

**CHARACTER MAKE UP AND BODY LANGUAGE
IN PETER JACKSON'S THE LORD OF THE RINGS;
THE RETURN OF THE KING**

Dhina Melinda

Abstract

The art of mass communication is much more difficult than face-to-face discussion. A communicator who is addressing thousands of different personalities at the same time cannot adjust an appeal to meet their individual's reaction. An approach that convinces one part of the audience may alienate another part. The successful mass communicator is one who finds the right method of expression to establish empathy with the largest possible number of individuals in the audience. The right method that is used does not only cover the verbal but also nonverbal communications.

Introduction

The 21st century as a century of mobile information and communication is due to the development of science and technology. The advancement in information technology has caused almost all existing phenomena in the globe to become transparent and interrelated so that interactions among people have become stronger and stronger. The closeness of the interactions among people brings a fact to certain condition which is referred to as "The effective communication". This flow is generally reflected in a global society and as it takes place in a very important position. Contemporary society is far too complex to function only through direct communication between one individual and another. The important messages, to be effective, must reach many people at one time. In this case, mass communication is quite significant as the process of delivering information, ideas, and attitudes to a sizeable and diversified audience through the use of media which are developed for that purpose.

Nonverbal Communication in Film and Television

The first scientific study of nonverbal communication was published in 1872 by Charles Darwin in his book, *The Expression of the Emotions in Man and Animals*. Since the mid 1800s thousands of research projects in archaeology, biology, cultural and physical anthropology, linguistics, primatology,

psychology, psychiatry, and zoology have been completed, establishing a generally recognized corpus of nonverbal cues. The recent discoveries in neuroscience funded during the 1990-2000 "Decade of the Brain" have provided a clearer picture of what the unspoken signs in this corpus mean. Because it is known how the brain processes nonverbal cues, body language has come in the 21st century as a science to help us understand what it means to be human.

Based on the method of communication, the simple question of "Why we communicate?" not only can be answered by "because we are social beings", but also related to intrapersonal and interpersonal communications. In one case, intrapersonal may occur: talking to ourselves, answering the problems by ourselves and also evaluating and solving the problems which are related to senses, perceptions, attentions, memory, thinking, and etc. On the other hand, interpersonal is related to the question of "why do we have to communicate with others?" which can be answered by "to talk with others that refers to education, experience and socialization and to get information, express feelings, ideas and thoughts, convey information, achieve some goals, and etc

Communication is related to five basic elements in its process, they are source, encoder, message, decoder and destination. As Uchjana (1986:25) explains that communication process is the process by which an individual (the communicator) transmits stimuli (usually verbal and nonverbal symbols) to modify the behavior of other individuals (communicates). In every communication process, there occurs a description of the essential function of a general communication system. Vito (1976:34) says the basic idea is that an information source has a message that it is trying to get through some channels to some destination. It employs two transducers, a transmitter and a complementary receiver to convert the message into a transmittable signal and recover it from the channel. It must contend with certain disruptive force represented by a noise source. However, current technologies have built effective communication, which is not a new capability, and live information exchange with distant people. The promotional multimedia things which are used to recruit participants for various distance communication offerings suggest that this level of interaction provides for an adequate engagement of the distant society. In fact, insufficient observation has been devoted, however, to many of the communication obstacles inherent in this medium. Actually, there has always been a pervasive hyperbole concerning film and television's "impact" and power to engage audiences.

The uses of video communications assume and trust that this medium will naturally complete their messages with a compelling interest. Film and television (TV) at large are commonplace things. They are regarded features of everyday life that rarely stimulate much beyond viewer acquiescence. They acknowledged powers of persuasion reside in its repetitive delivery of consistent and redundant advertising, entertainment, and cultural messages. Film and TV are still, by nature, a medium that filters and reduces reality, and they will always transmit less than what are placed before it. Film and TV mediate

communication. They may equally inform, educate, and persuade as well as entertain.

They offer entertainment, education, news and opinion, and advertising messages, and can bring direct coverage of public event to the viewers. Nevertheless, actors are also communicators in a special sense. They add emotional impact to the written script. As actors who must convince viewers, they ideally have special performance related to intrapersonal and interpersonal communications. In this case, the existence of *character make up* and *body language* are very necessary.

Character Make Up and Body Language

Character make up is the application of make up to change the appearance of a person as to age, race, characteristic, or facial form. The change may be in any one of those elements or a combination of them. It is intended to aid the actor in his portrayal of a role by giving him a facial likeness to the character that is being played. As *Republika Online* (2004) describes that the art of make up on film and TV are the significant factors in performing the beauty of the art. Everything being presented is exciting because the cinema is closer to the real story and character. Besides, *Television Republic Indonesia's Education and Training (Pendidikan dan Latihan Televisi Republik Indonesia: Diklat TVRI 2003)* also states that It is very important to train the staff on make up for TV and film. The training will provide the knowledge about make up, the beauty make up in general and character make up, in particular.

Body language is nonverbal in which meaning is transferred through physical movements and gestures. It typically includes facial expressions, eye contacts, body movements, postures, gestures, and etc. Thus, talking with hands, a surprised stare, dropping shoulders, a smile, and tilt of the head are all parts of body language.

As part of nonverbal communication, body language has a significant role in the actor's performance. It can also be well-produced by the completion of the particular make up (i.e., the character make up) in supporting good communication. The dynamic personality (i.e., the body language) dominates the whole picture and the playing in the leading role is a fine example of the value of dramatic under-emphasis and intelligent modulations in voice and expression.

Character Make Up And Body Language, In Peter Jackson's *The Lord of The Rings; The Return of The King*

The Lord of the Rings: The Return of the King is the last film in the "Rings" trilogy directed by Peter Jackson based on J.R.R. Tolkien's novel: *The Lord of the Rings; The Fellowship of the Ring* (2001), *The Lord of the Rings; The Two Towers* (2002), *The Lord of the Rings; The Return of the King* (2003). In *The Lord of the Rings Online*, Jackson (2004) describes that those huge battles, audiences have intimate stories, the emotional story, where most of the

power of *The Return of the King* really lies. In fact, in the 76th Annual Academy Awards 2004, this had received Oscar for eight categories. They include the best director Peter Jackson, the best make up artists Richard Taylor, and Peter King, the best costume designers Ngila Dickson and Richard Taylor, the best art directors Grant Major (art direction); and Hennah and Alan Lee (set decoration), the best visual effects Jim Rygiel, Joe Letteri, Randall William Cook and Alex Funke. The shooting *The Return of the King* was very enjoyable. To give a picture of how it all worked the three films were shot together but very much out of sequence, and they always felt this film was the emotional pay-off and climax to the whole project. The actors enjoyed those days more as there were more emotional scenes for them to play. The plot was set up and the dynamics and they were able to race to the climax.

In both Ralph Bakshi's animated film of *The Lord of the Rings* 1978 and the BBC's 1981 radio serial, the voice of Gollum is supplied by Peter Woodthorpe. In the 1977 animated version of *The Hobbit*, Gollum is voiced by comedian Brother Theodore. In the Peter Jackson film trilogy, Gollum is a creature voiced by actor Andy Serkis, who also provided the voices of some of the Nazgûl and Orcs. He becomes a central character in *The Two Towers* (2002) and *The Return of the King* (2003).

The groundbreaking character was built around Serkis's voice, movements and expressions, sometimes by using a motion capture suit which recorded his movements and applied them to the digital character, and sometimes by the more laborious process of digitally "painting out" Serkis's image and replacing it with Gollum's. In one such shot in *The Two Towers*, Serkis's real spittle can be seen emerging from Gollum's mouth. In *The Return of the King* Serkis himself appears in a flashback scene as Sméagol before his degeneration into Gollum. This scene was originally earmarked for *The Two Towers* but held back because it was felt that audiences would relate better to the original Sméagol once they were more familiar with who he became.

The decision to include this scene meant that Gollum's face had to be redesigned for the second and third movies. Character make up and body language in *The Lord of the Rings; The Return of the King's* film is the small parts of the artistic value in film production besides the plot and sound effects. The work of make up artist in this case indirectly has given great contribution to the process of communication. In film, performance talks more much word than speech. Then, it is completed by the existence of body language. The art of acting that is played by the actors and actresses of course directly give a major role in communication system. Through the acting, some messages are sent in various ways of direct communication art. Both character make up and body language as can not be separated from actors and actresses and also with the director. This pictures show some process of the preparation in making character make up for the actors and actresses in the film *The Lord of the Rings*



Figure 4.2
The Preparation for Character Make Up

Figure 4.2 and shows that Peter King and Peter Owen as make up artist and hair designer work closely with Peter Jackson in creating each character's look. They carefully consider the color, style, shape, length and adornments for each wig as well as each character's makeup, from the pale and elegant Elves to the weather beaten Aragorn.

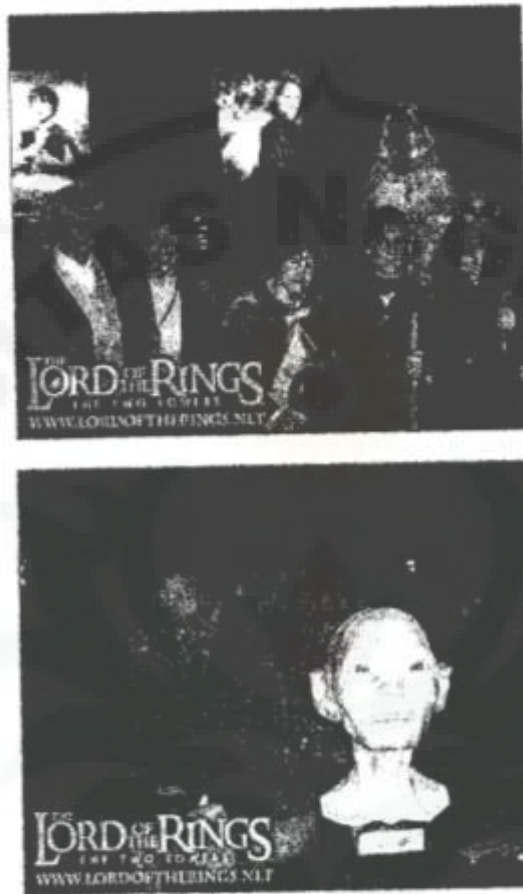


Figure 4.3
The Production of Character Make Up

Figure 4.3 describes that every principal actor has a wig designed for their role. Wigs are carefully applied and are invisible to the human eye. Each wig must be washed, styled and cared for as one might treat their own hair. In addition to the character's basic makeup, the make-up artists also add a variety of dirt, blood, scratches and gashes that the character would encounter during the difficulty of their journey. The makeup artists work closely with prosthetics artists to coordinate the adding of prosthetic features during the makeup process.

The size of the hair and make up department swells depending on the extras working on the set each day. They are a very mobile team and move from