



## ***Hijab* Theatricalization: How Should My *Hijab* Look Like on Stage?**

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### **Abstract**

FAIRY TALE is an annual event of English play performances held by English Literature program of State Islamic University of Raden Mas Said Surakarta. Staging a play in an Islamic institution compels the clubs to adjust to Islamic values and one of them is wearing *hijab* for actresses. This requirement triggers challenges for the costume designers and makeup artists since they have to negotiate between the narratives of the characters and the values of wearing *hijab*. Grasping this challenge, we did a participatory action research aimed at assisting the English drama clubs to maintain the dramatic aesthetics while at the same time preserving the ethics of *hijab*. Collaborating with Tentacle, a well-known English drama club in Greater Solo, that has eleven years of experiences in staging English plays wrapped in Islamic values, we accompanied the clubs for three months in designing the *hijabs*, held a focus group discussion, observed and evaluated their performances. Investigating the findings through the lens of narrative negotiation by Kraus (2006), image and text relationships by Marsh and Doumas White (2003), and *kalaprosopia* by Péladan (in Deak, 1991), we formulated three techniques of *hijab* theatricalization namely resemblance, dissemblance, and vraisemblance. These techniques trigger two dramatic impacts that we call hybridization and synthetization. Costume designers could employ the findings of this study as a practical consideration in incorporating *hijab* for theatrical purposes.

### **Keywords**

English play, *hijab*, Narrative negotiation, Theatricalization

### **INTRODUCTION**

Wearing *hijab* is a must for all Muslimah as mandated in the Qur'an 33:59 and thus, it in any public events, Muslimah has to cover her hair and head with *hijab* – not to mention in theatrical plays. Challenges arise when the plays circumnavigate not around Islamic themes like English plays. The directors have to creatively construct a technique on how their actresses could express themselves as a Muslimah while preserving the characters they play. This creativity revolves

around what Kraus (2006) calls narrative negotiation. The following example might illustrate of how the dramatic narratives are negotiated with *hijab*.

Figure 1 is a picture taken from a play about white snake legend. The story tells the confinement of a white snake demon. The confinement is symbolically represented through the use of mirror to which she could only see her husband without being able to touch him. Consumed by despair, the demon suffered a split personality into a white snake who always grieves, in anger, and flowing smiles. Figure 1 displays the second personality. There we can see that the actress wearing herself a *hijab* stylized in a ripple-fold to indicate the scales of snake and facial muscles to indicate anger with crimson color as an emphasize of the emotion. To further strengthen the white-*snakeness* of the actress, a temporary tattoo of white snake was inked on the face of the actress.



**Fig. 1** Crimson hijab with ripple-fold style to indicate scales of snake and anger

The modification of *hijab* to align to the dramatic narratives of the play is what we call as *hijab* theatricalization. To theatricalize a *hijab*, we argue that narrative negotiation is at play. Since the theatricalization has to adhere narrative negotiation, concerns on identity and belonging arise. As proposed by Kraus (2006), the former refers to the performativity of an object while the latter to the positioning of an object. In the case of *hijab* theatricalization, how the *hijab* should be designed reflects a concern over identity – the identity of a Muslimah and an actress. On the other hand, how the *hijab* is in an aesthetic tandem with makeups and costumes is the belonging – whether the actresses end up belonging to dramatic roles or not. *Hijab* theatricalization spectacted from the lens of narrative negotiation is the gap left by previous studies about incorporating *hijab* in plays and treating *hijab* through dramatic lens. Studies investigating this issue circumnavigate around the synthezation of *hijab* for costume play (Gittinger, 2018; El Jurdi, Moufahim, and Dekel, 2020), the dramaturgy of *hijab* (Shirazi-Mahajan, 1995), *hijab* as dramatic theme (Ardhiani, 2020), and the allusion of *hijab* in Shakespeare's *The Merchant of Venice* (Wilson, 2008). Investigating the use of *hijab* in narrative negotiation context – the gap of this study – is expected to contribute to the theoretical and practical endeavor in incorporating *hijab* for Muslimah actresses.

In investigating this issue, we employed the theories of narrative negotiation by Kraus (2006) and image and text relationship by Marsh and Doumas White (2003), and *kaloprosopia* by Péladan (in Deak, 1991). The first theory was implemented to address how *hijab* was designed by considering the dramatic narratives and the Islamic ruling (*sharia*) of wearing *hijab*. Through these considerations, it was expected how the identity of being a Muslimah actress and the identity of the characters played are narratively negotiated. The second theory, formulated to reveal how image and text intertwine in a relationship, was applied in the context of plays by considering the actresses as images and the dramatic narratives or the stories as the text. Applied, we could fathom whether the *hijab* tends to have a less connected relationship, a close relationship, and a beyond relationship with the stories. The last theory concerns with personality constructing through various selected methods and one of the methods that can be applied for constructing a personality is theatricalization. The theory of *kaloprosopia* was implemented to draw a comprehension whether the Muslimah actresses tend to be a new hybrid character that fuses their Muslimah-ness and their roles or not. With these three theories, we attempted to answer the following formulation of the problems that we constructed based on the aforementioned issues of *hijab* theatricalization in the lens of narrative negotiation:

1. What considerations did the performers take in theatricalizing the *hijab* for their Muslimah actresses?
2. What dramatic impacts did the *hijab* theatricalization generate?

## LITERATURE REVIEW

### Narrative Negotiation, Theatricalization, and Religion

Theater, drama, and play tend to always have interesting love-hate relationship with religions. The birth of drama, as studied by Näsström (2003), was connected to the religious festivals of Dionysus. That the pagan deity, as investigated by Versényi (1962), and the wearing of masks by the performers tend to hint that drama is open for an adaptation, accommodation, and even reimagination. In the context of religious value incorporation, these dramatic flexibilities point out that any religious values might be integrable or insertable to any dramatic elements. One of the religious values that could be incorporated into the elements is religious clothings.

Religious clothing is worn to indicate an identity e.g., *hijab* to a Muslimah and thus, it implies that fundamentally religious clothing has their own narratives of identity. Kraus (2006) links identity with performativity – signifying how an object might be defined through how the object is used and how the object is supposed to be used. In the context of *hijab*, its theatricalization will position the actresses in the negotiation of identity between them as Muslimah and as the

characters the play. This condition further suggests that positioning oneself in either the three of them will lead to synthetization or hybridization of the Muslimah actresses reflected through their roles. Either through synthetization or hybridization, the roles the Muslimah actresses might end up depicting a personality narratively aligned to the narratives or deviated from the narratives. Thus, to ensure that the personality possesses *kaloprosopia* – beauty, as studied by Deak (1991), gestural theatricality of incarnation and self-transformation should be exercised.

In the context of *hijab* theatricalization, the incarnation might refer to the presence of new self that has narratively negotiated between her identity as a Muslimah and as an actress who plays a dramatic persona. To achieve this incarnation, ones might investigate how the negotiation between wearing *hijab* and playing a character are indicated through transformative aspects shown on stage. One of the visible transformative aspects in the context of *hijab* is its theatricalization either the style, the color, and the fabric to accommodate the two narratives Muslimah actresses carry. Through these transformative aspects, ones could investigate whether those aspects that construct a new image for the actresses cohere or relate to the mandated characters the Muslimah actresses have to play. If image and text relationship by Marsh and Doumas White (2003) to goggle the relationship between the new images of the actresses and the characters they play, we might find three types of relationship namely less connected, closely connected, and beyond connected. In the context of *hijab* theatricalization and how it shapes the new image, the possible results can be the *hijab* theatricalization is less narratively aligned with the character played, close narratively aligned, and beyond narratively aligned.

## METHODS

### Design, Data, and Data Sources

This qualitative study was exercised through participatory action research (PAR) fashion. The PAR was implemented in tandem with theatre research by Whitton (2009) and theatre-based action research by Tofteng and Husted (2011). The combination of the three was exercised through the following procedures:

1. Cooperating with Tentacle as the committee of FAIRY TALE to have a meeting with four drama clubs namely Arcane, Blithesome, Centaurs, and Decorous
2. Interviewing the four performers regarding accommodating religious teaching in playing a non-religious play with the focus primarily on the challenges of wearing *hijab* for Muslimah actresses
3. Conducting a focus group discussion by inviting producers, directors, Muslimah actresses, makeup artists, and costume designers from each of the four performers and Tentacle
4. Accompanying the four performers in designing *hijab* and makeups by narratively adhering and addressing the dramatic scripts
5. Assisting the performances of the four performers in FAIRY TALE
6. Evaluating the performances with *hijab* design as one of the materials of evaluation

From the mentioned procedures, data in the forms of verbal expressions acquired through interviews and visuals obtained through documentations were analyzed through the implementation of analysis technique by Spradley (2016). Four phases of analysis were taken. First was domain analysis. In this phase, the theory of narrative negotiation by Kraus (2006) was applied. Verbal and visual data were analyzed to indicate which data might be categorized as an indicator of the presence of identity and which data might fall into belonging. After the categorization was acquired, second phase – taxonomy analysis – commenced. In this phase, the image and text relationship theory by Marsh and Doumas White (2003) was implemented to reveal whether the *hijab* theatricalization is less, close, or beyond connected to the characters played by the Muslimah actresses. Obtaining the relationship, third phase took place. In the third phase, componential analysis, the theory of *kaloprosopia* was implemented to indicate hybridization or synthetization occurred. In the last phase, cultural theme analysis, all of the findings from the three phases were analyzed in connective fashions to reveal whether *hijab* theatricalization had been correctly implemented.

## RESULTS

This section is divided into two sub-sections. First sub-section deals with the considerations taken by the four drama clubs when theatricalizing the *hijabs* their actresses wore. Second sub-section addresses the dramatic impacts that occur due to the implementation of the considerations in theatricalizing *hijab*. General findings were given in this section to overview the findings that address the first and second research questions.

We formulated three considerations in theatricalizing *hijab* based on the findings acquired through the observation and interview with the drama clubs. They are resemblance, dissemblance, and vraisemblance. The first consideration revolves around the theatricalization of *hijab* by focusing on modifying the *hijab* through imitating the dramatic object attached or embedded to the dramatic characters. The second consideration circumnavigates around symbolizing the *hijab* to channel certain messages that the dramatic characters carry. The third consideration deals with applying *hijab* the way it is worn in real life.

We formulated two dramatic impacts that emerge due to the *hijab* theatricalization. They are hybridization and synthetization. Hybridization indicates that the *hijab* tends to be unable to expose the narratives of the played dramatic characters through the *hijab* alone and thus, make up tends to take the part of signifying the narratives of the dramatic characters. Synthetization, on the other hand, indicates the ability of the *hijab* theatricalization in delivering the narratives of the dramatic characters that encompass narrative identity and belonging.

To ensure a flowing and coherent reading, findings of the first and second research questions are blended under the subsection of resemblance, dissemblance, and vraisemblance. When presenting and discussing these considerations, dramatic impacts are also directly investigated and explained with the same examples as given to the considerations.

### ***Hijab* Theatricalization Considerations**

#### *Resemblance*

This consideration aims at imitating a dramatic object part of the dramatic character. The findings indicate that hair is the main concerned object to be imitated. The *hijab* is theatricalized through folding and binding to resemble hair. This action of theatricalization was taken due to the significance of hair in the drama to evoke a dramatic effect to the audiences. The following example might illustrate the statement:



**Fig. 2** Resemblance consideration

The actress on the picture plays a character suffering from severe illness. She thought her illness would only hinder her husband that was ordered by the king to engage in a war. She did not want her to become a burden of her husband and thus, she was ready to embrace death – she killed herself. To signify the sadness, besides applying pale stroke on her face, the *hijab* was theatricalized to resemble hair. With this resemblance, she could dramatize her grief act by touching and stroking the hair-like-*hijab*. Thus, it implies that since technicalities like the hair stroke for dramatic effect plays a significant role in the acting, *hijab* theatricalization bridges this significance.

The dramatic impact evoked from the *hijab* theatricalization on Figure 2 is hybridization. The technical and dramatic functions of the hair-resembling *hijab*, due to the minor or non-plot defining effects, tend to rely more not on the *hijab* but on the makeup. The grief-stricken pale makeup emits layers of grieving atmosphere from the character more than the *hijab*. That the *hijab* worn by the actress is separated in dual layers – meaning that a single cloth is for dual purposes of covering hair and upper body parts and imitative effect – evokes more sense and nuance that the sad makeup is the primary dramatic property and element to evoke the grievous atmosphere.

The technicalities for dramatic act are intensified when the dramatic object is a part of the plot. Becoming a part of the plot indicates that if the object is missing, the plot will leave a hole due which the narratives of the play will not cohere intratextually. The following example might help comprehend resemblance considerations on plot-defining-dramatic object:



**Fig. 3** Resemblance for plot

The resemblance applied on the hair-like *hijab* is required since it would be pulled by the other character attempting to torture and kill her. Different from the previous *hijab* that seemingly relies on a single cloth of *hijab* to evoke the frail condition of the character, the actress on Figure 2 wears two layers of *hijab* with the first for covering the hair and upper parts of the actress' body and the second for imitating hair. If the *hijab* had not been theatricalized to resemble hair, the torturing scene would have not reached an intense and thrilling level. Problem of characterization would have also evoked

if the other character whose dramatic action was to torture the long-haired lady had not pulled the ‘hair’ while having a dialogue with her.

The dramatic impact generated through the *hijab* theatricalization on Figure 3 is synthetization. The synthetization is the result of having two layers of *hijab* with one of them is specifically modified and theatricalized to resemble brown long hair. That the ‘long-hair’ plays a significant role in intensifying and cohering the torturing scene is what makes the theatricalization of the *hijab* synthetized with the dramatic characters and the dramatic narratives.

Hair is not the only dramatic object or part of the dramatic character that becomes the object of theatricalization. Veils worn by medieval queens in Europe, for example, also become a concern when one of the characters has to play the role. The veils donned by the queens of medieval antiquity tend to indicate the holiness or sacredness of the character and they tend to have a different appearance in style if compared to *hijab* worn by Muslimah. Figure 3 portrays a queen of medieval time that seeks for revenge upon the death of her husband. The runic writing on her right cheek under the eye that says Hrist – the name of the character – and the runic symbol on her forehead are a dramatic attempt to signify that the character hails from Northern Europe or of Scandinavian origin. The *hijab* consists of two layers. The inner layered *hijab* is to prevent the hair of the actress from being exposed and the outer layer is to reflect the veil of the medieval queen. To keep the inner and outer layers together technically and aesthetically and to signify the queen-ness of the character, the crown is sewn and strengthened its grip with some pins and needles. This is interesting in a sense that the crown functions not only a must-wear dramatic object but also functioning as a practical tool to conjoin the inner and the outer layers of the *hijab*.



Fig. 4 Resemblance for historical and cultural reasons

The decision to apply resemblance in regard to historical references makes the *hijab* theatricalization synthetize with the characters. The problem captured takes place when the character has to perform a sword fight with the other characters. The drama club decides to have the same attire to wear in sword fight scene even though the fighting scene actually happens in a different scene where the queen has to wear a formal attire. The pinned crown and second layer veil seem to bother the actress when she has to swing a sword.

#### Dissemblance

Dissemblance focuses on delivering symbols instead of mimicking or imitating particular dramatic objects. Through dissemblance, it is expected that the mood radiated through the character and the atmosphere projected through the setting could enhance the dramatic narratives of the plays. The following example might help comprehend the statement:



Fig. 5 Dissemblance in hood style

The actress wears two layered *hijabs* just like on Figure 4. The difference is that the outer layered veil is theatricalized as a hood. Symbolical meaning of mystery and death is the backgrounding reason of the decision to design a hood-like veil. This background is narratively aligned to the narrative background of the character – the symbol of the dark side of man that influences men through whispers. To strengthen this symbolic meaning of dark whisperer, runic inscription is inked from the lower lip to the chin.

The dramatic impact generated through this dissemblance as seen on Figure 5 is of synthetization. The narrative identity as a whisperer and the narrative belonging to the dark side of men are synthetized with the hood. The wearing of hood or *hoodie*, as studied by Nguyen (2015), reflects contiguous intimacy, existential resemblance, and discursive arbitrariness. These three reflections reside within the character the actress plays – a sword going by the name Gram of which its spirit could talk to her master. The contiguous intimacy is seen from her close relationship with her master Siegfried, the existential resemblance from her spirit that could speak to the her dying master, and the discursive arbitrariness from her whispers to her master.

Dissemblance that might be coming from resemblance with the symbolic emphasis through the attachment of accessories. Through particular accessories, the symbolic messages of the dramatic characters are expected to be channeled to the audiences. The following example might illustrate the statement:



**Fig. 6** Dissemblance through accessories of the hijab

The actress played a Valkyrie – the chooser of slain in Nordic mythology. In the myth, it was said that a Valkyrie wore herself a winged war helmet and donned herself an armor. To indicate this valkyric presence, the costume designer crafted a crown with a pair of small wings and put a leather armor on the actress. In relation to the *hijab* which tends to be of resemblance, the accessory and the armor point out how dissemblance might hybridize with resemblance to strengthen the narratives of the mythical character. Supported by the runic symbol of Vegvisir on the forehead, the valkyric presence was expected to evoke.

The drama clubs, besides implementing dissemblance on the characters, also applied the technique on dancers and narrators. The two dramatic roles tend to deliver symbolic messages through their motion, movement, and narration and thereby, dissemblance is considered to fit best to narratively align between the *hijab* and the narratives. Figure 7 are narrators that act like a poet. They recited their poetic lines to describe the actions of the silent characters. The play has six narrators in total and each narrator resembles three different emotions with different level and intensity. They are grief, anger, and bliss with bipolarized extremes. Actresses on the left and right sides wear *hijab* of which the color reflects grief and the center of bliss. The difference of level and intensity are delivered through the shape of the *hijab*. The grey *hijab* covering the upper body in a spreading fashion indicates grief that still can be controlled while the grey *hijab* abruptly covering the upper body signifies an uncontrolled anger.



**Fig. 7** Dissemblance for narrators

The dramatic impact triggered from the dissemblance applied on the narrators is of synthetization since the colors and the shapes of the *hijabs* could synthetize the emotions the narrators attempt to deliver. The use of face painting was expected to further synthetize the emotions and to further evoke mood of the poetic lines and the atmosphere of the stage levels where the narrators recited their lines.

A unique finding in dissemblance is the use of dissemblance to symbolize a gender. Due to the deficit of male performers, one of the drama clubs had to play a male character with an actress. The director decided to do a narrative negotiation – completely changing the gender of the character while preserving masculine aspects of the character. The following example might illustrate the statement:



**Fig. 8** Dissemblance for gender identity

The round-styled *hijab* aims at symbolizing the masculine aspects of the characters. The masculinity is further strengthened through the black colored *hijab* and lips and also the claw-like face painting. Preserving this masculinity, it is expected that the brutal narratives of the source dramatic character would not deviate or drift out of the dramatic tracks.

#### *Vraïsemblance*

Applied, *vraïsemblance* does not modify the *hijab* to mimic or to symbolize particular messages. Through *vraïsemblance*, the *hijab* is worn like the way it is worn every day – loose and covering the head and the upper body. The dramatic objective is achieved on its theatrical technicalities especially in covering blood bags. The following example might illustrate the statement:



**Fig. 9** *Vraïsemblance* for concealing blood bags

Figure 9 is an actress playing as a dying mother. She had to suffer sword thrusts on her chest and stomach. Fake blood should flow from the two stab-points and also from her mouth. To achieve the dramatic mood, two small blood bags were concealed and adhered to her chest and stomach and one small bag on her right palm. When the death scene took place, the actress had to chew the small bag on her right palm by acting out as if she vomited while at the same time pressed the small bags on the chest and stomach in order. All of these small blood bag pressings would have never run naturally if the blood bags had not been concealed behind the *vraïsemblanced hijab*.

The dramatic impact generated from *vraïsemblance* tends to be that of hybridization since the *hijab* does not deliver any symbolic meaning – the style of the *hijab* is the same *hijab* donned every day. The *hijab* emphasizes on the technical purposes that support the scene where the actress acts. Through hybridization, from the spectacles of the viewers, the impressions that the actress leans more on the identity of the actress as a Muslim is captured more than the identity of the character the actress plays. However, since the *hijab* supports the dramatic scene through the concealment of the small blood bags, we can say that *vraïsemblance* might also perform synthetization. The synthetization is on the domain of technical synthetization – without the *vraïsemblanced hijab*, the bleeding scene would have not naturally performed.

*Vraïsemblance*, besides functioning for technical purposes, also serves aesthetic purposes. Figure 10 shows the uniformity of wearing *hijab* in styles and colors to indicate the uniformed aesthetics of the dancers. The model of the *hijab* that they wear is the model usually stylized for celebrative purposes e.g., graduation and wedding reception attendance. The *hijab* signifies no symbolical meaning nor imitates particular dramatic objects.



**Fig. 10** *Vraïsemblance* for aesthetics

Similar to the vraiseemblance on Figure 9, the dramatic impact from the vraiseemblance on Figure 10 is that of hybridization. The *hijab* tends to focus on the aesthetics of uniformity rather than symbolism or imitation. That the dancers had to paint runic symbols on the mirrors with blood-colored paint further indicates the absence of dramatic synthetization between the dance and the *hijab* style. The *raido* symbol  $\mathbb{R}$  symbolizes a journey. In the drama, the journey refers to the journey packed of hardships Sigrun and Helgi have to walk before they could be reunited. The painting, the *raido*, and the mirrors tend to emit more meaning to the dance than the *hijab* style.

## DISCUSSION

### Narrative Negotiation and *Hijab* Theatricalization

In the context of *hijab* theatricalization, the occurrence of negotiation between the dramatic personalities and the personalities as a Muslimah is possible to happen. Identity and belonging, as implied by Kraus (2006), might collide or complement each other to build or to generate particular narratives. These particular narratives, as the findings suggest, might take the forms of hybridization and synthetization. Each form, in the lens of *kaloprosopia*, is the realization of what Péladan (in Deak, 1991) calls as exteriorization. Through exteriorization, the bodies are characterized through the costumes they don and the makeups they put. When the costumes are theatricalized to meet the middle way of religious and dramatic expressions, the images the actresses build through the characters, if seen from the lens of image and text relations (Marsh and Doumas White, 2003), could indicate relationships that are less, close, or beyond in connections.

The necessities to weave a close or even beyond relationships between the *hijab* and the characters, based on the findings, are not always the case since the theatricalization of *hijab* focuses not only the characters but also dramatic technicalities. By focusing only on whether the actresses in *hijab* manage to deliver their dramatic characters or not implies that the plays do not treat the texts, as what Worthen (1988) terms, as performance-text. That a play tends to treat a dramatic text as a performance-text or not is perceived from whether the play pays concerns on the technicalities of the play. Vraiseemblance tends to serve this purpose since this *hijab* theatricalization technique puts more emphasis, as explained in the findings, on the dramatic technicalities like concealing small blood bags. This emphasis might sacrifice the symbolic meaning the *hijab* has to carry in exchange to the smoothness of the technicalities. This condition points out that narrative is negotiated also between dramatic characters and technicalities.

Figure 11 displays an actress wearing *hijab* theatricalized in resemblance technique. The hair-like *hijab* style was designed as such that when the actress engaged in sword fights, it could be moved backward by just swinging or rotating the neck – to add dramatic flavor in the fights. Combined with accessories-less costumes and glove-like wrists constructed to avoid any hindrances in the sword clashes, the sense that the *hijab* and the costume were designed for technical flexibilities – sword fights – is captured. Flexibility in costume design, as implied by Bicât (2012), is crucial since it involves natural flow and safety reason. When the *hijab* is theatricalized through resemblance as seen from Figure 11, it implies that it tends to function more on technical sides than the dramatic ones.



Fig. 11 Resemblance for technicalities

Questions then arise whether the *hijab* was actually theatricalized through resemblance or vraiseemblance. The fact that the *hijab* imitates hair braids signifies that the *hijab* is theatricalized through resemblance technique and the fact that the braids could add dramatic flavors in the sword fight strengthens further the resemblance of the theatricalization. Since the technical aspects tend to be supported more by the body costume, the functionalities of *hijab* tend to be overshadowed by the flexibilities of the costumes.

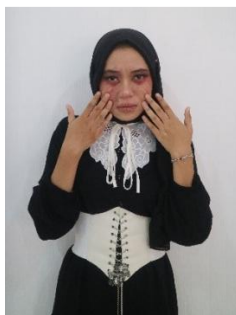


Fig. 12 Vraiseemblance for dramatic effects and technicalities



That narrative negotiation can be applied also in terms of negotiating between dramatic characters and technicalities discloses an understanding upon how to generate a possible blended narratives between the characters and the technicalities. Figure 12 shows an actress that plays a maid in Victorian era. Her life was haunted by those she had harmed. Despair was the key word the costume designer and makeup artist had to take when characterizing the actress. The *hijab* was theatricalized through *vraisemblance* – meaning technicalities become the primary concern. The oval shaped *hijab*'s front face was designed to serve to ease the recognition by the audiences of the despair incited makeups. Through a direct exposure on the face, the audiences are expected to capture the mood that the actress attempts to deliver. This purpose signifies that *hijab* designed for technicalities could also serve as dramatic tool of characterization. Since negotiation especially dramatic negotiation, as suggested by O'Toole (2003), requires agreement in the fictional context, the costume designer has to ensure that the type of fictional context before deciding to design the costume and the *hijab*. Since Victorian era was the focus, the agreement had to be made between the *hijab* and the maid costume. Based on the research done by the director and the costume designer, maids in Victorian era tend to wear a headpiece and thus in their opinion, to don the actress with round styled *hijab* is the most representative choice.

## CONCLUSION

For a Muslimah to wear *hijab* is a must and thus when a Muslimah acts on a stage as an actress, the *hijab* needs to be theatricalized. Through *hijab* theatricalization, the actress has to perform a dramatic transmission through the character she plays. Based on the findings from ten performances by Tentacle, Arcane, Blithesome, Centaurs, and Decorous English drama clubs, we formulated three techniques of *hijab* theatricalization namely resemblance, dissemblance, and *vraisemblance*.

First is resemblance. This technique emphasizes on imitating dramatic objects like hair styles and historical or cultural veils or headpieces. Through resemblance, it aims at evoking imagination from the audiences regarding the imitated dramatic objects. If the imagination from the audiences aligns with the imagination intended from the costume designers, it points out that the narratives established by the actresses through their characters tend to be successfully negotiated. Second is dissemblance. The aim of dissemblance is to transmit the dramatic messages, mood, and atmosphere through the symbols evoked from the theatricalization of the *hijab*. Third is *vraisemblance*. This technique emphasizes on theatricalizing *hijab* for technical purposes only. Through this technique, technicalities like concealing small blood bags to ensure natural blood flow and dramatic death are ensured.

The dramatic impacts generated from the three techniques of *hijab* theatricalization are hybridization and synthezation. The former refers to the inability to deliver the dramatic narratives through the theatricalized *hijab* – the dramatic elements like the makeups tend to dominate more the dramatic narratives transmission. The latter refers to the ability of the theatricalized *hijab* in transmitting the dramatic narratives of the play through the modification of shape, color alignment, and bodily synch on how to wear the *hijab*.

Future studies could employ the findings of this research as a theoretical basis to examine the audience receptions regarding the techniques of *hijab* theatricalization. Through audience receptions, ones can reveal what techniques fit what plays, what techniques fit what actresses, and what techniques fit what characters.

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