BALI BRIDAL MAKEUP AS CULTURAL WISDOM IN 4.0 ERA

Mutimmatul Faidah*, Ni Luh Ayu Astiti, Ni Putu Delia Wulansari
Universitas Negeri Surabaya

A R T I C L E I N F O	**A B S T R A C T**
	This study aims to describe the influence of caste on Balinese bridal make-up and explain cultural wisdom on bridal make-up in Industrial Revolution 4.0. This research is qualitative. Ethnography theory was used to analyze the data. There are three Balinese makeup styles, Madya Balinese Bridal Make-up for Weisa and Kstaria castes, Nista Bridal Make-up for the Sudra caste, and Bali Agung Payas Bride for the aristocracy. Bridal make up is a medium of communication for Balinese culture.

INTRODUCTION

Bali, known as the Island of the Gods, is the most favorite tourism destination in Indonesia. The lives of Balinese people are bound by unique customs, cultures, and religious practices. There are three predominant characteristics of Balinese society encompassing religion, life pattern, and settlement pattern. The majority's religion is Hinduism, of which the basic framework of its practice includes philosophy, ceremony, and moral order. Their religion along with the existing social norms determine the presence of their life patterns. Each of them should pray in the temple, adhere to social status based on color or caste, and promote a firm relationship based on patrilineal principles [Siwalatri, 2015]. The last is about their settlement patterns that are divided into two types namely concentric and spreading settlement patterns. The concentric settlement pattern exists in mountainous areas, while the spreading pattern in lowland areas. In the concentric pattern, the traditional village becomes the central point, while in the spreading pattern, the village is divided into smaller units called *banjar*.

Bali is familiar with a rigid social system. Four colors are representing Brahmin, Knight, Wesia, and Sudra [Howe, 1985]: (a) The Brahmins are a group of scholars who

---

* Corresponding author.
E-mail addresses: mutimmatulfaidah@unesa.ac.id (Mutimmatul Faidah), niluhayuastiti@yahoo.com (Ni Luh Ayu Astiti), delia.wulansari@gmail.com (Ni Putu Delia Wulansari)

know, both general in nature, customs, and religion. They came from priests, clerics, or Brahmins who master various sciences so that they are smart whose opinions are always needed or used as a source of knowledge, able to control their thoughts and behavior, write and speak well, and able to raise a pleasant. Hinduism leaders come from the Brahmin caste; (b) Knight is a group of people who comes from a hero family. These knights are descended from kings and aristocrats who pursue the government and its administration. Generally, the Knights are experts in the military and martial arts. They should protect the Sudra, Wesia, and Brahmin groups. If they perform these obligations properly, then they will indirectly get good responses or revenge from the other three castes; (c) The Wesias are from farmers, traders, fishermen, and other professions in the field of commerce. They are obliged to meet the basic or primary needs of the Sudra, Ksatria, and Brahmin castes. Based on the caste level, they are classified as a low caste; and (d) The Sudras have a lower position than the Wesias. The Sudras are servants who help the Brahmins, the Knights, and the Wesia in their lives. In Hindu Philosophy, it is stated that without the existence of the Sudra, the obligations of the three castes cannot be realized. Although in social life it is considered as the lowest caste, it is very instrumental in the survival of the other three castes. Where the three castes need each other to still sustain their lives [Hakim, 2009].

The three highest layers are called *Tri Wangsa* and the lowest layer is called *Jaba*. The majorities of Balinese people are at the lowest layer. To find out the level of one's layer, it is usually seen from the degree passed down through the male line. The Brahmins are given the titles of *Ida Bagus* for men and *Ida Ayu* for women. The title of *Cokorda* is given to the descendants of the Knights, the titles of *Gusti*, *Dewa*, and *Anak Agung* are given to the descendants of Wesia, and the titles for Sudra include *Pande*, *Pasek*, *Putu*, *Made*, *Nyoman*, *Ketut*, and so on. This caste system shows clarity in marital relationships which generally forbids women from certain castes from marrying men from lower castes, for example, Brahmin descendant women are prohibited from marrying men from Wesia. The caste system exerts an influence on wedding ceremonies and bridal make-up [Tajeddini, 2017]. Differences in Balinese bridal make-up performance associated with the castes are interesting to study.

METHOD

This is qualitative research. The subject of this research is the caste and Bali Bridal Makeup performance. The data collection techniques were in interviews and participant observation. The interview was conducted with The senior Balinese makeup, Balinese culture, Hindu figure, Community leader of *Puri*, Bride, and Groom. Observations were taken during the marriage stages. Data analysis activities according to Miles and Huberman, including data reduction, data presentation, and concluding [Dixon, 2014]. Triangulation was done by checking various data sources with different sources and techniques for similar data collection. The ethnography approach was used in analyzing data. This research is limited to the Bali Bridal Make-up performance.

FINDINGS AND DISCUSSION
Findings
Balinese Bridal Caste and Make-up

The influence of the caste system on the color system in Bali is not only seen in everyday relationships but also Balinese wedding and bridal makeup [Eiseman, 2011]. There are three Balinese makeup styles, namely Balinese bridal makeup used by Tri

Wangsa or the aristocrat caste, Madya Balinese Bridal Make-up for the Knights and Weisa castes, and Nista Bridal Make-up for the Sudra caste.

First, Nista Balinese bridal makeup is only for *Jaba* community or the Sudras. This makeup is simple and populist, which can be divided into three namely *Nistaning Nista* (the simplest bridal make-up), *Madyaning Nista* (the simply modest bridal make-up), *Utamaning Nista* (the most simply luxurious bridal make-up). The facial make-up is similar to that of Balinese brides in general. The hairstyling uses a *tagel pusung* bun (an asymmetrical shape that is longer in the right side). The headdresses are one red rose, ten white and yellow champak flowers, *bancangan* (flower name) made of a piece of gold, *sandat* (hairpin) made of three golds, and 1 clover flower. *Nistaning Nista* and *Madyaning Nista* do not use gold. *Nistaning Nista* clothing uses *tapih* (inner top) adjusted to *kamen* (cloth for subordinates), *kebaya* (Indonesian woman's traditional dress), and shawl. *Madyaning Nista* uses *tapih* that is adjusted to the used *kamen* and a scarf wrapped around the body. *Utamaning nista* uses *tapih* that is adjusted to the used kamen, a scarf wrapped around the body, and a *senteng* (a used shawl that covers the chest and ends dangling in front of the left side). The accessories are traditional Balinese bracelets used on one hand and ring on the left and right ring fingers. The chest of the bride is given a decoration in a form of two *gecek*, each of which is an odd number as a repellent for disaster [Vickers, 2012].

Fig. 1 Madyaning Nista Bridal Make-up
Source: *Minak Djingga*

Second, Madya Balinese Bridal Makeup is Balinese bridal makeup which is usually used for the Weisa caste. This makeup is divided into three namely *Nistaning Madya* (the simplest Madya bridal makeup), *Madyaning Madya* (middle Madya bridal makeup), *Utamaning Madya* (the most luxurious bridal makeup in Madya). The Madya Balinese bridal makeup has no different from the other Balinese brides. The hairstyling for Madya Balinese brides uses *semi* (front hair shape which is given a black color made from "*malem*" to compensate forehead makeup). *Semi* shaped like curly hair that curves inward towards the back of the ear. The bun used is called *gonjer pusung* (partial folded hair and some others are broken down) and *moding* bun (shaped like a fan plate

attached to the right side of the hair ties). The headdress used is more luxurious than the Nista Balinese bridal makeup. The headdresses include one red rose, 25-35 white champak flowers and 35-45 yellow champak flowers, a bouquet or clover, two clovers, 15-17 golden *sandat* flowers, two golden hoods, one golden *kompyong* and seven *sasak* flowers. The bridal dresses are a bit similar to the Nista ones. However, it's just that in the Madya Balinese bridal makeup uses a bracelet on the right and left hand, a ruby ring, and *subeng cerorot* (ear accessories). *Nistaning Madya* clothing only uses *tapih* which is adjusted to the used *kamben*, *kebaya*, and scarf. *Madyaning Madya* uses *tapih* that is adjusted to the *kamben* and the scarf wrapped around the body. *Utamaning Madya* uses *tapih* that is adjusted to the used *kamben*, as well as using a belt and a *senteng* (a pair of scarves put into the chest and ends dangling behind the left side).

Fig. 2 Utamaning Madya Bridal Make-up
Source: *Minak Djingga*

Third, *Utama* Balinese bridal make up is the most luxurious Balinese bridal make up among other types. The makeup is divided into three namely Nistaning Utama (the simplest *Utama* bridal make up), *Madyaning Utama* (the middle Utama bridal make up), Utamaning Utama (the most luxurious Utama bridal make up). This bridal make-up does indeed display specificity both on the head accessories, hair styling, clothing, and other accessories.

Fig. 3 Bali Agung Bridal Make-up
Source: Weddingku

The makeup is the same as the Balinese bridal makeup in general. The hairstyling uses *semi*, of which the shape of the front hair given *malem* to balance the forehead makeup. *Semi* is shaped like a curved inward towards the back of the ear. The bun used is a cone bun located right at the top of the head. The headdresses are in the forms of fresh flowers, red roses, champak flowers, and Cananga, which are not visible from the

front but are used on the back attached to *gelung kucit*, an additional coil made from circular fibers. The head accessories used include seven *sasak* flowers, *petitis*, *tajug*, *bancangan*, two clovers, 25 golden *sandat* flowers, 2 golden hoods, *garuda mungkur* put into the middle of the back, and the flowers attached on the lower back. The bridal dress uses tinsel especially the *tapih* and the scarf used. The accessories are more luxurious than the brides of Madya and Nista, of which the bride uses *subeng cerorot* (ear accessories), *nagasatru* bracelets on the right and left hand, rings, shoulder straps called *kana* bracelets, *badong* (accessories on the neck), and *pending* (accessories attached to the waist). What distinguishes *Nistaning Utama*, *Madyaning Utama*, and *Utamaning Utama* are: (a) In *Nistaning* utama, the groom usually uses golden *udeng* and can either use or not use a velvet cloth; (b) In *Madyaning Utama,* the groom usually uses *gelungan agung*, *badong* accessories, and no velvet clothes; and (c) In *Utamaning Utama*, the groom usually uses *gelungan agung* and velvet cloth.

Bali Agung bridal make up wears complete and luxurious clothes and accessories. The facial makeup includes black curved forehead decoration, eyebrow shape such as *intaran* leaves (neem leaves), golden, orange, or yellow eyelid blush, nose shading to give the impression of sharp, and red lips. The choice of powder color is yellowish, using eye makeup with gold color adjusted to the color of bridal clothing which in general is *songket* and tinsel, and does not use a red theme. In Bali, the red color is known as *barak*, where Balinese people who learn black magic to harm others are known as *leak barak* whose eyes are bright red and creepy. Therefore, the Balinese bride does not use red on the eye beautification. Eyebrows are shaped like sharp neem leaves as a symbol of the length of human life. Eyebrows are balanced as a symbol of men and women in the means of heart connection and affection. Between the two eyebrows, there are given a small round red dot using a lipstick called *gecek* which has the meaning of a glow from God Almighty. Flowers symbolize fortitude, hold inner birth, like the fragrance of flowers (*kusuma*), while the mountain motif has a meaning of grandeur. The clothing uses two types of traditional fabrics, the inside used plain *tapih* and *songket* on the outside. The use of these two fabric types refers to a symbol of caution from unwanted things. The traditional fabric has several motives namely flowers and mountains. Balinese brides are known to be the most exotic with their extravagant makeup [Howe, 1985].

DISCUSSION
Cultural Wisdom on Bali Bridal Make-up

Bridal make up is part of a communication culture that has three components, namely: ideas delivered to the public, behavior, and artifact. The idea inspired the formation of cultural symbols. Balinese bridal make up is a cultural heritage. The form that appears is a story of the past life to be realized in the present and the future. Balinese bridal is also a typical tourism promotion media [KeXue, 2015].

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 [Vecco, *2010*], (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 advise 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 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 [N. Walter, 2014].

Balinese bridal makeup is local wisdom which has symbolic value. These values are effective in maintaining harmony in social life. The effectiveness can be seen from the element of communication through the language of symbols. Culture is a medium that is effective as a medium to convey important messages to others, especially those of the actors and art and culture activists. There are four pillars of noble values that are attached to bridal makeup including the aesthetic, religious, philosophical, and educational values. Through the aesthetic values, Balinese Bridal Makeup with its beauty and elegance becomes the interest of people. The clothing worn, makeup, hairstyling, and accessories have a distinctive charm that other cultures do not have. Tourists proudly wear bridal clothing. The beauty displayed is not only for the beauty of *ansich*, but reflects the meaning of love, fortitude, and sincerity. The value of religiosity as a cultural artifact can invite art connoisseurs to understand the nature of human life that will return to God. Relying to God reinforces the message that brides have physical and spiritual strength. The educative value of the makeup conveys a message that the marriage journey is a learning process towards goodness in two lives [McLaren, 2000].

Bridal make up is a product of local wisdom. In Industrial Revolution 4.0, there is a leap in change from culture to algorithmic culture. Cultural products come in two forms namely tangible and intangible cultures. Tangible culture is a cultural product that can be captured by the senses, such as wedding ceremonies, bridal makeup, dances, and others. Tangible culture does not require human imaginative experience. Meanwhile, intangible culture is a value system that sacralizes cultural products through the interpretation of these cultural symbols.

The Balinese cultural system that tends to be transcendental in a series of rituals, traditional ceremonies, clothes, and make-up and place of offerings begins to shift to materialistic-capitalistic packaging. The local cultural transcendent element can be developed into a business by utilizing information technology. Bridal make up is a medium of communication for Balinese culture not only for the Balinese but also for the international community. Thus, a marketing strategy that utilizes digital technology is required [Leysia, 2013].

Technological advances are parts of the consequences of modernity and efforts for human existence on earth. Rejecting globalization means hampering the progress of science and technology. So, what is needed is a strategy to increase the resilience of local culture in dealing with it. The first strategy that can be undertaken to strengthen Indonesia's local culture amid the onslaught of globalization currents is utilizing access to information and communication technology advancements as a preserver and developer of local cultural values. Distinctive local culture can be a product that has high added value if it is adjusted to the development of communication and information media [Ying Li, 2015]. There must be an effort to make media a tool to market local culture throughout the world. If this can be successfully conducted, the attractiveness of local culture will be higher so that it can affect other attractions including the economy and investment. For this reason, national and international media are needed to increase the role of local culture on the world stage. Another strategy is conducting a Counter Culture, which is a kind of effort from local media to ward off the effects of outside media. Some local media both in the form of digital media such as websites, blogs, and applications made by the children, print media such as newspapers, magazines, and

electronic media such as television and radio begin to emerge by highlighting the characteristics that come from the local community [Thwaites, 2019]. This is in line with the statement that technology successfully grows from local culture and can anticipate the future direction of cultural development and condition. The forms of Balinese bridal make-up with variants can be packaged in several forms such as bridal animation, miniature bridal souvenirs, and e-Bali wedding.

CONCLUSIONS

The caste system is very influential on the lives of Balinese citizens, including bridal make-up. There are three Balinese makeup performs, *Bali Agung Payas Bride* for the aristocracy, Madya Balinese Bridal Make-up for Weisa and Kstaria castes, Nista Bridal Make-up for the Sudra caste. Bridal make up is a medium of communication for Balinese culture. The performance of Balinese bridal make-up has messages about the value of beauty, simplicity, strength, sincerity, love, and submission to God. This message must be preserved by utilizing information technology. The forms of Balinese bridal make-up with variants can be packaged in several forms.

REFERENCES

Siwalatri N, Josef P, Purwanita Setijanti. (2015). *Spatial Concepts of Bali Indigenous Architecture.* Procedia - Social and Behavioral Sciences. Volume 179, 28 April 2015, Pages 118-127.

Howe. Lea. *Caste in india and Bali: Level of Comparison.* (1985). https://www.anthro.ox.ac.uk/sites/default/files/anthro/documents/media/jasoop4_1985.pdf#page=145

Hakim, Luchman, Kim, Jae-Eun, Hong, Sun-Kee. (2009). *Cultural Landscape and Ecotourism in Bali Island, Indonesia.* Journal of Ecology and Environment. Volume 32 Issue 1. Pages.1-8. 2009. 2288-1220(eISSN. https://doi.org/10.5141/JEFB.2009.32.1.001.

Tajeddini, K. Vanessa Ratten, Mela Denisa. (2017). *Female tourism entrepreneurs in Bali, Indonesia.* https://doi.org/10.1016/j.jhtm.2016.10.004. Journal of Hospitality and Tourism Management. Volume 31, June 2017, Pages 52-58.

Dixon, Royce Singleton, Bruce C. Straits. (2014). *The Process of Social Research.* Oxford University Press.

Eiseman. (2011). *Bali: Sekala & Niskala: Essays on Religion, Ritual, and Art.* Tokyo: Tuttle Publishing.

Vickers. (2012). *Bali: A Paradise Created.* Tokyo: Tuttle Publishing.

KeXue, YifeiLi, Xiaoxiao Meng. (2019). *An evaluation model to assess the communication effects of intangible cultural heritage.* Journal of Cultural Heritage. https://doi.org/10.1016/j.culher.2019.05.021.

Vecco. (2010). *A definition of cultural heritage: From the tangible to the intangible.* Journal of Cultural Heritage. Volume 11, Issue 3, July–September 2010, Pages 321-324. https://doi.org/10.1016/j.culher.2010.01.006.

N. Walter. (2014). *From values to narrative: A new foundation for the conservation of historic buildings.* International Journal of Heritage Studies, 20 (6) (2014), pp. 634-650. CrossRefView Record in ScopusGoogle Scholar

McLaren and Chen Qinjian. (2000). *The Oral and Ritual Culture of Chinese Women: Bridal Lamentations of Nanhui.* Asian Folklore Studies. Vol. 59, No. 2 (2000), pp. 205-238. Published by: Nanzan University. DOI: 10.2307/1178916. https://www.jstor.org/stable/1178916. Page Count: 34.

Leysia, Palen Elisa Giaccardi. (2012). *Heritage matters in crisis informatics: how information and communication technology can support legacies of crisis events.*

Crisis Information Management Communication and Technologies Chandos Information Professional Series 2012, Pages 65-86 https://doi.org/10.1016/B978-1-84334-647-0.50004-7.

Ying Li, Peng Duan. (2019). *Research on the Innovation of Protecting Intangible Cultural Heritage in the "Internet Plus" Era.* Procedia Computer Science. Volume 154, 2019, Pages 20-25. https://doi.org/10.1016/j.procs.2019.06.005.

Thwaites, Delas Santano, Human Esmaeili, Zi Siang See. (2019). *A Malaysian cultural heritage digital compendium. Digital Applications in Archaeology and Cultural Heritage.* Volume 15, December 2019, e00116. https://doi.org/10.1016/j.daach.2019.e00116.