The Role of Cross Cosplay Visualization in Indonesia Cosplay Industry

Putri Anggraeni Widyastuti

Esa Unggul Unviersity
putri.anggraeni@esaunggul.ac.id

Abstract
Cosplay has been found in Indonesia. It even developed from performing arts to a cosplay industry because of the needs of its consumers. There was also a change in the profession from cosplay to cosmaker. But behind it all there is the role of cross cosplay in the Indoensia cosplay industry. The word "cross" means adjective meaning opposite. Cross cosplay is a person who wears costumes, accessories, and props from a different character from himself. For example women play the role of male characters or men play the role of female characters. However, there are also changes in this cross cosplay so that it influences cosplayers to act like that and affect the surroundings. That is why the cross cosplay visualization's role is examined in the Indonesian cosplay industry through a phenomenological approach so that this research can be a useful insight for all disciplines that need it.
Key Words: cross cosplay, industry, visualization

Abstrak
Cosplay sudah banyak ditemui di Indonesia. Bahkan berkembang dari seni wisata pertunjukan hingga menjadi sebuah industri *cosplay* karena adanya kebutuhan dari konsumennya. Terjadi juga sebuah perubahan profesi dari *cosplay* menjadi *cosmaker*. Namun dibalik itu semua terdapat peran *cross cosplay* dalam industri *cosplay* di Indonesia. Kata "cross" disini mengandung arti kata sifat yang berarti berlawanan. *Cross cosplay* merupakan orang yang mengenakan kostum, aksesoris, dan props dari karakter yang berlainan dengan dirinya. Sebagai contoh wanita berperan menjadi karakter pria ataupun pria berperan menjadi karakter wanita. Namun demikian, terdapat perubahan pula dalam *cross cosplay* ini sehingga mempengaruhi *cosplayer* berbuat seperti itu dan mempengaruhi sekitarnya. Oleh karena itulah dikaji peran visualisasi *cross cosplay* ini terhadap industri *cosplay* Indonesia dengan melalui pendekatan fenomenologi agar penelitian ini dapat menjadi wawasan yang berguna bagi segala disiplin ilmu yang membutuhkannya.

Kata kunci: cross cosplay, industri, visualisasi

INTRODUCTION

Indonesia as an archipelago has experienced a variety of cultures abroad through acculturation or assimilation with traditional culture and popular culture. One popular overseas culture that has developed and survived within 15 years until now is cosplay. Cosplay is a popular culture and part of Japanese culture. At present the activities and the cosplay community can be found in several places in Indonesia. This cosplaying

person is one of his livelihoods. Not only that also from the development of cosplay in Indonesia with the increase in cosplay events from year to year, providing the needs of cosplay products both industrial and handmade. From this condition, a new profession began to emerge in the development of the Indonesian cosplay industry, namely the emergence of cosmakers. This cosmaker is generally excluded from cosplayers who have been cosplaying for a long time and try to open up handmade cosplay services for consumers who need them.

Osmud Rahman, Liu Wing-sun and Brittany Hei-man Cheung (2012) had been written in their journal "Cosplay: Imaginative Performing Self Identity that cosplay or *kosupure* is a term that represents the combining of the words for "costume" and "play" or "role-play." There are several versions of how the term "cosplay" became popular and how its culture began. Nevertheless, journalist Nobuyuki Takahashi (founder of Studio Hard Deluxe Inc.) is generally credited for coining this portmanteau word "cosplay" (Lunning, 2006). According to some articles (Yein Jee 2008), the word *kosupure* rst appeared in an article Takahaski wrote in the June 1983 issue of *My Anime*, while other anecdotal resources suggest that Takahashi started using *kosupure* in a number of Japanese magazines after he returning from the Los Angeles Science Fiction Worldcon in 1984.

While Hesti Nurhayati (2012) explained that cosplay is an art of playing to mimic characters (mimicry) through costumes - rather than fashion styles - where cosplayers (the term for people who do cosplay) try to realize the characters they want to be simulated into a three-dimensional world through costumes and make-up which they create in such a way, so that the character appears "real" both to oneself and to others who see it. However, the art of playing to mimic a character (mimicry) does not mean that cosplayers as those who do cosplay only wear costumes and other supporting items of characters and then play roles, but there is still a creative process of making costumes and other supporting items. Even Putri Anggraeni Widyastuti (2019) also briefly explained the process of making cosplay costume products including (1) Looking for Character References; (2) Create a moodboard; (3) Determine material; (4) Make a pattern; and (5) material exploration with a variety of workmanship techniques. This process is usually carried out by a cosplayer and cosmaker in the process of manufacturing cosplay products in the Indonesian coplay industry in addition to utilizing existing manufacturing products. Even if there are from manufactured products, they still have to be processed again with a creative process based on the character moodboard that has been prepared as a reference for making costumes and others. Cosplay products in the Indonesian cosplay industry have been documented in every cosplay activity in Indonesia, beginning with the existence of Animonster magazine, which always records photos of Indonesian cosplay activities before the magazine finally ends in 2014. From the documentation of Animosnter magazine, cosplay activities in Indonesia itself began around March 2004 at Bandung Super Mall which is still a Cosplay Gathering event held by Animonster at that time. While in May 2004 a Japanese cultural event was held at the Bina Nusantara campus, Jakarta. Even then, cosplayers only costumed and were not as good as they are today. Then in April 2004 a special cosplay game character for the Ragnarok online game called Coz Play Contest was held. It was only in December 2004, held Animonster Sound. This Animonster Sound event was actually not only a full cosplay event, but also the main event was a local band event that brought Japanese rock or pop songs that were on the rise.

Gambar 1. Liputan Acara Cosplay di Bandung dan Jakarta pada Majalah Animonster (kanan) tahun 2004

With these conditions prove that the cosplay was indeed held only to attract the attention of visitors. This condition is due to the cosplayers wearing costumes, hairdo, accessories and supporting devices for this character which is different from Indonesian culture in general such as wayang orang. This is what generally makes visitors consider it unique. In addition to being unique, they also considered the cosplayers to be strange because they were not ordinary in their eyes in the early years of cosplay activities. This can be seen from the large number of cosplay events when it could only 3 or 4 events each year which must have been experiencing development at this time could be 10 events per year. With this increase also influenced by many things. One of them is the role of cros cosplay which is always present in cosplay events.

Literally, cross cosplay is a male or female cosplayer wearing cosplay products such as costumes, accessories, hairstyles and supporting characters with opposite gender. For example, male cosplayers act as female characters or female cosplayers as male characters. This kind of pattern is the same as role playing done in a movie, theater or even drama. This is because in fact cosplaying does not only play a two-dimensional

character, but also has to animate the characteristics of the character ranging from costumes, hairstyles, accessories and character support tools and even gestures must be in accordance with the narrative of the character. In the world of cosplay, this is normal for cosplayers even in Indonesia.

Even cross cosplay is commonly used in advertising cosplay activities in Indonesia. Putri Anggraeni Widyastuti (2018) did diachronic mapping from 2004-2014 Animonster magazine about the development of cosplay shows in Jakarta using visual structures related to advertising semiotics, including (a) layout, (b) typography, (c) color, and (d) image. These changes can be seen from the layout (layout), typography, color and image (image) on cosplay shows in Jakarta in Animonster magazine. This change finally formed a social change at the cosplay event in Jakarta once. Ranging from cosplay events originating from Japanese cultural events and online games even on a local scale to an international scale. Not only that, layouts that were once simple and followed the theme of the cosplay event became more varied and crowded and a bit of luxury plus an increasingly large event location. That's what makes the use of images change from using illustration icons character Animonster magazine or Japanese bands to finally use manga style illustrations or even photos of guest stars ranging from national to international cosplayers though.

With such a background, the question is how big is the role of cross cosplay visualization in the Indonesian cosplay industry? Even through in terminology of the dictionary by Merriam-Webster, vizualization is the act or process of interpreting it in visual terms or putting it in a visible form. While the word role means the performer plays or stories someone is playing. So what is meant by the visualization of the role of cross cosplay is how to present a depiction in the form of three dimensions of the character that is opposite to the gender of the cosplayer itself either through costume, make up, hairdo, and the supporting tools of the character itself as well as gestures and how to behave.

METHOD

This research is a series of studies related to cosplay as the object of research. Therefore, since 2014, Putri Anggraeni (2014) has used grounded theory research because it is a research model because it includes a research model that wants to find the formulation of cultural theory, based on empirical data. Suwardi Endaswara (2012) asked that the most important thing in grounded theory is the birth of a theory / opinion which is used as a foundation for the creation process. Hypotheses exist to be developed where meanings may change and develop based on data in the field. Thus the theory will be found that is essential, in line with cultural development, and in accordance with local conditions. The data used is not limited to interviews and observations, but can use relevant document or reference material. From these data will produce a substantive theory not a formal theory. For this reason, data searches were carried out, such as Animonster magazine, which can be said to have recorded traces of Indonesian cosplay activities from 2004 until now. Given that it was rather difficult to find written documentation in the form of books containing a track record of cosplay activities in Indonesia. The search in support of this research was conducted by interviewing several Indonesian cosplayers, experiencing themselves phenomenologi-cally at each cosplay event by portraying male characters while wearing costumes, hairstyles, makeup, accessories or supporting devices for the characters. The aim is to understand what is done by cross cosplay in Indonesia.

RESULTS AND DISCUSSION

The December 2004 Animonster Sound cosplay event was covered by the February 2005 edition of the Animonster magazine. Even though at that time, the program was more focused on Japanese pop or rock music performances performed by local bands, cosplay remained an attraction for visitors to take pictures. Besides that, Animonster's coverage of this event also included nicknames and characters that were played complete with photos. From this kind of data it also makes it easier to track down female cosplayers or male cosplayers who carry out cross cosplay activities. There were at least three people who did cross cosplay at the time, namely Christine with her cosplay name Orochi playing the role of Kenshin, the main male anime / manga character Ruroni Kenshin, Bayu Kristanti (cosplay name Shirei Shou) playing Hokuto, the male anime / manga B't X, and Niken Rahajeng played the Dark Magician male character in the anime / manga Yugi-Oh.

From the picture, it can be analyzed how visually cosplayers dressed in simple and modest costumes despite acting as male characters. Even so, they still try to totality in portraying his character. Bayu Kristanti just did not wear a wig because besides she was a Muslim, the use of wigs at that time was not too much and it was difficult to get it. While Niken Rahajeng cosplayed male characters because in addition to his liking for these characters, he also felt insecure about playing female characters. In fact, he made armor costumes from used cardboard covered by metallic paper. Visually Niken and Bayu still look like women, because the use of character makeup was not used at that time. Unlike Christine (now Orochi) who from the start did look like a cool guy. No wonder Christine or Orochi won the best costume because of his cool appearance similar to Kenshin's character.

Gambar 2. Liputan Animonster Sound 2004 oleh Majalah Animonster

From interviews with the three cosplayers, another reason why they wanted to portray the male character at the time was because of his interest in the design of the male character that was considered ikemen by female characters' fans. The term ikemen is derived from the Japanese words ikeru or iketeru and menzu. Ikeru and iketeru mean "cool", "good" and "exciting", while menzu stands for "men". Not only that, usually these

female fans who are also cosplayers like it because of the nature and background of this character in their anime / manga. It's just a matter of how can portray the character of a man who might be synonymous with virility raised by a woman who is full of feminine side.

Gambar 3. Cross Cosplayer Wanita dengan Peran Karakter Pria

If Hesti Nurhayati (2012) said that cosplay is an art of playing to mimic characters (mimicry) and Putri Anggraeni Widyastuti (2019) explains the process of creativity in making cosplay products as props to present these characters, then this is in line with Nur Sahid (Nur Sahid (2019) 2017) which explains Aristotle's opinion that this mimesis is not merely tracing reality, but rather a creative process. He said that with mimesis, an artist also creates a "reality" again. The material is goods as they are, or items that have existed. Aristotle assumed the mimetic nature did not have a negative connotation. This Aristotle's opinion dismissed Andry Masri (2010) who thought that mimesis was because of the similarities achieved tended to be activities that seemed to be 'cheap'. Actually cosplay products look expensive, it depends on the creativity of the manufacturing process and also the influence of the cosplayer itself presents the soul of the character being played. Because after all cosplay there is still a side of the performing arts as said by Hesti Nurhayati. Even Putri Anggraeni Widyastuti (2015) said that cosplay could develop into a performing arts tour like Japanese did and eventually developed into an industry

This condition also becomes a challenge for female and male cosplayers to portray opposite characters in terms of gender. The successful cosplayer is Christine before changing her name to Orochi. Before changing her gender, Christine was a successful cross cosplay. He can portray cool male characters very well. Even cosplay photos are often used for cosplay shows through Animonster and social media. Fans of Christine / Orochi to date are not only men but also women. Even now Christine / Orochi has always made their own costumes handmade and practiced roles together with his teammates.

Gambar 4. Sosok Christine/Orochi, cross cosplayer Pada Iklan Acara Cosplay di Majalah Animonster tahun 2004 dan 2011

The existence of Christine / Orochi at that time as a cross cosplayer had a very good impact on the development of Indonesian cosplay. From now on many cross-appearing cosplayers are performed by female cosplayers who portray male characters, such as Aphin, Echow and others. Even Echow, an Indonesian cross cosplayer, was one of the participants of the 2013 World Cosplay Summit held in Japan. He is also an Indonesian cross cosplay on his face in an Indonesian cosplay event advertisement as a jury to attract the attention of other cosplayers so they can participate in the cosplay competition. He is also a cosmaker and receives costume-making services with his team-mates.

Gambar 5. Echow, Cross Cosplay Indonesia sebagai Juri pada Iklan Event Cosplay

Because of the lack of documentation, it is not easy to get documentation data about male cosplayers who cross cosplay through Animonster magazine. But Animonster magazine recorded the existence of cross cosplay cosplayers, which initially started with dressing up in the visual kei band. Visual kei itself actually comes from

combining visual words (English) and kei (Japanese), which means 'style'. In Japan alone the visual kei band began around the 1990s which was marked by the use of dramatic costumes and eye-catching visual images. In fact, the band's members are almost men who dressed in thick and conspicuous, eccentric hairstyles, look extraordinarily beautiful so many are fascinated by them and many think of them as women. Examples of this band are Dir end Gray, X Japan, Laruku and so on, which enlivened coverage in Animonster magazine in the era of the 2000s and before 2010. Dressing up as a visual kei band is a safe way when men want to play a role to be a female character in an extreme way, rather than cosplaying into a female character because it is considered a sissy.

Gambar 6. Dier en Gray, band visual kei di Jepang

It was only in the 2010s and above, male cosplayers dared to act by portraying female characters in cosplay shows, such as Singgih Hendrodjati playing Hera, Saint Seiya anime / manga fan art characters and Mochamad Triyandono playing Gentiana, Final Fantasy XV game characters. They dress up and dress like the two-dimensional narrated female characters played. They also wear a bra that is gagged to look like they have protruding breasts like a woman in general, besides wearing eyelashes and lips so that their faces look like beautiful women visually. To support their appearance, they must behave as female characters they play during the cosplay event. Unfortunately the existence of cross cosplay by male cosplayers is generally never used as an image for advertising cosplay events. This may be related to stigma, cross cosplay men are still considered as a sissy by some people.

Gambar 7. Cross Cosplayer Pria dengan Peran Karakter Wanita

From the results of data searching as above, the working hypothesis of cross cosplay visualization has the potential to influence other cosplayers to take part in doing the same thing so that the cosplay industry is also growing. This temporary conclusion is proven by the experience of phenomenology in how to do cross cosplay. Even though they don't cross cosplay for the same reasons as some cosplayers, like liking this opposite gender character, but more for the reason by doing cross cosplay, large-bodied female cosplayers can easily hide their curves and participate in posing as male characters. Like Putri Anggraeni Widyastuti who has a large body and prefers cross cosplay because it can hide curves. He also chose a male character with a costume that covers the thighs so as not to appear curves like Julian Solo from the anime / manga Saint Seiya without using armor. In order to look like a man, he must wrap around his chest (there were no fake male muscular breasts yet) with a cloth or put a corset on his chest so that his chest was flat. Even so, he did this because he was influenced by female cosplayers who did cross cosplay like Christine / Orochi, Niken or Bayu. He also dressed up, costumed and posed as a reference to the character of Julian Solo during the event

Gambar 8. Putri Anggraeni Widyastuti melakukan cross cosplay karakter Julian Solo

CONCLUSION

To do cross cosplay in the Indonesian cosplay industry itself is not easy. Cross cosplay by female cosplayers has more impact than male cosplayers. The social stigma about cosplay still has an unfavourable impact in the eyes of Indonesian people. Even male cosplayers play the role of two-dimensional, narrated girl characters by being presented visually three-dimensionally through costumes, hairdressing, make-up, accessories and supporting tools for those characters, considered as effeminate. Therefore, male cosplayers approached him by wearing a visual kei band at the time. No wonder because the cosplay event in Indonesia began with the Japanese band at the time. Meanwhile, female cosplayers can easily cross-narrate two-dimensional male characters. Through these cosplay products, they can easily behave and animate the character of the guy they play. Even their handsome strangers are often used as guest stars or judges at cosplay events and visitors are often fascinated with the characters they play. By putting up photos of cosplayers cross cosplay also becomes a dance power for other cosplayers to attend the cosplay event. So it is undeniable how great the role of visual cross cosplay in the world of the Indonesian cosplay industry is because these cross cosplayers actually have "values" that can attract the public through the enchanting visualization of the characters they play.

REFERENCES

Endraswara, Suwardi. (2012). Metodologi Penelitian Kebudayaan. Cetakan ke-3. Yogyakarta: Gadjah Mada University Press.

Masri, Andry. (2010). *Strategi Visual*. Yogyakarta: Jalasutra.

Nurhayati, Hesti. (2012), Hara-Shibu-Bara: Tokyo Steet Fashion Paradise. Jakarta: Gramedia Widiasarana Indonesia.

Orsini, Lauren. (2015). Cosplay - The Fantasy World of Role Play. London: Carlton Book Limited

Rahman, Osmud. Wing-sun, Liu. & Cheung, Brittany Hei-man, (2012). "Cosplay": Imaginative Self And Performing Identity (16th volume). London: Bloombury Publishing.

Sahid, Nur. (2017). Sosiologi Teater: Teori dan Penerapannya. Yogyakarta: Badan Penerbit ISI Yogyakarta.

Widyastuti, Putri Anggraeni. (2015). Kajian Transformasi Cosplay Sebagai Seni Pertunjukan Wisata Jakarta. Dalam Prociding Seminar Nasional Strategi Indonesia Kreatif. Jakarta: Universitas Widyatama.

Widyastuti, Putri Anggraeni. (2019). Pembelajaran 3D Printing Sebagai Metode Perancangan Produk Kostum (Studi Kasus: Metode Perancangan Kostum Industri Cosplay Indonesia). Dalam Seminar Nasional Aliansi Desain Produk Indonesia (ADPII). Jakarta.

Widyastuti, Putri Anggraeni. Pertiwi, Ratih. (2018) Perubahan Analisis Sosial Dan Semiotika Desain Iklan Acara Cosplay Di Jakarta Pada Majalah Animonster Periode Tahun 2004-2014. Dalam Prociding Seminar Nasional "Sosial Desain". Tangerang: Universitas Pelita harapan.

Widyastuti, Putri Anggraeni. Pertiwi, Ratih. & Huddiansyah. (2019). Peran Digitalisasi Dalam Fenomena Perubahan Produk Cosplay Buatan Cosmaker Pada Industri Cosplay Indonesia. Dalam Procising SENADA (Seminar Nasional Desain dan Arsitektur). 2nd Volume. Bali : Sekolah Tinggi Desain Bali.