

Islamic Values in Banjar Bridal Makeup: Developing Local Wisdom as Character Education

Nilai Islam dalam Rias Pengantin Banjar: Mengembangkan Kearifan Lokal sebagai Pendidikan Karakter

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Abstract

Banjar tribe who inhabited Banjarmasin, the capital city of South Kalimantan Indonesia, had a genuine bridal makeup. This study aimed to describe the details and the meaning of the makeup, hair styling, clothing, and accessories for Banjar brides. This study was also to describe the Islamic values in the bridal makeup and its potential to be used as character education. This qualitative research used John Fiske's critical ethnographic and semiotic approaches in three areas of study namely signs, codes, and cultures. Data were collected by using interview, observation, and documentation and processed using coding technique. Results showed that Banjar bridal makeup ornaments were in the form of flora, fauna, nature, and geometric. The ornaments described women who were faithful, devout, hardworking, tenacious, patient, humble, and self-respect. Islamic values were manifested in the relationship between humans and God namely faith, Islam, and *ihsan* (generosity). Human relationship was manifested in a form of social status and kinship. Human-nature relationship was in a form of harmony as well as in a form of noble self-attitude and tough mentality. This make-up could be developed into a media of character education for the bride and groom to create a happily faith-based family.

Keywords: *islamic values, bridal makeup, beauty*

Abstrak

Suku Banjar yang mendiami Banjarmasin, ibu kota Kalimantan Selatan Indonesia, memiliki rias pengantin asli. Penelitian ini bertujuan untuk mendeskripsikan dengan detail dan makna tata rias, tata rambut, busana, dan aksesoris pengantin Banjar. Penelitian ini juga untuk mendeskripsikan nilai-nilai Islam dalam tata rias pengantin dan potensinya untuk digunakan sebagai pendidikan karakter. Penelitian kualitatif ini menggunakan pendekatan etnografi dan semiotika kritis John Fiske dalam tiga bidang kajian yaitu tanda, kode, dan budaya. Pengumpulan data dilakukan dengan wawancara, observasi, dan dokumentasi serta diolah dengan teknik koding. Hasil penelitian menunjukkan bahwa ornamen rias pengantin Banjar berupa flora, fauna, alam, dan

geometris. Ornamen tersebut menggambarkan wanita yang setia, taat, pekerja keras, ulet, sabar, rendah hati, dan harga diri. Nilai-nilai Islam diwujudkan dalam hubungan manusia dengan Tuhan yaitu iman, Islam, dan ihsan (kedermawanan). Hubungan antar manusia itu diwujudkan dalam bentuk status sosial dan kekerabatan. Hubungan manusia dengan alam baik dalam bentuk keselarasan maupun dalam bentuk sikap diri yang luhur dan mental yang tangguh. Riasan ini dapat dikembangkan menjadi media pendidikan karakter bagi calon pengantin untuk mewujudkan keluarga bahagia berdasarkan iman.

Kata kunci: nilai islami, rias pengantin, kecantikan

Introduction

Marriage becomes a part of a sacred and meaningful life cycle. One of the centres of interest in marriage is the bride and groom. Their performance is the subject of invitees' discussion starting from the dress worn and the make-up used (Laskey & Stirling, 2020). The bride tries to look full of charm by performing various treatments before the wedding day such as getting body care to get the ideal body image and determining bridal makeup style (Prichard & Tiggemann, 2014). Indonesia has a rich culture that permeates all aspects of life including marriage. Every region in Indonesia has different traditional bridal makeup, one of which is Banjar bridal makeup. The wedding process must be done in detail for the Banjar community. The wedding party is the core procession as an expression of gratitude and happiness.

Banjar tribe is a native of South Kalimantan Province. This ethnicity consists of people from Sumatra or the surrounding area, mixed with the indigenous people called Dayak tribe and the immigrants (Parhani, 2016). The language used is Banjar language, which is Malay influenced by Javanese and Dayak language. Historically, the name *Banjarmasin* was taken from the name of Banjar kingdom (Sultanate of Banjarmasin) before abolished in 1860 by the Dutch. Before Islam entered Banjar in the XV century, Banjar people were Hindus. In that times, there was a Hindu kingdom whose civilization and culture embraced Hindu culture such as *Daha* state led by Raja *Samudera*. It was under the leadership of Raja *Samudera* that the way of life for Banjar people had begun to advance. In the XVII and XVIII centuries, Raja *Samudera* embraced Islam and changed his name to Sultan Suriansyah. In this process, the Islamic kingdom had a successor namely Sultanate of Banjarmasin (Dimiyanti, 2010: 6).

Islam in Banjarmasin was introduced during the 15th to the 19th century resulted in a new portrait of Banjar *urang* (people). The situation dynamically transformed its religiosity and culture from *Kaharingan* and Hindu-Buddhism to Islam. This transformation happened in river basins, lowlands, and mountains as well as beaches so that transformation is gradually experienced by Banjar ethnic communities (*Malay, Javanese, Dayak, Ngaju, Maanyan, Bukit, and Lawangan*), which get a new designation as *urang Banjar* or Banjar Ethnic (Noor, 2016: 402-403). Banjar history and cultural interactions especially Islam have influenced her bridal make-up.

Bridal make-up refers to an artwork as an expression of the human desire for beauty against a traditional background or cultural system of the people who own the artwork. The art is a complexity of ideas, norms, values, and regulations in which the complex activities are patterned from humans themselves and generally take various objects as artefacts (Marzali, 2014). Makeup is the art of perfecting an original appearance with the help of tools and cosmetics. Bridal makeup has power to change face-look to become more special while still paying attention to natural and personal beauty (Aytug, 2015). The bride and groom's charm can be shown in a form of happiness on a special day in front of the invitees. The bride's makeup uses basic makeup combined with decorative stages so that the bride looks *mangling* (different from the original look) and elegant (Tilaar, 2010: 76).

According to Prestia and Susetyo (2013), traditional is described as a hereditary custom that is still practiced in society. Thus, the Banjar traditional makeup is the result of an expression of human desire which is poured by displaying the beauty of the bride and groom against the traditional background of Banjar people. Makeup does not only make the bride beautiful and handsome, but also full of symbols, meanings, and attachments to certain traditions and cultures. Bridal makeup is part of the wedding ceremony in which there are certain rules that must be completed (Depdikbud, 1999). Han (2004: 123) argued that making a bridal makeup involves regional cultural elements that play a role in showing a local identity and wisdom (Widiartini & Hermayani, 2020). Bridal makeup not only presents a high value of aesthetic, but also has an esoteric meaning and hope for the bride and groom's future. Implicitly, the social messages are about knowledge, ideas, beliefs, values, and norms (Faidah, 2021).

Generally, there are three kinds of traditional Banjar bridal makeup namely: *Ba'gajah Gemuling Ba'ular Lulut* bridal makeup for aristocrats, *Ba'amar Galung Pancar Matahari* bridal makeup for ordinary people, and *Ba'bajukun Galung Pacinan* created from Banjar cultural acculturation with China. Of the three makeup types, *Ba'amar Galung Pancar Matahari* bridal makeup is more acceptable and chosen as a wedding dress until now because its politeness and strong Banjar distinctive luxury (Mauludiyah & Faidah, 2016).

Research on Banjar bridal makeup has been widely undertaken. Ulina Zida (2020) reviewed *Ba'gajah Gamuling Baular Lulut* bridal makeup. The findings of the research showed that this special makeup was worn by kings and aristocrats influenced by Hindu culture and was created around the XV century. The meaning of this makeup signified a pair of lovers who were always united in harmony until death. Mauludiyah and Faidah (2016) examined the development of *Ba'amar Galung Pancar Matahari* bridal makeup. The results showed that this bridal makeup had a distinctive form of makeup, hair styling, clothing, and accessories used. Along with the demands of society and the times, there were changes especially in fashion and the additional accessories used as hair styling.

The value of local culture in Banjar community has been researched by Istiqomah (2014). The results showed that the cultural values of Banjar in the relationship between humans and God included sincerity and gratitude with the concept of willingness. The relationship between humans and nature was reflected in the value of *maandak awak* (good at carrying oneself) to adapt to the surrounding environment. Human-human relationship included the value of deliberation, brotherhood, mutual cooperation or help, adjustment as reflected in the concepts of *bubuhan* (kinship), *bedingsanakan* (brotherhood), *betutulungan* (help), and *bakalah bamanang* (ready to lose and win). Human relations with oneself comprised hard work, discipline, self-correction, keeping up with the developments, self-confidence, and being responsible. This could be traced to the concept of *gawi manuntung* (independent) and *dalas balangsar dada* (responsibility).

Hadi (2015) studied the perspective of life, cosmology, and ethical concepts of Banjar people. The results showed that the value of happiness (eudemonia) as the goal of life was the quality of the happy world-hereafter. The ethical goal was religious happiness, known as religious orientation. The happiness of the world carried less importance than the happiness of the hereafter. This could also be stated that the eudemonistic ethics of Banjar people were religious ethical concepts. Research on the philosophy of life and cultural values of Banjar people namely *baiman* (believers), *bauntung* (lucky), *batuah* (useful) formed self-concept. Abdurrahman and Abduh (2019) stated that self-concept could not be separated from the noble values that arose from self-identity. Value was obtained from the practice of Islamic teachings for Banjar people. The domination of Islam in Banjar community occurred during its developing process into Banjar, where many Dayak ethnic groups became Banjar people when they to Islam.

Previous research on makeup only focused on examining culture and makeup separately. A comprehensive study on bridal makeup as a cultural product that expresses local values and opportunities for developing character education for brides has not been undertaken. Local values of Banjar community are inspired by Islamic values. This can be referred to the Banjarese conception of “Baiman”. “Baiman” meant that the Banjar community were bound by faith and piety to Allah. This research aimed to reveal three interesting points namely: (1) this makeup showed the bride’s beauty performance which was full of symbols and meanings ordered to the bride and groom; (2) this makeup brought several cultures together that produced Banjarese cultural values; and (3) the continuity of this bridal makeup was not eroded by the developing eras.

This study focused more on *Ba’amar Galung Pancaran Matahari* Banjar bridal makeup. As an artwork, the makeup is motivated by ideas originating from the life patterns of Banjar people. The majority of Banjar people were Muslim. Islamic values were reflected in life activities as well as in its artefacts (I. Marwoto, 2016). Referring to the above description, this study specifically aimed to (1) describe the form and meaning of the traditional Banjar bridal makeup *Ba’amar Galung Pancar Matahari*; (2) describe the Islamic values in Banjar’s bridal makeup; and (3) describe the potential for developing character education for the bride and groom through makeup artefacts.

Method

This study was a qualitative study using John Fiske’s critical ethnographic and semiotic approach. The choice of a critical ethnographic approach was due to the fact that this study seeks to examine the culture of Banjar community by utilizing emic data (informants’ views) and ethical data (researchers’ views) on the value of Banjar bridal makeup and its potential to be developed to strengthen bridal character. Moreover, John Fiske’s (1990: 60) semiotic analysis referred to three areas of study namely sign, code, and the culture in which the sign and code existed. In this present study, the forms of facial makeup, hair styling, bridal clothing, and accessories referred to signs. Signs were human constructions and could be understood only by those who used them. Code or system organized the signs. This study covered how various codes were developed to express available communication channels and transmit them to the public.

This study was conducted in Banjarmasin City. The primary data sources were in the form of information given by the informants and the secondary data sources were in the form of documentation, photos of artefacts, and so on. Data were collected by interview, observation, and recording documentation. Informants were chosen by snowball sampling technique. There were seven informants used in this study encompassing (1) the Chairman of Banjar Baru makeup artist association (HARPI Melati), (2) the employees of the Youth, Sports, Culture, and Tourism Office of South Kalimantan Province, (3) bride, and (4) three senior bridal makeup artists. The observation was used to observe the performance of bridal makeup during Banjar traditional wedding. Documents referred to the bridal makeup artefacts. To check the validity of the data, researchers used triangulation techniques. The obtained data were processed using Strauss and Corbin Model Coding Technique consisting of three types of coding namely open, axial, and selective coding.

Result and Discussion

a. Forms and Meanings of *Ba’amar Galung Pancar Matahari* Bridal Makeup

Terminologically, *Ba’amar* was a headdress in a form of a crown. *Galung* meant bun (women’s hair bun). *Pancar Matahari* referred to sunrays. Overall, *Ba’amar Galung Pancar Matahari* was a crown bun that emitted rays like the sun. This name carried out a meaning that, when married, the bride and groom were expected to get a bright solution in dealing with many existing life problems (interview with Banjar senior manager). The characteristic

of Banjar bride's bun was in *Amar Galung* in the form of a golden crown studded with jewels that adorned the bun. The crown was pineapple and sunray pattern.

Meaning was the result of dynamic interactions between signs, interpretants, and objects. Three elements in the study of meaning referred to signs, codes, and sign users (Fiske, 1990: 60-68). The meaning was described in two aspects namely denotative and connotative meaning. Denotative meaning was directly based on the relationship between the language unit and a form outside the language such as *chair* that could be defined as *seat*. Connotative meaning was a meaning produced because of the link between the mind and personal experience or something outside the language such as *chair* that was defined as *position*. The connotative meaning of some signs would become myths (Berger, 2000: 55). Based on the above understanding, the word *meaning* could be interpreted as something that was manifested in the form of language, both the true and figurative meaning. Symbols could be interpreted as a representative of something that applies in society's habits in a certain environment or culture. Thus, the meaning of the symbol of makeup could be interpreted in accordance with what was prevailing in society (Kohesi, 2019).

The connotative meanings of the various forms of facial makeup, hair styling, and accessories were associated with the culture. Banjar culture had a great relationship with Islamic, Hindu, Chinese, and Dayak cultures. The influence of Islam could be traced from a long process of Islamization since the 15th - 19th centuries. Hindu was the belief adhered to before the process of Islamization and Dayak culture as an entity for Banjar community. Meanwhile, Chinese influence was traced from the ancestors or the first inhabitants of the Land of Borneo (Banjar), who were Chinese coming from the South Yunnan area (China) who had immigrated to Borneo and several areas in Indonesia (Widiastuti & Octaviana, 2015). The construction of meaning was explored based on the values and cultures of Banjar people. The main components studied were facial makeup and hair styling.

Based on the interview results with senior makeup artists, the bridal makeup included forehead decoration in a form of *paes*, which was the indentation on the forehead polished with black cosmetics. *Paes* had an odd number of *haruan* teeth (snakehead fish) and was polished with *pidi* (black powder) or black eyebrow pencil. The teeth were shaped like 7 or 9 isosceles triangles. This *paes* made the face look more perfect and beautiful.

This decoration was taken from the name of the snakehead fish, which was a kind of black freshwater fish with sharp teeth. *Haruan* teeth were Banjar local wisdom found in almost all cultural artefacts such as *Sasaringan Banjar* cloth with the main motif of *haruan* teeth (Alkaff, Khatimi, Lathifah, & Sari, 2019). Likewise, *Panji Banjar* mask was decorated with *haruan* teeth on the headband (Kumala, 2018). *Haruan* teeth were also displayed on Banjar sponge cake decorations and Banjar traditional house ornaments. In addition, *haruan* teeth had profound meaning and philosophy, which symbolized strength and sturdiness in facing the harshness of life (ugraheni & Maryanto, 2019). The application of the *haruan* teeth in the *paes* symbolized woman's strength. The wife was a source of strength for the husband to face family problems.

The eyebrows were shaped like mountains to frame the face. The eyebrows were made up with a brown eyebrow pencil and drawn from the base to the tip of the eyebrows with the same size as the mountains. In traditional society's perspective, mountain was a sacred and great place as well as God's shelter. This symbol was placed on the eyebrows indicating that women must be respected by their husbands. The bride would get the highest place, respect, and favour.

Eye makeup, at the end of the eye, was made up using eyeliner and false lashes so that the eye shape looked firmer and fresher. The lids were made up with yellow or gold eye shadow and green and black eye liner at the corners of the lids. The choice of eye shadow's colours such as yellow, gold, and green symbolized glory and coolness. Black colour in eye shadow was avoided because of the belief that black was considered negative.

Catik and *Lalintang* were made from betel leaves. *Catik* was a decoration painted between the base of the eyebrows. Meanwhile, *lalintang* was located on the edge of the eye and was shaped like a circle. *Catik* and *Lalintang* had magical values to protect the bride and groom from evil or supernatural beings.

The makeup on the bride's nose was shaded in brown so that the nose looked sharper. The used shading on the nose did not have a special meaning, only to give a more perfect impression and cover-up flaws in the bride's face. The bride's and groom's lips used red lipstick so that the shape of the lips was clearer and did not look pale. The red lipstick meant that the bride was as beautiful as a royal princess and it was hoped that the bride had a gentle nature and the elegance of a royal princess.

The bride used a high bun named *bagadang tinggi* that resembled into 8 figure. This *bagadang tinggi* bun was supported with banana fronds so that it looked high and strong. This high bun was a symbol that the bride and groom should always remember the Creator in carrying out the family life. In front of the bun, there was a crown in the shape of a pair of dragons attached.

The hair styling was completed with various accessories namely (1) blooming jasmine flowers, jasmine buds, and roses. Various flowers symbolized prosperity and fragrance. Roses symbolized courage. The blooming jasmine was a symbol of purity while the jasmine bud symbolized that the bride was still a girl or had never been married; (2) *kembang goyang* (a jewellery attached to the hair or bun and could move). The rocking flower ornament was made of metal (e.g. brass, copper, silver, or gold) and was sometimes decorated with gemstones. The shape resembled an umbrella with a flower motif on it. The amount used for the bride was an odd number; (3) *Surui Melati* was in a form of a quarter circle. This was placed on the right and left of the head; (4) *Bogam Beronce* was a decoration placed next to the crown made of banana leaves. On

top of the metal, there were woven roses and surrounded with jasmine arrangements. *Bogam beronce* consisted of various types of fragrant flowers such as jasmine buds and roses; (5) *Malai* was a decoration on the back of the bun made of arrangement of jasmine buds and roses. The arrangement should be odd in number; and (6) *Karang Jagung* was a decoration made of jasmine buds made of shells and shaped like a crescent or semi-circular moon located in front of *kembang goyang*.

The bride and groom wore *Poko* dress that was shaped like a bird cage. The shirt made of velvet with typical Banjar motifs embroidered with gold threads with yellow water jars on the sleeves. *Poko's* shirt served to cover the curves of the body. At the bottom of the shirt, there were tassels with the application of beads. This *Poko* shirt embroidered with gold threads symbolized courage in maintaining household. *Poko* cloth was equipped with *kida-kida* (cloth over the chest to cover the breast and back) made of velvet with a lotus flower motif. The edge of *kida-kida* was embroidered using gold threads decorated with beads and tassel. *Kida-kida* or breastplate symbolized an honor that must be guarded.

The lower part was a red *Tapih* (long sarong) with a *halilipan* insect motif (millipede). *Halilipan* motifs were often found in Banjar artefacts. This motif contained a philosophy of being humble as a centipede which always crept in a low place (floor/ground) but was strong and agile. The application of the motif on the *tapih* symbolized resilient, not arrogant, humble, and hardworking attitude at work. The belly was equipped with a cloth embroidered with *Apuh* wood motifs (cloth embroidered with gold threads with plant motifs that lived on the surface of the water). The Embroidery used gold threads decorated with beads. This *apuh* wood motif cloth symbolized fertility.

Accessories consisted of long tufted earrings, a short triangle-shaped necklace, a circular garden necklace with star motifs, a shoulder clot with an eagle ornament, a ring, a bracelet, *pending*, anklet, and *palimbaian* to enhance the appearance of the bride. The gold nuanced accessories symbolized social status which showed one with a high dignity. During its

development, Banjar bridal makeup which was standardly not wearing a veil was modified by attaching a head, neck, and long-sleeved shirt to the hijab Banjar bride as in the following picture.

Referring to the details of the facial makeup, hair styling, clothing, and accessories of Banjar bride, there were five elements of inspiration namely animals, floras, nature, geometric, and objects. First, animal ornaments were in the form of dragons, eagles, centipedes, and *haruan* teeth. The bride wore a gold metal *amar* (crown) in the shape of two dragons. The dragon heads met to get *mustika* (gems). Dragon ornaments were adopted from Dayak and Chinese culture. Historically, Banjarmasin-China had a strong genealogical relationship. The ancestors of Banjar people were Chinese who had immigrated to Borneo. After experiencing assimilation with various ethnic groups, they lowered Dayak and Banjar tribes as the main group of Bornean people. The concepts related to China were firmly embedded in Banjar culture, for example, the concept and myths about dragons. The dragon symbolized the ruler of the underworld. Banjar people believed in mystical world. Chinese culture also showed the use of red and yellow as the dominant colours. Yellow colour represented a grandeur or a symbol of victory.





The dragon's head crown blended with a red gem in a pineapple shape. Pineapple ornament symbolized that evil intentions could turn into good. This symbol was traced from Banjar people's habit of using pineapple to clean iron or weapons, so that the rust could be eroded due to the acidity of the pineapple. Likewise, the evil intention symbolized by the dragon could be transformed into goodness. At the dragon's foot, a flying Garuda Paksi was placed. The flying Garuda symbolized agility and dexterity.

Paes in the form of *haruan* teeth could be traced from the history of Banjar people, known for their maritime traditions and cultures. The long journey of interaction between Banjar people and the unique natural topography of South Kalimantan which had been going on for a long time resulted in a unique *Banua Banjar* culture which was called the river culture. Rivers (and swamps) were ones of the most important arteries in the system of people's lives. The number of rivers dividing its mainland was the reason that Banjarmasin was called as the City of 1000 Rivers (P. Angriani, Si.N. Ruja, & S. Bachri, 2018). *Haruan* / cork fish was a type of fresh fish that could be found throughout Banjarmasin Rivers. This fish had sharp pointed teeth so that Seman (2008: 14) stated that the motif of *haruan* teeth in Banjar artifacts was a symbol of good thinking. Good thinking became one aspect of maturity in building a good family life.

Halilipan motifs were often found in Banjar artifacts. This ornament was taken from the shape of a centipede. This motif contained a philosophy of being humble but strong and agile. The application of the centipede motif on the *tapih* symbolized the attitude of being diligent at work, honest, not arrogant, and humble, and hardworking.

Banjar community believed that there was a close relationship between the nature of living things, especially faunas, and the values of life that humans wanted to achieve such as strength, agility, and protection. The description of the ornament was not in a form of naturalist and did not change much from the original form, but the stylized form was conducted by simplifying the form taken in nature. The choice of this stylized form proved the strong influence of Islam on Banjar community, where the community understood that Islam prohibited the making of living things. Animal ornaments could be seen in the following table.

Table 1. Parts of Fauna






Parts of Fauna	Ornament Name	Symbol/Picture	Meaning
Cork Fish Teeth	<i>Paes</i> / forehead decoration		Describing a woman who had brilliant ideas and always thought before she acted
Dragon	Crown		Describing the existence of challenges, distractions, and trials in life
<i>Garuda Paksi</i>	Crown		Describing a woman who was agile and deft in acting
Centipede	Fabric motif		Describing a woman who was resilient and diligent at work, did not give up when faced difficulties and was humble.

The second was fresh flowers and plant ornaments. Banjar bridal makeup was abundant with various fragrant flowers, both fresh flowers and plant ornaments. Fresh flowers were embedded as hair accessories on the front, the back, the right side, and the left side. In addition to fresh flowers, they were also decorated with various ornaments. Flower-shaped ornaments were applied to clothing motifs and accessories. The flower type chosen was jasmine, both buds and blooms. Javanese influence could be seen in the use of *bogam* and jasmine arrangement. Jasmine arrangement also became the characteristic of Javanese or Sundanese traditional brides with *Tibo Dodo* jasmine arrangement that consisted of three strands of jasmine in the shape of an onion. The arrangement stacked out from the head to one side of the chest. Makassar and Bugis brides also adorned their hair with jasmine buds pinned to the hair to resemble pearls. Jasmine was a mandatory flower used in several parts of the archipelago.

Jasmine buds became a symbol that the bride had never married. Whereas, blooming jasmine became a symbol of purity and freshness. Jasmine was the main flower in the flower-arrangement making, especially for the jasmine buds. It was a symbol of beauty in simplicity and humility. Jasmine arrangement was combined with bow-shaped floral ornaments. This was also found in Solo and Yogyakarta brides. Apart from being a decoration that beautified and spread the fragrance of the bride and groom, the presence of jasmine also had a philosophy to manifest in the bride's household life.

Roses symbolized a courage. Lotus flower ornaments were also found in Javanese bridal makeup. If you traced its history, lotus flowers were found in statues of Hindu royal artifacts. Other ornaments were flower buds on the *cunduk mentul* decoration. *Cunduk mentul* was also found in Javanese bridal makeup. The bride and groom also brought a hand flower consisting of a series of betel leaves and roses.

Table 2. Plant Forms

Plant Forms	Ornament	Symbol/Picture	Meaning
Jasmine buds and blooming jasmine	Hair accessories		Jasmine buds depicted the bride had never married and could maintain her chastity and honor. Blooming jasmine represented the prosperity that would be achieved in marriage.
Rose	Hair accessories		Describing a woman who was brave to face the twists and turns of life
Lotus	<i>Kida-kida</i> (chest covering)		Describing a woman who never gave up and didn't give up easily
Pineapple	Jewel motif on the crown		Describing a woman who was able to face disturbance and responded to any problems as blessings
Flowers	<i>Kembang goyang</i> (head accessories)		Describing woman's patience in facing challenges and problems
Tendrils	Blouse motif		Describing a woman who understood the boundaries between what could and couldn't be done





Third, natural ornaments included those with the shapes of mountains, crescent moon, stars, and sun. The sun was one of the motifs on the crown ornament. This ornament has a connection with religious aspects. The sun was a source of life whose rays were always awaited for the sustainability of ecosystems. It was a clear proof of God's existence. Through the sun motif on the crown, it would add the value of monotheism in the bride and groom. Fatimah (2015) stated that monotheism was an attitude of compelling God in terms of creating, controlling, managing, and giving worship only to Allah. Therefore, the bride and groom were aware of their existence on earth and were always grateful to God.

Mountain ornament was influenced by Hindu cultural influence. Mountain was a sacred symbol representing the power of the universe. This cosmic view had long developed (Hendro, 2018: 25). Hindu society in responding to their lives was often influenced by cosmic thoughts about *jagad cilik* (microcosm) and *jagad gede* (macrocosm). *Jagad cilik* was the world of human life that must be in harmony with *jagad gede*. This was undertaken to maintain the balance and peace world and human welfare. Hindu cosmic believed that the universe was centered on Mahameru Mountain (the Himalayas) which was surrounded by seven oceans and seven mountains in a circular shape. The peak of it was the residence of Gods who ruled the universe and God Indra as a king who was surrounded by the moon, stars, sun, and shaded by a seven-layered sky, while humans and all other life occupied the slopes and foothills of the mountain. According to Southeast Asian historian, Robert Von Heine Geldern (1968), in ancient times, people in the Southeast Asian region often formed their world like the arrangement of the universe in small forms by making an alignment or parallels between the micro and macrocosm. Therefore, the image of mountains in the past had always existed among the people, for example, in the form of small hills, temples, or

kings' palaces. This symbol appeared in artworks, houses, batik cloth motifs, *tumpeng* forms, carvings, and bridal makeup.

Meanwhile, the crescent moon and star showed the greatness of the Creator and the necessity for the bride and groom to rely on Him. Stars could also be found on *Sasaringan* cloth motif. Sman (2008: 16) stated that this motif was described as the greatness of God, the Creator. Natural ornaments were described in the following table.

Table 3. Natural Ornaments

Nature Forms	Ornament	Symbol/Picture	Meaning
Mountains	Eyebrows		Describing noble and respectful woman's position
Crescent moon	<i>Karang jagung</i> (hair accessories)		God's greatness and inevitability for the bride and groom to surrender to Him
Sun	Crown		Describing woman's faith and sincerity in worship
Star	Necklace		Describing a highly religious woman

The fourth was geometric shapes with patterns of triangles, rectangles, rounds, diamonds, pentagons, circles, kites, and also number 8 were more aesthetically pleasing to display a charming appeal. The triangle was in *haruan* teeth shape. Circles were in the form of *lalintang* and *bogem beronce*. The figure 8 was in the bun shape. Diamond was in the shape of a diamond that decorated between the two eyelids. Fifth, shapes such as umbrellas and fringes served to support the perfect look.

In accordance with the number of accessories, it could be classified into three categories namely paired, in-group, and single ornaments. Paired ornaments were in the form of mountains manifested on eyebrow makeup, *bogem* flowers on the left and right sides of the head, two dragons on the crown, shoulder clamps, *surui* jasmine, earrings, bracelet for arms and legs. There were 11 to 13 *kembang goyang* (hair accessories). The grooves of the *haruan* teeth *paes* were 7 indentations, the necklace chain. Single ornaments were in the form of *citak*, *lalintang*, *bagadang* bun, and ring.

The number of ornaments in accessories and makeup had values and philosophies coming from Banjar treasures. Group decorations were always an odd number. Odd was believed to be the teachings of Islam. The number of accessories that were paired was a hope that the bride and groom would always be united in joy and sorrow and be able to balance the life of this world and the hereafter. The colour that characterized Banjar bride was golden yellow. Shades of gold were found in all makeup ornaments. Gold was a symbol of glory and luxury.

b. Expression of Islamic Values in Bridal Makeup

Value was an explicit or implicit conception that was unique to an individual or a group, of which it was desired to influence the choice and purpose of an action (Parsons & Shills, 1965: 395). It was something abstract. It was a belief that became the basis for a person or

group of people to choose their actions or judge something in their life. In short, it was abstract in mind and could not be touched and seen directly with the senses. Values could only be inferred and interpreted from human-made speeches, deeds, and materials, which were manifestations of value. In order to obtain the value, interpretation and inference must be made. The beautiful crown of the bride was not a cultural value, but a manifestation of a value represented in a material form. In order to capture the value that lived within society, one must explore the conceptions hidden beneath the surface of these speeches, deeds, and materials.

The main Islamic values were moral values related to four components covering (1) Human-God relationship, (2) human-human relationship, (3) human-himself relationship, and (4) human-nature relationship. These values were necessary for safety and happiness in this world and the hereafter. In this present study, the expression of Islamic values in makeup could be categorized as in the following table.

Table 4. The Expression of Islamic Values in Makeup

No.	Elements	Artefacts	Values
1	Human-God relationship	High <i>bagadang</i> bun	Surrender to Allah
		Sun in the crown	Belief in the Existence of Allah
		Stars	Belief in the Greatness of Allah
		The border decorations	Obedience with the boundaries of faith and <i>syirik/shirk</i> , goodness and evil
2	Human-human relationship	Mountain-shaped eyebrows	Social prestige
		Blooming jasmine	Strong kinship
		Jasmine buds	Chastity
		Gold accessories	Social position
		Bright eye shadow	Kindness
3	Human-nature relationship	<i>Catik</i> (facial decoration between the eyes)	Harmony with nature
		Two dragons	Awareness
		A pineapple-shaped gem	Refusing bad and evil things
		<i>Apuh</i> wood	Woman's fertility
4	Human-oneself relationship	Rose	Courage to face life
		<i>Garuda Paksi</i> on the crown	Discipline
		<i>Kembang goyang</i>	Patience in facing life problems
		Haruan teeth on forehead makeup	Thinking before any undertaken action
		Centipede	Tenacity, honesty, not being arrogant, and humility
		<i>Kida-kida</i>	Oneself and family's dignity

The influence of Islam could be manifested in four aspects. First, the clothes used were more whole body-covered. In *Ba'gajah Gamuling Baular Lulut*, the bride wore a *kemben* (an opened-chest shirt). Along with the influence of Islam in Banjar that taught the dressing rules, there had been a shift from *kemben* to blouses equipped with *kida* covering the breast area. The second was the border decoration on *tapih* and shirt. The influence of Islamic elements on the decorative styles on wedding dresses could be referred to the placement of decorations reflecting the covering of the genitals and differentiation from non-Muslim groups as well as being used as a clothing set for worship such as prayer mats, turban, and veil. The border decoration was a symbol of fencing the faith from the influence of the devil, separating *aqidah* from *syirik*, so that a Muslim could fully devote himself to Allah and submitted all life problems to Allah after doing his best. The border decoration had been a

characteristic of Islamic textiles since the Fathic dynasty in Egypt at the beginning of the 10th century. At that time, the border decorations functioned symbolically to show the difference between Muslims and non-Muslims through the form of clothing used. Textiles that used a lot of decorative borders or stripes included prayer mats, rugs, turbans, clothes, headscarves, and headbands.

Third, the influence of Islam could be traced from the selection of animal, plant, and geometric motifs whose composition was a combination of these forms as a way of avoiding actions that could cause *syirik/shirk*. Hence, in general, the shape of the motif appeared to be obscured from its original form. Apart from having a meaning as a cultural representation of the community, bridal makeup was also a medium for aesthetic expression, regional identity, belief, social status, and the development of eras. Fourth, the ornaments in the form of moon, star, and sun were the symbols of the greatness and majesty of Allah.

The present study findings were in line with Alfian's work about the essence of *urang* Banjar's life namely "living to work" and "living to worship". The philosophy of hard work was reflected in the decorative motifs of the centipede on *tapih*. Moreover, the obedience to worship was found in natural ornaments in the used makeup. Sahriansyah revealed the values of Banjar people known as "*Baiman, Bauntung, and Batuah*" (Sahriansyah, 2015: 33-38). *Baiman* meant that every *urang* Banjar believed in the existence of Allah and obeyed His orders and kept away from His prohibitions. *Bauntung* meant that *urang* Banjar had the life skills to live independently and work hard. One of their famous life skills was trading and being jewel craftsmen. *Batuah* meant that *urang* Banjar's life should be able to provide benefits and goodness for others. This was in line with the Islamic concept namely "The best human being is the one who benefits others". The meaning of life for *urang* Banjar was to live a useful life for the community on the basis of faith and knowledge.

Working should be with maximum passion, pray, and put your trust in Allah SWT, so that the life would be happy in this world and the hereafter. The fifth was having good behaviour. *Urang* Banjar's daily interactions must show noble character so that they were respected by others. In other words, *urang* Banjar must be good at adapting to their environment. *Urang* Banjar tended to be individualist with a high ego that was difficult to manage. The eight was an attitude of *qanaah* and surrender. When they were young, *urang* Banjar worked really hard to achieve their goals. When they were successful and old, their life was only to enjoy life and worship Allah. The last was *haram manyarah* and *waja sampai kaputing*, which meant *never give up* and *being strong*. Prince Antasari used the two words to strengthen the motivation of his troops to face the Dutch colonial forces. *Urang* Banjar had a strong stance to defend his beliefs that were not easily shifted by any situations.

c. The Potential of Developing Bridal Character Education through Makeup Artefacts

The values contained in makeup had the potential to be explored and reflected in the bride and groom, such as belief in the existence and greatness of Allah/*ihsan* (faith), obedience to Islamic teachings, feeling monitored by Allah (*ihsan, tawakkal*), and obedience to the boundaries of faith and *syirik/shirk*. Goodness and evil reflected the dynamics and development of the life of Banjar people. The daily life of Banjar people was closely tied to Islamic values. This was also related to one of the identities of Banjar people as Muslims.

The values were related to human relations with others such as guarding on self and family's dignity, social position, gentleness, and kinship. *Bubuhan* kinship system in Banjar community gave special daily interactions. There was a feeling of wider brotherhood and of trying to maintain its existence and independence. The value was related to human-nature relationship including the harmony built with nature and woman's fertility. The value associated with the human relationship with himself encompassed a courage in facing life, discipline, patience, good spirit and never giving up, tenacity, honesty, not being arrogant, and humility.

The excellent value had the potential to be a source of character education for future brides. The local wisdom of Banjar community, in the context of mental development for the future father and mother, was the main strategic modal in producing good children's characters. A harmonious household life became an instrument to create a strong child. The potential for developing makeup as a bridal character education could be carried out in several patterns such as: (1) preparation of pre-wedding educational models by referring to the performance of bridal makeup; (2) bridal makeup education especially the meaning and value of makeup used, which then became a socialization media to the bride and groom; (3) teaching socio-cultural materials; and (4) serving as a consideration to foster, develop, and preserve Banjar culture. The local stakeholders could make a bridal makeup book as an information of Banjar culture for to boost tourism sector.

Conclusion

The present study concludes that Banjar bridal makeup ornaments are in the form of flora, fauna, nature, and geometric. In terms of the number of ornaments, some are odd, in-pairs, and in-groups. The ornaments describe faithful, devout, hardworking, tenacious, patient, and humble and self-respect women. Islamic values manifest in Human-God relationship such as *iman*/faith, Islam, and *ihsan*. Human relationship comprises social status and kinship. Human-nature relationship manifests in harmony with nature as well as human relationship with himself in the form of a noble self- attitude and a tough mentality. This makeup could be developed into a media to teach character education for the bride and groom to create a happy family based on faith. This study provides a theoretical contribution to the reconstruction of Banjar ethnic identity through the performance of bridal makeup and the reveal of the meaning and value of Banjar bridal makeup as bride's character education.

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