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Correspondence Address:

Department of Theater-School of Arts
Wilwatikta Surabaya
lilislestari@stkw-surabaya.ac.id

SUPALI'S ACTING STYLE IN PERFORMANCE AS AN ESSENTIAL STUDY IN THE THEATER DEPARTMENT OF WILWATIKTA ARTS COLLEGE

Lilis Lestari¹,

¹ Department of Theater-School of Arts Wilwatikta Surabaya

Email¹: lilislestari@stkw-surabaya.ac.id

Abstract: *This study examines Supali's acting style in the folk theater performance Supali Gendeng Wedokan (SGW), exploring his contributions as a leading East Javanese actor in the traditional ludruk theater. As a cultural medium deeply rooted in East Java, ludruk serves both as entertainment and as a tool for community learning. Supali, a celebrated figure in this art form, is renowned for his ability to engage audiences and adapt his performances to reflect the cultural essence of East Java. The research aims to analyze the evolution and distinct elements of Supali's acting style in SGW. Through qualitative analysis of recorded performances and contextual insights into ludruk traditions, this study identifies Supali's use of diverse acting techniques, including representational and mix-acting approaches. His performances seamlessly blend caricatural elements with realism and Western theatrical influences while retaining the improvisational, comedic, and culturally specific features of ludruk. Supali's mastery of stylized acting generates an alienation effect, captivating audiences and highlighting his creative ingenuity. Findings underscore Supali's role in sustaining and innovating ludruk through his use of local vocabulary, simple staging, kinship-driven directing, and integration of singing and kidung. Limitations include the study's focus on a single actor, which may not fully capture the diversity of ludruk traditions. Future research could explore comparative studies of ludruk performers or evolving trends in East Javanese theater. This study provides original insights into Supali's acting style and its contribution to the preservation and development of ludruk as a vital cultural heritage.*

Keywords: Acting Style, Essence Study, Ludruk, Supali Mendem Wedokan.

1. INTRODUCTION

Ludruk as a type of art originating from East Java, especially Jombang, has experienced a very significant development since its birth until now. As stated by Kasim Ahmad, the origin of Ludruk is when a person named Pak Santik in the village of Ceweng, Jombang District, who has a humorous and funny nature, who is urged by the needs of life, goes around alone while dancing and singing and while telling stories, then earns money for his activities, and this is where what is called Lerok Barangan, a form of ludruk that was originally performed alone, was born. In its development there is what is called Ludruk Garingan, which is ludruk played alone and not accompanied by any music (Ahmad, 2006: 151-152).

Ludruk, which is one of the traditional art forms in Indonesia, especially in East Java, has a considerable value in the scope of Indonesian art, although it is currently experiencing ups and downs in its development. As revealed by Kasiyanto Kasemin (1999) said that; lately ludruk is less profitable as a commercial commodity, because



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there is a tendency for this East Javanese traditional art to receive less welcome from the public (Kasiyanto, 1999: 2).

In fact, if you read back the history of the role and function of ludruk, in its heyday, ludruk had become a favorite entertainment for the community, especially the people of East Java, and also became a political tool for certain individuals. Even ludruk after the New Order was also used as a medium for campaigning by political parties, Peacock further said that: With the rise of political parties, especially the Indonesian Communist party, villagers could improve their status, although it is said that most of the lower-class leaders of the Indonesian communist party still lived in the village. Many ludruk participants I spoke to said that they were disillusioned with politics and no longer interested, even though they had once been members of the pemuda rakyat or other PKI-affiliated groups. Now all they care about is "making a living". But as I said, two of the ludruk troupe managers seem to have managed to improve their status by taking part in the PNI and PKI political parties. Since the ludruk participants were mostly abangan, they would not have been able to enter the bureaucratic hierarchy of the central government's Islamic-colored ministry of religion (Peacock, 2005:142). Based on the above quote, it is clear that during the Old Order, ludruk was divided into two groups, namely ludruk in the bond of LEKRA (Lembaga Kebudayaan Rakyat) and ludruk in the bond of LKN (Lembaga Kebudayaan Nasional). In this case, of course, it is not the political upheaval that occurs in ludruk that will be the focus of the researcher's study, but at least the recording of events from the results of research on the process of ludruk's journey in this country will be the completeness of the researcher's research on the acting style of ludruk actors who have helped raise the name of ludruk itself to this day.

Apart from the issues described above, talking about ludruk will not be able to forget other important things that are incorporated in it, such as historical issues or origins, benefits, presentation forms, packaging, players, and so on. Especially actors, because basically performing arts that present stories as the main dish, will depend on the actors who play a role in it. Such as the noble theater (1870s in Penang) which had the first female performer who became the prima donna, Cik Tot, the Orion theater known as Miss Riboet's Orion (1925), The Malay Opera Dardanela (1926) with its stage stars Tan Tjeng Bok, Dewi Dja, Riboet II, and Astaman and scriptwriter Anjar Asmara, who even received the title as "Dardanela's big five" (Sumardjo, 102 & 108: 1997). Considering the many positive roles of this performing art as a national heritage, because it is quite unique and interesting, it is appropriate that the next generation has the awareness to maintain, maintain, preserve and develop this art into an art that can be appreciated nationally and internationally. In addition, ludruk and the actors who play in it are also a reflection of the past that gives great meaning to the depiction of the struggle of Indonesian society. As a teacher who is in the vicinity of the development of ludruk. The author needs to make research about the existence of ludruk and its actors who are increasingly forgotten. Specifically examining the acting style of ludruk actors, one of the many ludruk actors is Supali who was once a ludruk star in his heyday while in the ludruk Karya Budaya Mojokerto which will be abbreviated to (LKBM). Talking about ludruk performances, it cannot be separated from its supporting aspects. In this case, the author is more specialized in the form of research towards 'ludruk figures or actors'. The author feels that

the success of ludruk's journey and performance work comes hand in hand with the figures who bring it to life, in this case the people who create and preserve ludruk until it becomes great.

Reviewing the problem of the form of delivery and presentation of ludruk, it is definitely inseparable from the players who perform it. They are considered the spearhead of the life of ludruk art. What is the meaning of a show if there are no intelligent players who bring it. It is important to discuss the existence of the players who have given their role in the art of ludruk. The ups and downs of ludruk's existence are in the hands of the actors, especially Supali, a legendary ludruk actor from East Java.

People who preserve ludruk from time to time, some are momentary, and some make ludruk their life capital. Some lasted for a while because they were displaced by the progress of the times, and some have struggled to survive until now. The perseverance of a ludruk performer should be rewarded, because they are like cultural heroes who live to fight for Indonesia's original traditional culture amidst the turbulence of modern culture today.

One of the ludruk figures and actors that the author will discuss here is the late Supali, a traditional arts actor who contributed a lot to the world of traditional Indonesian arts, especially ludruk until the end of his life. Supali is valued as a figure who succeeded in bringing himself to the performance of the traditional art of ludruk, one of his playing groups is domiciled in Mojokerto which is also where Supali and his family live. His maggung group is called LKBM, which is still active and performs in a number of villages and cities in East Java. Since Supali's departure in 2012, many people consider the quality of Ludruk Karya Budaya to have decreased drastically, especially in creating a funny atmosphere during performances. Supali's existence is also in line with the statement of Setiawan (2012) who said; Supali is an important factor behind the magnitude of the echo of LKBM. Talking about LKBM means talking about Supali. From him always comes a series of surprises that have been barren of other ludruk groups. For example, the nuances of dagelan and dramas that specifically use his music. He became a maestro of comedy, whose name is not only able to be juxtaposed with other ludruk figures, but also eternal in the hearts of the East Java ludruk-loving public (Setiawan, 2012).

The many achievements made by Supali in the information above, finally the author chose one of them, namely the performance of the SGW play. Supali's success in performing his role in the SGW play is what then stimulates the author's curiosity to conduct deeper research on Supali's acting or acting style. In this study, the author will reveal whether Supali does acting or acting art, also known as acting style or even does not act, this is what will be addressed in the next chapter. When tracing the videos of ludruk performances played by Supali, the author can conclude that Supali's many potentials are not only limited to acting on stage, but also has the ability to compose songs, sing and kidungan, and is adept at organizing performances. The word 'The Man Of The Match Ludruk Karya Budaya' seems appropriate for Supali. Some consider that the world of ludruk art is no longer complete and weak after Supali's return to Rahmatullah. Therefore, here will be discussed about Supali and his acting which is quite a beautiful memory in the world of traditional Indonesian ludruk art, especially in the East Java region, namely, Mojokerto.



Figure 1. Supali's scene in the performance

Source: Perdana Record Photo Collection, 2006.

In general, people know that Supali is also a figure in LKBM. LKBM also felt the impact, because Supali became one of the idols of ludruk figures in East Java. Even Aris Setiawan also wrote that his name was parallel to other ludruk maestros such as Kartolo, Sapari, Umi Kulsum, Sidik and Agus Kuprit. But different from his seniors, Supali struggled not through commercial cassette recordings. Instead, he firmly directed his life to be raised from the ludruk *tobong* stage, performing from one door to another. Not only that, behind his skill in shaking people's stomachs, Supali is a reliable musician and music composer. He has composed no less than 50 campursari songs and gamelan concerts for ludruk. One of his most monumental works, which still reverberates on the stages of gamelan music in the archipelago, is 'sambel kemangi'. There is not a single traditional music artist, gamelan critic or puppeteer who does not recognize that song. Supali is a famous artist who was born from the deep spirit of the grassroots traditional arts of East Java.

As consideration in the study of Supali's acting style in the SGW play, the author will first forward the structure and texture of the SGW play text, be it plot, characterization and theme, as well as atmosphere, dialogue and spectacle. The study through the structure and texture of SGW as the initial work in this study makes it easier to find, understand and interpret Supali's acting style more specifically. Therefore, before the analysis of the acting style is determined, the formulation of this research problem is How is Supali's acting style in the performance of "Supali Gendeng Wedokan" in the performance produced by Perdana Record and what contribution is given by Supali when playing a role in the play "Supali Gendeng Wedokan" to the audience.

2. METHOD

The method used to research Supali's acting is, using the qualitative research method ST Hanggar Budi Prasetyo (2013). Method ii to determine the operational stages of the truths of a research. The author believes that there is clarity about the qualitative method described by ST Hanggar and feels that this theory is most suitable for the object that the author is researching. Seeing Supali's figure in an explorative and predictive manner, the method described by ST Hanggar can be applied in the field. Qualitative research is suitable for revealing the nature of a person's experience and understanding something behind a phenomenon that is not yet known. This method

can provide complex details about phenomena that are difficult to uncover by qualitative methods (ST Hanggar, 2013: 14).

In the qualitative research of SGW performances, this study chose the observation method, although Praetya divides three methods of observation in a study, namely, (1) ordinary observation, which requires the researcher not to be involved in the emotional relationships of the actors who are the target of his research. (2) controlled observation is also not involved in emotional relationships such as ordinary observation, except that the difference is that the actors will be observed in the selection and conditions that exist in the space or place of the actor's activities are observed and controlled by the researcher. (3) involved observation, the researcher has an emotional and feeling relationship with the actors he observes (Prasetya, 2013: 51-53).

Furthermore, to complete the literature study related to the completeness of data about Supali, this research collects all existing data, be it newspaper notes, books, articles, journals, interview data. Photographs are also included as data to complete the research which will be analyzed and interpreted in accordance with the analysis of Supali's acting style. From here the author will collect data as valid as possible which can later be accounted for formally and informally to the public.

3. RESULTS AND DISCUSSION

A. The Structure and Texture of Supali Gendeng Wedokan's Play Supali's acting during the improvised dance scene.



Source: Perdana Record Photo Collection, 2006

After watching the video of the SGW play as the object of study, the plot that is seen is included in the linear plot category, although in reality in performing SGW there is no drama script that is used as a guide by the actors, it is more dominated by improvisation, which is a spontaneous creation on the spot (Rendra, 2007: 76). The structure of the SGW play was then understood after watching the documentation and the author divided it into two acts and six scenes. To complete the research, the next job is to write down every dialog that has been performed by the actors. Based on the writing of the verbal text of the SGW play, then analyzing the plot, until finally deciding that the SGW play has a linear plot, so that the division of each act and the dramatic ladder of the story becomes clear and makes it easy to continue the research. Kernodle's structural theory that contains plot content is relevant when used as a reference to examine the structure of SGW's play. The author correlates it with

Aristotle's concept that contains the beginning, middle, end and closing catastrophe. (Harymawan, 2005: 19).

To facilitate the dramaturgical study of the plot of SGW's play, the study of SGW's play is inspired by Aristotle's concept which includes 1. Protasis: the beginning, the role and motive of the play are explained. 2, Epitasio: the interweaving of events. 3, Catastasis: the culmination of the action, the event reaches its culmination; from 1-2-3 there is a rising action. 4, Catastrophe: Closure where the conclusion is drawn, and the story is finished. However, to simplify the process of this research, the author uses Robert Longworth's concept of plot analysis which divides the dramatic plot of a play by a) exposition, b) first stage of treatment, c) second stage of treatment, d) climax, e) resolution (Satoto, 2012: 45).

Within the plot there are acts and scenes, acts consist of a series of events that summarize several parts of the characters' lives. Adegan is a small event that encourages the development of the characters in the play (Riantiarno, 2003: 33). In ludruk language it is also called babak. 4 The use of babak and adegan is to make it easier for readers to sequence the story structure according to the plot determined by the author.

In its development, the stories contained in ludruk can be divided into two types, namely 1. Pakem stories about prominent figures in East Java, such as Cak Sakera and Sarip Tambakyasa (SGW), Sogol Sumur Gemuling, Joko Sambang, Sawunggaling, and others. 2. Fantasy stories, which are stories about specific individuals that are usually related to people's daily lives. 5 Then SGW's plays fall into the category of fantasy stories, also known as comedies, which are stories full of joyful laughter and end with joy (Riantiarno, 2003: 8).

Act one begins with a drum beat as a sign that the SGW performance has begun, the music and Banyuwangian songs lead Supali and Langgeng into the performance arena. Supali and Langgeng were seen dancing cheerfully and happily. The initial introduction of the play continued for five minutes, Supali and Langgeng danced improvisationally, the music as accompaniment seemed to blend into the spontaneous movements danced by Cak Supali and Langgeng. After the end of the dance, Supali with his improvisational intelligence stylized as if turning off the cellphone music on his belt hanger, so that there was interaction between Cak Supali and Langgeng.

The dialog excerpt in act one is the initial identification of the plot of the play, both in terms of the description of the scene and the characters who play a role, especially the figure of Supali with his improvisational intelligence. Many things are discussed at this exposition stage, such as Supali who acts as if he is about to fall, bringing up pantomime, Supali who can master several jogged, both modern and traditional dance and Supali practicing breakdancing. In this exposition stage, the story has not yet led to the focus of the story, as an introduction, this exposition stage introduces the multitalented figure of Supali with his knowledge related to the field of performing arts.

In the first stage of the treatment, the conflict begins to emerge with the entry of a woman in a red kebaya, with a bun, wearing a skirt that matches the kebaya and highil sandals, meeting Supali. This scene also shows that the woman who enters is Supali's girlfriend, and

the conflict that occurs is when the girlfriend asks to be married and Supali declares his responsibility to marry the girlfriend. Although this scene has a clear plot as a series of stories, because of the improvisation done by the actors, in the dialogue there are unexpected jumps. If the audience is not familiar with the Javanese Timuran language, they will be confused by the plot of this performance. However, based on this research, we found that the first stage of treatment was based on Supali's desire to marry his girlfriend. The fact based on the dialog excerpt above becomes clear as the source of the main stage conflict, which then directs the story to climb to the next conflict. As the dialogue gives a gift to his girlfriend, it becomes clear that Supali's relationship with his girlfriend seems serious, so Supali is determined to get married. The scene closes with Supali going to his mother to ask for her blessing to be allowed to get married.

At this stage of the scene, the conflict of Supali's unrest is increasingly evident, so it is at this stage that shows that Supali is like *gandeng wedokan* (SGW) because at this stage of the scene Supali asks his parents for their blessing to get married. It cannot be denied that the SGW scene is packaged in a comedic way, so there is no seriousness in the scene. This is because the way the actors convey their wishes is packaged in everyday language that prioritizes humorous elements. However, based on the plot of the scene, it is clear that at this stage of the scene, the conflict is increasing from the previous stage.

The fact of the dialogue quote makes it clear that the main problem is that Supali has not been circumcised. Although the conversation between the mother and Supali seems like a joke, the implied message conveyed in this scene is how important it is to be circumcised before marriage. This second stage of treatment then leads to the next story. This climactic stage is the culmination of a practice that must then be taken into account in the story. Supali then gets pressure from the people around him, especially from himself who is upset about why he has not been circumcised. In dialogue 1088, Supali's mother (IS) confirms that she has never circumcised Supali, and Supali responds with dialogue 1089, which seems to be a joke, why don't the one who has me remember, you know? Supali seemed to defend himself and still wanted to get married, but IS did not allow it because it was not in accordance with the applicable rules.

In this scene, Supali's girlfriend also came with Langgeng, trying to find out how things were going with IS and Supali's conversation. Of course, this curiosity arises because Supali's girlfriend (PS) can't wait to be with Supali. However, after hearing the news that Supali has not been circumcised, PS seems disappointed and sad, and wonders why Supali has not been circumcised yet. This climactic stage then sets the plot in motion and requires a resolution stage, so the only way is for Langgeng to be sent to meet Pak Calak (PC).

Mr. Calak then enters as a solution to the conflict that haunts Supali's life, while the sense of *gandeng wedokan* inside Supali is no longer bearable. Hoping that the PC can be the solution to Supali's problem. It turns out that in this scene there is an argument about

Supali's distrust and the people around Supali about PC's flying hours as a circumciser.

Based on the dialog excerpt above, it finally becomes clear that the PC is trying to solve the problem that befalls Supali. So that the solution that can be done to continue Supali's intention is to be circumcised, even an old PC is still circumcised, indirectly the implied message conveyed at this stage of completion is how important it is to be circumcised or circumcised. Supali then responds positively to the solution to solve his problem, which is circumcision. The PC then asked Supali to recite the shahada and recite a prayer, with affirmation through dialog by the PC, after Supali prayed then got ready to be circumcised, but when the PC took out the tool for circumcision, Supali fainted, because the PC's tool for circumcision was a machete. The performance was closed with gamelan music accompaniment.

Based on the plot analysis of the SGW play above, it can be concluded that this play belongs to the type of simple plot or simple play plot that has one storyline and one conflict that moves from beginning to end or also called linear plot. Simple plot consists of linear and linear-circular plot. A linear plot is a storyline from beginning to end that moves straight while a linear-circular plot is a storyline from beginning to end that moves straight in a circular manner so that the beginning and end of the story will meet at one point. This linear plot can still be subdivided according to the nature of the emotions contained in this linear plot, consisting of rising plot, falling plot, progressive plot, regressive plot, straight plot, and circular plot (Santosa, 2008: 66). When analyzed about the SGW play, there is an ascending plot, because Supali's scream as an expression of fear gives an emotional climb to this play. The climax of SGW's play can be said to be quick, because after SGW is circumcised, his wish to marry his girlfriend will be realized. Indirectly, the message of circumcision becomes important, and becomes one of the socializations carried out by the performance of the SGW play, as well as a solution for anyone who wants to get married, it is recommended to get circumcised first.

B. Supali's role in Ludruk SGW

The result of Supali's explanation to Jabar Abdullah above is a testimony that Supali is indeed a talented actor in his field. Supali's skills as an actor are unquestionable with his many experiences on the stage. Supali's professionalism as an actor is unquestionable, that an actor must be an artist and have high skills. (Yudiaryani, 2002: 50). Looking at Supali's track record, it is clear that Supali's role as an actor is not in doubt. But the question is, what characterizes Supali in his profession as an actor? Is it true that he has a style in his play. Even though the acting style cannot be determined by one necessity (Yudiaryani, 2002: 50). Because an actor is also required to play a character according to the instructions of both the script and the director.

Based on the statements that have been presented in the description of Supali as an actor above with his style, it will find a significant meeting point if all the videos played by Supali can be found and studied more deeply. However, it is quite time consuming to describe Supali's acting style specifically in each performance, considering his long process in acting as an actor. Therefore, the

object of study used as a sampling in revealing Supali's acting style is to use the documentation of the SGW play. Although this play was not produced by LKBM and not directed by Cak Edy Karya, but based on the SGW documentation, it can represent Supali's acting style to be studied more deeply and become the main offer as a determinant of Supali's acting style in acting in his performances.

In the SGW play, Supali's presence is clearly as a guest star who becomes the point of interest. This means that in this particular edition of the SGW play, Supali is the main character, who drives the story from start to finish. This is then the reason why this play was chosen, because it is clear that in this play Supali's acting style will be seen, and in this play it will also represent Supali's characteristics in portraying each of his characters as an actor. because when playing a role in this SGW performance, Supali's name is directly sold as a brand. As a professional actor, of course, he will have his own moral responsibility when performing as a guest star, this is also one of the reasons why then the researcher koooh maintains that this SGW play deserves to be used as a resource to examine Supali's acting style in the SGW play.

In this SGW play, there are four characters that are related to each other. Some of them are in pairs, such as Supali and mother, Supali and girlfriend. In a theater performance, especially folk theater and any traditional theater, there needs to be a character who plays a role in it called an actor, especially in ludruk plays. In the narrative structure of the SGW play, the dominant character in the script is Supali as the main character. The issue of the division of antagonist characters in the SGW play can be said to be non-existent. If there is a conflict between Supali and PC, it is only based on a momentary lack of trust. Because at the end of the story Supali then believes to be circumcised by the PC. Overall, based on the characterization study above, it seems that the characterization of the SGW play has a paradoxical characterization, which must be read by the audience and has a relationship and interrelationship with each other.

In the performance of the SGW play, it appears that the actors are like what Barba said, namely working to mobilize individual creativity to contribute to growing a show. This provides a correlation that is inadvertently interrelated as what Barba thinks, has also been lived by the ludruk actors, especially the SGW actors. The arrival of the actors to perform the SGW play has given confidence that the actors who play the role of performing the SGW play are professional as individuals who can grow the show.

The opinions and descriptions related to characterization and characterization above are interrelated with each other. So that the effect of this interrelationship makes each character complement and support each other. In ludruk the role is called rol, there are rol alus (protagonist) and rol kasar (antagonist). These opinions will be used to analyze the characterizations in the SGW play. In the play SGW tells the story of Supali's desire and goal to get married, in this play Supali's main task is to bring the character to life and lead the audience in the story to arrive at problems and conflicts. Overall in the scenes played by SGW, the character and character and the uniqueness of the figure of SGW are visible. Supali in this play is clearly a jovial figure, because it appears from the beginning of the scene he enters the stage, already bringing his funny role, this can be seen

when he cultivates his caricatured physique to entertain the audience. His unique stature with curly hair and mustache, as well as a rather fat body and not so tall as to add to the uniqueness of the character and charisma of the character of Supali in SGW. Casting Supali organically can naturally create a funny effect in the eyes of the audience. Good and friendly behavior, being one of the characters of SGW, is evident from the beginning of entering and then acting with Langgeng, Supali seems more friendly and like to give in. This fact is proven when with Langgeng, Supali gets more physical action than Langgeng, for example when playing, Langgeng as Supali's playmate often pushes his head, throws using a headband and gets physical action as one of the slapstick movements to increase the cuteness of the scene created.

Based on the dialog excerpt contained in number 277, it is a fact that the character Supali has a level of patience and calmness in playing the role of SGW character. In the play SGW, the character Supali functions as the driving force of the story, he becomes the focus of the problem and the source of conflict. Supali is also a marker in strengthening the theme of the story. In character, it is clear that Supali is a good person, and devoted to his parents. In this play, Supali also shows that he is a person who understands religion, can recite the Koran and is obedient to his parents. The IS dialog excerpt also emphasizes Supali's intelligence in respecting parents, and knows how to enter the house by saying greetings, even though the greetings are repeated. There are many things that support Supali's character and personality in a positive direction, especially his high sense of friendship with his best friend Langgeng, and the way he is loyal to his girlfriend. One of them is the intention that he wants to do, which is responsible for marrying his girlfriend. Supali is also generous, because in the scene with his girlfriend, he bought a handphone for his girlfriend, and when he was with IS he also gave his mother a hundred thousand and named the money as dollars. Supali as the main character clearly entertains anyone. But it does not rule out the possibility that Supali also has bad habits, namely as an active smoker.

Based on SGW's story, it can be seen that his outlook on life is very simple, especially when he communicates with his friends, PS, IS and PC. It appears that SGW is actually peace-loving, trying to solve problems by laughing and joking. This can be seen when Supali is looking for ways to solve his problem of wanting to get married. Because if he has not been circumcised, Supali is declared unable to get married, because IS does not approve. When dialoguing with his mother, Supali seems to understand the ethics of politeness, how a child who gives respect to people older than him. Likewise, when he talks to his girlfriend, a sense of love and affection also emanates from every word he says. SGW's philosophy of life is also in accordance with Javanese philosophy, namely, *urip mung mampir ngombe, ono problem ojo, ngguyu lan tenang no awakmu* (Abimanyu, 2013: 27). The existence of addressing problems calmly and still maintaining cheerfulness, it becomes evident that Supali is a calm and happy figure, sees life as a comedy, and even addresses life with comedy. If we can laugh in difficult circumstances, why wait for happy circumstances to laugh. Because this short life is not to be spent

burdened and stressed, laughing before laughing is prohibited is Supali's view of life in the SGW play.

In the interrelationships that exist between the structural analysis presented in the previous chapter, be it plot, characterization and theme, this analysis will discuss the relationship between these relationships. The theme that will be the basic thought of the story is that it seems to develop conflict in such a way, and the characterization also rolls in the performance. The characterization contained in the SGW play is incomplete, although each character has their own characteristics and characters. In essence, when classified the characters present in the SGW play, life is full of jokes and laughter.

The characterizations present in the play are just full of fun, there is no demonstration acting game from each actor, all actors who play seem to be trying to be able to provide a funny effect on the audience. Likewise, in terms of characterization, there is no appearance of actors trying to create characters in their roles, almost all actors who play roles, play themselves, even if there is a game or role creation, it only occurs to the extent of split acting which is used as a spectacle to invite laughter from the audience. In essence, the relationship between characterization and theme is that the actor tries to convey the theme with his acting, as well as the plot that has been designed, improvised by the actor.

The interrelationships between characters also support each other, especially in supporting the centrality of Supali as an actor who leads the theme to the audience. The performance flows because the plot is linear and easy to guess by the audience, this is also thanks to the SGW play is a verbal play, but the content of the story can not be guessed by the audience. In this SGW play, the theme, plot and characterization support each other to reach the dramatic peak, which is about the revelation of Supali who has not been circumcised. The cohesiveness of the actors who support each other following the plot leads the story to the theme of the story.

The harmony that forms a unity is established between the plot, characterization and theme, because indeed the SGW play itself is based on fantasy. When observed more carefully, it is true that the SGW play uses verbal language as a medium of communication and also everyday language, especially the everyday language of the people of East Java, both to convey themes, run plots and bring each character to life in character and characterization. Naturally, people who understand this Jawatimuran language will feel happy and understand more easily in capturing every message conveyed by the actors, even though the delivery is more in a comedic way.

There is nothing to focus on between the three elements in SGW's play. All of them benefit each other and complement each other, because the theme can be known from the characterization, and from the plot can be felt the development of the story from beginning to end. This understanding of the three elements between plot, characterization and theme in the SGW play creates wholeness in the structure of the SGW play.

After conducting the analysis stage as above, it is clear that the relationship between the theme and the characterization and plot of SGW is meaningful. There are no opposing characterizations. This then develops the theme, and as a result, the conflict that occurs between

characters with different characterizations and attitudes to life does not appear, thus causing the dramatic plot to be developed by the improvisation of actors in several dramatic structures until the end of the story. Plot, characterization and theme appear to be related to each other.

C. Supali's Acting Style in SGW Plays

After searching and understanding the theoretical acting style, which is used as a reference to analyze Supali's acting style in the SGW play as above, then this research will focus on examining Supali's acting style in the SGW play idea and director Cak Bowo produced by Perdana Record. SGW is a ludruk comedy performance with the story idea and director Cak Bowo. Cak Bowo in this performance also doubles as a player who then acts as the final solution to the story. In the SGW lakon story, an assessment has been made through structure and texture, which then decided that Supali is the main player, who also serves as the line drawer of the whole story presented to the audience (point of interest). The fundamental task of the actor is to "find, adopt, and act out" the right mask (Harrop & Epstein, 1982: 10). Before conducting the focus of the research, it is first necessary for researchers to find out why Supali's name is used as the title of the performance. There are two perceptions that the author can find with Supali's name used as the title of the performance. The first is because Supali is a member of LKBM whose name has been famous and successful in voicing the success of his group in the world of ludruk, this is quite reasonable because in some performances his name is also often used as the title of the performance.

It seems that by putting Supali's name, the hope is that the audience will be influenced to see Supali's skill in playing the role in the play. The next fact is the reason why Supali's name is used as the title, because this performance will be commercialized in the form of a video compact disk (VCD) cassette, which will be circulated to the public, and from this reason it is also seen that the market or buyers will buy a lot of SGW cassettes because there is Supali's name.

The second is because the story idea that is presented based on the casting that has been designed by the director, is indirectly deliberate to raise Supali's name as the character of the story. Therefore, the title was made in accordance with the story idea. The two reasons that have been presented are the reasons why Supali's figure is important as a character in ludruk, for this reason it is necessary to conduct research so that it is known where the secret lies in acting, because Supali's most influential popularity is due to his acting on stage. Therefore, the following is an analysis of Supali's acting style in the SGW play.

The first act in the opening of the SGW performance begins with the sound of the drum beats as a musical sign of the opening of the first scene. Supali and Langgeng entered by dancing together. It appears that the dance performed by Supali and Langgeng is an improvised dance. The opening scene with the presence of Supali, has demonstrated his body as a device for acting, although the body presented in dancing is deliberately made up or engineered and comedy is sometimes done slapstick. This dancing appearance is the initial marker that Supali and Langgeng enter the stage area, which is also called the acting area of the actors. Some may think that this issue is not important, but in fact it is precisely these borderline cases

between the border between acting and non-acting that will deepen the understanding of acting theory and the nature of acting art (Kirby, 1998: 80).

Based on the facts from the quote above, the identification of Supali's acting style can be known, whether the voice and diction techniques are processed like actors who understand the acting sciences that depart from the West. Or instead Supali does not use scientific methods in the art of acting learned in academia. After observing carefully, it appears that Supali does not use an acting style that is scientifically understood in the art of realism, which emphasizes that actors in their acting have a system for creating roles organically with the aim of creating a reflection for the audience, that is, indirectly actors create illusions.

The term illusion comes from the Latin *illudre* ("to make fun of"), from which we derive *ludere* ("to play"). While we continue to speak of play, of players, of role-playing, during the period of realism, the concept of "play" tended to be obscured by a perception that illusion was somehow "dishonest" according to which the actor should "be" himself rather than play a role (Harrop and Epstein, 1982).

The first scene in SGW's play that was observed to find out the acting style, whether it was observation through dialogue between Supali and Langgeng, seemed to be still struggling in the realm of improvisation that discussed knowledge about jugged. So that from the acting done by Supali, several dialects are expressed, including the Balinese dialect, but the body and taste do not become Balinese, only verbal abilities that can imitate Balinese dialects. In this scene it can be seen that Supali did a split acting dialect, from East Javanese dialect as his mother tongue to Balinese dialect as a result of exploration in improvising the story. This means that the story at the beginning as an introduction shows Supali's acting *gausa* has the power of word play with clear diction and can be understood by the audience. Improvisation of dialogue is done seemingly easily because the style of language used is with the dialect of Javanese Timuran, which is the daily language used by Supali, both when acting, and when not acting, both when on stage, and when not on stage. Automatically with the style of expression when dialoguing Jawatimuran, it appears that Supali is not acting, but Supali speaks in his own language style.

Supali's acting that can be seen in this main scene is when he is pretending to fall, speaking Balinese dialect and doing improvised movements such as pantomime suddenly with other caricatural movements. As said by Michel Kirby who states that acting is pretending, imitating, presenting, portraying. As shown clearly in *Happening*, although not all performing is acting (Kirby, 1998: 80).

Based on Kirby's statement, it is clear that there are times when Supali is acting and times when Supali is not acting. The acting that can be seen in Supali is when he practices all the imitations of practices, dialects, jugged that he can, and what is interesting and funny from his acting is when he jugged poco-poco that is joked.

During these early scenes, we also see Supali acting sarcastically by suddenly spraying his snot on Langgeng. Supali, who has a batik udeng headdress, even sprays spit on his friend. The acting done by actors such as Supali and Langgeng is slapstick, with hats being removed and thrown as part of the attraction in SGW's comedy,

although the throwing is pretend as an expression of annoyance. Comedy generally involves the wearing of human masks, playing with human strengths and weaknesses (Harrop & Epstein, 1982: 137). Finally, Supali's acting in this initial scene indicates that his acting style is representational acting.

Representational acting essentially seeks to imitate and illustrate the behavior of a character. The representational actor believes that the character's form is created to be seen and executed on stage. In other words, representational acting seeks to transfer one's own "pyche" (soul) to illustrate the behavior of the character being played so that the audience is alienated from the actor. The tendency of representational acting is formal and tends to follow the existing "fashion". But empathy with human behavior, emotional engagement between actor and audience is absent (Sitorus, 2002: 19).

As part of the supporting acting devices, such as Supali's costume which is green shirt with black lines straight down, wearing batik udeng, blue pants and sandals, cellphone property, wallet and cigarettes, the setting which has another blue background, green carpet floor and corrective make-up. It shows that this SGW play looks simple and wants to present what it is. The point is that this SGW play emphasizes the story idea and the strength of the actors/actresses. So that what appears as a device to help Supali's acting, cannot be used as a benchmark to identify the character played by Supali, because indeed Supali in this play does not play anyone, but plays himself who sometimes pretends to be anyone he wants.

Likewise with the hairstyle, Supali has curly hair and a mustache, the hairstyle is also characteristic of him as a character. When observing the hairstyles that have ever existed, Supali's hairstyle is reminiscent of past hairstyles that were popular in the 1980s, namely, curly hair with bangs, and short near the ears and appearing rectangular at the back.

This scene also shows that Supali has a smart body processing, for example when Supali practiced breakdancing which was then jumbled into breakdud, it can be seen that he has a flexible body. Breakdance mixed with dangdut is an improvised dance created by Supali and Langgeng, of course the dance happened when the actors wanted to dance with their bodies. If the dance scene is repeated, it will be different for each presentation, because the dance performed by Supali and Langgeng is the same as moving according to the heart.

Supali's style of acting can also be seen when he deliberately mispronounces words, for example pronouncing the word music into season or musir. This eventually became Supali's trademark in acting in every performance. How to show a mistake becomes an interesting spectacle, because in playing comedy it appears that a mistake can have a funny effect on the audience. The process that underlies all creativity is that every act of creation begins with some kind of impulse. That impulse can be an idea, it can be an image, it can come from pure imagination, or as it is usually assumed in theater. It can be an actor's response to a dramatic text. Impulse is movement towards action (Harrop & Epstein, 1882: 4).

Based on the dialog, it seems that the ensemble play between Supali and Langgeng complement each other and work together to create a harmonious play. Even though they are wrong in their dialog,

their playmates must support them until they realize it again. In addition to Supali's body processing and ensemble intelligence in acting in the SGW play. It can also be heard that Supali's sura processing is quite good as an actor's capital. This was seen when Supali acted as an ustad, and caused the audience to laugh. The point of view of comedy is essential to our social life, just as the point of view of tragedy is essential to our spiritual life. (Harrop & Epstein, 1982: 137).

The entry and exit of Supali in acting makes the spectacle not bored to watch. However, in scene two, the discussion is not yet clear, meaning that the direction of the story conflict is not yet visible, the actors are still busy talking and telling stories jumping from other topics, so that the idea of the story has not led to the title of the performance. Supali and Langgeng are still making jokes, although the jokes appear to be in the style of sarcasm, such as Supali being pushed in the mouth by Langgeng. The adage "style is the man" implies that style represents an essential approach to life that is manifested in action choices (Harrop & Epstein, 1982: 5).

Supali's acting goes in and out, meaning that there are times when he becomes characters who are imitated by the embodiment of dialects, sometimes Supali is in the style of an ustad, then later releases again into Supali, and then when he recites the holy verses of the Koran, it can be felt that Supali is indeed processed vocally and intellectually. Then what can be emulated in Supali's acting during the performance of the SGW play is that he still maintains sportsmanship when there is a scene where the face is pushed, and each actor also responds to it by being funny, even though through joking dialog there are those who protest but respond humorously.

In the comedy scene between Supali and Langgeng, it can also be seen that the head is held and thrown using a headband. However, the actors who play remain calm and respond funny, there is no impression of forcing the audience to laugh, but when watching the scene of mutual sundu, what can be felt is the intimacy between Supali and Langgeng, both as a friend, and as an acting friend when performing. Comedy deals not with grand passions or with the struggle of mankind with the gods, but deals with the details of everyday existence, other human beings in situations, conditions that are more modest and easy (Harrop & Epstein, 1982: 137).

During the performance, the processing of flavors cannot be felt in the performance, especially when the actors are busy in their dagelannya, or when making jokes. When the show begins, it already brings a happy atmosphere, with the emergence of supali and langgeng with improvised dancing, so that when the show progresses, what can be felt is an atmosphere of laughter and laughter, even though the comedy conveys a moral message in a natural way. However, when Supali sings sholawatan, which is in tune with the karawitan music, one can feel the sense of being processed as a tool for Supali's acting. It is not easy to adjust the tone through the karawitan music as Supali does when checking the tone with pengrawit ninano, ninanonane nano. It can be felt that Supali is indeed a good actor by taste.

Furthermore, the strength of the voice of each actor also works together with each other to create a dynamic and harmonious atmosphere. This fact is that improvisation is still the ultimate weapon

for these actors to continue to produce funny scenes that are ready to entertain the audience. Supali is also good at singing and kudungan. In several improvised performances, he always brings his trademark. He sings popular songs, qiroah, and some campursarian songs. However, his most prominent talent in musical improvisation is parodying song lyrics. It happened in another performance too. At the time of this scene, it was also seen that there was a lot of acting that was not patterned, not trained and not organized as an expression of feelings from the mind of the character being played. Be it when playing with oneself, or when playing other characters within oneself. This is indicated by when the actors speak, they are always accompanied by hand gestures that are not in sync with the meaning of the words, for example the gestures of the hands that are watching, it appears that the gestures present from the actors are not born from the building of feelings, but appear to be part of the effect of improvisation. Acting is the acting out of physical actions, and therefore helps the actor gain a concrete idea of how to physically perform the style itself (Harrop & Epstein, 1982: 11).

Scene two then develops with the actors still trying to demonstrate the power of sound, namely when Supali requests the song Walang Kekek, as soon as his body interacts with the music, it spontaneously moves when he says Bodril, the music cracks and causes a shock effect with a glak sound, immediately Supali's body responds. As the song unfolded, Supali drew from his dance also looked caricatured until the pose he produced looked like the position of a scorpion. Langgeng sang a small star that was held with Javanese songs, supali and langgeng danced improvisationally, because the dance seemed unpolished and a lot of buttocks stuck out, then the author called this dance an improvisational dance.

Comedy tends to "play around" with what is likely to be painful, and the need to maintain the necessary balance, i.e. the need to maintain an appropriate distance from painful reality. It is a lively and witty yet utterly serious approach, making comedy exhibition itself perhaps the greatest test of an actor's ability (Harrop & Epstein, 1982: 138).

Supali's body when dancing also occasionally uses hand kits that are usually danced by Javanese dancers. The joged joged is done improvisationally like a pantomime movement, and in scene two the atmosphere presented is still about fun, still funny and the story has not touched on the themes conveyed. Comedy itself ranges from the crudest and most casual forms of physical humor to the most elegant expressions of intellectual witticisms. Low comedy to high comedy, farce to comedy of manners (Harrop & Epstein, 1982: 137). Supali's caricatural actions, which made the audience laugh out loud, were also supported in the scene when Supali sang a dangdut song entitled cup cup dikecup. Supali kissed Langgeng twice on the cheek and then kissed Langgeng's armpit. Langgeng was suspicious that Supali was kissing her twice, repeatedly, in the same style and position. The focus of comedy is to disrupt and restore the protagonist's "equilibrium", the protagonist's triumph of verbal prowess, luck or strength. Or the acceptance of misfortune by philosophical and ironic humor (Harrop & Epstein, 1982: 137). Supali and langgeng sing to each other and then practice the scene of each song sung, during this scene it is heard that supali's voice is in the category of good and

beautiful when listened to, even though his hand movements are repeated.

Scene three continues with the entrance of a woman wearing a red kebaya, with a white jasmine flower on her bun. Wearing sandals that match the kebaya outfit, namely highheel sandals. Supali Langgeng's friend also appeared to be dressed in orange koko-like clothes with flower motifs, sarong slung with a limit above the knee, using shoe sandals. In professional theater and professional actors usually use costumes as character identification to strengthen the character of the role played. In contrast to the SGW play, where the role of costumes is only as decoration and costumes for actors, it does not appear that the costumes worn are partly the capital of the acting developed, because actors never turn on costumes as part of the acting played.

In the drama of some ideas that are not the same, the author embodies them in the form of different characters so that characterization occurs. A character moves on stage by motivation which then develops into actions or characters that can be observed through the identification of characters as social beings, and characterization can be interpreted as either flat character (basic characterization) or round character (round characterization) (Satoto, 2012: 44).

When Supali acted ngambek, with spontan he walked in style as if a model, his acting is then also called split acting, but the action performed is only to give a funny effect on the audience, different according to the author when observed in more detail that this is where Supali's strength as a ludruk actor appears. Ludruk will not be able to grow rapidly and cannot be accepted by the wider community if the people who oversee it do not have a good delivery strategy, for this reason, a neatly packaged and attractive performance is needed so that the delivery of traditional ludruk art can be realized (Supriyanto, 2001: 7).

Supali is excited to see his girlfriend, the woman in the red kebaya, and then he wants to ask for marriage. In this scene, which is supposed to be part of the root of the conflict, it appears that Supali's dialogue has an ordinary tone. When observed and examined more deeply, it cannot be felt whether Supali is really in love with PS, but in the scene that appears, Supali invites and wants to be responsible with his girlfriend. Supali's acting does not seem convincing that the words are representative of feelings, which then confirms that the style used by Supali in his acting is representation. There is too much acting that uses the word I which refers to oneself, so when examined more carefully, there is a lot of double information.

From the dialog, it is clear that Supali wants to be responsible and wants to marry his girlfriend. And wants to ask his parents for their blessing, the dialog can be used as a red thread for the problems that occur, but not the acting. The style of external manifestation of an internal essence, which is itself determined by various inherited responses and specific environments or circumstances. (Harrop and Epstein, 1982:5). But in this scene, there is one thing that later became interesting as Supali's acting technique, namely when he looked outward and Supali's acting as if he was looking at the motorbike he

parked, even PS as his playing partner, was fooled and did not suspect that what Supali meant was something joking.

This assessment finally observed that Supali was able to give suggestions in his acting even though the acting was later broken again. After acting with the imaginary gaze, Supali then came out with a closing sentence that he wanted to talk to his parents about his intention to get married, and he also advised his girlfriend to talk to her parents about their marriage.

After Supali's death, Langgeng then confirms whether it is true that he loves Supali, this scene does not last long, in essence the answer from PS is that he really loves his lover Supali. The same music accompanies to mark the completion of act one. Scenes are the separation of events from the characters in the story. It also describes the places and events, the development of characters and events. Act two, namely the place and events in the SGW play are in Supali's house which is marked by three plastic blue guest chairs, and one plastic blue table. This scene opens with the appearance of Mrs. Supali who is *ngudoroso* about her son Supali.

IS's acting in this scene uses a shrill voice while Supali's voice when with his mother is muted and the acting is spoiled, technically it appears that during the dialogue breathing is pressed through the nose and acting like this has become Supali's characteristic when he plays child characters. Even when Supali played the character Mamoncay in the play *Sampek Ing Tay*. In this scene it also appears that Supali uses cigarettes during performances as an acting business and wallet property is always displayed on the IS to strengthen the acting, that Supali is independent and has a lot of money.

The music also supports the happy atmosphere in this scene, especially when Supali seduces IS because he wants to get married. This feeling is also usually felt by men who want to marry the partner of their choice. When throwing away the cigarette property, the drum beats, then Supali responds in accordance with the drum accompaniment, because when throwing away the cigarette there is a drum sound that creates a suspense, as if the sound of falling cigarettes is like a loud object. The event of throwing the cigarette was finally responded to by Supali and became a special entertainment by the audience.

In comedy, where the audience sometimes forgets themselves because they are laughing. But actually the atmosphere presented in comedy is a lot of satire, a lot of knowledge and warnings conveyed through jokes. As Rendra said (Aspar, 1986: 65) for Rendra there is no reason for people to be anti-tradition as long as they believe in the ability to dialog within themselves. Tradition for him is not an inanimate object. Tradition is something that grows and develops. Our attitude is not that of a "shrew" on tradition. Rendra emphatically rejected the attitude that treats tradition as "an old mattress to sleep on, lazing around in a mushroom lifestyle" (Dwi, Malaon & Malna, 1986: 65).

4. CONCLUSION

Based on the overall description that has been done in the form of analysis, the answer to the formulation of this research problem, Supali's acting style in the performance of "Supali Gendeng Wedokan" in the performance produced by Perdana Record is a

representational acting that contains many elements of acting styles that can be applied in one-time performances. The author also sees that Supali does mix-acting in his application when playing a character, be it a character outside himself, or playing his own character. In terms of acting style, Supali seems to dominate the caricatural style. In some sessions, Supali's acting can also be seen as in realism theater mixed with elements of Western theater. Thanks to his cleverness in processing the acting in a stylized way, Supali's acting is able to cause an alienation effect on the audience. The performance of SGW's play then solidified Supali's characteristics as an actor of Javanese folk theater, especially East Javanese ludruk which contains elements of improvisation, humor or comedy, the use of East Javanese vocabulary, gedripan-based scenes, simple staging, spontaneous acting, kinship system directing, and singing, kidung and tembang.

Supali is known as a performer who has a talent for good stage response. It can be seen from the way he responds to the stage and other players. On several occasions, Supali never let his playing partners appear stiff and 'dead' on stage. In traditional performances, such things should be the principles of playing. It can be seen that his devotion and respect for the stage event is not something that every ludruk player can have carelessly.

Supali's acting style in the SGW play can be said to be an acting style that reflects Indonesian characteristics. Seen from the side of the acting that expresses in the SGW play. Although based on the analysis that has been done, his acting is not analytical, irregular, and irrational, because this style of acting is not in accordance with the rules of Western theater acting style, but it looks natural in the Eastern theater area, more specifically the East Java ludruk region. Supali's acting in SGW's play is improvised. Through this improvisational acting, Supali indirectly plays not under pressure, where he must concentrate on maintaining the thoughts of the character, as in modern theater that departs from the script of the play. This improvisational acting then makes Supali seem calm and natural in conveying messages of kindness when acting.

The social criticism presented by Supali in the performance of the SGW play also went well, although the social criticism was not conveyed explicitly, but Supali was quite successful in being a good example when playing himself in the SGW performance. Many messages of goodness can be received by the audience when Supali is acting, this is of course supported by Supali's acting style that portrays his character in representation. Through this representation acting, it appears that Supali as an actor determines in advance the actions taken by the character he plays. In this process, the actors who will play the role make agreements, the term in ludruk is called *spelan*.

Secondly, what contribution does Supali's role in the play "Supali Gendeng Wedokan" make to the audience? This question can of course be found because of the analysis of Supali's acting style that has been described. In this performance, there is a lot of social criticism, especially in the play that describes the nature and character of East Javanese society as more open, and does not distance itself from divine power when it wants to solve problems. This can be seen, heard and felt, regardless of how Supali applies his personality in reality, but indirectly, with Supali's knowledge of the verses of the Qur'an, at least Supali has become proof that *iqra'* is important, and brings his religious knowledge on stage.

The message conveyed in this SGW play is also a good socialization to the younger generation who want to get married to their loved ones. It is important to consult with your mother or family before making a decision to get married. This is also the case with Supali who supports his mother with a source of money. Indirectly, this play again reminds the audience to always support their parents, obey their parents for their messages to do good.

Social issues related to personal matters such as circumcision are then only an introduction and a way to convey the moral messages contained in the SGW play. There are many things that can be learned after watching this SGW play, including how to strengthen the bond of friendship exemplified in the character between Supali and Langgeng, seeing Supali's loyalty to his girlfriend, Supali's obedience to IS and believing that circumcision is a necessity and goodness that must be done so that marriage can go according to what is desired. Supali's contribution to SGW's play is that the message of kindness can be presented in a comedic way. The problems presented in this play are symbolically able to cross time and space.

The meaning of the SGW play can also be derived from the way Supali recites the verses of the Holy Qur'an. Although this performance does not present the full richness of the setting, it is clear that this performance is a verbal skill that contains a message of goodness related to the meaning of the performance as a whole. Circumcision can also be a symbolic meaning that to enter a new chapter in life, one must cleanse oneself of the most essential things. The discussion of circumcision from each actor's conversation makes it clear that to achieve something big, it is necessary to straighten out the small things within oneself, so that the new generations and relationships that will begin will get the blessing of Allah SWT.

This research is one small example that can be done as a basis for conducting other larger studies. Hopefully, the results of this research can be used as a model for conducting the same study on further actor acting style research. There are still many traditional Indonesian actors who can be researched, as for the result is to enrich the knowledge of the acting style of theater artists in Indonesia. Especially ludruk in East Java, of course, requires the point of view of academics to position and devote the fruits of the work of traditional artists who have contributed in providing benefits for people who want to research the acting styles of actors in Indonesia.

AUTHOR CONTRIBUTIONS

Write down the contribution and description of each member's duties in the research conducted briefly and clearly. This does not apply if the study is single or there are no study members.

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In developing the research process, winning requires a long time in order to meet the intensity to get maximum results. Especially when meeting individuals who become resource persons, because in the research process so far, a lot of data that can be accessed in the field, cannot be met because of busyness and a fairly short e-process. The lack of research costs is also one of the causes of this research not being maximized enough.

The advice given on this occasion is of course not only addressed to LPPM STKW Campus which has given the author permission to conduct research, but this advice is also addressed to the author himself as a researcher. Suggestions for the author himself, in particular, to reconsider the available funds to conduct research, as well as measure time, distance from residence to resource persons, and daily activities, so that it can be adjusted to the research schedule. Suggestions for LPPM STKW Campus to provide flexibility in funds and time again to researchers as a guide in order to maximize the research to be carried out.

The advice that the author conveyed is of course a hope, so that STKW Surabaya Campus will always be the best campus in the future, especially those engaged in research, and become a source of pride. This research is just the first step, hopefully after this research there will be further researchers who can complement it to examine the actor's acting style better. Of course, mutual openness is needed in the form of evaluating criticism and suggestions for the good of researchers in the future, especially in the realm of this research, the hope is that by providing mutual suggestions it will create the desired suitability. So that the entire STKW Campus community, including campus officials, lecturers, employees and students, synergize with each other, and the brotherhood of learning is always intertwined and sustainable, especially in the research movement.

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