

Islamic education values in groom's traditional makeup *Kebesaran Banten*

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ARTICLE INFO

Keywords:

Groom Makeup; Islam; culture; Educational Value; Ethnography.

How to cite:

Faidah, M., Festiana, A., Muntazeri, N. (2022). *Islamic education values in Groom's traditional makeup Kebesaran Banten*. *ETNOSIA: Jurnal Etnografi Indonesia*, 7(2): 196 – 211.

DOI:

10.31947/etnosia.v7i2.21018

ABSTRACT

Banten is the westernmost region of Java island that is famous for its religiosity and distinctive culture. This study aimed to describe the characteristics of the groom's makeup for *Kebesaran Banten* (The Name of the Groom's makeup) and reveal the value of Islamic education for the bride and groom. This qualitative study used Spradley's ethnographic research approach. Data were collected using in-depth interviews, participant observation, and documentation. The results revealed that the groom of *Kebesaran Banten* had natural soft makeup encrusted with golden *makutaraja* (crown) and a necklace of jasmine on the chest. The clothes were made of red, green, or black velvet, decorated with the side cloth of the Banten Sultanate and a shoulder sash. The groom wore trousers and sandals of the same color. At the waist, a dagger and a short spear were tucked in with a jasmine flower garland. This make-up represented Islamic culture that combined Javanese Hindu, Chinese, and European cultures. The value of Islamic education was manifested in the values of faith, morals, physical, rationality, psychological, sexual, and social. This makeup could be developed as a medium for internalizing the value of Islamic education for brides in forming a happy family based on faith. Overall, this make-up depicts the husband's figure as a family leader who is faithful, visionary, hardworking, maintaining family honor, and full of love.

1. Introduction

One of the stages in life is finding a partner and getting married. Marriage is a sacred, unique, and fun moment with a heart full of love. The groom and bride are made up with a dazzling look. Bridal makeup and clothing not only have an aesthetic dimension but also have values and messages that come from local wisdom. These values and

messages are addressed to the bride and groom to build a happy life or in Islamic terminology known as *sakinah* (peaceful), *mawaddah* (love), or *warahmah* (affection) as in QS. Al-Rum: 21, which means: "And among His signs (Greatness) is that He created for you partners from your kind so that you tend to and feel at ease with them, and He made between you love and compassion" (Minnuril Jannah & Halim, 2022). A peaceful, happy, and harmonious family as well as mutual understanding to understand the needs and shortcomings of the couple and get pious offspring are every bride's hope. This hope is expressed in various forms, such as wedding processions and bridal make-up.

At the wedding procession, the bride and groom are presented in a special way using unique bridal makeup. Bridal make-up is the make-up worn by someone who is getting married, including make-up, hair styling, and make-up on other body parts such as hands and feet, and is equipped with accessories/jewelry (Aytuğ, 2015). Bridal make-up is an artwork as a result of the expression of the human desire for beauty against the existing tradition or cultural system of the surrounding community. As a valuable cultural heritage, traditional bridal makeup needs to be preserved and developed. The art of traditional bridal makeup is interesting inside out. This requires the makeup artist and the bride to understand the details of the makeup form, its meaning, and the values carried within.

In Indonesia, there are two types of bridal makeup, namely traditional brides and modern brides). Traditional brides, also known as standard brides, are makeup explored and developed from the culture and traditions of each region in Indonesia (Santoso, 2010). While the modern bride is often referred to as the western bride or international style. In its development, modifications of bridal makeup emerged, namely standard bridal makeup changes on several parts but still contains traditional elements (Mulyono, K., 2010). Indonesia as a multi-ethnic and cultural country has a unique treasure trove of bridal makeup in each region, for instance, Banten.

Banten is the westernmost area of Java island. It was formed based on Law Number 23 of 2000 dated October 17, 2000. Previously, it was a part of West Java Province. It consists of 4 districts namely Lebak, Pandeglang, Serang, and Tangerang. In addition, there are also four municipalities namely Tangerang, Cilegon, South Tangerang, and Serang (Banten Provincial Government, 2021). In Banten Province, there are Baduy Tribe. Baduy Dalam tribe is a Sundanese-Banten native who still maintains anti-modernization traditions, i.e., dressing styles and lifestyles.

Banten is dubbed the city of Santri and the city of *Jawara* or Warrior. Santri symbolizes the community's obedience to religion and the existence of *ulama* (Islamic Leader). While *Jawara* is a symbol of freedom fighters who have martial arts and *kanoragan* (spiritual self-defense) skills (Hamid, A., 2010). The strong Islamic tradition in Banten can be traced from the history of Banten which was once the center of the Islamic Empire. Before Islam came, the people of Banten followed Hinduism and Buddhism. Banten has 3 wedding customs, namely: *Kebesaran Banten*, *Banten Lestari*, and *Banten Gaya Tangerang* (Interview with Bagyo, 2021). Banten bridal makeup is based on ideas

that come from the lifestyle of Banten people who are obedient to Islam. Islamic values are reflected in life activities as well as their artifacts (Marwoto, I., 2019). In addition, it can also be seen on the Banten Province logo which is in the form of a mosque dome, symbolizing the culture of a religious community. The five-pointed star symbolizes One Godhead. Banten Grand Mosque Tower symbolizes high spirits, guided by Allah's instructions and the motto "IMAN TAQWA" as the foundation for development towards an independent, advanced, and prosperous Banten (Banten Provincial Government, 2021).

Research on Banten bridal makeup has been conducted. Haryati, YS., et al. (2018) examine the comparative interest of bridal make-up in the Sultanate of Banten clothes and the sandals of the barong used in the bridal make-up of *Kebesaran Banten*. This study focuses on the fabric used by the bride of *Kebesaran Banten*. This research chose a study on the makeup of *Kebesaran Banten* because the three makeup in Banten, the *Kebesaran Banten* are still used today.

This study found that there was a shift in the barong sandals, which were replaced by the Banten Sultanate clothes. Barong Lereng (traditional motifs) cloth is no longer used and has been replaced by Banten Sultanate cloth (Haryati, YS. et al., 2018). In his research on Islam and Banten culture in the Debus (martial arts) and Maulid traditions (Prophet's Muhammad Birthday celebration), Said, H. A. (2016) found that in the early 19th century, Banten became a reference for scholars in the archipelago, even in Southeast Asia, especially regarding Islamic knowledge. Banten culture has high complexity. Debus attractions and long *Maulid* tradition show the diversity of Banten folk performing arts, which has developed across generations and cannot be separated from religious influences, especially Islam (Said, H. A., 2016).

Previous studies were more focused on examining Banten culture and the fabrics of Banten bridal make-up. To the best of the researchers' knowledge, a complete study discussing bridal makeup as a cultural product and the value of Islamic education ordered for brides has not been conducted. This study's interesting side is based on two things: this make-up displays the performance of the bride who holds an educational value used as a guide for the groom as a family priest and this make-up brings several cultures excavated from ancient artifacts of the Sultanate of Banten. Referring to the description above, this study specifically aimed to (1) find out the characteristics of *Banten Kebesaran* bridal makeup and (2) find out the value of Islamic education for brides-to-be. This study is limited to the performance of the groom.

2. Method

This study used a qualitative research approach with an ethnographic research design (Creswell, J. W., 2012). The choice of an ethnographic approach is because this research will unravel Banten culture in which the materials are in the form of artifacts and abstract forms of beliefs, norms, and values (Wijaya, H., 2018). This study used emic data (e.g., informant views) and ethical data (e.g., views of the informants) on "Groom's Makeup of *Kebesaran Banten*". Ethnography has the characteristics of full involvement of researchers, exploring community culture, and depth of data exposure

(Windiani & Farida, 2016). The value of Islamic education in *Kebesar*an Banten makeup, analyzed by Abdullah Nasih Ulwan's theory.

This study was conducted in Serang City, Banten, from February to July 2021. Data were collected using in-depth interviews, participant observation, and documentation. There were 5 informants, namely: the Head of the Banten make-up association, cultural experts, Islamic religious leaders, and three senior bridal makeup artists. Observations focused on Banten artifacts that inspired the form of bridal makeup. Researchers explore Banten cultural artifacts and *Kebesar*an Banten makeup used in wedding ceremonies. Documentation on the excavation monograph and standardization of Banten Bridal Makeup was undertaken. This study follows the Spradley model (Ary, D. et. al.), namely: (1) determining key informants, (2) conducting interviews with informants, (3) conducting observations, analyzing documents, and making ethnographic notes, (4) asking descriptive questions, (5) conducting analysis of ethnographic interviews, (6) making domain analysis, (7) discovering cultural themes and writing ethnography. The analysis technique used thematic ethnography by describing cultural characteristics that underlies the form of bridal makeup.

The validity of the data was tested using triangulation. The technique is by checking various data sources such as documents, interviews, and observations or by interviewing more than one subject who is considered to have different points of view.

3. Result and discussion

- **The Beauty of Banten Bridal Makeup**

From a historical perspective, Banten culture began during Banten Sultanate. Maulana Hasanuddin, son of Sunan Gunung Jati (One of the nine guardians of Islam spreaders in the archipelago) was the founder of the Sultanate of Banten and ruled from 1552-1570 AD. Apart from being Sultan, Maulana Hasanuddin was also a pioneer in the symbols of Islam (Iskandar, Y., 2011). The Sultanate of Banten had reached its heyday in the past and has succeeded in changing the face of most of the people of Banten. The Sultanate of Banten played an important role in the development of the spread of Islam in the archipelago. The Sultanate of Banten appeared as the center of government with an Islamic style and the center of international trade. In the seventeenth century, Banten became a trading port city because it was located close to Sunda and became a gateway for traders from outside the archipelago, such as Asia, Arab, India, China, and Europe for pepper and spices as the superior products (Humaeini, 2015). Banten lost its independence following a civil war between Sultan Agung and his son, who was assisted by the Dutch trading company VOC. After three centuries, the Sultanate of Banten collapsed.

The people of Banten are known to be religious and obedient in carrying out Islam. The religiosity inherent in the people of Banten cannot be separated from the role of Sultan Banten who does not only focus on the political and economic fields but also the religious field. Sultan Banten invited Nusantara scholars and those from the Middle East, especially Mecca, to come and stay for a certain period in Banten. They taught

religion to nearby people. Banten became the center of Islamic scientific activities in the archipelago (Bruinessen, 1995). However, Sultan Banten did not erase the traces of local traditions and cultures that existed long before Islam entered and developed in Banten. This refers to the story of 'Sadjarah Banten' that states that Sultan Agung Tirtayasa, was very fond of culture and was actively involved in several traditions of Banten folk games such as racket games (a kind of *wayang wong*) and various other local traditions (Tjandrasasmita, U., 2011). Even the Sultan made various local traditions and cultures as a medium of propaganda in spreading Islam to the people of Banten who previously still adhered to the beliefs of animism, dynamism, Hinduism, and Buddhism (Humeini, 2015).

The Sultanate of Banten left a historical trail in the form of a royal palace and several other buildings such as *Surosowan* Palace, Kaibon Palace, Banten Grand Mosque and Tower, Pecinan Tinggi (name of the mosque), Kasunyatan Mosque, Caring Mosque, *Timayah* Building, the tomb of Sultan Banten and others (Guillot, C., 1990). The building is inseparable from religious influences (e.g., Hinduism and Islam), as well as the occurrence of cultural acculturation from other countries such as the Netherlands, China, and Gujarat (Defa, M. T., 2018). The historicity of Banten and the interaction of culture, especially Islam, have an influence on the arts of the people of Banten, including *Pencak Silat* (martial arts), *Debus*, *Rudd*, *Umbruk*, *Saman Dance*, *Mask Dance*, *Cokek Dance*, *Dog-dog*, *Mosttung*, and *Lojor*. In addition, there are also traditional clothes and bridal makeup. The people of Banten know that Banten traditional marriages are emphasized with Islamic influences.

Kebesaran Banten bridal make-up was formulated and standardized by Banten cultural and traditional make-up artists in 2004. In its development, in 2012, the non-formal and informal sector decided to change the details of the make-up and use of barong clothes into the cloth of the Sultanate of Banten to strengthen the cultural characteristics. This makeup was a blend of local cultures that could be traced from the ancient heritage of the Sultanate of Banten and the influence of Javanese Hinduism. External influences came from Netherlands and China. The presence of external elements refers to the history of Banten in the 12th to 17th centuries known as Bandar port which was visited by traders from various countries (Adeng, 2010).

The groom's face was made up of natural light that followed the shape of the face to give a fresh and clean impression. The hair was neatly combed and equipped with the golden crown of the Sultanate of Banten. At the waist, a *luktiga* keris and a short spear were tucked in with a jasmine flower garland. The groom wore the clothes of the nobility that presented an impressive aesthetic impression and splendor. The top dress wore a *Jaman Panjang* (coat without a collar) made of red, green, or black velvet decorated with gold embroidery and equipped with a white "taqwa" shirt as an undergarment.

On the top, a sash was placed on the right shoulder. Necklace of *chain* jasmine buds coiled around the bride's chest. The bottom of the dress was trousers in the same color as the shirt. The charm of the groom was embellished with the placement of Banten





Sultanate cloth between the shirt and pants. The appearance of the bride and groom was enhanced with sandals of the same color as the Banten ornaments (Interview, 2021).











Figure 1
Groom's *Kebesar*an Banten
(Source: Rudy Bagyo)

Details of the groom's makeup are presented in the following table.

Table 1. Groom's Bridal Makeup with *Kebesar*an Banten

Aspects	Shapes	Name and Picture	Color and Materials	Culture
Makeup	Natural	-	-	Islam
Hairdo	Dome (semi-circle) with a peak resembling a flower bud	The Crown of Sultanate of Banten 	Yellow, made of brass (an alloy of copper and zinc) with a variety of floral decorations	Islam
Accessories	Necklace	<i>Banyu setetes lima jengkal</i> 	White and round jasmine flowers	Java
	<i>Keris</i> (a replica of a dagger stabbing weapon)	<i>Luktiga</i> 	Imitation with three curves	Java
	<i>Keris</i>	<i>Kolong Melati</i> 	Jasmine flower	Java

	decoration		buds and blooms, red rose	
	Small machete (weapon made of iron/steel), commonly used for self-defense		Imitation	Banten
	Black glasses		Black, made of plastic/glass	Islam
Tops	Shirt "Taqwa" (a typical dress for Muslim men as an interior)		Yellow gold	Islam
	<i>Jaman Panjang</i> (coat without collar)		Red, black, and green made of velvet with various decorative ceramic motifs	Islam and China
	sling (cloth decoration on the right shoulder)		Red, black, and green made of velvet with various decorative ceramic motifs	Islam and China
Shorts	Trousers		Red, black, and green made of velvet with ceramic decorations	China
Sandals	Footwear		Velvet, decorated with ceramic motifs	China
Decorative variety	Clothing ornaments and accessories		Gold embroidered thread	Islam, Java, China, and Europe

Source: Processed from various sources, 2021

In connection with the beauty of the groom's make-up of Kebesaran Banten, there were five characteristics namely *Makutaraja*, *Kebesaran Banten* cloth, (3) accessories with 17th-century ceramic ornaments, *keris*, and machete on the bride's waist, *chain* jasmine, and other decorations. First, the crown *Makutaraja* is the center of interest for the groom's appearance. It was a replica of the gold crown inlaid with gemstones, decorated with rubies, diamonds, emeralds, and pearls worn by the king of Banten (1526-1832 AD). This sign of Kebesaran of the Sultanate of Banten was about 20 cm in diameter and 17 cm in height. This crown was stored in the National Museum and had been designated as a cultural heritage object based on the Decree of the Minister of Education and Culture Number 170/M/2018. The crown was the main regalia for the King or Sultan. A successor to the king or Sultan was called a crown prince and, when appointed as a new ruler, he would be given a crown (Ministry of Education and Culture, 2021). The crown was shaped like a dome (round handle) with a flower bud-shaped top consisting of a hexagon star. Each side of the star was leaf-shaped. This beautiful work had a floral motif of tendrils leaf and a natural tree that was stirred in such a way. Regalia made of gold or silver was a symbol of the authority of the ruler, the greatness of the government, and the legitimacy of power. This duplicated King's *makuta* from the Sultanate of Banten symbolized the valor, chivalry, and authority of the groom like a King/Sultan. This crown gave a message that a husband was a leader and protector of the family who must have firmness, authority, and wisdom.

Second, it was *Kebesaran Banten* cloth. The sources of the motifs of *Kebesaran Banten* cloth mostly came from archaeological objects and archaeological buildings during the heyday of Sultan Maulana Hassanudin, namely the motif of Banten mosque towers, floral motifs taken from 17th-century ceramic artifacts, *Pakuwon* motif (gate) of Banten, and the motif of butterfly (Interview with Melati Banten, 2021). The Banten Mosque Tower reflected the expression of Dutch architecture with an 8-sided lighthouse typology. This tower was built by the Dutchman, Hendrik Lucaszoon in 1629, and used as a storage area for weapons as well as a watch tower. The decoration on the head of the tower was in the form of *tumpal* (triangular decoration) which expressed the Javanese-Hinduism style. The shape of the mosque and its decoration were applied to a cloth. The Great Mosque of Banten was a heritage building that had a high historical value. This mosque was built in stages and designed by 3 different architects, so this mosque had several styles of blending, including ancient Javanese, Chinese, and European architecture (Defa, M. T., 2018). These elements could be found on the roof, tower, *tiyamah* (additional Pavilion), pulpit, pavilion, and pool. The mosque towers had a unique roof of the main building that was stacked five, similar to a Chinese pagoda. In addition to the towers, there was also an octagonal wall construction known as *istiwa*, *bencet*, or *mizwalah* (the name of the wall construction to measure time using the sun's shadow (Indriastuty, HR. et. al., 2020). The mosque building was supported by twenty-four pillars. The east wall separated the main room from the east porch which had a pyramid roof shape. On this wall, there were four entrances whose positions were low, meaning that everyone who entered the main room must bow their head,

even though he came from a certain social status, when entering the mosque the degree was the same.

The ceramics made of clay were formed into containers equipped with various decorative motifs. There were 75 decorative motifs as traced on the Banten Lama site (Interview with Eva, 2021). Ceramics had been a tool for Banten's export-import commodities from the Sultanate period until the Dutch colonial period. The art of carving pottery was influenced by the Chinese, but Banten had its characteristics so it was easy to distinguish between Banten and Chinese pottery products. The role of local Banten pottery and ceramics was very important for the daily life of the people of Banten around the 18th and 19th centuries AD. The decoration on ceramics was then applied to a cloth (Ministry of Religion of the Republic of Indonesia, 1999). *Pakuwon* (gate) artifacts could be found in the cultural heritage of the *Surosowan* and *Kaibon* Palaces. *Kaibon* Palace in Javanese and Balinese style had a gate with 5 doors. The meaning of the number of doors referred to the number of prayers in one day performed by Muslims. This gate was also known as a winged gate. The first gate that became the entrance was in the form of a moment, indicating that the courtyard was profane. On the second page, the gate was in the form of *paduraksa* (the form of the gate associated with sacred nature). This gate became the inspiration for the cloth motif of the Sultanate of Banten. The butterfly was a motif that departed from the carvings on the pulpit of the Great Mosque of Banten.

Third, the fringe was embroidered with gold thread. The influence of Islamic elements on the layout of decorations on wedding dresses could be referred to as the placement of fringe decorations (Sumiani, S., 2019). Decorating the border was a symbol of fortifying faith from temptation, separating Islamic faith from shirk so that a Muslim could fully devote himself to Allah and surrender all life's problems to Allah after trying his best. Fringe decoration had been a feature of Islamic textiles since the Fatimid dynasty in Egypt in the early 10th century. At that time, fringe decoration served symbolically to show the differences between Muslims and non-Muslims through the form of clothing worn. Textiles used as decorative edges or decorative lines included prayer mats, rugs, turbans, clothes, veils, and headbands.

Fourth, it was a machete. This traditional weapon was the pride of the people of Banten (Interview with Melati Banten, 2021). It had mystical value as well as *keris* for the Javanese people. This tool was specially made with a special ritual and performed at a certain time. The machete was believed to be a powerful weapon and had an extraordinary magical power to paralyze the enemy (Humaeni, A., 2015). In addition to a small machete, a dagger was also pinned on the groom's waist. The *keris* depicted the establishment of a Javanese man. Masters created *keris* not to kill but to serve as a handle that was believed to increase authority and self-confidence. The *keris* was a symbol of the strata of the owner and a symbol of lineage. The curvature of *keris* also had its meaning. The *Luktiga keris* was a symbol that the owner was humble and surrendered his life.

Fifth, it was chain jasmine. The influence of Javanese-Hinduism values could be seen in the flower arrangement. Jasmine was the main flower in the making *chain*, complemented by red roses (Interview with Melati Banten, 2021). Jasmine was the hallmark of Javanese traditional brides. The choice of this flower was not only because of its fragrant aroma but also a symbol of purity (Aziz, S., 2017). Especially for making chains, the jasmine used was still a small bud as a symbol of simplicity and humility. *Chain* jasmine was used as a bridal necklace and decoration on replica *keris* and machetes. The series of jasmine was placed in a circle on a sheath (*keris* sheath) with a shape resembling *usus-ususan* (intestines), so it was named *chain usus-usuan*. The name *usus-ususan* referred to the history of Demak Sultanate when Arya Penangsang was seriously injured by a spear while fighting with Sutawijaya. The *usus-ususan* of Penangsang disintegrated but were able to survive because they had supernatural powers. He wrapped the *usus-ususan* that burst on the *warangka* (*keris* sheath) around his waist and managed to catch Sutawijaya. However, Panangsang was eventually killed by his dagger. *Keris* was a symbol of strength that could increase self-confidence. It meant, as a human, the bride and groom must be able to control excessive desires or lusts in the journey of life. and using the *luktiga* (*Keris with tree arches*) that depicted the majesty of the Banten Sultanate and the courage of the men of the Banten community.

Sixth, the strong influence of Islam could be traced from the selection of ornamental plant motifs. Decorations or ornaments were intended to decorate a field or object so that the object became beautiful as in crown *makutaraja*, batik cloth, slippers, and clothing. Ornaments were symbols that through cultural meanings were woven into visual displays (Interview with Farah, 2021). As an art product, the ornament was an expression of beauty that was applied to various man-made objects.

Decorative flora (plants) are divided into two, namely the ornamental variety of naturalist plants and the ornamental variety of stylized plants. This was chosen because of the understanding of the hadith to stay away from figurative forms, both realistic and naturalistic fauna. The efforts of Islamic artists to find a solution to this prohibition were by choosing ornamental flora and fauna in abstract form with stylization techniques (the technique of changing the original shape by enriching it into various new decorative forms, without losing the characteristics of the original form). The decorative variety could not be separated from Islamic norms that prohibited the depiction of living creature motifs in real terms so they were shifted to abstract motifs according to the characteristics of Banten people (Zahra, A. & Achmad, H., 2013). The clothes were decorated with gold thread with various motifs taken from the ceramics of the Sultanate of Banten. *Jaman Panjang*, which was the acculturation of Javanese cultural influences that entered Banten with ceramic motifs in the Banten Grand Mosque (Interview with Melati Banten, 2021). Because of the strong influence of Islam, *taqwa* clothes were typical clothes for men for Muslims. The cloth of the Banten Sultanate had a philosophy of perching on dry leaves only. The sash used by the groom meant the turban used by Muslims. And, the yellow-gold cloth belt symbolized the glory of the Sultanate of Banten.

Bridal makeup was a cultural representation of society and a medium of aesthetic expression, regional identity, belief, social status, and the progress of the times. Makeup as a cultural representation could be traced from the details of make-up and clothing that were the result of the acculturation of various cultures (see Figure 2).

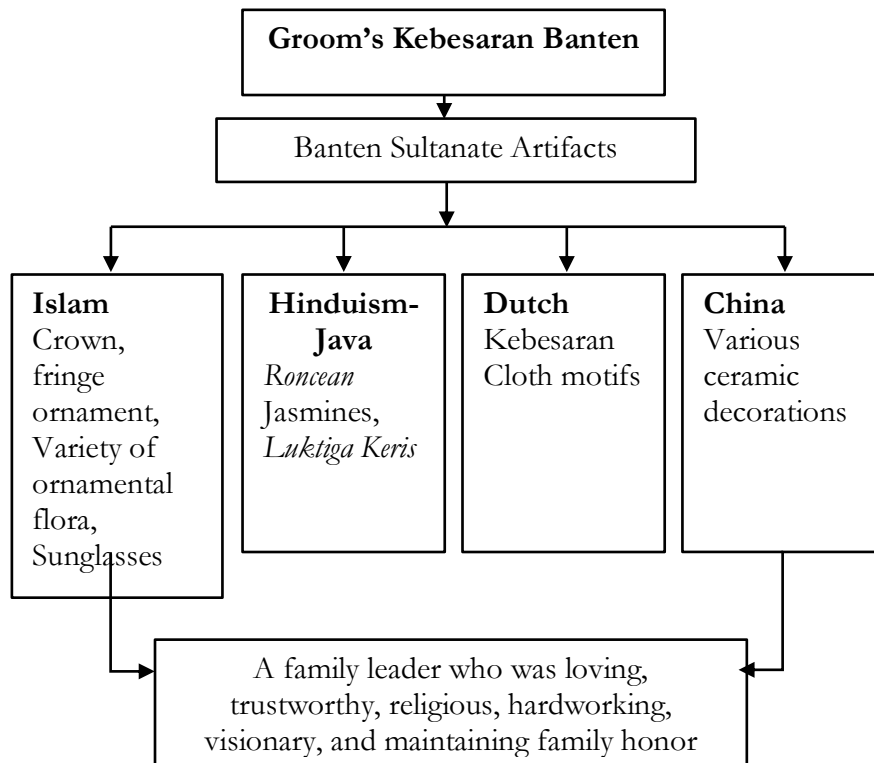


Figure 2. Traces of the Bridal Makeup Artifact of Kebesaran Banten

2. Expressions of Islamic Education Values in Bridal Makeup

The value represents a person's concept, attitude, and belief in something considered valuable. It becomes a normative benchmark that could influence humans in deciding choices (Pranowo, M. B., 2020). Islamic education is a process of direction and guidance to realize a complete human being; mind and heart; spiritual and physical, morals and skills to be ready to live a life based on Islamic values (Mujib, A. & Mudzakir, J., 2006). Islamic education pays adequate attention to human existence. Humans in Islamic education are treated as creatures who have elements of soul and body (Nugroho, B. & Mustaidah, 2017). The value of Islamic education is the potential possessed by individuals both physically and spiritually (e.g., physical, psychological, reason, spiritual, nature, talent, and social). Abdullah Nasih Ulwan explained that there are seven values of Islamic education namely faith, morals, physical, rational, psychological, sexual, and social.

The value of faith is based on the teachings contained in the pillars of faith, namely faith in Allah, faith in Allah's Angels, faith in Allah's Holy Books, faith in Allah's Apostles, faith in the Last Day, and faith in destiny. Moral values concern morals and

ethics aiming to rid oneself of disgraceful behavior and adorn oneself with commendable behavior. Rational values emphasize the development of human intelligence, creative thinking, innovation, and speculations based on Islamic teachings. Spiritual values foster one's conscience so that he becomes a "master" for himself. Social values foster social awareness, social attitudes, and social skills in the community. Sexual values emphasize love values that grow and develop in family and physical values. The conception of educational value becomes the theoretical basis for parsing values in Banten bridal makeup.

Value was abstract in the mind and could not be touched and seen directly with the five senses. It could only be inferred and interpreted from words, deeds, and works made by humans. Work was a manifestation of value. A beautiful crown on the bride was a manifestation of a value embodied in material form. To capture the values lived in a society, the hidden conceptions in a work must be explored. The values of Islamic education according to Abdullah Nasih Ulwan were adopted to analyze Kebesaran Banten Makeup, namely faith, morals, physical, rationality, psychological, sexual, and social (Usman, J. (2018). In this context, expressions of Islamic values in makeup could be categorized (see Table 2).

Table 2. Banten Groom's Bridal Make Up

Artifacts	Values	Descriptions
Edge decoration	Faith (limit of faith and shirk)	The "periphery" motif was the limit of faith, symbolizing the bride's <i>consistency</i> in carrying out religious teachings and not being trapped in shirk.
Sandals	Faith	Taking care of every step to Allah SWT. In worshiping the Almighty God, let him prostrate from the outward to the innermost. Something in the heart was only surrendered to the power of God Almighty.
<i>Keris luktiga</i>	Morals (Balance of worldly and hereafter)	The remainder of human duty as a leader was by protecting all creatures. Symbol of human closeness to God and harmony between spirituality and the world. Strength of body and soul in living life.
<i>Golok/machete</i>	Physical (persistent work)	Machete became an inseparable part of the farming community as a means to help work. For the champion as a means of self-defense. It was a symbol of persistence and honor
<i>The chain on keris decoration</i>	Rational	Symbolizing the maturity of thinking, not being careless, and being emotional in dealing with problems.
The Crown of the Sultanate of Banten	Soul	The groom was expected to be a trustworthy, religious, and visionary family leader like the figure of the Sultan of Banten
Variety of fauna decoration	Soul	Symbolizing fertility, continuous sustenance, and prosperity

Necklace of <i>chain</i> jasmine	Sexual	Symbolizing the purity and sincerity of love
Side cloth of the Sultanate of Banten	Social	Honorable position in society
Velvet dress with gold embroidered ornaments	Social	The typical noble dress symbolized wealth and also high socioeconomic strata.

Source: Processed from monograph data on cosmetology and other sources (2021).

Kebesaran Banten's bridal makeup was not only aesthetically pleasing but also reflected the value of Islamic education in the groom as the head of the family. When entering married life, men had a new role that was a consequence of marriage as stated in Law Number 1 of 1974 that marriage was an inner and outer bond between a man and a woman as husband and wife to form a happy and eternal family based on the God Almighty. The purpose of marriage in Islam was to realize a *sakinah, mawaddah, and rahmah* household life. To realize this goal, a husband and wife's commitment was needed to carry out their respective rights and obligations according to their abilities. Men carried out their obligations as husbands as well as heads of households and wives carried out their obligations as wives and housewives so that a harmonious atmosphere would be created if all obligations could be carried out.

Referring to this understanding, men had a new role as husbands and fathers when they had children. In general, a husband acted as the head of the family whose job was to earn a living to meet the needs of clothing, food, and housing. The husband also acted as the wife's partner, which was to be a pleasant loyal friend. As a husband, you must also play a role in protecting or guiding your wife so that she always stayed on the right path.

The obligations attached to the husband in the make-up artifact could be grouped into three things, namely: (1) loving his wife sincerely. The husband was obliged to give love and affection to his wife manifested in the form of attention, sincerity, romance, intimacy, seduction, jokes, and so on. This was in line with Islamic teachings, so that husband and wife loved and cared for each other as a form of obedience to Allah SWT to achieve happiness (tranquility) in the household; (2) hard work to fulfill a living and achieve prosperity. This obligation was by QS. 2: 233 "And the obligation of the father to feed and clothe the mothers in a markup way. Someone not burdened but according to ability levels." "Put them (wives) where you (husband) reside according to your ability,..." (Surat Ath Thalaq: 6); (3) provided religious education to his wife and children to obey God and be consistent in faith. With religious knowledge, a person was able to distinguish good and bad behavior and could guard himself against sinning and balance between the world and the *hereafter*. This corresponded to "O you who believe, protect yourselves and your families from the fire of hell"; (4) maintaining the honor of his wife and family; (5) getting along well with the wife, in which the ability to control emotions in dealing with problems. Hadith from the narration of 'A'isha., that the Messenger of Allah. said, "The best of you are those who are best to their families, and I am the best of you to my family." And among the morals of the

Messenger of Allah were treating his family well, always having fun with his family, being sweet-faced, being gentle, giving space in terms of living, and having fun with his wives; and (6) being a decision-maker in the family.

This Banten local wisdom, in the context of the mental development of prospective husbands and prospective fathers, was the main strategic modality in building a happy, prosperous family, and giving birth to a quality generation. Makeup artifacts and decorative ornaments gave a message that the groom was like the Sultan of Banten, a trustworthy, religious, and visionary family leader. The consistency in faith was able to harmonize the interests of the world and the hereafter, hardworking to earn blessed sustenance, maintaining family honor, having maturity in thinking and acting, being full of love for family, and surrendering to Allah.

In the context of Islam, the man was the head of the family, the *imam* for his wife and children. Apart from being a good companion for the wife, the husband could also help ease the wife's duties, such as inviting the children to play or recreation and providing quality time for the children in between the husband's busy schedule in earning a living. Harmonious domestic life became an instrument to create strong children. Values related to human relationship with God included belief in the existence and the Greatness of Allah, adherence to Islamic teachings, feeling supervised by Allah, resignation, and adherence to the limits of faith and shirk, good and evil.

The development of make-up as a modality for inculcating Islamic education for brides could be done with several strategies, namely: (1) developing a pre-wedding school model by exploring the values of Banten's *Kebesaran* bridal make-up; (2) socialization of the value of bridal make-up to make-up as a mouthpiece for education to the public; (3) the development of teaching materials for bridal make-up at Beauty Vocational High School; and (4) policymakers in formulating strategies for cultural preservation of Banten.

4. Conclusion

The groom's *Kebesaran Banten* makeup is made up of natural light with a golden *makutaraja* on the head. *Jaman Panjang* clothes are worn made of red, green, or black velvet. The accessories were a necklace from a jasmine *chain*. The bottom of the dress was trousers with the placement of the cloth on the side of the Banten Sultanate. At the waist, a *luktiga keris* and a short spear are tucked in with a jasmine flower garland. The appearance of the bride and groom is enhanced with colored sandals that match the ornaments of Banten ceramics. This makeup represents Islamic culture that is combined with Javanese Hindu, Chinese, and European cultures. The ancient relics of the Sultanate of Banten inspire various decorations. The value of Islamic education is manifested in the values of faith, morals, physical, rationality, psychological, sexual, and social. This makeup can be developed as a medium for internalizing the value of Islamic education for brides in forming a happy family based on faith.

The concept of building a *sakinah* family based on local wisdom in the bridal makeup of the Kebesaran Banten is lacking in proportion as a theoretical resource for modern society. Most people are indifferent to this tradition as a result of the shift in global values. Bridal make-up is limited to being used as cultural wealth without exploring its meaning. Modern society tends to imitate modern style rather than adopting its noble tradition. The results of this study reveal the values in tradition are expected to be carried out by understanding the spirit and philosophical values contained in it. Understanding and appreciation of the meaning of philosophy equip the bride and groom in building a happy family. This research provides a theoretical contribution to the reconstruction of the meaning and value of bridal makeup for the development of Islamic education.

Acknowledgement: We would like to thank to the Rector of Universitas Negeri Surabaya who has supported this research and the informants who are willing to provide data for this research

Conflict of interest: We do not have any relationship with the editors of the journal and this article does not contain any propaganda on behalf of individuals or products.

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