ABSTRAK

PENGELOLAAN KESAN PEMAIN KOSTUM KARTUN JEPANG DALAM *EVENT "SECOND ANNIVERSARY COSPLAY* BANDUNG" DI BRAGA CITYWALK

(Studi Dramaturgis dengan Pendekatan Interaksi Simbolik Mengenai Pengelolaan Kesan Pemain Kostum Kartun Jepang dalam *Event "Second Anniversary Cosplay* Bandung" Di Braga CityWalk)

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Penelitian ini bertujuan untuk mengetahui bagaimana Studi Dramaturgis dengan Pendekatan Interaksi Simbolik Mengenai Pengelolaan Kesan Pemain Kostum Kartun Jepang dalam Event "*Second Anniversary Cosplay* Bandung" Di Braga CityWalk dengan indikator Panggung Belakang, Panggung Tengah, Panggung Depan, dan Dramaturgis.

Penelitian ini menggunakan metode penelitian kualitatif. Dengan pemilihan informan menggunakan teknik sosiometrik. Adapun teknik pengumpulan data dengan menggunakan wawancara mendalam, pengamatan berperan serta, studi pustaka, *internet searching* dan dokumentasi. Pada penelitian ini subjeknya adalah cosplayer (pemain kostum kartun jepang) dengan rentang usia antara 18-46 tahun. Informan penelitian berjumlah 7 orang.

Hasil penelitian ini menunjukan bahwa dalam Panggung belakang (*Back Stage*) Pengelolaan Kesan yang dilakukan oleh Pemain Kostum Kartun Jepang, ketika tidak sedang memainkan perannya sebagai cosplayer, mereka dapat berbicara sebebas mungkin dan tidak perlu bersandiwara dalam mendiskusikan konsep Ragnarok *Online*, pelatihan *dubbing*, pelaksanaan *dubbing*, merancang kostum, mempersiapkan alat *make up* Geisha, atribut, properti dan hal teknis lainnya, dan ketika melaksanakan latihan intensif. Dalam Panggung tengah (*Middle Stage)* Pengelolaan Kesan yang dilakukan meliputi gaya bicara, penampilan, penguasaan situasi, sikap dan perilaku yang meliputi ruang lingkup latihan ingatan emosi amarah, latihan ingatan peristiwa, adegan tunggal/menghafal adegan sendiri, adegan berpasangan aksi reaksi, adegan kelompok; *Narrative Pantomime, Dubbing, Normal, Slow and Fast, Tree Ways Conversation, One Word, One Sentence, Singing Dialogue*), berfoto, atau mengobrol tentang Ragnarok *Online*. Dalam Panggung depan *(Front Stage)*,pengelolaan kesan yang dilakukan meliputi gaya bicara, penampilan, sikap dan perilaku yang meliputi ruang lingkup adegan teatrikal tentang Ragnarok *Online*, adegan tarian, serta *walk street* , dan juga jarak peran antar pemain, jarak sosial kepada penonton untuk mendapatkan kesan yang cosplayer inginkan (kesan keren, kreatif, lucu dsb).

Simpulan dari penelitian Studi Dramaturgis Pengelolaan Kesan Pemain Kostum Kartun Jepang menunjukan bahwa *cosplay* layaknya sebuah panggung sandiwara, setiap cosplayer berlomba-lomba melakukan pengelolaan kesan untuk menampilkan citra diri yang positif. Namun karakter asli cosplayer masih terbawa ke dalam panggung depan yang seharusnya hanya memainkan karakter tokoh mereka saja. Selanjutnya disarankan sebaiknya para cosplayer lebih profesional dan menambah porsi latihan serta memperbaiki komunikasi diantara anggota sesama tim.

ABSTRACT

IMPRESSION MANAGEMENT COSTUMES PLAYERS CARTOON JAPAN IN EVENT "SECOND ANNIVERSARY COSPLAY BANDUNG" AT BRAGA CITYWALK

(Dramaturgis Study Of Symbolic Interaction Approach To Impression Management Costumes Players Cartoon Japan In Event "*Second Anniversary Cosplay* Bandung" At Braga CityWalk)

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This study aimed to approach Dramaturgis Study of Symbolic Interaction Management Impression of Japanese Cartoons Costume Players in Event "Second Anniversary Cosplay Bandung" At Braga CityWalk with indicators Back Stage, Center Stage, Front Stage, and Dramaturgis.

In this research used qualitative method. With this selection of informans used sosiometrik techniques. The data collection techniques used in-depth interviews, participant observation, book study, internet searching and documentation. In this research subject is cosplayer (Japanese cartoon costume players) with an age range between 18-46 years. Research informants amounted to 7 people.

The results of these studies show that the Back Stage The management of impressions made by Japanese Cartoon Costumes Players, when not playing its role as a cosplayer, they can speak as freely as possible and not have to be on the stage of discussing the concept of Ragnarok Online, training dubbing, dubbing implementation, costume design, make up Geisha prepare equipment, attributes, properties and other technical matters, and when carrying out intensive training. In the middle stage Impression Management performed included speaking style, appearance, control of the situation, attitudes and behaviors that include the scope of the anger emotion, memory exercise events, a single scene, the scene of action reaction pairs, the scene group (narrative pantomime, dubbing, normal, slow and fast, ways conversation tree, one word, one sentence, singing dialogue), take pictures, or talking about Ragnarok Online. In front stage. Impression management is carried out including speaking style, appearance, control of the situation, attitudes and behaviors that include the scope of the theatrical scene about Ragnarok Online, the dance scene, and the walk street, and also the distance between the role players, the social distance of the audience to get the impression that cosplayer want (the impression of cool, creative, funny, etc).

The conclusions of the research study impression Management Dramaturgis Players showed that Japanese Cartoon Costumes Players like a stage play, every cosplayer competing to perform Impression Management to show positive self-image. But the original character cosplarey still carried over into the front stage just play the character of their course. Furthermore, should the cosplayer suggested more professional and increase the reps as well as improve communication among fellow team members.