

The Process Of Deepening The Character In Dokudrama “Film Perjuangan K.H. Muhyiddin”

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Abstract

Dokudrama is a non-fiction film that presents a story based on a true story. Besides being an entertainment medium, a film can also be a learning medium since film provides a good story content and messages. Therefore, it needs an actor as a subject to convey the message of the story that the director wants to deliver. To play a character in a movie, an actor must be able to delve into whatever character is given. Unlike documentaries, dokudrama films use actors as the main subject. An actor in a docudrama should be able to play a subject who has ever been real. An actor in a dokudrama film should be able to play a good role without removing the hallmarks of the original subject. A deepening process in a role, making every actor have their own way in learning the character. The differences in studying and delving into these characters is the focus of this research by using qualitative research methods, by re-describing the results of the researcher's analysis with the main theory. To create this study, the researchers used the presentation theory from Stanislavsky. The acting theory of this presentation has been used since the world of casting art entered Indonesia. This research aim is to find out the character deepening conducted by actors in the dokudrama film “Perjuangan K.H. Muhyiddin” based on the Stanislavsky’s acting presentation theory.

Keywords: Dokudrama, Qualitative, Casting, Stanislavsky, Biography

1. Introduction

To commemorate the services of K.H. Muhyiddin, Badalohor production house supported by the family of K.H. Muhyiddin made a dokudrama film about the struggles of K.H. Muhyiddin. Before the dokudrama was made, in early February 2018 was held the cabaret about the Struggle of K.H.

Muhyiddin. After successful cabaret making, finally the dokudrama “Perjuangan K.H Muhyiddin” was created.

Film at the moment is not just for entertainment. This audiovisual medium has become one of the media for historical learning. One of the histories that will be discussed by the

researcher is about K.H. Muhyiddin in the film dokudrama. Dokudrama requires an actor or actress who can play a character or figure.

The success of a film is also determined by the totality of an actor in playing a particular role.

Moviegoers pay little attention to the deepening process of the character; they do not understand the difficulties experienced by an actor in studying and deepening a particular character. In the process, each actor takes different times for character deepening.

Film becomes one of the media in learning, especially in history subject. From the interview with history teacher at BPI 2 Bandung High School Hadi Pratomo (2019) he said that by using audiovisual media, students could comprehend the learning materials better, this medium helps teachers in conveying material to students.

Hadi said that students are more motivated to get a direct impression of the context of historical events. From this statement, it can be argued that film is preferred in historical learning. This is because the film media can re-visualize the history.

In visualizing a history, a film requires an actor to be the subject of that history. Deepening a character in a film is important process in order to know and understand the focus of the material, especially by an actor or actor in a film. In the process, character deepening is rarely exposed by the general public.

Moviegoers do not know about the process of deepening the character, because in the screening of the film is not shown about this process. Thus, movie-watchers only know the end result of an actor playing the role. Therefore, the researcher interviewed 10 people with the same six questions for each respondent. This interview was conducted to find out the extent to which they know the process of

deepening this character. The process of deepening the character is also good for the general public to know, so that movie goers can also appreciate the efforts of the actors in portraying the characters in the film.

As in K.H. Muhyiddin's docudrama, the process of deepening the character is very important to apply because in this film the actors have to be able to delve into the characters to re-create the historical scenes to look like the real events. According to Rikrik El Saptaria (2006; 27), a figure or character is someone who takes part and experiences events, partly or in whole the story as described by the plot." The statement indicates that figure is the one who experienced a true event occurring. therefore, an actor who plays must explore the role as similar as the character who experiences the event.

Each actor who plays the role has a different level of difficulty. The researchers in this study will examine more about the character deepening

process conducted by the three main characters in the film Perjuangan K.H Muhyiddin. The process of deepening the characters in the film is considered more difficult, because the characters who were inspired by this film have passed away. Thus, the actor learned to study the role based on the story of one of K.H. Muhyiddin's surviving biological children. An actor who plays a role, in general, should be able to animate the role he or she accepts. The process of soulfulness is the process of making the deep world that has been built, namely when deepening the script into an acting presentation (El Saptaria, 2006; 27). Therefore, the researchers in this study will examine how the character deepening process in K.H. Muhyiddin's dokudrama film.

2. Research Methods

For this study, the researchers implemented qualitative research method. This method was chosen by the researchers because the qualitative

method is a method for re-describing the results of the research that has been obtained by the researcher. The description for each approach are as follows:

2.1. Library Studies

For library research, the researchers used Constantin C Stanislavsky's concept of acting, as described in Rikrik El Saptaria's Acting Handbook. The researcher took this reference as one of the sources, because this concept of acting is the most widely used concept by senior actors in Indonesia. Stanislavsky calls it the presentation acting system. This system is also one of the systems developed in Akademi Teater Nasional Indonesia (Anirun, 1998). Suyatna Anirun's book "Menjadi Aktor" was also used by the researcher as one of the references for this research.

The researcher also took the book by Nandang Aradea (2009) as reference. The researcher chose the book because it contained opinions

from senior Indonesian actors. They explain the elements that should exist in an actor based on their experience.

Besides the book above, the book written by Rikrik El Saptaria (2006) also took as one of the references because it contains some basic techniques in becoming an actor and playing a role.

2.2. Observation

In this observational stage, the researcher observed the dokudrama film entitled "Perjuangan K.H Muhyiddin" in order to be able to identify the core points to be analyze in the film. After that, the researcher interviewed three leading actors, director and screenwriter of "Perjuangan K.H Muhyiddin" movie.

From the observation, it was found that the three main actors in the film have different characters, namely:

- a) K.H Muhyiddin is played by Zulfiki Rafi: K.H. Muhyiddin is a boarding school leader who has

firm and noble characteristic. As a boarding school leader, he was also highly respected by the students and his entire family and relatives. K.H Muhyiddin also has a high sense of nationalism, and loves Indonesia very much.

- b) K.H Muhyiddin's first wife is played by Mia Yohanna: She is humble yet authoritative figure, she has a gentle feeling with a strong heart.
- c) Edeng is played by Angga Baruna: He is the third son of K.H. Muhyiddin who has a high spirit of patriotism. He fought against Dutch forces along with the Indonesian army. Edeng has a brave soul and galvanized emotions against the Dutch army.

2.3. Interview

In this study, the researchers used interviews as one way of collecting data. The technique used by writers are structural interviews. Interviews are conducted directly by the researcher to the respondent. The researcher chose four respondents for the three respondents were the main players in the dokudrama, and a director in the film was the one who directed the course of the film.

2.3.1 Respondents

The researchers in this study selected four main respondents, namely:

- A. Zulfiki Rafi as K.H Muhyiddin: K.H Muhyiddin was a founder of Pesantren Pagelaran, a training base for Hisbullah forces to fight the Dutch in Dutch Military Aggression 1. During his struggle, K.H Muhyiddin was captured by the Dutch forces because he led an army opposed to the Dutch government. Zulfiki Rafi was chosen for having more

experience in the world of performing arts such as cabaret and theatre. Therefore, the director chose Zulfiki to be the lead.

- B. Mia Yohanna as Siti Kuraesin: this character is one of the main characters from the film *Perjuangan K.H Muhyiddin*. K.H Muhyiddin's wife was a gentle-hearted lady and was highly obeyed and respected by her son, Edeng. Mia Yohana was chosen to play K.H. Muhyiddin's wife because Mia had an acting ability that was popular as a mother.
- C. Angga Baruna as Edeng: One of the children of K.H. Muhyiddin who fought in the defense of independence, and died while on the battlefield. During the casting process, Baruna has a good martial art ability thus the director decided to give the role of Edeng who was also good at martial art and war strategy to Baruna.

D. Rizki Putra as director: As a director, Rizki has duty for selecting actors and place them on the appropriate characters. In this film production Rizki also the screenwriter.

1. K.H Muhyiddin

As a *kiyai*, K.H Muhyiddin is highly regarded by his closest relatives.

His calm nature, and gentle character becomes a noble example by his students. The real name of K.H Muhyiddin was Sukaaji. However, after the establishment of the first boarding school in Cimalaka, Sukaaji was renamed as Kiyai Haji Muhyiddin which means religious livelihood.

K.H Muhyiddin was a husband, father, and grandfather, for his children and grandchildren. According to the family, K.H Muhyiddin, commonly called Mama Aki, has a high charisma and authority that made he was highly respected by his family, relatives, and students.

The thing that the family still remembers about Mama Aki's nature is his humorous characteristic. In addition to the humorous side, K.H. Muhyiddin was also good at making sharp weapons. And it was with the sharp weapon that he along with the students fought against the Dutch forces. K.H Muhyiddin also spread his da'wah area to several points. This was what made K.H Muhyiddin famous to many *pesantren*/ Islamic boarding house at that time.

The family also mentioned that K.H. Muhyiddin perform his da'wah in the casual preaching characteristic but has a deep meaning. K.H Muhyiddin with his calm nature always recited 'Allah Hu Akbar' three times, and was replied with the cheers of 'Allah Hu Akbar' once by the students. The content of the da'wah from Mama Aki besides about Islam and its history, also about indonesia's struggle for its independence.

2. K.H Muhyiddin's Dokudrama Film Cast

In Perjuangan K.H. Muhyiddin movie, the actors and actresses were directly selected by the director and screenwriter. In the casting process, the selection of the film's prospective cast was witnessed directly by representatives of K.H. Muhyiddin's family.

Experience in acting was also considered in the determination of the cast in this film.

The casting process itself takes three days. Casting selection is determined by the actor's ability to live the role.

- a) K.H Muhyiddin is played by Zulkifi Rafhi. The director chose Rafhi directly to play the character Mama Aki. This election was because Rafhi had the ability to change his voice. In addition, Rafhi also played the character on cabaret performances. K.H. Muhyiddin was a protagonist character. In his character, the director

portrays K.H. Muhyiddin as a “round character”.

- b) Edeng is played by Angga Baruna. During the casting process, the selection of Edeng's role has a requirement to master martial arts. Angga Baruna was chosen by the director, as he was very powerful on the casting process. Edeng is a protagonist character with the type of “round character”.
- c) Siti Kuraesin is played by Mia Yohana. Although Mia was originally cast to play Aya Hafsoh (Edeng's wife), eventually the director asked her to re-casting and the director saw that she was suited better to play Siti Kuraesin because she is considered to have a similar posture and maternal nature. Siti Kuraesin is a deuteragonist character with a type of round character depiction.

Based on interviews, the Actors have different ways in studying the roles

they will perform. The differences made in each role have been summarized below.

2.1 Zulfiki Rafhi as K.H Muhyiddin

A. Zulfiki Rafhi

Rafhi has been in acting since 2009 when Rafhi joined the theater, and continued in 2014. After graduating from high school, Rafhi joined the Badalohor cabaret club.

Before it was made into a dokudrama film, the story of Perjuangan K.H Muhyiddin's was performed in a cabaret show entitled 'Laskar Pagelaran'. The cabaret was held for two days on 14 and 15 February 2018. Starting from November 2018, docudrama “Perjuangan K.H Muhyiddin” film began to be worked on.

Filming began with the development of the script, then the casting process. Unlike the rest of the cast, Rafhi, who had previously played K.H Muhyiddin on cabaret, reprised the same role in the dokudrama.

B. The Role of K.H. Muhyiddin

Zulfiki Rafhi is trusted to played K.H Muhyiddin on cabaret and dokudrama films. Before getting the role of K.H Muhyiddin on the film, he also went through the casting process on the cabaret. With one month to go, he observes and deepens the character in the given role. He also claimed that many changes occurred after he played this character K.H. Muhyidin. The distance from the cabaret show with the film's production is approximately nine months away, it also affects Rafhi in playing Kiyai Muhyiddin.

He sensed that many things from K.H. Muhyidin were still attached to him. According to him, at first it was difficult to switch from K.H. Muhyiddin's character to himself. However, over time Rafhi became accustomed and was able to position himself while acting as K.H Muhyiddin and returning to Himself.

The difference from cabaret to dokudrama is not very significant, so

Rafhi plays the character K.H Muhyidin well. It is also recognized by Banin Muhyiddin as Executive Producer. He acknowledged that Rafhi gave his total performance in playing as K.H. Muhyidin. Abah Banin also argued that perhaps because Rafhi had been in acting for nearly 10 years, Rafhi could have put himself into any role. In this case it is the role of K.H. Muhyidin. According to Rafhi himself, acting is an emotional and processed process that can make the actor to be someone different. And to be a different person for Rafhi, it's a challenges and challenges that make him able to control emotions more at all times.

Along with the rest of the cast, Rafhi did a follow-up reading for 3 days. According to him, each of his good actors helped each other and built each other's character. And this is also what he did at the time of reading. Rafhi also felt awakened his character due to the help of several actors. Like Mia Yohanna, and Angga Baruna. According to him, the two actors are very helpful

in the development of K.H. Muhyidin's character.

For Rafhi, it was difficult to come by when he had to equate his imagination about K.H. Muhyiddin with the family's story. Rafhi not only delved into the qualities of K.H. Muhyiddin, but also how K.H. Muhyiddin's body gestured, the way it was going, and how K.H. Muhyiddin raised his hand when it would excite hisbullah students and troops. What's more, K.H. Muhyiddin is a man of high charisma in the eyes of relatives, students and his family. Rafhi reveals that charisma is not a character, for him charisma is an aura in a person. How to find that charisma that keeps him honing his acting skills. Rafhi also explained that in the name of charisma, one must be researcheritative and once the person has researcherity, his charisma will come out on its own. After delving into the role of K.H. Muhyiddin, Rafhi felt that the researcherity of K.H. Muhyiddin's character carried over him to this day.

One characteristic feature of K.H Muhyiddin that Rafhi remembers most is when K.H Muhyiddin preached in front of his students, K.H. Muhyiddin did not screams 'Allahu Akbar'. It was there that Rafhi learned about how the highly-concioned carrying of K.H. Muhyiddin could excite the Performance students against the Dutch forces.

3. Analysis

As the main character, the character K.H. Muhyiddin played by Rafhi has a type of prontagonis character. The main purpose of this character is to broadcast Islam and to against Dutch forces. K.H. Muhyiddin's character is also included in the Round Character type. Because according to researchers, Rizky as a director and screenwriter describes this character as the perfect character.

After doing cabaret Rafhi made further observations in this role for the production of the next dokudrama film. In this follow-up observation he made

several further efforts for this character, namely sports, vocal exercise and soul treatment. As Richard Bolesalvsky (2007) says in the explanation in chapter II of this writing, the intellectual power is how an actor learns the character they about to play. This intellectual power also includes how deep an actor digs in and observes about the role. Rafhi in his research and observation continued to practice with all his knowledge of K.H. Muhyiddin.

Based on what Ikranagara (2009) said, an actor must have two elements, a role that is inserted into the actor's body, and also have facial expression, voice intonation, and articulation of speech that must be clear. The vocal process was also one of the focuses of rafhi's efforts. The real form of this vocal process is that the researcher sees and hears firsthand the differences in voices issued by Rafhi while playing K.H. Muhyiddin and during interviews. This is also reinforced by Rafhi's assertion that one

of the special techniques he did for this role was to change his voice to be more 'heavy'. However, it does not eliminate the correct articulation and intonation of the pronunciation of dialogue. When the researcher conducted a live interview with Zulfiki Rafhi, he also practiced Kiyai Muhyidin's voice by uttering one sentence of dialogue that Rafhi remembered best.

By deepening the character performed by Rafhi, the researcher analyzed that there was a very significant change in the main cast of the film. This is felt by the researcher at the time of interviewing in person. The change was also seen by the researcher when Rafhi played K.H Muhyiddin on a cabaret show playing a role in the film. To see the changes in Rafhi, the researcher made a comparison by analyzing the cabaret performance with the dokudrama film. The change in Rafhi was seen after a seven-month investigation into the role.

The result obtained by the researcher after analyzing Rafhi's change in the

role of the character K.H. Muhyiddin is a change in the voice as well as a change in Himself. When compared to performances

Cabaret, Rafhi in this dokudrama film is wiser in arranging his vocals. The wise ness of the researcher is that Rafhi not only emits a loud voice, but he also inserts taste and emotion in his vocals. By inserting a taste in the vocals, the character K.H. Muhyiddin can easily show emotion about the situation in the film.

When viewed from one of the main points in the presentation casting system, the researchers analyzed that Rafhi was the controlling master of achieving a message that the screenwriter wanted to convey in the role of K.H. Muhyiddin. It is also supported by his saying that he wants to convey one of the characteristics of K.H. Muhyiddin, namely the dignity of a kiyai through gesture and voice.

However, Rafhi himself admitted that he was never satisfied in playing the

role of anyone. Including the role of K.H Muhyiddin, because he thinks there is still much to unearth in this character. Rafhi felt that there were still many sides of K.H. Muhyiddin that he had not explored in yesterday's dokudrama. Rafhi felt

by digging deeper into K.H. Muhyiddin, he will learn more about Mama Aki.

4.2.2 Angga Baruna as Edeng

Edeng is the third of four children of sukaeji and Siti Kuraesin, has a fiery soul. Edeng was a child who loved his family very much, especially his mother. Edeng had a rushing emotion, especially when he witnessed his father K.H Muhyiddin being captured by the Dutch.

A. Angga Putra Baruna

Since 2008, Baruna has started entering the acting world. He mantioned, acting is one of the best ways of communicating. Techniques in acting can also be applied when

negotiating with others. Baruna gets some acting references from the dramaturgy. Because according to Baruna, dramaturgy is the most basic thing in acting. Baruna added based on his experience, in acting the actor should also be able to master the science of psychology. Because from the science of psychology, they can distinguish some emotions. And it is also the science that helps Baruna to delve into Edeng's character.

B. The Role of Edeng

Angga Puta Baruna, a stunt man actor who also mastered in martial arts pencak silat was chosen by the director to play Edeng. Angga confessed that Edeng's role in the film was the role he desperately wanted. According to Baruna, the role of Edeng viewed from the actor's side, is a role that has a lot of emotion.

During the casting process, Baruna practiced martial arts techniques. With the director's negotiations, Baruna finally got the role of Edeng. Before

casting, Baruna had watched a cabaret show held in February 2018.

From the beginning, Baruna has been eyeing the role of Edeng. Because he thinks that the role of Edeng is a role with a 'complete package' means the role that has many emotions that can be developed by Baruna. Edeng in this film is portrayed as assertive, brave, and compassionate. Edeng also has martial arts skills that are also mastered by Baruna. Edeng is not the lead role in the film, but Edeng is the lead character in the story.

There are other things that make Baruna feel a different experience in this film. On the day that he did the reading process with the rest of the cast, he felt like being 'approached' by the character he will play. But this fact has not been scientifically revealed by researchers, as it has magical elements. Although the time given for the character deepening process is limited, Baruna admits by his 10 years of experience in acting, his understanding of finding emotions

suitable for various roles, as well as teamwork between the players and the team behind the scenes are helpful in shortening the time.

Baruna's character deepening process was carried out at the pre-production stage. However, before Baruna acted as Edeng's character he did a self-meditation for five minutes before entering the shooting location. This meditation process according to Baruna needs to be done to present Edeng in him. The crew and other players mentioned that if Baruna had presented Edeng in him, not a single person would dare to interfere with Baruna's concentration.

Edeng's role according to Baruna has two levels; difficult and easy. It is not difficult for Baruna to play this role, because this role is a role that is not very well known to the public, only a few people familiar to this story. And no one has ever played him in another movie. According to Baruna, it was an ease in which he could freely play with his imagination exploring Edeng's

character without the need to compare with other actors. Although there is one actor who has played in the cabaret show that was Elga, Baruna considers that Elga portraying Edeng's character is similar to what Baruna imagined.

C. Analysis

Angga Baruna in this Edeng character is a Lead Actor. According to the director, the role is considered a Lead Actor because the climax in the film is determined by Edeng's character. Edeng is also described as a protagonist figure. The characters are rich in dramatic messages, including round character types.

Edeng's character as a lead actor is determined directly the director to describe K.H. Muhyiddin from his son point of view. It was Edeng, the third child, who was chosen as the only successor as Hizbullah army commander. Edeng was the trusted man of K.H. Muhyiddin at the time of the battle, which was also become the

director's consideration to determine Edeng's character to be the lead actor. The director wanted to present about K.H. Muhyiddin through his third child point of view.

The researcher found that Edeng character is different from K.H. Muhyiddin's three other children. He has exactly the same nature and spirit as K.H. Muhyiddin. In fact, according to the family description Edeng is K.H. Muhyiddin with a younger age.

One of Baruna's efforts to explore Edeng's role is to find the right personality approach. According to Hippocrates (in Saptaria 2006; 14), the four cosmological elements that exist in humans are Chole which is dry, Melanchole - wet, Phlegmatic - cold, and Sanguinis - hot.

PSYCHIC CONSTITUTION'S

DISTINCTIVE NATURE

Choleric

(koleris) Optimistic, vibrant, strong fighting, easily overflowing his feelings, his actions are fast but

unstable, sometimes small-talk, well-dressed just in need of recognition.

Melancholic

(melancholy) Pessimistic, easily disappointed, weak, selfish, always suspicious of others, lacking trust and not easily accepting the hospitality of others, it is not easy to make promises

Phlegmatic

(flegmatis) Calm, diligent, slow hot, unaffected, prone to being faithful to what he loved, the shaybar, apathy towards his social environment.

Sanguinic

(sanguinis) Alive, friendly, supel, fast-acting and fast-acting, easy to accept impressions, easy to change direction, often promise but not kept like helping others, not cowardly type.

To play the character of Edeng, Baruna implemented a sanguinis personality approach since the director portrays Edeng in the film as being knighted, brave and not easily retreating from

the battlefield, also fast respond to protect abah and his family.

For an actor, according to Baruna, the most important must-haves are the ears (hearing), eyes (vision), and mind. Because an actor must be able to hear more than anyone else, must be able to look more out ward than others, must also be able to see what no one else can see and all of this is put together in the mind of the actor in which the imagination about the character to be portrayed is re-developed.

Baruna's acting techniques in playing Edeng is include into realist acting or presentation acting by Stanislavsky. Stanislavsky (in Sitorus 2002) mentioned that the presentation approach is to act the role not with the intention of illustrating the character as previously knowed. According to Baruna, in playing a role especially in a biopic role no one can imitate to being that person, but an actor must learn the character and re-portray him according to the actor's interpretation. That technique was used by Baruna in

playing Edeng. In this case, the process of imagination conducted by Baruna helped the process of bringing the role of Edeng into Baruna himself.

On another occasion, Yoyo C Durachman (2019) told the researcher that a work of acting such as film and theatre relies on the actor's play, in which an actor is a direct depiction of the director's idea. Therefore, in this film Baruna has a great responsibility to the public in portraying the story and personality of Edeng. Because Edeng is an important but little-known figure in society, Baruna remains cautious about conveying the message in the role he plays.

B. Siti Kuraesin's role

In the ongoing casting process, Mia was originally cast for the role of Aya Hafsoh, the wife of Edeng. However, the director asked Mia to re-cast with a different role, Siti Kuraesin. Finally, the director decided that Mia Yohana played Siti Kuraesin. There was some doubt in Mia, when she was asked to

repeat her casting. However, with all due consideration, Mia was eventually chosen to be Siti Kuraesin.

Siti Kuraesin's role portrays a mother who has maternal nature. And this is one of the considerations of the director to choose Mia Yohana who also has one child. Mia and the other roles have approximately three days to do the reading process together. Besides sharing with her fellow actors in this dokudrama film, Mia also conducted her own research and observations about this role. She sought information about Siti Kuraesin from Abah Banin, as Executive Producer as well as one of the family who knew about Siti Kuraesin. After Mia finds out about Siti Kuraesin's nature, she does research on how Siti Kuraesin walks, talks, and looks.

Mia admits one of the difficulties when she started acting in the film was about speaking differently to the way a broadcaster talks. According to Mia, a broadcaster should have a fast speech technique that is to speak quickly but

the information is still conveyed. While an actor should not use the technique. Mia began to adapt to Siti Kuraesin's nature by practicing dialogue and gestures in her daily life.

C. Analysis

Siti Kuraesin was described as over 60 years old at the time, then Mia as the actor who played Siti Kuraesin researched about it at the time. Siti Kuraesin is a Sundanese woman who has a distinctive Sundanese accent. In the process of deepening her character, Mia learns Sundanese accents from her mother-in-law. She continued to pay attention to the way his mother-in-law spoke.

As a mother as well as a wife who supports her husband, Siti Kuraesin belongs to the type of Protagonis figure. Her strong character, made Siti Kuraesin included into Round Character.

The effort made by Mia is a presentational approach as what Eka D. Sitorus said (2002). The portrayal of

the character by Mia, is not the intention of illustrating the behavior that has been remembered before but Mia brings back the picture of Siti Kuraesin from Mia's own research and observations.

With a small deadline, Mia Yohana should really be able to make the most of the time given. Mia applies POAC principles (Planning, Organizing, Actuating, Controlling). Basically, this principle is used for business, but according to Mia it can also be used in acting. Where in acting is required careful planning, while organizing is necessary to manage all such mature planning. Then there is self-actualization, and the latter is controlling. In this case, controlling is necessary to take into account all means to get the best character deepening.

Mia Yohana mentioned the importance of a character deepening for an actor, for Siti Kuraesin role Mia has some things to do in the pre-production stage of the film. Several efforts were

also made by Mia Yohana to deepen Siti Kuraesin's character. First, Mia conducts observation and research. This observation and research according to Mia is indispensable to an actor. Because from research and observation, an actor will get massive information from the role to be played. The story research was also done by Mia on the script she provided. Research into this story was done to find the right emotions for each scene.

With the limited time, character deepening process is not just research, observation, re-calling experience, but in the production process an actor must also be proactive. Knowing the schedule of shooting, this also include when the actor's turn to act, knowing the time of makeup and changing costumes, it is also considered as proactive attitude. Being proactive will be useful to save production time at the shooting site.

During the reading process, she asked the other players to criticize her acting. This criticism was used by Mia Yohana

to develop and revise her acting for Siti Kuraesin role. Mia said that the opinions and criticisms of her fellow cast members will add to the closeness of the cast. In addition, this criticism can also develop Mia's own acting.

According to Mia by making several efforts in deepening the character as well as being a proactive actor, the actor is said to have appreciated the filmmakers such as the directors and crew who have worked hard, because being proactive will certainly save time and speed up the film production process. This attitude is in accordance with what Yoyo C. Durachman meant about one of the scope of an actor's duties of the principle of work togetherness.

Mia Yohana is also very satisfied with her work in playing the role of Siti Kuraesin. Mia felt that she had to appreciate every result of her work. She is also proud to be trusted to play the role of Siti Kuraesin, the very authoritative mother. Not just to herself, Mia Yohana satisfied and

happy to work with the film production team. She felt that the team was very agile and responsive to every situation at the shooting site.

In accordance with the theory used by the researchers in this study, according to Stanislavsky about the method of presentation acting (Realism) is acting that seeks to present human behavior through the actor's self, through understanding him/herself with the result of understanding the character he/she plays.

In accordance with this theory, the researchers from his observations in the field found that the actors applied presentation acting techniques as the basis for their casting in playing characters that had been set by the director.

Supported by the statements of Yoyo C. Durachman and Willy, F. Sembrung in the book *Pengetahuan Teater* (2016; 88) the function of an actor is the inventor and lead interpreter of the role outlined by the director, as well as

the executor of the interpretation which involved the work of togetherness.

This is in accordance with the fact that was found in the field that the actors in the film "Perjuangan K.H. Muiyiddin" have implemented the functions and scope of an actor's duties in the form of realizing the concept of roles that have been outlined by the director as well as performing a good cooperative work with other actors and all elements of production that involved in it.

4. Conclusion

The process of deepening the characters performed by the actors in this dokudrama film involves many things, namely actors, directors, and family parties as the main source of observation and research of the film. The researcher uses Constantin Stanislavsky's presentation acting

theory, which is to present human behavior through the actor's self, from their research and observations as actors. In other words, this concept of acting by bringing a role figure into the body of an actor.

The three lead actors are cabaret performers as well as film performers who have started a career in acting for more than 10 years. It is also one of the factors of their expertise in acting. They can organize and share the right emotions and sense for each scene. Along with the other actors they also build each other's characters to get a good storyline. The researcher observes that the cooperation between the cast and the production team went smoothly.

The researchers found some differences in the three actors on how they delved into each other's roles as follows:

- a) Rafhi who plays K.H. Muiyiddin has particular way of deepening the character, that is by

processing the sense of the story he got. Rafhi did not immediately change his personality into K.H. Muhyiddin, in fact he always trying to present the aura of a *Kiyai* who is most respected in pesantren. Rafhi made a change of voice with the vocals. This was done as an attempt to portray the dignity of a K.H. Muhyiddin. The sound difference during the interview with the scene in the film makes the researcher know that vocals are one form of portrayal of a character. This sound change also has a considerable impact in portraying K.H. Muhyiddin's character.

b) Mia Yohana who plays Siti Kuraesin deepens her role by story research, and practices the character by applying the role to her real life. This is to deepen her understanding of Siti Kuraesin. In this movie, most of

the acting Mia has to play is grieving. From the interview, the researcher found that an actor should be able to make a difference in an act so that he/she could express a particular situation well.

c) Angga Baruna who played the role of Edeng also has his own way of playing this role. After doing research and observation about the role, before starting to act Baruna always took time to meditate even though it was only five minutes. He spent times alone in one room, he said this needed to be done to bring the role into him. Edeng's role in the film was chosen directly by the director in order to present another point of view to explain about K.H. Muhyiddin.

The efforts made by each actor have something in common. The similarity is that actors don't make themselves as ever before, but they bring the

characters who once existed and have a unique story through themselves to send the message they want to convey.

Therefore, it can be concluded that the three actors in the film have done the process of deepening the character well. The three actors have also observed and presented the roles they played in the film.

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