



Preserving Traditional Balinese Wedding Attire Through Make-Up and Pre-Wedding Photos

Luh Putu Sri Ariyani¹(✉), Tuty Maryati¹, and Anantawikrama Tungga Atmadja²

¹ History, Sociology and Library Department, FHIS, Universitas Pendidikan Ganesha, Singaraja, Indonesia

putu.sri@undiksha.ac.id

² Economic and Accounting, FE, Universitas Pendidikan Ganesha, Singaraja, Indonesia

Abstract. This study aims to obtain knowledge about cultural preservation through the use of traditional attire in Balinese weddings. In Balinese wedding rituals, the selection of traditional attire types has been used starting from the procession of making pre-wedding photos to the implementation of the wedding ceremony. The phenomenon of the use of traditional attire in wedding ceremonies evokes the use of various types of traditional attire that have been worn by members of the royal family and Balinese people in the past. This study uses a qualitative descriptive method with informants consisting of make-up artists, pre-wedding photo entrepreneurs, and a wedding couple in Bali. Data were collected through observation, interviews, and document studies. The research shows that knowledge about the traditional wedding attire worn by the bride and groom was obtained from the teacher where the make-up artist studied make-up. Attire knowledge was also obtained from traditional wedding dress sellers who regularly display their wedding custom creations on social media. The short course in bridal make-up is also a place to gain knowledge about various types of traditional wedding attire from various regions or regencies in Bali. In addition to using royal traditional attire models, the make-up artists also use traditional bridal clothing from the general public. The selection of the pre-wedding location will adjust the choice of traditional attire that will be used during the photo shoot. The trend of pre-wedding photos has unwittingly become an arena for preserving traditional clothes that are rarely used.

Keywords: cultural preservation · make-up · pre-wedding photos · traditional wedding attire

1 Introduction

Marriage is an important institution for forming the family as a universal institution. Marriage requires ratification through rituals that have stages that are culturally arranged. This reflects that religious involvement cannot be ignored in marriage rituals and family institutions. The role of the community is significant, considering those who participate in organizing the marriage ritual through the mobilization of energy in cooperation and at the same time as witnesses. Along with the social changes in Balinese society, Balinese

wedding rituals with a Hindu pattern are also undergoing adjustments [1]. Adjustments to marriage rituals cannot be separated from the development of today's image culture. One of the growing trends in Balinese wedding rituals is pre-wedding photos. Marriage rituals are always celebrated with great fanfare and are carefully planned as much as possible. Not infrequently, the prospective bride and groom and their families are willing to save for the excitement of their wedding ceremony. Before the wedding ceremony, the bride and groom have prepared a party by carrying out pre-wedding photos as beautiful and attractive as possible so that they can be stored as happy and best memories. The trend of pre-wedding photos has even become an integral part of Balinese wedding rituals. Implementing pre-wedding photos does not only develop in urban areas but also spreads to villages. This is read by photos and bridal make-up entrepreneurs. The trend of pre-wedding photos among brides and grooms has resulted in various types of businesses and supporting companies. Businesses in this field are also very diverse, ranging from the small scale that only employs one to two people to the medium and large scale that employ dozens of employees. The cost for pre-wedding photos is also very diverse, ranging from the price of one million to hundreds of millions of rupiah [1].

The development of the pre-wedding photo business cannot be separated from the development of information technology, communication, and social media. The presence of futuristic digital and virtual spaces that transcend the boundaries of reality causes brides-to-be to be willing to spend a lot of money for satisfying pre-wedding photos. Photos, as a medium of information, reference, beauty, and memories of important events, have become very valuable in the era of social media. This cannot be separated from the image displayed in various virtual realms in the form of social media. Social media that accommodates the presence of photographic artworks, colored with other beauties in everyday life, allows anyone to appear attractive. Including pre-wedding photo activities with stunning results is very important for the bride and groom. Not only is marriage an essential ritual in life, but it is also a means to announce and send invitations to colleagues, friends, and family. And the pre-wedding photo phenomenon continues to grow because everyone is interested in doing the same. Even in the studies carried out by [2, 3], the decision of the bride and groom to take pre-wedding photos cannot be separated from the lifestyle, social status, and prestige of the young generation. Pre-wedding photos have transformed into a popular culture that has hit almost all corners of the world, including the island of Bali. In some circles, there is concern that the trend of pre-wedding photos will shift the central meaning of marriage. But on the other hand, the art presented in pre-wedding photos can bring the cultural results of the Balinese people to life in the form of Balinese bridal make-up and clothing. Wedding make-up and attire with an ancient classic Balinese style and modifications began to emerge and develop as part of preserving cultural knowledge. Behind the fulfilment of lifestyle desires, there is a spirit of preserving elements of Balinese traditional bridal make-up and clothing.

The rise of style *payas* modifications in traditional wedding attire raises concern among cultural observers, the erosion of cultural values contained in the symbols of Balinese wedding attire. Diantasari (2017), in a study entitled "Knowledge of the Balinese Ethnic Community about the meaning of the *Payas Agung* bridal make-up symbol" in Denpasar City, it was found that most of the people of Denpasar city did not know the meaning of make-up, clothing, head accessories, and body accessories in *Payas Agung*

[4]. This shows that the current generation is starting to ignore the substances in every aspect of *Payas Agung* attire. Whereas, *Payas Agung* is a cultural heritage that stores various wisdom of the ancestors of the Balinese people. If it is not preserved, then knowledge about the meaning of traditional Balinese wedding attire will be lost in time [5]. On the other hand, various marriage-related businesses, such as pre-wedding photo services and Balinese bridal make-up and clothing, have brought fresh air to various past *Payas Agung*. Various types of make-up and clothing that only existed in the ancient kingdom are now being explored again to meet the satisfaction of the prospective bride and groom in presenting unique and exciting pre-wedding photos and wedding receptions.

Research and writing about the phenomenon of pre-wedding photos and their accessories have been carried out by researchers, students, and academics. Most research on pre-wedding discusses consumerism, lifestyle, and the aesthetics of pre-wedding photos. Of all the writings, no one has researched the preservation of knowledge contained in various attributes of traditional Balinese wedding attire used by the bride and groom in pre-wedding photos. Therefore, this research is significant to do.

This paper tries to describe the efforts of business people and prospective brides and grooms in choosing bridal fashion and make-up styles for pre-wedding photos. It will also explain the important elements in the traditional clothing selected for the pre-wedding photo session, considering that the selection of certain clothing styles does not take into account where the bride and groom come from. Couples from Buleleng usually choose Karangasem or Badung-style wedding attire, and so on. This paper will also describe the spirit of cultural preservation carried out by pre-wedding business people in maintaining various standards of traditional Balinese wedding attire that the community has used since ancient times. The lack of information related to traditional Balinese wedding attire causes this research to be necessary. In addition, analysis that explicitly discusses the preservation of traditional Balinese wedding attire has never been carried out by other researchers, so this research is fascinating to explore.

2 Method

The research method used in this study is qualitative. The research participants were selected purposely, namely entrepreneurs of bridal make-up and pre-wedding photos and brides who used pre-wedding photo services in Bali and promoted their business through Instagram social media. There were three businesses and two couples who were interviewed in this study. The Balinese bridal make-up and fashion businesses interviewed included: @inabalimakeup (Pradnya Paramita), @ayudiva_makeup (Oki Marmawati), @puribalisalon (, the wedding couple Dede and Mitha, and Sri and Ryan Aryadita. Participants in this research have a collection of wedding dresses that is quite diverse and able to represent various types of typical wedding clothes from all regions in Bali, such as Buleleng, Badung, Gianyar, and Karangasem, Tenganan, and others. All participants had agreed to conduct interviews related to the research data collected for this study.

Data were collected from interviews and observations on social media of Balinese bridal make-up artists and clothing entrepreneurs, as well as photos of bridal couples using bridal make-up and clothing services. The data that have been collected were

analyzed by following these steps: conceptualization, conceptualization results, proof, and objectification results.

3 Results and Discussions

Balinese wedding attire recognizes three types of clothing levels related to the existence of caste in Bali [6]. The levels of bridal attire in question are simple or disgraceful and used to be called *Payas Nista*, *Payas Madya*, and the grand wedding attire, or *Payas Agung*. *Payas Nista* bridal attire is usually used by the *Sudra* caste people with simple make-up and usually wears a kebaya for the bride and a shirt for the groom [7]. Hair make-up is also simple, consisting of a bun or *pusung tagel*, a red rose, white magnolia champaca flower, yellow magnolia champaca, and gold cananga odorata flowers. Meanwhile, the groom wears a headdress or *udeng* on his head and is decorated with hibiscus and gold flowers. The groom wears clothes such as clothes to the temple with *kamen songket*, *saput songket*, and *umpal* [8].

The middle level or *Payas Madya* wedding attire has a difference in the bride's make-up with the application of a *serinata* or a curved image on the forehead to make the face more beautiful. In addition to the *serinata*, the difference between slanderous and middle-aged make-up can be seen in the formation of the front hair, which is called semi. The spring is a hair formation to attach flowers and complement the beauty of the *serinata* painted on the forehead. Next, gold flowers of various kinds began to be installed on top of the spring. For the groom, the attire is more luxurious with the addition of yellow and white magnolia champaca flowers above the ears and a *keris* on the back.

The difference in the grand level of the *Payas Agung* wedding attire can be seen in the use of the crown by the bride and groom. The bride uses a crown, often called a *gelung kucit*. Another complement to this wedding attire is the addition of golden *petitis*, *pepilis*, *tajug*, and different types of golden flowers. In the past, *Payas Agung* was worn by kings and noble families in various regions of Bali. Each area has a distinctive type of *payas agung*, but what stands out from the *Payas Agung* wedding attire is that the *Payas Agung* attire and accessories are glamorous because most of the costumes are golden. Until now, *Payas Agung*, the grand dress of Balinese brides, has been widely used by brides in Bali. Apart from its beauty and luxury, *Payas Agung* has a sacred meaning of strengthening marital bonds. The development of technology and information has contributed to the color change in Balinese bridal make-up and clothing. Make-up technology allows aspirants in the art of bridal make-up to mix and match various types of *Payas Agung* unique to each district on the island of Bali.

The development of social media also allows each bride and groom to choose various styles of make-up and clothing that will be used in the wedding ceremony and in making pre-wedding photos. Make-up and clothing businesses, as well as pre-wedding photos display their various works on social media to attract more Bridal make-up and clothing, or *Payas Agung*, which are popular among prospective brides and grooms originating from Badung, Karangasem, Jembrana, and Buleleng regencies. The fashion in each region is marked by the use of the typical fabric of each area. Jembrana, for example, has a distinctive cloth in the form of a Jembrana *songket*. Likewise, *Payas Agung* Buleleng uses a specific cloth called Beratan woven cloth. Although some choose to use bridal clothing

styles from other regions, these styles are the most popular. One of the bridal couples who used the Badung- style *Payas Agung* in their marriage was Dede and Mitha. The couple from Buleleng and Badung regencies chose *Payas Agung* from Badung Regency for their wedding reception. The bride selected this fashion style as a form of remembering herself as a resident of Badung. The groom did not mind considering what clothes to wear at the wedding, because it remained sacred because the marriage officially binds them with vows at the time of the wedding ceremony. So, he did not mind the choice of his partner.

In contrast to the clothes at the wedding reception, Dede and Mitha's choice of attire when doing pre-wedding photos was a semi-*agung* modification style that combined *Payas Agung* clothing with *Payas Madya* and modern styles. The reason was that during the pre-wedding photo session, the make-up was not too heavy but still looks beautiful, glamorous, and radiates an aura.

Every choice of bridal clothing style cannot be separated from the various considerations of the wearer. Unlike Dede and Mitha, the bride and groom, Sri and Ryan (26 years old), revealed different things. The costumes for the pre-wedding and reception photo sessions that Sri and Ryan chose were modified fashion styles—wearing *Payas semi-Agung* style for pre-wedding photo shoots and *payas* modified classic for receptions. Sri and Ryan considered this choice very carefully, considering that there were so many guests at the reception, that wearing the full *Payas Agung* would make it difficult for them to move to and fro when they had to greet the guests attending their reception. Complete *Payas Agung* will limit their movement because of the weight. The processing time for the head make-up and the clothes is also very long. Sri and Ryan explained that choosing *Payas Agung* in a series of wedding ceremonies took a long time, and the clients have to be willing to bear a heavy burden on the head because of the application of many golden flowers. According to Mitha and Dede, Sri, and Ryan, the price of *Payas Agung* is also higher than modified *payas*. But even though it is more expensive, the *Payas Agung* Badung style is still attractive to brides-to-be.

The choice of bridal clothing for pre-wedding photo sessions is more limited to the use of modified bridal clothing styles. This is confirmed by bridal make-up entrepreneur Luh Oki Marmawati (43 years old), who revealed that most of the clients who came to his salon chose modified fashion styles for their pre-wedding photo sessions. However, for *mesakapan* clothing or religious wedding ceremonies, they wear middle *payas* by wearing a *kebaya*. For the reception, then use a complete *Payas Agung*. “Usually, at the reception, they have to look perfect.” What Luh Oki said was very reasonable, considering that at the wedding reception, the invitees came to congratulate the bride and groom. Luh Oki, as a make-up artist, also tries to present the perfect make-up so that guests know her make-up skills. The goal is to attract more clients.

When asked about the meaning of each piece of make-up, clothing, and accessories the bridal couple wears, Luh Oki explained it in detail. She got knowledge of the meanings and symbols of the bridal costumes she rented at his salon from his mother-in-law, who also happens to be a bridal make-up artist. Luh Oki also said that he had a *payas agung* manual to display the perfect make-up and clothes according to the existing standards. Until now, Luh Oki has had several *Payas Agung* costumes from various regions such as Buleleng, Badung, Mengwi, and Karangasem areas.

“The costume was the most sought after by clients, so I tried to buy the costume. It is expensive, but complete! Sometimes people come and know about the traditional *manten* clothing. So, you have to study so you can answer”.

From what Luh Oki said, knowledge of traditional Balinese bridal attire procedures must be learned. Clients who come usually choose a specific style of attire because they are interested in the meanings contained in the symbols attached to the wedding attire. This is inseparable from the very sacred value of marriage, namely, carrying out a noble mission to create a happy and prosperous family. So, it becomes natural for every bride and groom to prepare for their wedding as well as possible because it will only happen once in a lifetime.

Luh Oki, as a make-up artist, always tries to give the best to her clients. Customers' wishes are fulfilled as much as possible to feel happy on this historic day. To fulfil all kinds of desires of brides-to-be, Luh Oki always hunts for accessories of various styles of bridal clothing to approach the standard. She is willing to hunt for accessories outside Denpasar, such as Klungkung to buy *songket* and other woven fabrics, Bangli, and Gianyar to buy various jewelry. The new jewelry also adds to the customer's interest in doing bridal make-up at Luh Oki's place.

In line with Luh Oki, Pradnya Paramita (25 years old), a make-up artist from Tabanan who receives many calls for bridal make-up, said that the funds spent on shopping for bridal fashion accessories are enormous, so as not to be out of fashion. Accessories are mainly purchased to complement the various types of make-up that young people love. For fabrics only, Pradnya Paramita provides almost all types of materials in Bali, ranging from *Paplendoan* woven fabrics typical of the Tenganan Karangasem area to Beratan Buleleng woven fabrics. At Paramita salon, *payas* modifications are the most in-demand because they are more affordable than *Payas Agung*. However, many salon customers still choose the *Payas Agung* Badung style for pre-wedding photo events. Mitha, one of Luh Oki's clients, said that *Payas Agung* Badung is magnificent because the gold flower on the head is so high that it adds to the authority of the bride and groom.

The *payas* modification at the Pradnya Paramita salon is very diverse. In each modification, she always displays elements of specific regional clothing, such as a headdress from Buleleng modified with a *Pegringsingan* woven cloth. Luh Oki did the same thing. One of his works combines head make-up from Buleleng with a typical Gianyar Regency wedding attire. “Despite the modified style, the main elements are still highlighted so that the nuances of traditional clothing are not lost,” said Luh Oki. For this reason, knowledge of various Balinese wedding dress codes must be complete. “Sometimes people come with the concept of modification; the head wants to *Payas Agung* Badung style, the clothes are kebaya.”

The spirit of preserving traditional Balinese wedding dresses among bridal make-up artists is shown by trying to follow the existing standards. Customer demands as the final decision-makers in selecting wedding dress styles try to be fulfilled with all their might by the make-up artist. However, many customers are also confused about choosing clothes to wear for pre-wedding photos. Make-up artists will usually provide input by showing various types of make-up that have been done on previous customers. Every customer has their own preferences. Each customer chooses a different kind of modified make-up from the others. If the customer chooses one of the great *payas* in a specific

area, as much as possible, it will be made according to the standard. However, some customers want to change the existing package. For example, for a couple who wants to use *Payas Agung* Badung, but the groom doesn't want to wear a crown, the salon provides an alternative in the form of *udeng* or golden headdress.

In the context of maintaining the standard, the make-up artists always explain the meaning behind the complementary accessories they wear. The choice to use *Payas Agung* or modifications in a pre-wedding photo session is the bride and groom's decision. After the pre-wedding photo is finished, the make-up artist will ask the bride's permission to post their photo on the social media account of the make-up artist and the photographer. With the consent of the bride and groom, the images made by the photographer and make-up artist will be a promotional medium for the make-up artist and photographer to get more customers.

Interviews with make-up artists, make-up, hair, and fashion skills were obtained through courses held by make-up teachers in beauty classes. Of all the make-up artists interviewed, knowledge about the standards of *Payas Agung* was never conveyed in the classroom. At the beginning of opening a make-up business, these make-up artists never knew the meanings contained in various *Payas Agung* equipment. However, the make-up artists ensure that knowledge of the *Payas Agung* standard is given in detail at one of the course institutions in Denpasar. But when they were asked about the reason for not taking the course, all answered that it was too expensive. That's why they can't afford to take classes there. Even though he did not have the opportunity to study there, Luh Oki felt grateful that his mother-in-law had inherited her knowledge and a complete book on Balinese bridal make-up. In the context of transferring knowledge from his mother-in-law, Luh Oki tries to capture his mother-in-law's knowledge by personalizing it to form a people-based knowledge reservoir [9].

Pradnya Paramita learned about *Payas Agung*'s standards through his fellow make-up artists. Knowledge of the equipment of the *Payas Agung* standard was also obtained from his subscription accessories seller. Usually, they offer certain accessories and explain their function and meaning to buyers. From their explanation, the make-up artists became more and more aware. The decision to buy long fake nails for the completeness of the *Payas Agung* Buleleng style is a suggestion from an accessory seller. Because of the seller's advice, the make-up artist finally completed the various accessories needed in *Payas Agung*. The *Payas Agung* equipment merchant indirectly transfers his knowledge while selling his merchandise. Because of the many symbols in traditional Balinese wedding attire, Pradnya Paramita has a record of every knowledge he has gained, both from fellow make-up artists and from traders or customers. In this way, Pradnya Paramita tries to take knowledge from friends around her to be internalized in herself and socialized with his customers [10].

Although they do not formally study the standard of *payas agung* wedding dress, they know the functions and meanings attached to various types of *payas agung* in various regions in Bali. With their knowledge, they try to explain what they learn on their Instagram account. However, the researchers observed that what was shared on the make-up artists' social media accounts was incomplete. The information that was shared was only information on the area of origin of the wedding dress displayed on social media. This condition is proof that make-up and fashion artists have an important

role in preserving traditional bridal make-up and clothing, especially Balinese wedding attire [11].

4 Conclusion

The make-up artists showed the spirit of preserving knowledge of make-up and traditional Balinese wedding attire, or *Payas Agung* by explaining the area of origin of each outfit displayed on social media. This is one way for make-up artists to promote their business while at the same time introducing various types of *Payas Agung* to the public. Although most brides and grooms choose modified wedding dresses, the make-up artist still emphasizes the area of origin where the wedding dress comes from. The characteristics of the place of origin of the Balinese wedding dress can be seen from the crown, headdress, and cloth used. The most popular Balinese wedding dress is the *Payas Agung* Badung, with a headdress studded with many gold flowers. Many people choose this style of clothing because of the beauty and luxury that it displays. The mix-and-match of wedding attire, called *Payas Agung* modification, proves how rich Bali is in traditional bridal attire. With continuous socialization, people will understand the various functions and meanings attached to traditional Balinese bridal make-up and clothing. Thus, the richness of Balinese culture in the form of make-up and clothing will remain sustainable and continue to be passed down from generation to generation.

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