

## CHAPTER II

### THEORITICAL FOUNDATION

#### 2.1. Globalization

According to Manfred B. Steger (2009), in a very short definition, globalization is talking about the extension and rise of social affairs and awareness beyond the world-time and world-space. Meanwhile, as stated by Jean Gelman Taylor (2013) in *Global Indonesia*, globalization is a term that illustrates movements of capital, data, products and individuals crosswise over national boundaries. To summarize the definitions from those sources, globalization is a movement done by humans' social relations that involve capital, data, individuals and products across the world. The development of globalization has been happening for decades, it has been noticed by improvement and deterioration. The causes of globalization are already located in humans themselves. Humans ambition to explore, gain better life by being productive and moving from one place to other places.

#### 2.2. Popular Culture

The word "popular" that usually shortened as "pop" according to *Kamus Besar Bahasa Indonesia* (1989), means something that recognized, known, or loved by lots of people. According to Heryanto (2008), popular culture is one of the results of a developed society, which means the actions and their noticeable stuffs are delivered or presented in a numerous amount, regularly with the help of devices from mass-production. Meanwhile, Trier-Bieniek and Leavy (2014) define popular culture as

something that flowing broadly in contemporary culture. They also stated that popular culture has become “popular” because of the masses. In other words, popular culture is a globally famous activity or stuffs as a product of modernization that spreading out through mass media. Popular culture has a strong connection with mass culture, therefore popular cultures are mostly affects people who accesses mass media the most especially internet with the fastest information traffic nowadays. Although mass culture is also popular culture, according to Malthy, it developed throughout the time and provides convenience to other popular culture using technologies (as cited in Aslamiyah, 2013).

### **2.3. *Cosplay***

The meaning of *Cosplay* that shortened from costume and play, according to Molly McIsaac (2012) is an activity that allows people to wear costume and perform as the character they are costuming as. Meanwhile, according to several researchers, just like pantomime or theater, *Cosplay* could be categorized as theatrical action but it also refers to costume wearing, like Halloween (Frederick, Fethism pada psiko behavioral cosplayer di Indonesia, 2014). The theatrical aspect that is shown in *Cosplay* is also known as role-playing. *Cosplaying* in Japan is connected with its previous theatrical tradition, Kabuki Theater (Wishnoebroto et al., 2017). As said by Amber Reifsteck (2017) in her article, the birth of *Cosplay* word was first found fifty years after the appearance of first person wearing costume to a convention, Rebecca Douglas. Nobuyuki Takahashi was first stated the word *Cosplay* in his article My Anime when he saw people in Worldcon 1984 costuming as fictional characters (Plunkett, 2014). *Cosplay* was brought to the worldwide through the development of mass technologies.



Figure 2.1. Local Cosplayer, Punipun, Cosplay As Local Comic Character

### 2.3.1. Cosplay in Indonesia

According to Wishnoebroto et al. (2017), the appearance of *Cosplay* in Indonesia is unknown, although the researchers predicts that *Cosplay* as a popular culture comes into Indonesia through comic books and movies that translated into Bahasa Indonesia, so the audiences started to have interest on their characters and costumes. Private 80s TV stations also make a new fan club of anime or manga characters so people who loves Japanese culture could gathered in one group.

## **2.4. Comic**

According to a *Understanding Comics*, an interesting guidance book by Scott McCloud (1994), is using comic to explain the contents, the definition of comic is compared pictorial and different pictures in purposeful order, expected to pass on the material as well as to deliver an aesthetic reaction in the viewer. In the meantime, comic in a book of *Disability in Comic Books and Graphic Narratives*, Zach Whalen and friends assumed that comic is a combination of picture and words juxtaposed in order sequence to tell story (Whalen, 2016). As another meaning, comic is a compilation of sequences in order that delivers information aesthetically to the viewers. The ability of comic in transferring information is through physical closeness with the readers in the demonstrations of insight and visual investigation (Chute, 2007). Comic formed by images and words, the images in comic are mostly drawn in simplified version of human with the main elements, eye and mouth. By that simplified version, creates intimate approach to the reader and the words will explain more. Just like what Scott McCloud said in his book *Understanding Comics*, when people see at a photo or realistic image, people will define that as another person, meanwhile when people see cartoon or comic, they will see themselves (McCloud, 1994).

### **2.4.1. Comic strips**

Comic strip is a simple arranged sequence of illustrations that unites to tell a story through that sequence (Duggan, 2008). At first, comic strip was applied in any length of cartoon sequence with any length of sequence and any kind of publications; however, nowadays it refers to strips that take part in newspapers (Duggan, 2008).

## **2.4.2. Making Comics**

### **2.4.2.1. Designing Characters**

To make a great comic, according to Michael Duggan in his book, *Web Comics for Teens* (2008), characters are important to keep the reader's attention. The first step in making comic is brainstorming the characters' ideas of their traits, name and its appearance (Duggan, 2008).

#### **2.4.2.1.1. Character Traits**

To make a memorable character, forming unique personalities for the character is very important because it will affect their looks, actions and conversation. The character should at least have three kinds of clear traits and skills make sure to make the characteristics interesting by combining their strength and flaws (Duggan, 2008).

#### **2.4.2.1.2. Character Names**

Naming the character is really important element to enhance the character appeal. Through name, the personalities of the character will reflect, said Michael Duggan in his book, *Web Comic for Teens* (2008). Some tips from Michael Duggan, in naming the characters make sure it goes with the traits because it influences how the readers define the characters, and never use literal meaning in vocabulary to name the characters, it would be more interesting if the name is invented from the comic creator's own thoughts.

### **2.4.2.1.3. Character Appearance**

After deciding characters' personality and names, the next step to complete the character is brainstorming the characters' look. The comic artists could make some small sketches first, through the small sketches the comic artists could see which appearance is more suitable for the character's traits and name. The next step is making a model sheet for the character from multiple angles, expressions and poses variations as much as possible because it could be a guide for the comic artists and other artists who help the comic artists to complete a comic (Duggan, 2008).

### **2.4.2.2. Comic Layout**

#### **2.4.2.2.1. Panels**

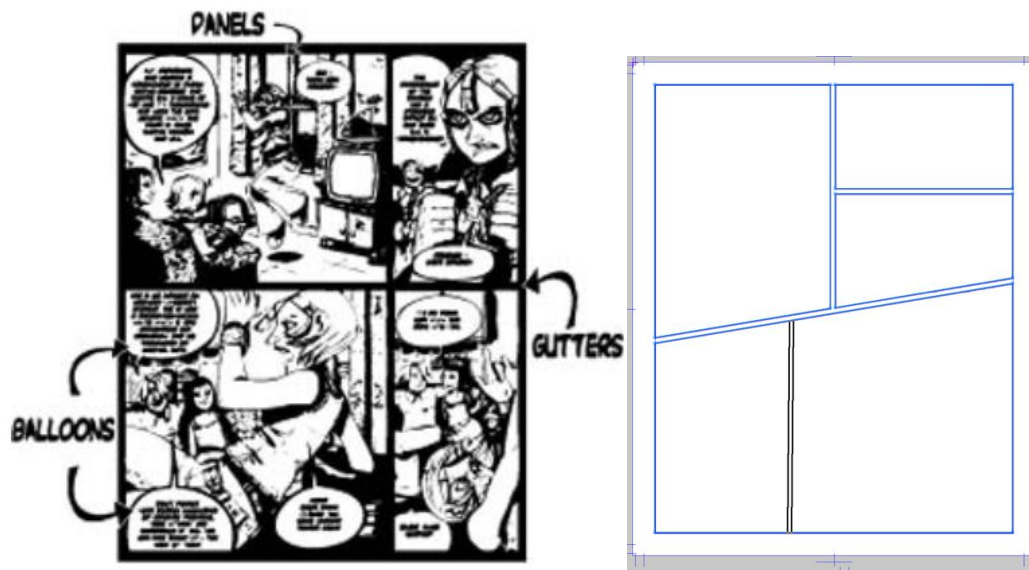
Panel is a rectangular shaped area of art in a comic that has an edge around it; when assembled with other different panels, it demonstrates successive activity. Panels are really important to create story structure on the grounds that each board should demonstrate an intelligent movement in your story. According to Michael Duggan (2008), panels could be in any size as long as the artworks are suit inside the panel. In comic strips, panels could be from one to nine in a single or double aligning (Duggan, 2008).



*Figure 2.2. Splash Panel*

#### **2.4.2.2.2. Splash Panels**

Splash panel in general is an edgeless panel that takes up in excess of 85 percent of one page's area. This is done on the principal page of a comic, as a rule amid the introduction, and it's the place per users meet the fundamental characters or get acquainted with the setting (Duggan, 2008).



*Figure 2.3. Balloons, Gutters, Panels and Panel Borders Example*

#### **2.4.2.2.3. Panel Borders**

Panel borders are the frames or margins outside the panels to make the strip look organized and artistic (Duggan, 2008). In other words, borders on panel will help the readers to identify the limit of the artwork on each panel.

#### **2.4.2.2.4. Gutters**

Gutters are the blank spaces between the panels and around the edge of the page (Duggan, 2008). According to Michael Duggan (2008), comic in general does not let the panels attached each other or bleed all over the edge of the page without separator or distance in between.



#### **2.4.2.2.5. Titles**

Titles can appear on the book cover or on above or the left side of your strip. Titles are important to give the readers hints about the story that you will tell. Title according to Duggan is something that you are going to identify the comic (Duggan, 2008).

#### **2.4.2.2.6. Balloons**

Balloons in comic means word balloons to help the readers describe the characters' thoughts and dialogues with another characters (Duggan, 2008). Balloons can be divided into two sections, speech balloons and thought balloons. Speech balloons is a device that used for characters communication. By adjusting the lettering and size of the balloon's shape can help to bring up the personalities, moods and emotions (Duggan, 2008). Meanwhile the thought balloons are usually drawn as fluffy clouds with ovals for the tail, this would help the readers enter the inner thoughts of the characters (Duggan, 2008).

#### **2.4.2.2.7. Captions**

Captions, just like balloons, its function is to support the images to tell the story through words. Captions usually telling the descriptions of time and setting in rectangular shaped that filled with words that usually used by a narrator in story (Duggan, 2008).

#### **2.4.2.3. Special Effects**

Special effects make a regular story or strip become something that is fun to read (Duggan, 2008). Usually it just the sound effects to make the readers experiencing the situation. Words and shapes that hinted to the sound will operate the sound effects; the common ones are explosions and crashes. In this case, sound effects do not have bubbles or balloons like the previous word balloons; sound effects could be hand drawn with different font or larger than the other texts (Duggan, 2008).

#### **2.4.2.4. Scripting Stories**

Through script, the situation in each frame of the comic can be explained, describes the background, anything that presented, did and said by characters, and sound effects. The first thing to do in making comic is to brainstorm the plot, either it is funny or dramatic. Remembering that comic is a settled size, then the story needs to be arranged to fit each frames (Duggan, 2008).

#### **2.4.2.5. Storyboarding**

Storyboards are sequence of illustrations to pre-present motion graphics. The most important thing in storyboarding is to focus on deciding appropriate shots to help the flow of the story. Michael Duggan added that in layout and visual design, camera position and perspectives could tell the emotion of the story's scene (Duggan, 2008). The vital aspect in storyboarding is arranging the camera distance should be from the scene, with various types of shots such as wide shot, medium shot, close up and the variations from each (Duggan, 2008).



*Figure 2.4. Wide Shot*

#### **2.4.2.5.1. Wide Shot**

Wide shot usually used to describe the location of the scene that presented relative placement of characters and objects (Duggan, 2008).



*Figure 2.5. Medium Shot*

#### **2.4.2.5.2. Medium Shot**

Medium shot allows the audiences to see the details in facial expressions of the characters including a clear vision of the plot surroundings as well (Duggan, 2008).



*Figure 2.6. Close Up*

#### **2.4.2.5.3. Close Up**

Through close up, the camera will only focusing on the details on the characters emotions that showed in their facial expressions. Close ups is very limited in showing actions because the limitations of space (Duggan, 2008).