

Shaping Visual Personality: the Role of Character Make-up and Body Shape in Visualizing Warrior Characters in Indonesia Silat Film

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ABSTRACT

The warrior character is an important element in the storyline and a narrative developer in silat films. The warrior is the main character with distinctive characteristics in Silat's stories, especially the visual character. Talent is supported by make-up with a body shape that tends to be static to differentiate the role. This research explores the relationship between character make-up, body shape, and character, including stereotypes of warrior characters in silat films. This research used content analysis with a physiognomy theory approach to read the characters in the characters' make-up. In addition, somatotype theory is used to analyze characters based on body shape. A case study was conducted on the Indonesian Silat film Wiro Sableng (2018), focusing on the main hero, heroine, and villain characters and representing three body types.


INTRODUCTION



The warrior in a *silat* film is not only the basis for the story's development but also a central character who plays a significant role in shaping the narrative. In terms of function, characters in films have a key role in directing the course of the story, presenting conflict, and making the film story more relevant to the audience. One important element that makes warrior characters so interesting and lively is their visual character. The visual characters work together to give each warrior character a unique identity closely related to their characteristic heroism and martial arts skills. Visual character strengths help the audience recognize and feel the character and reveal important information regarding the background, personality, character development, and each hero's unique powers (Sahid, 2016). Therefore, the visual characteristics of warriors in *Silat* films play a major role in enriching the storyline, giving depth to the characters, and enhancing the viewing experience to be more real.

Overall, the visual characteristics of warrior characters in films are usually closely related to their physical appearance. Producers and directors will select actors or actresses considered suitable to play certain roles (Honthaner, 2010). In film production, especially films in the action genre, several preparations are made by the talent, including physical formation to match the body posture of the characters in the story or practicing the necessary martial arts movements. These preparations aim to adapt the talent to the stereotypes and archetypes attached to the characters as part of the film production stage. Thus, the talent selection process, the materialization of talent into characters, and the development of character traits and film narratives become a complex and interrelated series in film production.

Western psychologist William Sheldon presented a theory regarding human typology based on body shape, known as somatotype. This theory consists of three types: endomorphy, mesomorphy, and ectomorphy (Sheldon, 1940). The concept of somatotype is a theoretical framework that groups human physical variations based on the relative contribution of three basic elements. **Table 1** shows three basic temperament dimensions related to these physical components. Within the framework of this theory, ectomorphy refers to a thin body shape, mesomorphy emphasizes the development of body muscles, and endomorphy relates to the presence of body fat.

Table 1. Interpretation of Somatotype theory based on Sheldon's Theory

Sheldon's Somatotype	Character	Illustration
Ectomorph (cerebrotonic) Shape: Lean, delicate, poor muscles	Quieter, fragile, restraine,	

Sheldon's Somatotype	Character	Illustration
Mesomorph (somatotonic) Shape: muscular	Active, assertive, vigorous, combative	
Endomorph (viscerotonic) Shape: Plump, buxom, developed visceral structure	Relaxed, sociable, tolerant. Comfort-loving, peaceful	

Adapted from (Kamenskava & Georgy, 2008) and (Lam, et al., 2023)

A character's character can be visually studied through physiognomy related to physiology and anatomy. Islamic scientist Ar-Razi is known as the first person to put forward the concept of physiognomy. Physiognomy focuses on how to read facial expressions and other physical parts to reveal a person's nature, character, and personality (Ar-Razi, 2015). Physiognomy is also used functionally in different cultures. In Chinese culture, physiognomy is used to judge a person's health from the face (Tickle, 2015), as seen in **Figure 1**. below.








The image is collected from chinese book '玉管照神局'

Figure 1. Physiognomy Image (Yujie, Huang, Huang, & Liang, 2017)

Physiognomy is related to various elements such as facial shape, eyebrows, and mouth shape, which can imply emotional differences (Yujie, Huang, Huang, & Liang, 2017). For example, the shape of a person's eyebrows will show meaning related to certain traits, as shown in **Table 2.** below.

Table 2. The Meaning of Eyebrow Shape based on Physiognomy

eyebrow shape and type	meaning based on physiognomy
<p><i>Yongmi</i></p> 	A person who has integrity and loyalty in business gains self-confidence has extraordinary abilities
<p><i>Iljami</i></p> 	A person with a stubborn character, single-minded, open-hearted, and straightforward
<p><i>Geommi</i></p> 	A person who has self-control, courage, wisdom and masculinity.
<p><i>Cheongsumi</i></p> 	A wise, talented and intelligent person
<p><i>Danchoksumi</i></p> 	An innocent, extraordinary, genius, and loyal person

Adapted from (Yukyong & Saeyoung, 2012)

The shape of the eyebrows, which are thick and thin, having a distance or connection between the two eyebrows, also has its meaning from the theory of physiognomy. A person with thick eyebrows has a free spirit, likes natural beauty, lives life to the fullest, is thorough and firm, has high self-confidence, and is logical. Someone with thin eyebrows lacks inner self-confidence, has difficulty making decisions, thinks too much, and is easily convinced by other people. A person with joined eyebrows has the nature of embracing individuality, daydreaming, a lover of fantastic things, kind, analytical, and easily offended. A person with a distance between his eyebrows has the characteristics of a loving, straightforward individual, sometimes makes decisions due to excessive emotion or panic, and is a good listener.

In films, visual elements, including the body and face, are used to describe the character of the character. The look is generally adjusted to the character's character design, using character make-up to meet the needs of the film and align with the storyline. Thus, the makeup results that appear on the talent can be considered a visual representation of the face of the character being played (Purba & Anom, 2021). Some aspects of character makeup that are generally carried out involve changing the shape of the eyebrows hairstyle and, in some cases, adding accessories such as hair, a mustache, or a fake beard to strengthen the desired character image. An example of the use of make-up styles to differentiate the characters Anna, Alexei Vronsky, and Alexei Karenin in the film *Anna Karenina* can be seen in **Figure 2**.



Anna's make-up.



Hollywood-Style Beard.



Chin Curtain Beard.

Figure 2. The use of Different Make-up Styles in the Film *Anna Karenina* (Eunsil., 2015)

Previous research on make-up, physiognomy, somatotype, and film have been conducted. Several research topics related to make-up have been carried out, such as feminist analysis in make-up (Yang, 2021), models in performing arts based on personality type (Mi & Haeju, 2007), facial proportions (Junghye, 2021), and make-up relationships. -up with personality changes (Yukyoungh & Saeyoung, 2012) and study character make-up elements based on physiognomy image (Jungyoung & Cheonsseong, 2009). Apart from that, research related to physiognomy and somatotypes related to films has also been carried out, such as

the use of physiognomy theory in designing animated character designs (Fathroni, Kartika, & Lubis, 2018), reading the relationship between body shape, face and visual character design of animated characters using physiognomy and somatotype (Ekawardhani, Santosa, Ahmad, & Irfansyah, 2020), as well as the relationship between audience perceptions of characters based on body shape (Lam, et al., 2023).

Previous research on physiognomy, body shape, and make-up related to character traits has not yet become the focus of being studied as a single unit. Previous research was also limited to characterizations such as animated film characters and characters with general roles such as father, mother, or other roles in drama genre films with everyday stories. Other characters with special roles need very specific distinguishing elements in the actor or actress (Junghye, 2021), whether as an antagonist or protagonist (Foss, 2020), for example, in action-fantasy films. In action films, actors or actresses may need special character makeup (Wonsun, 2011) to create visual illusions and give life to film characters as male or female heroes (Eunsil., 2015). More specifically, if the film genre is action-fantasy, then the visual character of the characters in the film must be able to support not only the imagined appearance of the hero character but also what kind of stereotype the filmmaker's imagination will create as a hero character.

Stereotypes are labels for a race, ethnicity, gender, role, or whatever. Walter Lippmann terms "stereotypes" as "distorted pictures or images" that are encouraged by a culture (Lippmann, 2008). Gender stereotypes generally differentiate between women (feminine) and men (masculine), as in **Table 3** below.

Table 3. Comparison of Feminine and Masculine Stereotypical

Feminine	Masculine
weak	strong
passive	active
irrational	rational
soft	hard
beauty	gentle
elegant	macho
inferior	superior
consumptive	productive
poetic	scientific

Adapted from (Pilliang, 2010)

When compared, hero characters have differences between gender stereotypes in general and hero stereotypes for both male and female heroes (Tigges, 2017). These stereotype differences can be viewed from communication, appearance, abilities, emotions, and other aspects. The differences in general gender stereotypes, female hero characters, and male hero characters can be seen in Table 4 below.

Table 4. Comparison of Women Stereotypical, Female and Male Heroes Stereotypical

Stereotypical Women	Female Hero	Male Hero
Passive	Active	Active
Focused on personal	Naturally beautiful	Naturally handsome
Appearance and clothes	Well or scarcely dressed	Well or scarcely dressed
Dainty	Agile	Athletic
Emotional and irrational	Sensible	Rational
Intuitive	Intuitive	Savvy
Skills: cooking, nursing, needlework	Skills: fighting, hunting, inventiveness	Skills: fighting, hunting, inventiveness
Talkative	Silent and restrained	Silent and restrained
Communicative	Communicative when necessary	Communicative when necessary
Sociable	Loner	Loner
Incomprehensible, wilt	inscrutable	sample

Adapted from (Tigges, 2017)

Female characters are often presented with stereotypes regarding physical appearance, such as ideal beauty or an emphasis on certain physical attributes in films. Likewise, male characters may be positioned according to stereotypes of masculinity with strong body postures and charismatic appearances. However, in fantasy, films may intentionally subvert or challenge stereotypes to create a more complex and unique narrative. Visual characters that involve variations of traditional stereotypes can enrich the representation of heroes in films, presenting a more realistic and in-depth depiction of human diversity. Therefore, this research will focus on studying visual characters consisting of facial make-up and body shape concerning characters, roles and hero stereotypes, which will be read using the physiognomy and somatotype theory approaches in action-fantasy genre films in Indonesia, namely martial arts films.

THEORETICAL REVIEW

The warrior in a *silat* film is not only the basis for the story's development but also a central character who plays a significant role in shaping the narrative. In terms of function, characters in films have a key role in directing the course of the story, presenting conflict, and making the film story more relevant to the audience. One important element that makes warrior characters so interesting and lively is their visual character. Overall, the visual characteristics of warrior characters in films are usually closely related to their physical appearance. Producers and directors will select actors or actresses considered suitable to play certain roles (Honthaner, 2010).

METHODOLOGY

This research focuses on *silat* films in the action-fantasy genre in Indonesia. Therefore, this research examines the *Wiro Sableng Silat* Film (2018) as a case study. The film *Wiro Sableng* (2018) is an adaptation of a classic martial arts story by Bastian Tito in 1967. This film also seems to adopt the somatotype theory, which shows warriors in various body types. Thus, this film is suitable for research needs. Content analysis is used to achieve research objectives with the following steps:

First step: character selection

The first step involves selecting the figures to be researched by examining the visual aspects of the various elements that can be observed and the criteria required in the research. The study focuses on the main warrior characters, protagonists and antagonists, women and men, and body shapes according to the three body types based on Sheldon's theory. Thus, the characters studied are the character Anggini, representing the protagonist female warrior and representing an ectomorphy body shape character; Mahesa Birawa, portraying the antagonist warrior character, representing the mesomorphy body shape; and Santiko, representing the protagonist male warrior character and representing the endomorphy body shape.

Second Step: Character Identification

Character identification focuses on detailed explanations regarding the character's parts, namely the body shape and appearance of the character's facial makeup. At this stage, form identification and meaning are based on physiognomy and somatotype theory.

Third Step: Interpretation of Relations

Relationship interpretation involves interpreting the relationship between elements of facial make-up, body shape, character traits, roles, and stereotypes of hero characters.

Fourth Step: Drawing Conclusions

Conclusions are drawn by looking at the relationships formed in the visual characters from the interpretation results in the previous step.

RESULTS

Analysis of the Character Anggini

Anggini is a female protagonist who is said to be feminine but independent. Anggini is a warrior with weapons in the form of a purple silk scarf and silver nails. Anggini has a teacher who wants to set her up with Wiro, but Anggini refuses. Anggini, who is stubborn, finally goes on an adventure with Wiro after being persuaded by her teacher. Anggini was tasked to defeat Mahesa Birawa if he wanted to become a warrior (Subandyono, 2018). In the storyline, Anggini, Wiro, and Santiko adventure to find Mahesa Birawa. At the end of the story, Anggini separates from the two other warriors (Wiro and Santiko) to find their warrior paths.

Analysis of the Body Shape of Anggini's Character Based on Somatotype Theory

Based on somatotype theory, Anggini's body type is ectomorph. A slim-looking body characterizes this. Psychologically, the ectomorph body shape shows a character that is self-conscious, introverted, socially anxious, artistic, emotionally controlled, and full of thought. The body shape of Anggini's character can be seen in **Figure 3**.





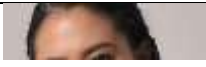
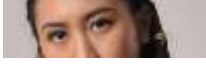


Figure 3. Anggini's Character is an Ectomorph Type

Based on somatotype theory, the character Anggini is a character who is self-conscious, introverted, socially anxious, artistic, emotionally controlled, and full of thought. Anggini is a student who dreams of becoming a warrior. A creative character based on somatotype theory supports her feminine side, as seen in the appearance of Anggini's hair, which is full of beads as decoration on her hair. In critical situations, Anggini can restrain herself so she can solve problems by making wiser decisions than Wiro. According to her role, the character Anggini in the film helps Wiro more in the story.

Analysis of Anggini's Character Makeup is Based on Physiognomy Theory

Anggini's character's make-up is traced based on the face and the elements on the face using physiognomy theory. Based on the results of the analysis of the physiognomy aspect, Anggini is ambitious and stubborn. This description is in accordance with Anggini's character, who does not want to be matched with Wiro and prefers to be a warrior. The other characters are based on physiognomy, namely sensitive, hard-working, trustworthy, able to solve problems, smart, and intelligent. This picture can be seen in Anggini's role, which helps Wiro and other friends deal with difficult situations. Anggini's character has a braided hairstyle with beads and natural make-up with pink lips. The analysis results based on the physiognomy theory of the character Anggini can be seen in **Table 5**.

Table 5. Physiognomy Analysis of the Character Anggini

Visualization	Identification and Meaning
	Fine hair indicates a very sensitive character, both sensitive to sound, touch, taste, and feeling
	An oval face indicates a trustworthy person works hard and is good at solving problems
	A wide and high forehead indicates intelligent, creative, practical
	Eyebrows curved at the end (cheongsam type), indicating ambition, intelligence
	Sharp nose, likes to investigate problems
	Pointy chin, very stubborn

Analysis of the character Mahesa Birawa

Mahesa Birawa is a male antagonist. Mahesa had the nickname 'Suranyali' when he was still a student of the Shinto Master. Mahesa is ambitious to own a weapon with almighty power, even though it is done incorrectly. As a result, the Shinto teacher broke off his teacher-student relationship with Mahesa because he felt betrayed. Mahesa formed his power as an adult by establishing a bandit group of black warriors. When he became the group leader, he fell in love with Suci, Wiro's mother. However, at that time, Suci preferred Ranaweleng, the head of Jatiwalu Village. Mahesa, who was heartbroken, and his group burned Jatiwalu village and killed both of them (Subandyono, 2018).

Analysis of Mahesa Birawa's Body Shape Based on Somatotype Theory

Based on somatotype theory, the character Mahesa Birawa belongs to the mesomorph body type. The characteristics of this body type that appear in Mahesa's character, as shown in Figure 4, include body muscles that appear in the chest and very broad shoulders. Psychologically, this body type tends to be competitive, risk-taking, adventurous, sharp, popular and hardworking. As a strong antagonist, Mahesa is a villain known to everyone, including the Kingdom. Ambitious to have position and power, he and his group collaborated with Werku Alit to take royal power





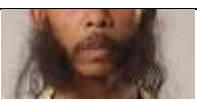


Figure 4. Mahesa Birawa is a Mesomorph Body Type

Analysis of the Make-Up of Mahesa Birawa's Character Based on Physiognomy Theory

Based on the analysis of Mahesa's character make-up based on physiognomy theory, Mahesa Birawa has natural make-up with sharp eyebrows, a bun hairstyle and a long chin curtain beard. The hair and beard on Mahesa's character were added with fake hair and beard. Based on the results of this analysis, Mahesa is described as having a rebellious nature, not wanting to be regulated, stubborn and expansive. This picture can be seen in Mahesa's role as an antagonist who wants to become a leader and ruler. Mahesa was one of the figures directly involved in King Kamandaka's coup process. The results of the physiognomy analysis of Mahesa's character can be seen in Table 6.

Table 6. Physiognomy Analysis of the Character Mahesa Birawa

visualization	identification and meaning
	Coarse hair indicates not being sensitive, feeling that sensitive people are very annoying, likes exploration or outside activities
	Triangular face tends to ignore the rules
	The front head is more prominent, oriented towards the future
	The eyebrows are in the shape of an inverted "v" at the top of the eyebrows, indicating appreciation for plans and developing them
	The beard on the right and left cheeks makes the silhouette of the chin seem sharp (a sharp chin indicates disobedient/very stubborn)

Analysis of the character Santiko

Santiko is a protagonist warrior whose nickname is Bujang Crazy Tapak Sakti. Santiko is described as a giant warrior who likes to do many things without reason or purpose. Santiko has appearance does not show that he is a strong warrior or an expert at fighting. After meeting Wiro, he finally found his goal to defeat the black forces, namely Mahesa Birawa and his group. Santiko has a silly, humorous, powerful, and kind personality. However, apart from his ridiculous attitude, he is a wise and fair warrior (Subandyono, 2018).

Analysis of the Body Shape of the Character Santiko Based on Somatotype Theory

Based on somatotype analysis, the character Santiko has an Endomorph body type. This is characterized by a rounded and stocky body, as seen in **Figure 5**. Psychologically, someone with the endomorph body type is the type who has a high temperament, is humorous, sociable, fun, likes food, is tolerant, relaxed, comfortable, and needs affection. The results of the analysis based on somatotype personality theory show that the character Santiko is tolerant, sociable, relaxed, and humorous by his character in his role as a warrior who is silly, cool, and relaxed.







Figure 5. Santiko's character is an Endomorph Type

Analysis of Santiko's Make-up based on Physiognomy Theory

Santiko's character's make-up looks natural, with a curly, messy bob hairstyle without adding fake hair. Based on the results of the physiognomy analysis in Table 7, the character Santiko has a character that is less sensitive, very confident, humorous, and tenacious. These results also support Santiko's role as a comrade in arms of Wiro and Anggini, who has the nickname "Crazy Bujang Tapak Sakti". Even though his behavior is ridiculous and humorous, unlike a hero, he is a powerful warrior.

Table 7. Physiognomy Analysis of the Santiko's Character

visualization	Identification and meaning
	Coarse hair, less sensitive
	Wide, round face, very confident, and laughs a lot, humorous

	Thick eyebrows, free spirit, has high self-confidence
	Cheeks stand out, very tenacious

The Relationship Between Character Makeup, Body Shape, And Characterization of Warrior Characters

Physiognomy and somatotype are two concepts that can be used to understand the meaning of character characterization based on the body. Physiognomy involves explaining character based on physical characteristics such as the face, eyes, and other parts. At the same time, somatotype classifies individuals based on body type, which consists of endomorph, mesomorph, and ectomorph. The physiognomy of a character's face in a film results from character makeup applied to actors and actresses. Several character make-ups can be done, such as selecting make-up styles, hairstyles, beards and mustaches, and others. The make-up on three characters in this research generally used natural makeup, with the character Mahesa wearing a wig, while Santiko and Anggini don't add any other accessories

Character makeup and body shape can create a physical appearance that matches the desired visual representation of the character in the film (Purba & Anom, 2021). Physical characteristics become the characteristics of a character, which give rise to character stereotypes. For example, the stereotype of female characters is generally passive and patient. This passivity and patience in the film are depicted in the behavior of a woman who waits for her husband, a fighter, to come home (Eßlinger, 2018). Stereotypes can also show physical characteristics, such as a man having a strong physical shape, for example, coarse hair. In contrast, a feminine female character has more subtle physical characteristics, for example, long and straight hair. This is also found in the character Anggini, who has straight hair full of beads. Anggini, as a warrior, also has an artistic sense of decorating herself and showing her feminine side. Likewise, the male warrior characters, Mahesa Birawa and Santiko, also show the masculine side of their rough hair. The personalities of the characters Anggini, Mahesa Birawa, and Santiko differentiate between physiognomy and somatotype more clearly, which can be seen in Table 8.

Table 8. The Personalities of the Characters Anggini, Mahesa Birawa, and Santiko Are Based on Somatotype and Physiognomy

Anggini (heroine- protagonist)	Mahesa Birawa (male villain- antagonist)	Santiko (hero- protagonist)
Quieter	competitive	tolerant
loner	stubborn	sociable
Under control	defiant	relaxed
wise	uncontrolled	humorous
independent	expansive	Less sensitive
Ambition	Future thinking	High-confident
stubborn		talkative
sensitive		
hardworking		
trusted		
Problem solver		
smart		

In the results of the analysis of warrior characters using physiognomy and somatotype theory, there is a shift in gender stereotypes from general gender stereotypes to hero stereotypes. Based on Table 8, the character Anggini has an ectomorph physique. Psychologically, this character is someone who tends to be fragile. However, on the contrary, even though she has an ectomorph body shape, the character Anggini is a character who has a strong personality and always helps Wiro when he experiences difficulties. The character Anggini in the film shows a woman who has a big influence by being a helper and joining the struggle (Caiozzo, 2015). Other findings were also obtained from the character Santiko. Santiko, as a male warrior character, is an endomorph body type who tends to be friendly, sociable, and easy to talk about many things. When compared with male stereotypes (see Table 3) and hero stereotypes (see Table 4), Santiko's character who talks more will certainly lead to female characters in general

These two findings show that the characterization in the *Silat* film *Wiro Sableng* is a deconstruction of gender stereotypes. Stereotypes become an open concept in this deconstruction, and a game of signs occurs. Deconstruction of the binary opposition (feminine-masculine) is generally a sign of rejection, opposition, subordination, marginalization, and inherent repression (Pilliang, 2010). This shows the interest of filmmakers in related discourses (Zheltukhina, et al., 2023), one of which is through the appearance of female heroes who have character development by having important roles and are full of talent (Sunil, 2020) or forming heroic myths (Haghshenas, 2012)

CONCLUSIONS AND RECOMMENDATIONS

The body shape and character makeup on the facial elements of film characters have meaning through the theory of somatotype personality and physiognomy. These approaches represent the characters that will be placed in the film in the form of the relationship between body and face, with traits that can strengthen characterization and the role of antagonist or protagonist. Other findings show that the personality obtained from the character's body shape and make-up also results in the deconstruction of stereotypes in visualizing the hero character's personality. This research is limited to reading characters' body shapes and make-up in action-fantasy films with the case study of the *Silat* film *Wiro Sableng* (2018). Therefore, the reading of the character of the hero can be further developed based on the relationship to aspects that have not been studied, such as costume, gesture, voice, or other elements in the film to show the relationship between the character of the character and the multimodality of the hero in action films..

FURTHER STUDY

This research is limited to reading characters' body shapes and make-up in action-fantasy films with the case study of the *Silat* film *Wiro Sableng* (2018).

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