in the plot. In addition, Burger describes the intrapersonal processes as inclusive of "all the emotional motivational and cognitive processes" happening within a person, affecting actions and feelings. Consequently, in different situations, all present characters might be affected by the events but their individual reaction may vary according to their personalities. Characters with appealing personalities may evoke sympathy from the spectator because the spectator might be familiar with the personalities that portray people that the spectator might know of or with himself/ herself or with someone whom the spectator aspires to be (Furniss, 2007). Therefore, the spectator's ability to engage with the characters is not only determined by the way their personalities are crafted on the screen but such engagement is also one of predominant factors for an animation film's success.

The Spectator's Engagement with Characters

Studies of relationship between the spectator and characters are often associated with the concept of identification. When a person says that he or she identifies with a character, various meanings can be derived from the statement such as the indication of liking a particular character, or understanding the circumstances that the character is going through. The term "character-identification" is often used by professional film critics when explaining the process of character engagement experienced by the spectator (Carroll, 1990). Carroll, in his work states that the exact term of "identification" is unclear and only acts as a sort of metaphor or a description of the mental state. The term offers no further explanation as to what kind of mental state that the spectator is supposed to be experiencing when being in such circumstances. Instead, most description of character-identification is the mental state of

believing that the spectator is the protagonist when watching a film. Animation films like live-action films, do evoke various emotional experiences associated with on-screen characters. Some of the circumstances in which evocation is triggered are such as the appearance of a likeable character, the similarities of experiences that a character is going through or even the understanding of values, missions as well as objectives of a particular character which the spectator can relate to. In reality, the spectator is able to distinguish himself or herself from the protagonist and is aware of the differences. Furthermore, Carroll argues that emotions experienced by characters are not always similar to the emotions being felt by the spectator. In horror films for example, characters who are unaware of incoming dangers are usually in a positive state of mind while the spectator who is well informed of the incoming danger would feel scared or worried for the characters. According to Carroll, the relationship between the spectator and the protagonist is asymmetrical. Instead of assuming that the spectator automatically or mistakenly imagine being in the physical as well as mental state of the character in a narrative, the emotions being experienced by the spectator usually indicates concern for another person. On the other hand, the emotions being experienced by a particular protagonist often concerns only himself or herself. This is due to the protagonist being in such circumstances which requires himself or herself to make decisions which will affect his or her wellbeing. Therefore, the spectator who shares the understanding of the condition of the protagonist will be concerned for the protagonist and himself or herself. Carroll explains that the emotional state that the spectator displays is sympathy whilst the feelings that the protagonist exhibits by being concerned for himself can be described as egoistic. Rather than imagining the exact mental and physical state of a protagonist, audiences assimilate or understand the viewpoint of the protagonist that is in certain situations. In regards to the concept of character-identification, Murray Smith (1995) too agrees with Carroll's argument that the spectator does not fully take on the experience of the protagonist. Unlike the concept of identification which regards the spectator as unconsciously believing himself or herself to be the protagonist, Smith argues that the process of engaging with fictional characters can be explained under the cognitive field such as in the form of sympathy. Tobón (2019) defines sympathy as "a pro-attitude towards a person or a character, that is in a favourable disposition concern for her well-being, a desire that things go well for her, a tendency to take her side…". Although the structure of sympathy by Smith (1995) is conceptualized for analysing character engagement in live-action films, it can also be applied for the same purpose in animation films because of its usefulness in establishing parameters which may explain the spectator's "interaction with animated characters" (Heath, 2013). The evocation of sympathy by the spectator that can be explained through Smith's structure of sympathy is a three-level process which includes recognition, alignment and allegiance. The foundation for the process of character engagement; recognition, relates to the construction of characters by acknowledging them through the representation of their image and human agent. The spectator then goes through the process of aligning with the characters when more information is revealed about them. Smith states that alignment is produced by 2 features of narrative which are spatio-temporal attachment and subjective access. Spatio-temporal attachment relates to the way narration follows a particular character and in most films, it is the protagonist while subjective access grants the spectator information regarding the character's thoughts and emotions. Finally, allegiance relates to the spectator's moral evaluation of characters based on factors such as their actions. In this level, sympathy with the character may form by how the spectator, "…evaluates them and whether she sides with them" (Tobón, 2019) which results in an emotional response. In addition to the structure of sympathy, Välisalo (2017) discovers 11 more categories of character engagement with one of them being identified as "physical and personality traits" which further emphasises the significance of personality as a factor for evoking sympathy by the spectator. Here, I am referring to the Malay spectator, whose moral values is based on the understanding of *Budi* and in the next section I will proceed to analyse the two recently-produced Malaysian animation films in order to investigate how the idea of *Budi* has been integrated into the development of the personality of the protagonists.

Character Analysis

Boboiboy (*BoBoiBoy: The Movie* (2016))

Produced by Animonsta Studios, the film tells the story about *Boboiboy* and his friends' adventure to a mysterious island that contains an ancient power in the form of a spherical robot, *Klamkabot.* Their main aim is to find their robot friend, *Ochobot* kidnapped by a group of alien treasure hunters known as *Tengkotak*. The ending shows *Boboiboy* and his friends along with their new acquired powers defeating their enemies with *Ochobot,* who is thought to be dead is revived by *Klamkabot'*s remaining strength. The narrative structure of this animation film is based on the Manichean moral structure (Smith, 1995) with characters clearly divided into opposing categories of good and bad. This reinforces the protagonist, *Boboiboy* to be a morally desirable character by conducting himself in accordance to the understanding of *Budi*. Based on the structure of sympathy, it is easy for the spectator to recognize *Boboiboy* as a superhero archetype. Being an 11 year old child, there is a hint of naiveté that he exhibits from time to time despite his cheerful, courageous and friendly personality traits. This image is further emphasized with his brightly coloured outfit and high-pitched, child-like voice which remain mostly consistent throughout the narrative. However, he is also portrayed as having a habit of un-intentionally breaking promises. As the spectator follows his story, the spectator goes through the process of aligning with the character by sharing his point of view and position. His naiveté, along with his courage and sense of justice causes him to prioritize justice over his friends, resulting in breaking his promise of a camping trip together. His sadness and remorse by his friends' cold treatment evokes sympathy from the spectator who understands his standpoint. In the initial part of the film, it has been made clear that *Boboiboy* is currently living with his grandfather and robot friend, *Ochobot*, resulting in a sense of loneliness from the lack of parental figures. In addition, the burden of bearing the responsibility of a superhero might further enhance this feeling. Hence, it can be understood that the sense of loyalty that he extends towards his friends is due to his dependency on them for emotional support warranting a cause for sympathy from the spectator. Admitting to his mistakes, *Boboiboy* shows remorse and attempts to redeem himself by seeking advice from his teacher and by inviting his friends for another trip. His feelings as well as actions indicates his concern for others and his desperation for absolution. *Boboiboy'*s reliance on his friends is also because his friends are endowed with super powers as well. He relies on their teamwork for a more effective outcome and while being the leader, he demonstrates good leadership quality by acting with authority as well as respect. He also consistently demonstrates loyalty by not giving up the search for his kidnapped friend, *Ochobot*. As the spectator continues to follow the narrative, it is often revealed that *Boboiboy* is usually not the first to launch attacks when facing enemies. Instead, he readily fights in situations when the enemies launch the first attack or when he is on a rescue mission. He remains mostly calm and humble in the span of his adventure but cannot control his emotions in desperate situations such as when his friends ostracize him, when he thinks *Ochobot* is leaving him, when he blames himself for the lack of power to save *Ochobot* and when *Ochobot* dies. Nonetheless, he does not overreact and manages to recover his composure for other pressing matters indicating that he practices *Budi* in moderation. His thoughts and actions adds to the spectator's positive review of his character as the spectator builds his or her understanding of the character's internal and external personality traits along with his subjectivity. In terms of allegiance, the spectator would place his or her loyalty by approving or disapproving the character's actions based on *Budi* as a moral evaluation. The portrayal of *Boboiboy'*s personality in a positive view encourages the spectator to sympathize with him as the spectator is "more likely to emotionally engage with characters that are good rather than evil" (Heath, 2013). His personality demonstrates himself as a character who conducts himself based on the *Budi* complex, where he uses his *hati* (heart) to consider the feelings of others, his *akal* (intellect) to decide the actions he should take, *bicara* (ways of communicating) to speak with good manners, *bahasa/pekerti* (moral behaviour) to act appropriately which will eventually contribute to the practical aspect in the form of *budaya* (*daya*). Throughout the film, he consistently demonstrates humility, intelligence, politeness and concern for others through his thoughts as well actions, bringing him closer to the status of a *Budiman*. Consequently, the character's positive personality along with the Manichean moral structure contributes to the spectator's evaluation of *Boboiboy* by observing him as a representation of goodness and therefore automatically supports his happy ending.

Badrol (*Geng; The Adventure Begins* (2009))

The story is about *Badrol* visiting his grandfather at *Kampung Durian Runtuh* with his friend *Lim* for a holiday. Before departing, he sees a news about the disappearance of durians from his grandfather's

durian orchard, allegedly stolen by ghosts. While staying in the village, they unintentionally embark on an adventure with other village characters that make up the group or "*geng*" which are; *Rajoo*, *Ros* and her two twin brothers; *Upin* and *Ipin*. Their adventure unites them with the durian thief; a lost, alien-like creature from another dimension named *Oopet* and along the way, they encounter the villains who appear to be smugglers. The ending shows the smugglers accidentally entering another dimension in an attempt to escape while the other group manages to return to the village unharmed. In terms of recognition, *Badrol* is portrayed as a Malay teenager. With his boy-band hairstyle, bright t-shirt and khaki shorts, he gives an impression of a laidback person. His friend, *Lim*, appears to be more talkative and friendly but is clumsy at times; a stereotypical archetype of a jokester and sidekick. His clumsiness often annoys *Badrol* and he shows his lack of patience through grumbles and sighs. Throughout the narrative, *Badrol*'s interaction with *Lim* demonstrates the lack of admirable qualities in his personality. Instead, his polite behaviour is mostly reserved for older people. With his grandfather, *Tok Dalang,* he does not raise his voice and speaks gently even during their reunion after a long time apart when *Tok Dalang* at first forgets who he is and then, mistaken *Lim* to be *Badrol* instead. He is also polite when asking for directions and when being helped by others. In this case, he is showing respect to those who he owes *Budi* (*terhutang Budi*). As the film attaches the spectator with *Badrol*, the next level of the structure of sympathy indicates an alignment with his point of view. Although his backstory is not revealed in detail, his consistent habits, speech and actions suggests that he is a selfish person who strongly follows his desires. His seemingly negative habits of acting out of jealousy shows his yearning for others, and especially *Lim* to see himself as confident as well as courageous. Consequently, this desire indicates the lack of use of his intellect which often leads him into confrontational situations especially with his friend *Lim;* when *Lim* is in an advantageous situation or possesses an advantage over himself. This may be due to the fact that *Lim* is his best friend and thus he behaves more comfortably around *Lim* although in a negative manner. He acts out or becomes boastful when in such situations for example during when *Lim* gets a better motorcycle or when *Lim* praises *Badrol*'s grandfather for being brave. His habit of getting easily jealous over other people's advantages blinds himself from using his intellect and instead of a better outcome for everyone, he cares more for the results that are in his favour. At this point, the spectator might be unimpressed by his seemingly fake bravado but is nonetheless entertained by its comedic effect thus would not entirely hate his character but would probably side with other characters with more appealing personality traits when he is behaving negatively. Unlike *Boboiboy*, this film is designed with characters attributed with various personalities. Among those in the group; *Ros* is portrayed as a temperamental lady while *Upin* and *Ipin* are mischievous children indicating the lack of characters with virtues of a *Budiman*. In regards to allegiance, *Badrol* is not an anti-hero nor does he possess qualities of an antagonist. It is common knowledge that teenagers go through psychological problems causing their mood swings as well as irrational behaviours and being one, *Badrol* is attributed with many flaws which reflects the reality of society. Practically, it is difficult to practice *Budi* wholeheartedly and *Badrol*'s personality reflects the practice of *Budi* in real life; where in the public eyes, he behaves and talks with good mannerism but in his comfort zone, he behaves differently, leaning away from the values of *Budi*. The allegiance level brings the spectator to side with morally favourable characters and by following *Badrol* as the protagonist, the spectator may see the changes of *Badrol*'s actions when the narrative through the *Geng*'s adventure rebuilds *Badrol*'s undesirable personality traits by adding morally desirable ones. As one of the older person in the group, although a coward, he tries to act brave and reassures the group that they are not lost. He also participates in the attempt to save his friends when they are in danger which indicates a sense of loyalty in not abandoning his friends. *Badrol* is a coward but still plays a part in fighting for the survival of the group in dire situations. In doing so, various positive attributes re-describes *Badrol* as not only responsible, but courageous and smart, who has concern for the wellbeing of others. Smith (1995) argues that there are two types of plot structure defining divisions in a narrative which are the Manichean and "graduated" moral structure. Graduated moral structure considers characters in an ambiguous manner. Instead of being at opposite ends of a division, characters who is morally ambiguous lies in between the range of division or the "grey" area. In this animation film, although the theme and ending reveals a Manichean form, it begins with a "graduated" moral structure with the portrayal of *Badrol*'s personality as a complex character. The spectator through their understanding of *Budi*, may response by choosing to follow or not to follow *Badrol*'s actions as well as the way he conducts himself. Thus, during times when *Badrol* shows good practice of *Budi,* the spectator may positively sympathize with him and when he behaves in a manner which

deviates from the virtues of *Budi,* the spectator may choose to not agree with him. Furthermore, *Badrol*'s personality is not entirely a negative portrayal but leans towards a more realistic representation of a Malay individual behaving based on the understanding of *Budi*.

Conclusion

Budi has been re-inscribed through the portrayals of the personalities of *Boboiboy* and *Badrol* whom both, appear to be attributed with distinct personalities. *Boboiboy* is portrayed as having the qualities of a *Budiman* while *Badrol,* with many flaws, realistically represents a person from the Malay society. Smith's structure of sympathy suggest that the spectator may sympathize with characters exhibiting moral values and it is easier to do so with *Boboiboy*. *Badrol* is a more complex character, portrayed initially with undesirable qualities but in the end, gains the spectator's sympathy through his actions which contributes to the safe return of the group. The evaluating spectator may choose to side with *Badrol* who is flawed with negative personality traits because with the understanding of *Budi,* the spectator can selectively choose to exemplify the positive personality traits as this usually leads the protagonist to acquire a good ending. Consequently, the values of *Budi* instilled in the characters' personalities is significant in engaging the Malay spectator, being a foundational essence to the Malay moral values.

References

Abdul Halim Ali. (2009). Akal Budi dalam Sajak-sajak Dharmawijaya. Jurnal e-Utama, 2, 71-80.

Abdul Malik. (2015). Kehalusan Budi dalam Karya Raja Ali Haji. Tanjung Malim: Universiti Pendidikan Sultan Idris.

Allan, R. (2002). Walt Disney's Nine Old Men & The Art Of Animation. Retrieved 7 17, 2019, from Animation World Network: https://www.awn.com/animationworld/walt-disneys-nine-old-men-art-animation

Aminudin Mansor. (2008). Konsep 'Akal Budi' dalam Sastera Melayu. *Jurnal ASWARA, 3*(2), 3-43.

Bordwell, D., & Thompson, K. (2017). Film Art: An Introduction (11th ed.). New York: McGraw-Hill Education.

Burger, J. M. (2008). Personality (7th ed.). Belmont: Thomson Wadsworth.

Carroll, N. (1990). The Philosophy of Horror, or Paradoxes of the Heart. New York: Routledge.

Dahlan, H. M. (1991). Local Values in Intercultural Management. Malaysian Management Review, 1, 45-50.

Furniss, M. (2007). Animation in Motion: Animation Aesthetics (Revised Edition). Hertfordshire: John Libbey Publishing Ltd.

Giraldo, D. T. (2019). Empathy and Sympathy: Two Contemporary Models of Character Engagement. (N. Carroll, L. T. Di Summa, & S. Loht, Eds.) Cham, Switzerland: Springer Nature.

Hashim Musa. (2008). Traditional Malay Poems: Reflections of Courteous Disposition, Gracious Speech and Supreme Wisdom of the Malay Psyche. *Malay Literature, 21*(1), 35-57.

Hashim Musa, Normahdiah Sheik Said, Rozita Che Rodi, & Siti Sarah Ab Karim. (2012). Hati Budi Melayu: Kajian Keperibadian Sosial Melayu Ke Arah Penjanaan Melayu Gemilang. *GEMA Online™ Journal of Language Studies, 12*(1), 163-181.

Hassan Ahmad. (2003). Metafora Melayu: Bagaimana Pemikir Melayu Mencipta Makna dan Membentuk Epistemologinya. Akademi Kajian Ketamadunan.

Hassan Muthalib. (2016). From Mousedeer to Mouse: 70 Years of Malaysian Animation. Kuala Lumpur: ASWARA.

Heath, E. (2013). In Plane Sight: Theories of Film Spectatorship and Animation. Illinois : The Graduate College of the University of Illinois .

Ismail Hamid. (1991). Masyarakat dan budaya Melayu. Kuala Lumpur: Dewan Bahasa dan Pustaka.

Isnariah Idris, Khushairi Fadzal, & Abdul Rashid Daing Melebek. (2017). Hati Budi Melayu Dalam Warkah Melayu Lama. *Jurnal Sultan Alauddin Sulaiman Shah, 4*(2), 1-16.

Julaina Nopiah, Nor Hashimah Jalaluddin, & Junaina Kasdan. (2017). Elemen Dualisme dalam Peribahasa: Pendekatan Semantik Inkuisitif. Melayu: Jurnal Antarabangsa Dunia Melayu, 10(1), 67-89.

Kamus Dewan Edisi Keempat. (2018, January 10). Retrieved from Pusat Rujukan Persuratan Melayu: http://prpmv1.dbp.gov.my/Search.aspx?k=bermain+budi

Lemay, B. (2000). Character Animation and Lip Sync . Oakville, Ontario: Animated Cartoon Factory.

Lim, K. (2003a). Budi as the Malay Mind: A Philosophical Study of Malay Ways of Reasoning and Emotion in Peribahasa. Hamburg: University of Hamburg.

Lim, K. (2003b). Budi as the Malay Mind. IIAS Newsletter, 31.

Lim, K. (2010). How Malay Proverbs Encode and Evaluate Emotion? A Paremiological Analysis. *Sari - International Journal of the Malay World and Civilisation, 28*(1), 57-81.

Mohd Amir Mat Omar, & Md Sidin Ahmad Ishak. (2011). Understanding Culture through Animation: From the World to Malaysia. Malaysian Journal of Media Studies.

Noor Aina Dani. (2011). Aplikasi Kaedah Analisis Kandungan: Gambaran Budi Bahasa dan Nilai Murni Orang Melayu dalam Buku Malay Courtesy. Sari - International Journal of the Malay World and Civilisation, 29(1), 121-136.

Nor Hashimah Jalaluddin. (2015). Peribahasa 'Parasit' dan Akal Budi Melayu: Analisis Semantik Inkuisitif. Seminar Antarabangsa Bangsa dan Sastera (pp. 281-293). Bangi: Universiti Kebangsaan Malaysia.

Norfazila Ab. Hamid , Nasimah Abdullah, & Lubna Abd. Rahman. (2017). Sopan dan Santun dalam Berbahasa: Cerminan Akal Budi Masyarakat Melayu dan Islam. Program Kolokui Pengajian Terjemah Siri 2. Kajang: Kolej Universiti Islam Antarabangsa.

Nur Afiqah Wan Mansor, & Nor Hashimah Jalaluddin. (2015). Deria Rasa dalam Kiasan Melayu: Analisis Semantik Inkuisitif. Pelestarian dan Perekayasaan Bahasa (pp. 1-11). Kuala Lumpur: Dewan Bahasa dan Pustaka.

Oore, S., Terzopoulos, D., & Hinton, G. (2002). A Desktop Input Device and Interface for Interactive 3D Character Animation. Graphics Interface, (pp. 133-140). Alberta. doi:10.20380/GI2002.16

Ramli, R. (2013). Cultural Appropriate Communication in Malaysia: Budi Bahasa as Warranty Component in Malaysian Discourse. *Journal of Multicultural Discourses, 8*(1), 65-71. doi:10.1080/17447143.2012.753895

Romlah Ramli. (2013). Cultural Appropriate Communication in Malaysia: Budi Bahasa as Warranty Component in Malaysian Discourse. *Journal of Multicultural Discourses, 8*(1), 65-71. doi:10.1080/17447143.2012.753895

Smith, M. (1995). Engaging Characters: Fiction, Emotion and Cinema. Oxford: Clarendon Press.

Suriati Zakaria, & Nor Hashimah Jalaluddin. (2016). Konsep Ruang dalam Anggun Cik Tunggal: Analisis Semantik Inkuisitif. *Journal of Language Studies, 16*(3), 187-204.

Tham, S. (1970). Tradition, values and society among the Malays. Review of Southeast Asian Studies, 4, 40-50.

Thomas, F., & Johnston, O. (1981). The Illusion of Life: Disney Animation. New York: Abbeville Press.

Tobón, D. J. (2019). Empathy and Sympathy: Two Contemporary Models of Character Engagement. N. Carroll, L. T. Di Summa, & S. Loht (Eds.) *The Palgrave handbook of the philosophy of film and motion pictures*, 865-891. Cham: Palgrave Macmillan.

Välisalo, T. (2017). Engaging with film characters: Empirical study on the reception of characters in The Hobbit films. Fafnir - *Nordic Journal of Science Fiction and Fantasy Research, 4*(3-4), 12-30.

Wan Norhasniah Wan Husina. (2016). The Influence of Budi-Islam Values on Tunku Abdul Rahman (Tunku) Leadership. The European Proceedings of Social & Behavioural Sciences (pp. 19-28). United Kingdom: Future Academy.

Winstedt, R. O. (1982). The Malay magician being shaman, saiva and sufi. Kuala Lumpur: Oxford University Press.

Zaireeni Azmi. (2014). The Concept of Gratitude (Budi) in Women's Political Participation: The Case Study of Women in Felda Ulu Tebrau, Johor, Malaysia. *International Journal of Arts & Sciences*, 525-535.