

Culture Values of Bali Bridal Makeup As Heritage Communication

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Abstract

Bali has a unique and distinctive culture, one of which is the Bridal Makeup called *Payas Bali Agung*. The purpose of this study is to describe the shape and meaning of Balinese bridal make up for the Brahmin caste and discover the cultural value of Balinese bridal make-up. This study is a qualitative research. Cultural theory was used to analyze the data. The Balinese bridal make up comes from the cultural roots of *Tri Semaya* (three concepts of time and space), about the sustainability and continuity of human life. The value of beauty, simplicity, strength, sincerity, love and submission to God are values ordered through this makeup bridal media.

Keywords: Bridal Makeup, Balinese, Caste, Symbol, sustainability.

Introduction

Bali (one of the islands in Indonesia which is a world tourist destination) has a unique tradition in carrying out wedding ceremonies and bridal make-up. The life of Balinese people is very attached to the influence of Hinduism. Hinduism that developed in Bali has been mixed with elements of native culture [1]. Balinese culture recognizes the existence of four groups or four levels of social status. They are commonly called caste. The history of caste in Bali began when Bali was occupied by a small kingdom and colonial era that practiced divisive politics. That caste was made with a name taken from Hinduism, namely *Catur Warna* (four layers of society). *Catur Warna* consists of; *Brahmin*, *Kshatriya*, *Vaishya* and *Sudra*. Explanation of each caste, namely: (1) *Brahmins* are functional groups in society that emphasize their devotion in the spiritual field; (2) *Kshatriya* emphasizes its service in the fields of leadership, presidency and defense and security of the State; (3) *Vaishya* emphasizes its service in the field of public welfare (economy and industry); (4) *Sudra* or *Jaba* are ordinary people consisting of workers that focus in the field of employment [2]

The caste system has an impact on determining bridal makeup. There are three types of bridal make up in Bali, namely: (1) *Bali Agung Payas Bride* (bridal makeup for the aristocracy); (2) *Payas Bali Madya* (Bridal Makeup for *Ksatria* and *Waisya* castes; and (3) *Bali Jabe Bridal* (Bridal makeup for *Sudras*). Those caste systems illustrate the value system and culture of Balinese society which has remained sustainable from the royal era to the modern era. (Interview with I Wayan Sariana, senior Balinese artist). The customs and culture that

exists in Balinese society is very closely related to the religion and religious life of the Hindu community. Both relations have long historical roots and reflect religious values and philosophies of Hinduism. In that aspect, it is stated in the form of religious essence, life patterns, social institutions, as well as arts that exist in Balinese society.

The majority of Balinese adhere to the teachings of Hinduism which has a basic framework, including; philosophy, ceremony and moral order. From the aspect of life patterns, the Balinese are bound by both religious and social norms. The context of religious norms, for example, can be seen in the form of their obedience to pray to the temple. Social system is based on color or caste and kinship according to *patrilineal* principles (*a community custom that regulates the flow of children comes from the father*) [3]. As for the structure of settlements, Balinese people are divided into two types, namely concentric pattern settlements as in people who live in the mountains. In this pattern, the traditional village becomes the central point. Settlement patterns spread on the other hand, concerns on Balinese people who live in the lowlands. The village is divided into a smaller unit called the *Banjar*.

Bali has a unique and distinctive culture. There are three forms of culture, namely: culture as a complex of ideas, concepts, values, norms, or known as the ideal culture [4]. Culture as a complex of activities that are patterned in society manifests customs. Cultural artifacts are in the form of human work. The three forms of culture present themselves in the form of language, norms, symbols, values, attitudes, rituals, behavior, material culture, education, artifacts, language, myths and legends, ceremonies and beliefs [5]. Bridal make up is a form of cultural artifacts based on the values, attitudes and beliefs of the Balinese people. Symbols have meaning and philosophy that are important to be examined. Specifically, the purpose of this study is to describe the shape and meaning of Balinese bridal make-up for the Brahmin caste and discover the cultural value of Balinese bridal make-up.

Method

This study is a qualitative research. The object of this research is the form and meaning of Great Bali Bridal Makeup in Bali. The research was also conducted in Bali. The data collection techniques were in term of interviews, participant observation, and documentation. Interview was conducted with with I Wayan Sariana (The head of Balinese makeup), Anak Agung Anom Ngurah Mayun Kanta Tanaya (Balinese culture observer), Gusti Ngurah Suidiana (Balinese Religionist), Anak Agung Ngurah Arnawa (Community leader of *Puri*

Kajanan Kesiman), Ida Bagus Gangga (Community leader of Gede Kutri), Anak Agung Ngurah Manik Ardiawan and Anak Agung Sagung Adrisyanti (Bride and Groom). Observations were taken during the marriage procession. Data analysis was carried out since before, during and after completion in the field. There are three data analysis activities according to Miles and Huberman, including: data reduction, data presentation, and drawing conclusions [6]. Data validity test was done by triangulation. Triangulation was done by checking various data sources with different ways and times for similar data collection. Cultural theory was used in analyzing data. This research is limited to the shape and meaning of the makeup and hair styling of *Payas Bali Agung* (Great Bali) Bride.

Data Presentation

Shape and Meaning of Great Bali Payas Bridal Makeup

The focus of this research is the bride of Great Bali Payas, which focuses on makeup, hair styling and accessories. Based on the results of interviews with I Wayan Sariana, it is known that the bridal makeup includes: *Srinatha* (forehead makeup), eyebrow makeup, eye makeup, nose makeup, and lip makeup.

Srinatha forehead makeup is curved from the tip of the right side of the forehead to the left side of the forehead without any angle. *Srinatha* is designed using black eyebrow pencil and eyeliner pencil. The application method is: (1) make a midpoint on the forehead, (2) the eyebrows are measured by one thumb or it is one thumb so that *Srinatha* does not cover the eyebrows, and (3) a curved line is drawn from the midpoint of the forehead towards the forehead left and right. *Srinatha* functions as an ornament on the forehead to form a more perfect face. In Balinese society, *Srinatha* is often likened to a single moon because of its curved shape resembles the moon. *Srinatha* has the meaning of the beauty of the wedding life of a bride like the beauty of the full moon (Interviews with Sariana and Tanaya).



Fig. 1: *Srinatha*

The shape of the eyebrows in a Balinese bride resembles an *intaran* (neem leaf) leaf (fin shaped and has a pointed tip). To shape the eyebrows using an eyebrow pencil, there are some stages, namely: (1) make a point at the base of the eyebrows, the base of the eyebrows are parallel to the nostril (non-reinforced part at the tip of the nose), (2) the top of the eyebrow is measured from the nostril to the top of the eyeball, and (3) the tip of the eyebrow is measured from the nostril to the tip of the eye, then drawn a line and form an eyebrow. In Balinese society, eyebrows shaped like *intaran* (neem leaf) leaves are considered to be the shape of the most perfect eyebrows, both when humans are alive and after death. Eyebrows are the most important makeup to form a frame on the face. Eyebrows made in the shape of *intaran* leaves not

only for the bride, but also when someone is died. The difference is that when it is for bridal couple, the pencil was used, while when someone is dead it is formed by directly using *intaran* leaves to the eyebrows. The shape of the eyebrows resemble the *intaran* leaves with pointed and long ends that mean the life to be lived by humans is long and does not end (interviews with Sariana and Tanaya December 16, 2014).



Fig. 2: Eyebrow Shape



Fig. 3: *Intaran* (neem) leaves

Eye makeup on Balinese brides is the same as eye shape on other brides. The makeup is made by using eyeliner to make it look firmer and fake eyelashes are added to give the impression of fresh eyes. The eye makeup uses bright colors like gold, orange, or yellow as the base color. To apply eye shadow the steps are: (1) the application of the basic color on the eyelids, (2) an angle is drawn by using a dark color on the tip of the eye, and (3) the top of the eye just below the eyebrow is given a bright color. Eye makeup is harmonized with the use of clothing and accessories. The choice of bright colors like, gold, orange, or yellow is as a symbol of glory, and prosperity. Balinese brides avoid the use of red eye shadow. It is because according to Balinese belief, red has a negative meaning (anger) (interviews with Sariana and Tanaya).

The shape of the nose is emphasized by the use of shading so that the nose looks more pointed. To shape the pointed nose it is applied the dark brown color on the left and right sides of the nose. The middle of the nose is given a bright color. Lips are shaped like the shape of the bride's lips in general with the application of red lipstick to enhance facial makeup.

Hairdressing and Accessories for Great Bali Payas Bride

The hairstyle of Great Bali Payas bride includes the bun (conical shaped bun and located at the top of the head) and *semi* (the creation of the Balinese princess's bridal hair which is located on the left and right behind the ears). *Pusugan* (the bun) is formed using spruce hair (toupee) which has a conical shape that resembles a mountain and is placed on the top of the head. Ways to form a *pusugan* are: (1) the hair is tied into one part at the top of the head and (2) the installation of spruce: real hair and spruce hair are put together to make a bun. This *pusugan* serves as a cushion for hair accessories which will later be shaped like a mountain. A high triangle such as the shape of a mountain symbolizes the majesty of the bride (interviews with Sariana, and Tanaya December 16, 2014).



Fig 4: *Pusungan* (Bun)

Semi style is made together with bridal forehead ornament namely *Srinatha*. To make a *Semi*, cut the hair in half and then form a curved hair that is strengthened by using *malem* (a type of glue material). *Semi* functions to cover the emptiness at the back of the ear and to form the connection of *Srinatha* so as not to look broken. The meaning of the symbol contained therein indicates that an adult, both physically and spiritually, has the courage to break away from parents, and has new rights and obligations (interview with Sariana and Tanaya December 16, 2014).



Fig. 5: *Semi*

The bridal accessories consist of crown petites (crowns affixed to the forehead above) with *sasak* flower motifs. This accessory is made of velvet and stacked with gold ornaments. This crown *petitis* has the meaning of beauty and goodness that adorn the human mind. The crown is equipped with bouquets. The meaning of the *petitis* symbolizes that brides can think calmly, have a straight view, be able to normalize the negative and positive aspects of human beings. Furthermore, the flower is installed above the *petitis*.



Fig. 6: Crown



Fig. 7: Drafting Flowers

Agung or Great bun is a symbol of the majestic mountain in Bali which is overgrown with flora with lush plants. At the back of the bun, a *Garuda Munkur* is embellished (an ornament shaped like an eagle's muzzle). This ornament symbolizes fertility.



Fig. 8: *Garuda Munkur*



Fig. 9: Great bun

Hair styling is equipped with a series of Cananga flower accessories made of silver or gold. The total of flowers is adjusted to the body of the bride. The Balinese have a saying, "*oh ibungan sandat selayu-layune miyik*" which means "oh Cananga flower, even though it has withered but still fragrant". The bride is likened to a Cananga flower, which is expected later at any time, under any circumstances will still be a good person in truth. Cananga flower ornament shapes like a triangle which has a tip pointing up, pointing towards the sky as a symbol of God (interview with Sariana and Tanaya December 16, 2014). The golden hood which is a head accessory that is placed at the top has the form of 1 rose and three-leaved. To give the luxury impression, hair styling is enhanced with *kompyong* flowers (an ornament placed at the back of the lower part of the head precisely above the neck).



Fig. 10: Bali Make up Bridal

Accessories on the back of the head are great bun (hair folds are shaped like the letter U placed upside down). The *Gelung*

Makeup and Hair Creation of the Great Bali *Payas* Bride in Sustainable Culture Perspective

Great Bali *Payas* bridal makeup cannot be separated from the noble culture of Balinese people who believe in the *Tri Semaya* concept (three concepts of time and space). Its philosophy is the continuity and sustainability of human life from time to time. The concepts are oriented to a wise attitude towards what happened in the past, keep what is now, and be able to anticipate what will happen in the future. This culture requires the Balinese people to carry out life according to what happen recently (*Wartamana*), the past (*Atita*), as well as in formulating hopes for the future (*Nagata*). Understanding of the nature of life will produce someone who can enjoy life without being bound by fear and uncertainty of the future.

The conception of sustainability is depicted on the shape of eyebrows which resembles *intaran* leaves. It is shown in *intaran*'s leaves with long, pointed and long-rooted roots from the *Tri Semaya* philosophy (three concepts of time and space), that human life is long and does not end up crossing the past, present, and future [7]. The happiness of a bride in the future depends greatly on the seeds of virtue planted in the past and the period that is being lived. Achievement of glory, happiness and prosperity are symbolized through the selection of colors on the eyelid makeup.

Bridal hair styling symbolizes Balinese culture which upholds the balance and harmony of human relations with God, fellow humans and nature. Balinese society has the philosophy of *Tri Hita Karana* (three causes of happiness) [8]. They will be received when someone is able to balance: *Parhyangan* (human relationship with God); *Pawongan* (human relationship with each other); and *Palemahan* (human relationship with the environment). These three concepts are reflected in the styling of *Semi* hair which symbolizes the grown up bride. They have grown both physically and spiritually, dare to break away from parents, and have new rights and obligations. The consequences of marriage are the responsibility of the bride to live maturely in thinking. Calmness and clarity of thought are symbolized in the form of crown petites. A series of hair ornaments in the form of a great bun, *garuda mungkur*, and cananga flowers have a philosophy that fertility, wealth and wealth and happiness can be achieved if the bride under any circumstances remains a person who is good in truth and always keep in touch with God.

The balance of the human relationship with God is reflected in the cananga flower shaped like a triangle with the tip pointing up. The equilibrium of human relations with nature is described in the installation of the great bun/*gelung agung*. *Garuda mungkur* represents fertility and glory if humans are able to care for nature, harmony with nature and give thanks for it as a gift from God. The balance of relationships with others is expressed in the form of crown petites which signifies the ability to control oneself in interaction with fellow humans with clear thinking.

The aforementioned symbols revealed in bridal make-up are a reflection of the values and behavior patterns of the Balinese people [9]. The ornaments show the ability of people to express cultural messages using symbols without ignoring the value of beauty.

The Great Bali *Payas* Bride as Heritage Communication

Bridal make up is part of a communication culture that has three components, namely: ideas delivered to the public, behavior and artefact. The idea inspired the formation of cultural symbols. Balinese bridal make up is a cultural heritage. The form that appears is a story of past life to be realized in the present and the future. Balinese bridal is also a typical tourism promotion media.

Cultural values are communicated to the people of Bali and the world that there are stories about the lives of men and women in marriage. There is hope for happiness in living together. Referring to the element of communication, there are five unsure in Balinese Bridal [10], (1) the message, the value of beauty, simplicity, strength, sincerity, love and submission to God are values ordered through this makeup bridal media; (2) Communicators are messengers, namely cultural and religious leaders who want to give advice about Bali through the form of bridal make up; (3) Communication media are the means used to convey messages, hair styling, clothing and accessories that store store esoteric and exoteric meanings; (4) Communication is the target of communication in this case the wider community both in the country and abroad and (5) Feedback is the communicant's response to the message delivered. Responses that appear in the form of appreciation of beauty, positive appreciation of the value and appreciation to realize these values in life.

Conclusion

Bali bridal Makeup called *Payas Bali Agung*. This make up is specifically for brides of the *Brahmana*/Brahmin caste. The finding of this study shows that the make-up reflects the beauty and luxury which are expressed in the shape of eyebrows such as *intaran* leaves (*Neem* leaves) and bright colors on the eyelids. Hair styling like *pusungan* (bun), semi, *petitis tajuk* (crown petites), *gelung agung* (regal bun), and various flowers describe the natural wealth of Bali and unity with God. Balinese bridal make up comes from the cultural roots of *Tri Semaya* (three concepts of time and space), about the sustainability and continuity of human life. It is oriented to a wise attitude towards what happened in the past, preserving what is now, and being able to anticipate what will happen in future. The conception is drawn on the shape of eyebrows resembling *intaran* leaves (*Neem* leaves) with a long and sharp tip. Bridal hair styling symbolizes Balinese culture which upholds the balance and harmony of human relations with God, humans and nature. The value of beauty, simplicity, strength, sincerity, love and submission to God are values ordered through this makeup bridal media.

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