

The Role of Make Up Character in the Performance of J.J City Waste by Theatre Koma

SRI DWI KARTINI PURBA

Universitas Esa Unggul Jakarta, Indonesia

dwikartini03@gmail.com

ERMAN ANOM*

Universitas Esa Unggul Jakarta, Indonesia

erman.anom@esaunggul.ac.id

**Corresponding Author*

ABSTRACT

This research analyses "The Role of Make Up Character in J.J Sampah-Sampah Kota Performance by Teater Koma". Make-up character is make-up that is applied to change a person's appearance in terms of age, character, face, ethnicity, and nation so that it fits the character he plays (Panningkiran, 2013). Character make-up is very important in the world of television and other performing arts, especially in theatre because it will highlight the character of each character played in a show. This research is qualitative in nature utilising a method of a single case with multi-unit analysis. The results that are based on the theory of symbolic interaction show that the role of make-up character is related to one another, namely for oneself, thought and society. Make-up character is an identity for oneself who plays a role in it, so that it will give rise to a thought about the identity being played and a message in the show will be conveyed to the people who watched it.

Keywords: make-up character; performing arts; role; theatre

BACKGROUND

Looking neat and attractive is very important with a touch of make-up worn. However, the make-up that is usually used on a daily basis now has a deeper function. Especially in the world of television, make-up is needed to support the players who play a role in it. For example, for a presenter or host, make-up plays an important role in accentuating a person's characteristics while presenting the event that is being presented. In addition, in today's modern times, make-up is something that cannot be separated in everyone's activities, both for women and men.

Make-up is often defined as painting with cosmetic materials and tools that are easy to obtain and is an art. Very rarely do people wear makeup to be seen and enjoyed on their own. However, almost everyone is dressed up for others to see. Make-up itself has been used since ancient times, in traditional religious ceremonies. Unlike today, make-up can be mixed with the addition of story elements to shape the character of each character and become a show known as drama.

FIRST STUDY

It turns out that make-up in the film sector is different from everyday makeup that is commonly used. Because, in this make-up a character is made by accentuating the character so that the film can present characters like those in the characters. In film production, the creation of character effects is highlighted as important. Even abroad, education for the make-up effect is not only intended for make-up artists, but also for filmmakers. Now, talking about make-up

character itself is a make-up that is applied to change a person's appearance in terms of age, character, face, ethnicity, and nation so that it fits the character he plays (Paningkiran, 2013).

RESEARCH FOCUS

From the background of the problems described above, the authors formulate the problem, namely:

1. What is the Role of Make Up Character in J.J Trash Show by Teater Koma?
2. What are the activities of “Make Up Character in J.J City Trash Performance by Teater Koma”?
3. What materials and tools are needed in the "J.J Trash-Trash City Show by Teater Koma"?
4. What are the stages and processes in "J.J Trash-Garbage City Performance by Teater Koma"?

RESEARCH PURPOSES

Based on the description and core of the problems described above, this study aims to:

1. To find out about what “The Role of Make Up Character in J.J Trash-Trash City Performance by Teater Koma”.
2. As an understanding of the activity “Make Up Character in J.J Trash-Garbage City Performance by Teater Koma”.
3. To find out the materials and tools used in the “J.J Trash-Garbage City Performance by Teater Koma”.
4. To find out how the stages and processes in the “J.J Trash-Garbage City Performance by Teater Koma”.

BENEFITS OF RESEARCH

THEORETICALLY

Theoretically, this research can add knowledge and insight to writers and readers in communication, especially broadcasting majors and can explore “The Role of Make Up Character in J.J Sampah Performance by Teater Koma”.

PRACTICALLY

Practically, this research can be used as a guide for writers and readers when they jump directly into the television world, especially a make-up artist.

PREVIOUS RESEARCH

Previous research that resembles this title is my own research entitled:

1. Artistic and Make Up Character for the Blessing of Love soap opera on SCTV.

In this research, there are problems regarding the artistic and make-up of the characters that exist in the soap opera blessing of love on SCTV.

In addition, the object under study is the artistic and make-up character in the soap opera blessing of love on SCTV, while the subjects studied are the makeup artist and artistic director of the soap opera blessing love on SCTV with other supporting objects, namely producers, directors and actors who play a role in it.

The research method used is unit analysis with case study type 2, which is a type which is a single case with a multi-analysis unit.

For the result, a fictional film without artistic and aesthetic touches will feel bland, because, in principle, creative touches in artistic and aesthetic settings are an important part of a film.

The difference with my latest research regarding the role of make-up character in J.J's shows of urban trash by the koma theatre is that it only focuses on the make-up of the characters in J.J's shows of urban trash by the koma theatre and is certainly more profound. Because the advantages of a drama and theatre performance are usually seen from the make up of the characters that are staged. Even though it uses the same method, every show must have a different make-up character when performed. In addition, the object and subject are certainly different because the previous research was a soap opera on SCTV, while this research is a show made by the koma theatre.

2. Values of Character Education in the Makeup of the Sriwedari Puppet Punakawan Surakarta

In this study, there is a problem, namely: how to apply the values of character education in the makeup of the Sriwedari people of Surakarta Punakawan Wayang. The object of the problem is the values of character education in the make-up of the Sriwedari puppet master in Surakarta.

Meanwhile, the research subjects were Sriwedari people in Surakarta. The research method used is qualitative research in the field of philosophy, with a hermeneutic approach. Qualitative research in the field of philosophy is a scientific research model, which examines the qualities of research objects in the form of values, meanings, human emotions, religious appreciation, the beauty of a work of art, historical events, certain symbols or The hermeneutic approach leads to the interpretation of meaningful expressions and interpretations that have been made by individuals or groups of people in Surakarta on their own situation to understand the meaning of symbolism and the value of character education in the makeup of the Sriwedari Surakarta puppet masters as the problem.

For the results of the research, namely in the national context character education must be built based on the philosophy of life of the Indonesian people, namely Pancasila. Pancasila must be the initial foundation in developing the desired character. The character values to be built must refer to Religion, Pancasila, and Indonesian Culture. The Punakawan puppet character is an illustration of the realization of character education teachings. In the research conducted it is explained that in Indonesia, especially Java, wayang mythology is a tradition and culture that has underlie and played a major role in shaping the character and existence of the Indonesian nation.

The difference with my latest research is very clear because, my own research focuses on discussing the role of make-up character in J.J's show of city trash by the theater of coma. Where the objects, subjects, and research methods and the results achieved will be different. Whereas previous research is more about how to apply the values of character education in the make-up of Sriwedari Surakarta puppet masters.

3. The Relationship between Daily Makeup Knowledge and the Use of Cosmetics at Public High School 3 Klaten

In this study, there is a problem, namely how the relationship between the knowledge of everyday makeup and the use of makeup cosmetics in SMK Negeri 3 Klaten. For the object of the problem is the relationship between the knowledge of everyday makeup and the use of make-up cosmetics at SMK Negeri 3 Klaten.

Meanwhile, the research subjects were students of class XII majoring in beauty care at SMK Negeri 3 Klaten which consisted of 2 classes with a total of 68 people. The research method used is ex-post facto research to reveal the relationship between knowledge of everyday makeup and the use of makeup cosmetics.

For the results of the study, namely: it shows that the knowledge of daily makeup is categorized sufficient with a relative frequency of 50.82% (31 students out of 61 students overall). Knowledge of daily makeup is categorized sufficient because students only learn daily makeup through the theory and practical activities taught in school and the teacher does not provide tasks related to make-up, so that students' knowledge is only limited to what they learn. without trying to increase their knowledge through various other sources, such as a) electronic media, such as television and the internet and b) print media, such as beauty magazines and newspapers.

The use of cosmetics on the face is in the high category with a relative frequency of 36.07% (22 students out of 61 students overall). The use of cosmetics on the face is in the high category because students use cosmetics at almost every opportunity to appear more confident and there is a demand to look attractive in accordance with current developments or trends. This results in students competing to appear more attractive and give an adult effect. It is all influenced by social media and pressure at school, in this case it means that beautiful girls have lots of friends.

The difference with my latest research is very clear because, my own research focuses on discussing the role of make-up character in J.J's show of city trash by the theatre of coma. Where the objects, subjects, and research methods and the results achieved will be different. Whereas previous research is more concerned with the relationship between knowledge of everyday makeup and the use of makeup cosmetics in SMK Negeri 3 Klaten.

SYMBOLIC THEORY OF INTERACTION

Say that symbolic interaction is "in essence" a frame of reference for understanding how humans, in concert with one another, create symbolic worlds and how this, in turn, shapes human behavior

THEMES AND ASSUMPTIONS OF SYMBOLIC INTERACTION THEORY

LaRossa and Reitzes (1993) have studied symbolic interaction theory related to the study of the family. They note that the theory reflects three main themes:

1. The importance of meaning for human behaviour.
2. The importance of self-concept.
3. The relationship between individuals and society.

THE IMPORTANCE OF MEANING FOR HUMAN BEHAVIOUR

Symbolic interaction theory states that individuals construct meaning through the communication process because meaning is not intrinsic to things or ideas. It takes people to make meaning. In fact, the purpose of interaction, according to theory, is to create shared meanings. This happens because without sharing the meaning of communication is very difficult or even impossible.

According to LaRossa and Reitzes, this theme supports three main assumptions, which are taken for granted, namely:

1. Humans act towards others on the basis of the meaning that others have.
2. Meaning is created in the interactions between people.
3. Meanings are modified through a process of interpretation.

THE IMPORTANCE OF SELF-CONCEPT

Overall, this theme focuses on the importance of a self-concept, or a set of stable perceptions of a person about themselves. In addition, this theme shows two additional assumptions according to LaRossa and Reitzes (1993), namely:

1. Individuals develop self-concept through interactions with others.
2. Self-concept provides an important motive for behaviour.

RELATIONSHIP BETWEEN INDIVIDUALS AND SOCIETY.

The final theme deals with the relationship between individual freedom and social constraints. Mead (1982) and Blumer (1969) take the middle position on this question. They try to account for orders and changes in social processes. Symbolic interaction theory as a comprehensive sociological theory recognizes that both social structural and personal factors influence behavior. Assumptions related to this theme include the following:

1. People and groups are influenced by cultural and social processes.
2. Social structure operates through social interaction.

IMPORTANT CONCEPTS

The concept of symbolic interaction theory outlines Mead's thoughts entitled Mind, Self, and Society which reflect three key elements of symbolic interaction, namely:

1. THOUGHTS

Mead defined mind as the ability to use symbols that have the same social meaning, and Mead believed that humans should develop their minds through interactions with other people.

2. SELF

Mead defines self (self) as the ability to reflect on ourselves from the perspective of others. From this it can be seen that Mead does not believe that self comes from introspection or only from thinking about oneself. For Mead, the self evolved from a certain type of role taking, namely, imagining how we see others.

3. SOCIETY

Mead argues that interactions take place in a dynamic social structure which we call culture or society. Mead defines society (society) as a network of social relations that creates humans. Individuals are involved in society through their chosen behaviour actively and voluntarily. Such societies have a series of behaviours that individuals are constantly adapting to. Society exists before individuals, but is also created and shaped by individuals, acting together with others.

DRAMA AND THEATER

Drama is a genre of sastra written in the form of dialogue with the aim of being performed as an art of performance (Hasanuddin, 2009) Meanwhile, drama is an art that depicts human nature and attitudes and must give birth to the human will with action and behaviour. In addition, the meaning of drama according to Moulton is that life is depicted with motion; drama is witnessing human life that is expressed directly. Regarding terminology, for example play, drama or theatre can be explained as follows, namely,

1. The term play was better known at the beginning of the development of drama, similar to the Japanese colonial period.
2. As for the subsequent periods, the terms drama and theater are more often used by many parties. The term drama focuses more on drama as a literary genre (issues of script, text, elements of the story).
3. The term theater to denote performance issues (regarding performing arts, acting).

One thing that characterizes a drama is that this possibility must be conveyed in the form of a dialogue from the characters. Therefore, if a reader reads a drama text without witnessing the play, he wants or does not want to imagine the course of events on the stage, so that according to Luxemburg the author in principle takes into account special restrictions, due to the orientation of the performance. That is to say, however much a playwright has chosen many languages to pronounce his dream, he still cannot be as free as a fiction writer or a poetry writer. The way of expressing it through dialogue as the main characteristic of drama is what gives the intended fulfilment. The advantage of drama compared to fiction and poetry genres lies in its performance. The audience will witness first-hand the experience that is expressed in a deeper, more intense, and more intense way.

Staging, as another dimension of drama, provides both a strength and a weakness for the viewer to grasp the meaning contained in the text. Its strength lies in direct and concrete visualization. While the weakness is that there is not the same performance for a drama text even though it is by the same director and the director is the author of the drama himself. Staging is a synthesis that appeal to several senses at once. Staging is supported by various people together. Apart from the author, there are players, directors, technicians, and others. The staging is multidimensional. The concrete stage space puts forward several distinctive demands on the performers or actors. The hardest aspect is that the performance has different variables. No two performances are the same.

While theatrical (theatre) is the result of literary work as well as the work of art. It is not merely literature nor is it merely art. Even the interpretations put forward by people, of all the interpretations there are those that cannot be denied. In addition, according to (San, 2010) theatre (English "theater" or "theatre", French "theater", comes from the Greek "theater" which means ("place to watch") is a branch of performing arts related to acting or acting in front of an audience by using a combination of speech, gestures, mimics, puppets, music, dance and others.

MAKE UP

Makeup (make up) is the real answer to looking good in front of television. For news script readers who are in the studio, there is a tool that helps them to look attractive, namely the studio lights. However, the large number of lights inside the studio lights also has a negative effect. Lots of lights make the studio hot, so news readers often have to wipe the sweat off. In addition, the number of lights makes the skin look paler. To restore the skin from looking pale, good makeup is a real solution (Junaedi, 2013).

Make-up in the realm of television serves to improve the appearance of people who appear on television, improve appearance, and change appearance. The make-up used by women is to accentuate and enhance the appearance that is focused on the skin of the face, eyes and lips

MAKE UP CHARACTER

Make up character is changing the original face into one of the characters who is played according to the script or according to the demands of the story. This type of facial decoration reflects the characters in the script or with the story. So, changing the original face to the character in question or trying to approach the form that is depicted such as the character *diponegoro* and other national figures or become a grandfather or grandmother (meaning character) (Salim, 1999). Make up character is divided into several forms, namely:

1. Whole character, namely changing the shape of the face as a whole, for example the make-up of parents (grandparents), dracula, *punakawan* (*semar*, *petruk*, *gareng* and others).
2. The side character, namely making up the whole face, does not need the whole face to be the same as making or forming a swollen face, for example a toothache, making one eye come out due to a disease, making a cut in the cheek due to a fight, getting hit by a knife or bruising the cheek.
3. The upper or lower side character is to make this character located on the top or bottom such as a head wound or a wound on the leg and so on.

Things that affect make-up are:

1. The light of the lamp and the wattage of the lamp used must be balanced in order to get a good reflection of make-up on the television.
2. This audience distance to stage make-up on television does not affect anything.
3. This character adjustment plays a very big role in behaviour and if it fails to act out then the already good make-up can't help much.
4. Emphasis of colour and selection of make-up tools must be appropriate.

THE SHOWING OF JJ WASTE-WASTE CITY

This play tells the story of the life of a husband and wife named Jian and Juhro, residents under the bridge, and the foremen who are a source of conflict in this story set in the New Order era. Jian is Juhro's husband who is just a coolie hauling garbage, with a mediocre daily salary, but that doesn't discourage Jian, he still lives his day with gratitude and honesty. Juhro, Jian's wife, is a woman who is very late in her pregnancy, even though in the midst of life's hardships, she continues to faithfully accompany Jian, and together they fight for their future and their future children. JJ City Trash is actually the first old play staged 40 years ago. At that time this play became a portrait of the condition of the lower-class society who were struggling to find a bite of rice under the oppression of the rulers.

For approximately 3 hours, the audience will be invited to watch a portrait of another side of people's lives. Small people who try honestly, sincerely, and full of sacrifice just to make ends meet for themselves and their families. And vice versa, the audience will see how greedy and cunning of people who actually have more sufficiency, but are blinded by power and greed. The JJ Sampah-Sampah Kota performance was supported by actors such as Idries Pulungan, Budi Ros, Daisy Lantang, Ratna Uly, Ohan Adiputra, Tuti Hartati, Ade Firman Hakim, Raheli Dharmawan, Toni Tokim, Hengky Gunawan, Angga Yasti, Suntea Sisca, Bayu Dharmawan,

Andhini Puteri Lestari, Sekar Dewantari, Febri Siregar, Dana Hassan, Radhen Darwin, Palka Kojansow, Pandu Pangestu, Zulfi Ramdoni, and others.

HISTORY OF KOMA THEATER

Established in Jakarta, March 1, 1977. Until 2015, it has produced 140 performances, both on television and on stage. His creative work is usually held at the Jakarta Arts Center - Taman Ismail Marzuki and the Jakarta Arts Building. Teater Koma, which performs many of N. Riantiarno's works. Among others; Rumah Kertas, Sorry. Sorry. Sorry., JJ, KECOJA OPERA Trilogy (Time Bomb, Cockroach Opera, Julini Opera), Opera Primadona, Sampek Engtay, Semar Gugat, White Snake Opera, Bagong Republic, Togog Republic, Petruk Republic, Sie Jin Kwie, Rumah Pasir, Sie Jin Kwie Slandorous, Sie Jin Kwie in Magic Land, Demonstrators, Cangkik Republic, etc. In addition, it also presents works of world-class playwrights; including William Shakespeare, Georg Buchner, Bertolt Brecht, Moliere, Aristophanes, Arthur Miller, Beaumarchaise, George Orwell, Alfred Jarre, Freidrich Schiller, Friedrich Durrenmatt, and Evald Flisar.

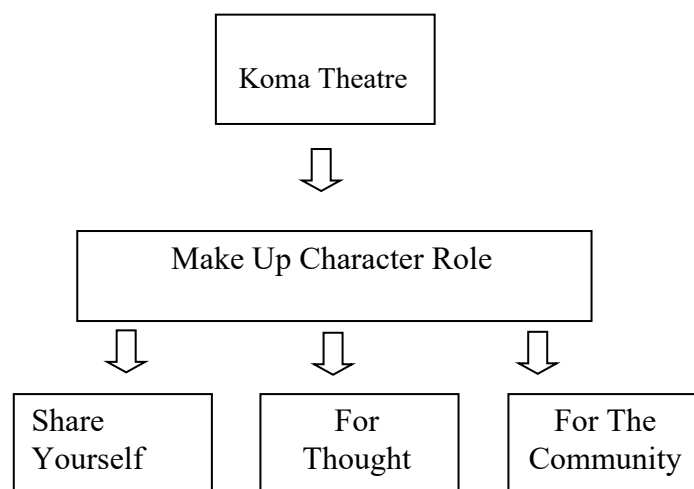
N. Riantiarno and Teater Koma are still convinced that theatre can be a bridge to an inner balance and a way for the creation of human happiness. Honestly, reflecting through theater is also believed to be a way to rediscover the role of common sense and conscience. Teater Koma, a consistent and productive non-profit arts group. It is known to have a lot of loyal viewers. His performances are often held for more than 2 weeks, and have even performed for more than a month.

RESEARCH FRAMEWORK

Based on the title studied and references to symbolic interaction theory. So, the researcher will provide an overview of the research framework in Figure 1.

The picture is as follows:

FIGURE 1. Overview of the research framework



Make-up character is a make-up that is applied to change a person's appearance in terms of age, character, face, ethnicity, and nationality so that it fits the character he plays. Now, if it is related to the theory of symbolic interaction, the role of make-up character itself is important for self-identity, then it is developed by thinking through make-up characters that are shown to society.

RESEARCH METHODS

In terms of its type, the type of research used is qualitative research which has historically been implemented starting from observations from a natural perspective. Qualitative research falls into an ethnographic paradigm. Consider qualitative as a research procedure that produces descriptive data in the form of written or spoken words of people and observable behaviour. The author of qualitative research books, stated that qualitative research uses a scientific background, with the intention of interpreting phenomena that occur and are carried out by involving various existing methods. From the three definitions of qualitative research, it can be concluded that qualitative research is a type of research that produces descriptive data and interprets phenomena of behaviour whose observations are scientifically using existing methods.

The method used in the "J. J Sampah-Sampah Kota Performance by Teater Koma" is the unit of analysis. In social research, usually the unit of analysis is an individual or group which can then be called an informant or respondent.

RESEARCH DESIGN

In his study, case studies have four types of designs known as case study research designs as shown in Table 1. The four designs are (1) holistic single case design, (2) embedded single case design, (3) holistic multi case design, and interwoven multi case design.

TABLE 1. Basic Types of Case Study Designs

	Case designs	
	Single	Multi case designs
Holistic (single unit of analysis)	Type-1	Type-2
Interconnected (multi-analysis unit)	Type-3	Type-4

Source: *Case Study Book: Design and Methods*, K Yin, page 46

Table Captions:

- Type 1: Design with single case and Single analysis unit
- Type 2: Design with single case and multi-analysis unit
- Type 3: Design with multi-case and single unit of analysis
- Type 4: Design with multi-cases and multi-analysis units

SINGLE CASE STUDY DESIGN

An important step in designing and administering a single case is determining the unit of analysis (the case itself). Based on the unit of analysis, the case study design is divided into:

- A. Holistic single case study design: there is only one case researched or analysed and cannot be identified into other subsections.
- B. Intertwined single case study design: There is one case but uses multi-unit analysis.

The primary difference in case study design is the single case and multi-case designs. It indicates the need for a decision before any data collection. Case study research is a design that is suitable for certain circumstances or conditions.

First, case studies are analogous to a single experiment, and many of the conditions justify a single case study. Hence, a rationale for a single case is when it states an important case in testing a well-developed theory. Second, rational where a single case is a case that presents an extreme and unique case. Third, the rationale for a single case study is the case of disclosure itself.

MULTICASUS CASE STUDY DESIGN

Yin (2013) suggests that the same research may contain more than a single case. When this occurs, the research should use a multi-case design. Multicase designs have their own advantages and disadvantages compared to single case designs. Evidence from multicase is often seen as stronger. The use of multicase designs should follow replica logic, not sampling logic, and require researchers to select cases carefully.

The cases should act as in a multiple experiment, predicting similar results (literal replicas) or adding results that are of different backgrounds but for certain reasons as predicted (theoretical replicas). Therefore, the ability to conduct six or ten case studies, which are arranged effectively in an analogous multi-case design with the ability to carry out six or ten experiments on related topics (Yin, 2013). Multicasus design based on the unit of analysis is divided into two types, including:

- A. Holistic Multicase Design: consists of several cases but only one is studied.
- B. Interconnected Multicasus Design: consists of multiple cases and multiple units of analysis.

UNIT OF ANALYSIS

Based on the case study design proposed by Yin, in this study the researcher used the design for type 2 case study research. Type which is a single case with a multi-analysis unit. Where the case in research is "J.J Sampah-Sampah Kota Performance by Teater Koma" and with the unit of analysis, namely the director director, makeup artist and the characters or players.

According to Hamidi (2010) in his book *Qualitative Research Methods*, practical approaches, proposal writing, and research reports states that the unit of analysis is the unit under study. In social research, usually the unit of analysis is an individual or group which can then be called an informant or respondent.

RESEARCH MATERIALS

Based on the research focus of "J.J Sampah-Sampah Kota Performance by Teater Koma", the research material will be in the form of individuals related to the show, namely the director, co-director, production leader, creative consultant, makeup artist, and the characters or players. In addition, the research material is supported by observations, photos, and interviews.

DATA SOURCE

Because this type of research is qualitative, the data source is qualitative. Qualitative data is data in the form of information on facts that occur in the field. So, all materials, information and facts obtained in the field cannot be measured and calculated mathematically because they are in the form of verbal information. Therefore, the main data sources in this study are words and actions, the rest is additional data. It can be said that the focus of data collection in this study is interviews and archival recordings.

In the interview, the research subjects are people called informants. The main data sources in this research are divided into two:

KEY INFORMANTS

In the success of case studies, key informants often play an important role. The participation of informants not only in providing information to researchers but also providing suggestions and even creating access to other sources.

In the process of making this research planning, the researcher has conducted a study and brief research and found at least according to the estimation of the researcher as a key informant, namely: the makeup artist in "J.J Sampah-Garbage City Show by Teater Koma". Key informants are determined based on the consideration of elements of experience and knowledge, so that they can reveal how "The Role of Make Up Character in the Performance of J.J Trash-Garbage Kota by Teater Koma".

INFORMANT

Informants are a source of data obtained from various parties who know information about the topic under study. He is obliged to voluntarily become a member of the research team even if it is only informal. The informants in this study were people who participated directly in this production, namely directors or actors in the "J.J Sampah-Sampah Kota Performance by Teater Koma".

General description of key informants and informants, namely: for key informants in the JJ trash show by the koma theater is a makeup artist by Subarkah Hadisarjana, namely (a top Indonesian artist, known as an actor and a makeup, artistic and fashion artist, male, born in Pare, June 25, 1958, and the film he played was fans looking for the wind), along with hairstyles by Sena Sukarya (male and hairdresser in the comma theater) and fashion designer Alex Fatahillah (male and hairdresser) in the comma theater).

Meanwhile, the informants were the director, namely Rangga Triarno (son of N. Riantriarno), Co-director Bayu Dharmawan, production leader Ratna Riantriarno (woman, actress, performing arts manager, Indonesian theater activist, born in Manado, 23 April 1952) and creative consultant N. Riantriarno (male, born in Cirebon, West Java, June 6, 1949, an actor, writer, director, journalist and Indonesian theater figure, founder of Teater Koma (1977). Along with the actors who play a role in it, namely, Tuti dwi hartati, Idries Pulungan, Budi Ros, Ade Firman Hakim etc.

DATA COLLECTION TECHNIQUE

Qualitative research is research that produces and processes descriptive data, such as interview transcripts, interviews, direct notes, pictures, photos, video recordings and others. Based on the description above, the data writing technique is divided as follows:

PRIMARY DATA

Primary data is data that is collected directly by a researcher, generally from the results of observations of social situations and / or obtained from first hand or subjects (informants) through the interview process. There is also documentation data that is collected directly from the social situation of funds or institutions, but is not categorized as primary data, because this functions as a support for observation data and interview data.

In obtaining primary data, researchers used in-depth interviews and observations to obtain information about "The Role of Make Up Character in the J.J Sampah Show by Teater Koma".

OBSERVATION

Observation is systematic observation and recording of the elements that appear in a symptom or symptoms in the object of research. Observations were made on the subject, the subject's behaviour during the interview, the subject's interaction with the researcher and things that were considered relevant so that they provided additional data on the results of the interview. Observation can be carried out in the following stages:

1. Initial observations that are natural in nature, namely the first activity the researcher does to go to the research location without bringing any paradigm. The goal is to obtain a descriptive general description.
2. Focused observation, that is, after initial observations are made, the researcher is directed to determine the focus of the research, namely having to understand the situation and conditions of the research field. In the implementation of data collection, researchers can apply observation techniques, interviews using tools such as; tape recorders, photos, slides, and so on.
3. Selected and disaggregated observations, namely, more focused observations based on selecting the data to be collected in accordance with the research objectives.

INTERVIEW

One very important source of case study information is interviews. According to Moleong (2010) the conversation between two parties, namely the interviewer (interviewer) who asks the question and the interviewee (interviewee) who provides the answer to that question. According to Afifudin and Saebani (2009), interviews consist of various types, namely:

1. Structured interviews, namely interviews where the questions have been prepared, such as using an intermediate interview guide.
2. Semi structured interviews, which are interviews that are in-depth enough because there is a combination of interviews that are guided by the questions that have been prepared and broader and in-depth questions by ignoring existing guidelines.
3. Unstructured interviews, namely interviews that are freer, more in-depth, and make interviewing guidelines as general guidelines and outlines.

The interview conducted by the researcher regarding "The Role of Make Up Character in the Show J.J Trash-Garbage City by Teater Koma" is the researcher uses structured interviews, namely interviews where the questions have been prepared, such as using the guidelines between interviews guided by interviews.

SECONDARY DATA

Secondary data is data obtained indirectly by researchers, but has been cascaded through second or third hand sources. Secondary data is also known as supporting data or complementary to the main data that researchers can use. Types of secondary data can be in the form of pictures, documentation, graphics, manuscripts, handwriting, and various other documentation. The principle of supporting or secondary data is that apart from the main data, the source can also be obtained directly or indirectly by the researcher.

DOCUMENT

Documents are records of past events. Documents can be in the form of writings, drawings or monumental works of a person. Documents in the form of writing include diaries, life histories, stories, biographies, regulations and policies. Documents in the form of images, for example photos, live pictures, sketches and others. Documents in the form of works, for example, works of art, in the form of pictures, sculptures, films and others.

In this study, researchers used three data collection techniques in which the researcher made direct observations but did not participate. Then the researcher uses structured interviewing techniques, this is so that the discussion of the research can be focused in accordance with the formulation of the research problem. Researchers also used document techniques, which came from archives, photos during observations made in knowing "The Role of Make Up Character in the J.J Trash-Trash City Performance by Teater Koma".

DATA AUTHORITY

A study will not be valid if it is not reliable. Therefore, to test the reliability in this study, which in qualitative research is known as the validity of the data. To determine the validity of the data, an inspection technique is needed. A triangulation is a data validity checking technique that utilizes something other than the data for checking purposes or as a comparison of the data. Meanwhile, according to Patton, quoted by Afifudin and Saebani (2009), there are four kinds of triangulation as an examination technique to achieve validity, namely as follows:

- A. Data triangulation, namely using various data sources, such as documents, archives, interview results, observation results or also by interviewing more than one object which is considered to have different points of view.
- B. Observer Triangulation, namely the presence of observers outside the researcher who also checks the results of data collection.
- C. Theory Triangulation, namely the use of different theories to ensure that the data collected meets the requirements.
- D. Triangulation Method, namely the use of various methods to research something, such as the interview method and the method of observation.

The triangulation chosen by the researcher regarding "The Role of Make Up Character in the J.J Sampah-Sampah Kota Performance by Teater Koma" is triangulation with the source, which means interviewing and looking for data in accordance with the source.

DATA ANALYSIS

Data analysis proposed here says that data analysis means systematically arranging the material from interviews and observations, interpreting it and producing a new thought, opinion, theory or idea. There are several kinds of qualitative data analysis proposed by Afifudin and Saebani (2009), namely:

1. Dominant analysis which is useful for seeking and obtaining a general picture or understanding that is comprehensive. The expected outcome is a surface-level understanding of particular dominance or conceptual categories.
2. The taxonomic analysis is based on a focus on one dominant (internal domain structure) and the collection of the same things or elements. The taxonomic analysis is carried out after the dominant analysis, which is to carry out an analysis of the whole and is based on certain groupings as predominant categorization. Taxonomic analysis can be done by making diagrams, schemes, outlines and convert terms.
3. Analysis of cultural themes, namely the way to analyse cultural themes is to look for existing common threads and link them to values, value orientation, main basic values, premises, ethos, world views, and cognitive orientation, analysis is based on the view that everything what is studied is basically something whole (whole), not fragmented.
4. Constant comparative analysis is the activity that is carried out by constant comparative analysis, namely, writing notes on the main things and then describing them or detailing them in more detail with a complete explanation. Starting from data to concepts, modifying concepts by making specific things abstract, conducting analyses from narrow to broad, then developing inherent themes into a theory.

In this study, researchers will describe the results of the researchers' interviews with informants and key informants, then categorize the results of the interviews to interpret and draw conclusions so that the researcher gets an understanding of "The Role of Make Up Character in J.J Trash-Garbage Performances by Teater Koma.

RESEARCH RESULT

THE ROLE OF MAKE UP CHARACTER IN THE PERFORMANCE OF JJ. CITY WASTE BY THEATER KOMA

The role of make-up character itself is very strong with the performances shown, because the make-up character is a symbol and make-up will highlight the character of the players who perform on stage. Likewise, according to Subarkah Hadisarjana or the make-up artist at the J.J city trash show, make-up character is how a person changes his face and soul and makes him another soul. Which means a character or trait, where the example of Jian is played by Zulfi and Juhro is played by Tuti. Juhro himself is a person whose life is in the lower class, but originally, he is not a person who lives under a position. For that, then, will be given a character and a face to be made into someone else. Then another example is to make young people old or old people to be young and can be made through character make-up.

In addition, for the role of make-up character in J.J's show, urban trash is directed by a *rangga* who is very multi-complex and plays an important role in it, because human daily life plays this role in political struggles or political games. There are those who play characters as foremen or chiefs. Where, the foreman or head actually does not appear only as shadows and it is the highest leader in the show being played. To create such a character, a make-up artist must be able to place a character, if someone becomes an old leader who controls a political situation or situation in that specified era. In addition, there are other foremen such as foreman

1, foreman 2, for that it also requires facial creations for these figures. Coupled with the presence of the characters of *mbah kung*, *buci*, *karba*, *kentong*, *bakol* and *abash*. When reading the script, all of these faces need to be changed into other people. In the show there is also another life, where there is someone who is at the King level which is divided into two, namely the upper level and the lower level. At the top level is for the high leadership and the lower level for the lower class. Therefore, a makeup artist must be able to create how the facial makeup or character created is included in the various existing characters.

Talking about the make-up character that is prepared for the J.J show, city trash, of course, by doing research first and from the experiences seen by the make-up artist. In addition, a make-up artist or a make-up artist should also talk or ask the director what the director wants or thinks about the J.J trash show in the city. Even an art director or stage decoration is also involved in the dialogue regarding the setting, to what extent is the limit of the life level of the characters shown by J.J. city rubbish. So that we know to what extent a make-up artist makes the level of poverty that will be played in the show later.

Many examples illustrate that the role of make up character is very important for a show. For example, in the J.J show, city trash, there is also a male character who becomes a woman, namely *Sikentong*. For that, a make-up artist must know how the sissy civilization in the city is going to be performed, so this also requires special make-up. Likewise with the figures of prostitutes in the era of the 70s. For that, how a make-up artist must be able to create a strong foreman figure. In addition, in order for the character make-up to look more perfect during the show, an iron image is depicted in the eye. Where the colours of iron usually symbolize the strength or specialty between robots and humans. Now, for the head foreman who is old and controls the universe, a make-up artist must create such a character in the make up that has been made.

FOR SELF, THOUGHT AND SOCIETY

Talking about the role of make-up character for oneself, thought and society are of course closely related to one another. Where, make-up character is an identity for oneself that plays a role in it. So that it will give rise to a thought about the identity being played and of course a message in the show will also be conveyed to the people who watch it.

According to "Subarkah Hadisarjana" because a performance art or film or theatre is based on text, and text is a script which is a writing made by someone, through thoughts based on an event. Where, the incident itself is all that happens in human life. For that, when talking about human life, there are many characters in it, as we know that a text is a human life.

In addition, make-up functions to show that the facial changes are not itself but another face, another soul, so it is not itself and it is still two-dimensional. There is more make-up in three dimensions, namely changing the shape of the face anatomically, completely changing and requiring restoration. For example, the Mahatmagandi film, a film made for 12 years, where the character is played by a person whose make-up process is also done every day to become like a Mahatmagandi. One of the great figures in India at that time. When the daily make-up process is changed, so that when the film is finished, the character's soul must be returned to its original state. Because he felt like a Mahatmagandi and even other people worshiped him.

For this reason, the importance of a character's make-up role is to show the whole human identity itself through make-up, by changing faces with colours, lines and all of these are techniques in fine art. Meanwhile, according to the players such as the character "Jian" character make up is very important for character identification. Apart from being a marker for the audience, from the viewer's appearance can also be seen the characters being played. Make-up can also function to strengthen the character built by the player and on the other hand the player is helped to strengthen the character's game.

Not only that, character make-up can also present symbols that can be interpreted more broadly by the audience. Besides, of course, it adds an element of beauty to the role that is played itself. Symbolic make-up character will usually show a very strong character marker representing not even one figure, it can even represent a more universal character. A simple example or a "greedy" figure, make up can symbolize what kind of greed, of course the clues are in the script or play, the director of the players, the artistic stylists in the discussion of the pre-show script. Then in practice the players and the "finished or worn" character make-up will complement each other, strengthen them. There is a mutual adaptation process from the players as well as the existing character make-up. How a performer and make-up can blend into the desired figure.

In addition, another opinion from the character "Juhro" regarding the role of character make up for oneself, thought and society is that character make-up in the theatre is an important part, with make-up that can change the appearance of the faces of the players on stage, with different characters in different ages., character, and special characteristics attached to the character to be played. This character's make-up will be a supporting factor to convince the audience and the cast or character. For example, changing the age of the cast from young to old according to the desired character based on the script that will be displayed on the stage. Apart from that, it also helps to depict the characters, convince the audience, add dramatic scales, from various sides giving the effect of moving the face.

Not only that, character make-up can be successful according to the desired character if it has the character, type, and other requirements needed according to the role it will perform on stage, of course, with lighting or lights with a very strong effect. Where the audience will see the firmness of the character make up of the characters played and of course, as a player, they must be able to convince the audience with the characters they play on stage.

MAKE UP CHARACTER AND MAKE UP FILM / SINETRON

Make-up character is a make up that is used to change the face, the character is different from the original and is used thicker because it is performed on a stage that is far from the audience. Meanwhile, film or soap opera make-up is the same as make-up that is used to change a person's face but looks more natural. Likewise, according to Subarkah Hadisarjana or the makeup artist at the J.J Sampah-Sampah Kota show, make-up characters used for theatre, film and soap operas are all things that use a script and have a story. Does he use the stage, films and soap operas all wear make up, and make up according to the story.

The only thing that distinguishes it is to make up the character on stage and requires a thickness in the make-up used. Because it is watched by people from a distance along with lights that are far away, so you have to use very thick make-up. As for the make-up of films or soap operas, it is very natural and very real.

MAKE UP CHARACTER ACTIVITY IN J.J TRASH-TRASH CITY BY TEATER KOMA

In making make-up for J.J's show, city trash is the initial process, where a make-up artist must feel to create a character. But when you recognize what has been made, if you are already on a building or stage. Then a make-up artist is ready and easy to make according to the design and plan. Then the results of the design will be photographed and used as a handle. Especially if you have the desired photo results, it is very easy to make them. Just move it with how the existing make-up on stage. So, for the character make up activities in the J.J show, the municipal waste itself is:

1. A make-up artist must read the script and listen to the director's direction in order to know what he wants and where to take J.J's script for the city garbage he wants to perform.
2. A make up artist also determines or makes designs or sketches for make up planning.
3. The finished sketch will be offered to the director and if it is agreed what the model will look like, a photo shoot will be taken to test make up, then make it a reference for the actual make up.

MAKE UP TOOLS AND MATERIALS FOR J.J CITY GARBAGE PERFORMANCES BY TEATER KOMA

In the J.J Sampah-Sampah city show, make-up materials are needed such as: foundation, powder or powder, cream colours are needed, namely the colours used to make assertiveness in making character characters. In addition, in making colours, it also has a colour sophistication, namely the psychology of colour which can later shape how someone will become an antagonist, protagonist, or trigonist character. Where the whole is using colour, the lines will all form the characters of the make-up for J.J's show of city trash.

Coupled with the role of hair, where the hair is very hard to get character. For example, in making make-up for the foreman figures, the hair is made upwards, his character looks harder like a robot. When viewed from the photo, it is more between humans whose daily life and work are always monotonous.

J.J'S SHOWING OF CITY WASTE BY THEATER KOMA

The J.J Trash City trash performance by the koma teater was carried out for 2.5 months, which was held on November 8-17, 2019, at the Graha Bhakti Budaya TIM, with a duration of 3.5 hours of performance. With the crew and players in it, namely Pulungan Idries, Budi Ros, Tuti Hartati, Daisy Loud, Ratna Ully, Raheli Dharmawan, Ade Firman Hakim, Zulfı Ramdoni, Dana Hassan, Andhini Putri, Sekar Dewantari, etc.

Crew: assistant director: Bayu Dharmawan, artistic director: Idries Pulungan, lighting director: Deray Setyadi, music director: Fero A. Stefanus, stylist: Ratna Ully, hair & make-up artist: Sena Voluntary, make-up & hair advisor: Subarkah Hadisarjana, fashion stylist: Alex Fatahillah, multimedia: Deden Bulqini, technical director: Tinton Prianggoro, graphic designer: Radika, vocal instructor: Naomi Lg, stage manager: Sari Madjid, production leader: Ratna Riantiarno, creative consultant: N. Riantiarno and Ohan Adiputra. Well, the implementation of the J.J Garbage City performance by Teater Koma is with the hope of making the audience ask themselves, have we cared about the fate of the little people.

In addition, of course there is a very strong director's role in it, namely, to form a performance so that it can be as perfect as possible according to common desires, starting from training actors, arranging the stage, to harmonizing the rhythm of motion and music, coordinating with artistic stylists, dance arrangers, stylist, makeup artist, music designer and lighting designer. By arranging the multi-dimensional elements on the stage.

J.J TRASH-GARBAGE PERFORMANCE STAGES BY THEATER KOMA

There are 3 stages in the J.J Trash-Garbage City show, namely, the pre-production, production and post-production stages.

1. For the pre-production stage, namely: The director arranges a schedule for a pre-production meeting that will be held after Teater Koma's performance after the Goro-Goro stage (25 July to 4 August 2019), which is the meeting held after the artistic team meeting between the director, astrada, stage manager, engineering director, make-up,

lighting, costumes and artistic director. Then, the first big meeting was held, discussing the intention of the stage, the practice schedule to the show.

2. The production stage is continued with the process of exploring the theme of the story and dialogue in the script in the following days. Where practice is held every Monday to Friday, from 18.30 to 23.00 WIB.
3. The post-production stage is the start of the performance on stage with the prepared rehearsals.

In addition, according to director Rangga Triarno, in the J.J Sampah-Sampah Kota show there are differences in the production stages of films and soap operas, namely where films and soap operas will not focus for long in the training period. Because most of the 2.5 months were spent rehearsing and repeating the scenes, as well as choreography and singing to the music.

PLAYER "JUHRO" IN THE PERFORMANCE OF J.J CITY WASTE BY THEATER KOMA

There is a preparation for the players to play the city trash JJ show where after the player gets the City Waste JJ Script, the player will perform joint surgery on the script, so that the player can understand the role according to the contents of the script and this is done with lots of discussion deepening of each character. With a training process of approximately 3 months. In addition, the role played was Juhro's wife Jian. Where Juhro's own character is sometimes easily discouraged, resigned, but after meeting Jian he can be strong fighting for everything, Willing to do anything for his children and Jian, full of sacrifice, simple, honest as he is and has dreams and hopes. For the character that is highlighted in Juhro's own role, namely a woman who sometimes gives up easily, gives up but after meeting Jian she can be strong in fighting for everything, willing to do anything for her children and Jian, full of sacrifice, simple, honest as is and has dreams and hopes.

MAKE-UP, HAIR AND COSTUMES WORN BY THE CHARACTER "JUHRO" IN SHAPING THE CHARACTER ROLES PLAYED IN THE J.J TRASH-GARBAGE CITY SHOW BY THEATER KOMA

For the fashion and make-up to be tailored for the unification of the characters really brings us into the lower-class life depicted in the play. Juhro in a brown flower motif negligee that was worn. Hairdressing was only tied using rubber.

PLAYER "JIAN" IN THE PERFORMANCE OF J.J CITY WASTE BY THEATER KOMA

Talking about the preparations before the performance, surely every player has the same tia [preparation. But with different feelings for each person. Likewise with the player who played the role of Jian. According to him, he felt very happy because he could have the opportunity to learn about performances and roles. Because, on the other hand, according to him, the roles he plays are not easy to play.

Besides that, he also felt anxious, because as a player this is a responsibility that must be done well. Even though there are difficulties in it, he actually considers that it is an opportunity to learn much further about the cast, characters, and characters on how to approach an actor in a show.

In J.J.'s show of city trash, the player plays the role of Jian. A scavenger who comes to the city to change his fate, but does not have a good educational background. He can only read and write, does not have a high education, survives in the city just by working as a scavenger. However, Jian is a very kind person, always grateful for what he has and is honest, because in

his script and storyline he finds a pile of money and goes to great lengths to return it to its owner. Besides that Jian is also a compassionate person and doesn't like violence.

MAKE-UP, HAIR AND COSTUMES WORN BY THE CHARACTER "JIAN" IN SHAPING THE CHARACTERS ROLE PLAYED IN THE J.J TRASH CITY TRASH SHOW BY TEATER KOMA

For the character Jian himself uses used costumes, because the guaranteed role is that of a poor person or a scavenger and it is impossible to buy. Anything to buy must also be worn and very natural. As for the make-up used is very thin make-up by making a few lines according to the contours of the face, not so prominent according to the role.

However, there are other roles whose make-up and hair are made and worked out in such a way. There is an artistic concept in it with 3 levels, namely, the level of the upper, lower and higher people. Well, for lower class people like what Jian plays as a scavenger, that is, using shabby, tattered clothes, torn or discarded footwear, real hair that is messy and very natural. As with other characters who portray the same character as Jian, the costumes and make-up used are also similar.

CONCLUSION

Make up character is an important part that must be used by every show in order to achieve a characteristic in it. As for the J.J-trash show that is staged by the koma teater, make-up character has an important role in livening up the atmosphere and life in the show on stage. Not only that, with the development of increasingly modern times, the use of communication media now also requires a touch of make-up and make-up character in accentuating the characteristics of the media actors themselves. So, the authors conclude that:

1. Make up character is now an important part of communication, especially verbal communication, with the role of make-up being applied to a character or an artist.
2. In addition, character make-up also has the potential to enliven the characteristics with the various tools and materials used, according to the make-up stages determined by art performances, both film and theatre.

SUGGESTION

In J.J's performance of city wastes, the writer sees that the application of a make-up character in it looks good and fits the theme being performed. For this reason, it is hoped that both artists and beginners will continue to learn and develop potential in the application of make-up characters in the future. Because, with the development of the times, make-up will affect the elements of communication both on stage and in the media.

REFERENCES

- Afifuddin, & Saebani, B. A. (2009). *Metodologi Penelitian Kualitatif*. Bandung: Pustaka Setia.
- Blumer, H. (1969). *Symbolic interactionism; perspective and method*. Englewood Cliffs, N.J: Prentice-Hall.
- Junaedi, F. (2013). *Jurnalisme Penyiaran dan Reportase Televisi*. Jakarta: Kencana Prenada Media Group.
- LaRossa, R., & Reitzes, D. C. (1993). Continuity and change in middle class fatherhood, 1925-1939: The culture-conduct connection. *Journal of Marriage and Family*, 55(2), 455-468.

- Mead, G. H. (1982). *The Individual and the Social Self: Unpublished Essays by G. H. Mead.* (D. L. Miller, Ed.). University of Chicago Press.
- Moleong, L. J. (2010). *Qualitative Research Methodology*. Bandung: Remaja Rosda Karya.
- Paningkiran, H. (2013). *Make Up Karakter Untuk Televisi Dan Film*. Jakarta: Pt Gramedia Pustaka Utama.
- Riantriarno, N. (2003). *Menyentuh Teater: Tanya Jawab Seputar Teater Kita*. Jakarta: PT HM Sampoerna Tbk.
- Salim, M. A. (1999). *Rangkuman, CMC Broadcasting Study*.
- San, S. (2010). *Berkenalan Dengan Teater*. Medan: Balai Bahasa.
- Hasanuddin, W. S. (2009). *Drama Karya Dalam Dua Dimensi*. Bandung: Angkasa

ABOUT THE AUTHORS

Sri Dwi Kartini Purba is a student of Master Communications Sciences in Universitas Esa Unggul Jakarta, Indonesia

Erman Anom was born on September 24, 1963. He is a lecturer in Communication Conflict; Law and Regulations Communications at Universitas Esa Unggul University, Jakarta. He completed his Ph.D in the field of communication sciences at the Universiti Kebangsaan Malaysia.