

Analysis Of The Form Of Working On Make-Up, Clothing, And Properties Of The Lilin Shiva Dance In Palembang City

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Abstract. The purpose of this study was to examine the role of make-up, clothing and dance properties in Lilin Shiva dance in the city of Palembang. The Lilin Shiva dance is an important part of Palembang culture, and has a rich history and cultural significance. This study will investigate how makeup, clothing, and dance props are used to enhance the beauty and grace of the Lilin Shiva dance, and how they contribute to the overall performance. Qualitative research methods will be used, and data will be collected through observation and interviews with artists, choreographers and make-up artists. It is hoped that the findings of this study will provide insight into how makeup, clothing, and dance props can be used to enhance traditional dance forms, while staying true to their cultural roots. This research is to contribute to a deeper understanding of the importance of preserving and promoting local culture. The result of this analysis is that the form of cosmetology, fashion and dance props used in each Lilin Shiva dance performance is a blend of Palembang culture which is still maintained today. The changes in the form of karya are not too obvious and can be adapted to the development of the era, both within the scope of traditional performances and in the context of contemporary dance performances.

Keywords: tillage form analysis; make-up; clothing; property; Lilin Shiva dance

INTRODUCTION

Palembang is a trading city that has existed since the glory days of the Srivijaya Empire. As one of the oldest trading cities in Indonesia, Palembang has a diverse way of life. Various ethnic groups coexist and have a harmonious community life. Its existence is closely tied to religion, culture, social structure, customs, and arts, all of which interact well with each other.

Palembang, as one of the tourist destinations, always strives to explore its diverse cultural forms. Various ethnic groups continue to preserve their respective cultures and have their own scope and audience. Among the Malay culture, there are also Javanese, Chinese, and Arab cultures, which blend with religious concepts that contribute to the growth and development of culture in Palembang. The majority of the population in Palembang follows Islam, but they coexist with followers of other religions such as Catholicism, Christianity, Hinduism, Buddhism, and Confucianism. This is evidenced by the emergence of various art forms that can be freely performed and studied regardless of one's background. One of these art forms is the Lilin Shiva dance, which combines Hindu and Palembang Malay elements and continues to exist to this day.

The Lilin Shiva dance is a dance created by Residen Abdul Rozak in the city of Palembang. It

is one of the dances that developed in Palembang and was created between 1942 and 1943. The initial formation process coincided with the creation of the Gending Sriwijaya dance. The early form used was very simple, and it was only performed once that year. Initially, this dance involved the daughters of Residen Abdul Rozak and several daughters of other dignitaries. After the year 1945, during the period of independence, the Lilin Shiva dance was only taught to specific dancers. It was not until the 1960s, through Elly Rudi, that the Lilin Shiva dance was revived and further developed into its current form.

The Lilin Shiva dance is intriguing because, as a traditional dance, its movement form is not closely tied to the traditions of Palembang like other commonly developed dances. However, its dominance lies in the makeup, costumes, and props used. This research is important because there is not much written about the makeup, costumes, and props of the dance from the perspective of revitalization studies. Considering the basis of the study, which is revitalization, it is necessary to understand that the concept of revitalization also applies to traditional performing arts, including dance. Revitalization includes preservation or protection, development, and maintenance, while also being understood as a process of creativity, (Hadi, 2018).

Elly Rudi was an artist who attempted to develop the original form of the Lilin Shiva

dance from its simple beginnings to its current form. The development concept included aspects such as makeup, costumes, and props. Elly Rudi believed that the development of the Lilin Shiva dance needed to be done in order to make the dance more dynamic and to adapt it to the culture and era. However, he also respected the existing choreographic concept established by his predecessors, ensuring that the Lilin Shiwa dance could endure and continue to be taught in several dance studios in Palembang.

Referring to previous research on the makeup, costumes, and props in the Lilin Shiva dance, it can be noted that the earlier studies only provided different descriptions and analyses. The Revitalization of the Jaran Kepang Art in Temanggung Regency, Central Java, sets boundaries on how to rearrange the Jaran Kepang art by involving supportive elements of the dance, without departing from its original form. This revitalization includes the makeup, costumes, and props, but does not provide detailed information, (Sari & Suwandi, 2022)

The symbolic meanings of makeup, costumes, and props in the Jaranan Buto Dance in Banyuwangi Regency were studied by Haviva Kusuma Firdaus. The research focused on the description of the makeup, which used mani (red lipstick), tanco (red cheek color), and bedak (face powder) as the main materials, with primary colors of white, red, black, green, yellow, and blue. The costumes were divided into three parts: the headpiece, the body costume, and the lower part covering the legs. The dominant colors of the costumes were yellow, red, and black, symbolizing eternal courage in life. The props used in the Jaran Buto Dance included a horse with a buto (demon) head, the barongan buto prop, a replica of a pig (celeng), and a whip prop (pecut) (Firdaus, 2019). Unlike the Paguyuban Jaran Kepang Turonggo Jati, the distinguishing feature of their costumes is that they are complete and attractive. Additionally, the costume for women differs from other paguyuban groups as it combines elements of the Lengger and Jaran Kepang costumes. The Paguyuban Jaran Kepang Turonggo Jati distinguishes the makeup and costumes between male and female performers. As for props, they include horse-related items, such as a horse figure, a tiger prop (barongan macan), a whip (cambuk), and offerings called uba rampe or sesajen. The research study "Visual Aesthetics Study of Costume and Props in the Jaran Kepang Turonggo Jati Art in Jebengplampitan Village, Sukoharjo Subdistrict,

Wonosobo Regency" provides a more comprehensive description of makeup and costumes for male and female dancers, as well as descriptions for the sinden (female singers), nayaga (male musicians), and dukun (spiritual leader) (Kristiantoro et al., 2020).

The research study "Strengthening the Potential of Dance Tourism Village through Makeup and Costume Training for Lembu Tanon Dance" conducted by Lesa Paranti, Muhammad Jazuli, and Zana Saevanti Firdaus focuses on the makeup and costumes of Lembu Tanon dance. The study examines stage makeup techniques, including corrective makeup, character makeup, and fantasy makeup. The costumes are designed to enhance the characters portrayed, with emphasis on principles of comfort and safety that complement the makeup used. The research aims to explore the interplay between makeup and costumes in order to maximize their potential in promoting the dance tourism village (Paranti et al., 2021).

The literature review used in the research provides clear distinctions and similarities among each study used. The differences in each study serve as clear evidence that the research titled "Analysis of the Choreographic Form of Lilin Shiva Dance in Palembang" does not share similarities with previous research. The analysis of the choreographic form of Lilin Shiva Dance employs the theory that makeup used in dance performances encompasses two main types: corrective makeup and character makeup. Corrective makeup aims to enhance or perfect facial appearance, while character makeup is used to transform a person's face according to the cultural, behavioral, and specific characteristics associated with a particular character or role. Character makeup also includes fantasy makeup. Costumes primarily serve as protection for the body or to cover the 'aurat,' but in dance performances, they also have artistic and aesthetic purposes that support the dance being performed. The harmony between makeup and costumes used in a dance performance enhances its beauty and attractiveness. Props are the dance accessories that have various forms, distinct features, patterns, and colors. Props are integral to every dance and can become distinguishing features of a particular dance (Hadi, 2018).

Based on the theory of makeup, costumes, and props, the research titled "Analysis of the Choreographic Form of Makeup, Costumes, and Props in Lilin Shiva Dance in Palembang" differs in terms of the theory used, the form of makeup,

and the form of costumes, which are predominantly influenced by the traditional customs and culture of Palembang. Additionally, the analysis also focuses on the use of props in the dance, based on the quantity, form, and color used, the research aims to analyze and examine the choreographic form of makeup, costumes, and props in Lilin Shiva Dance in Palembang.

METHODS

The research method used is qualitative research, employing techniques such as observation, interviews, documentation, recording studies, and literature review as data collection stages. Observation is conducted to determine the informants and objects to be studied. Interviews are used to gather comprehensive and detailed information about the research subject. Documentation is necessary in the form of photographs, videos, or finding archives that are deemed relevant and connected to the research subject. Recording studies are employed to ensure the research process is efficient, accurate, realistic, and timely. Literature review is conducted to strengthen the research in terms of theoretical framework and previous studies conducted by other researchers, enabling the identification of differences and similarities with other research. The data analysis techniques include data reduction, display, and drawing conclusions.

RESULTS AND DISCUSSION

The Form of Working on the Makeup for the Shiva Candle Dance

The makeup style used for a dance performance differs from everyday makeup. The distinction lies in choreographic makeup, which is an essential element of stage appearance, (Robby Hidayat, 2013). The makeup used in Lilin Shiva dance is a corrective makeup that emphasizes facial contours. Its purpose is to accentuate the facial features and cover any imperfections of the dancers' appearance, (Robby Hidayat, 2013), (Hadi, 2018). Stage makeup focuses on enhancing the eyes, nose, lips, and eyebrows to draw special attention to the face, (Rosmawati & Narawati, 2022).

Lilin Shiva dance utilizes corrective makeup to accentuate the facial features and desired contours. However, it is important to note that the makeup requirements encompass the materials and tools used, application techniques,

and desired outcomes. Stage makeup differs from everyday makeup. Corrective makeup for stage purposes is generally thicker due to specific considerations, such as the distance between the dancers and the audience, which necessitates the use of heavier makeup.

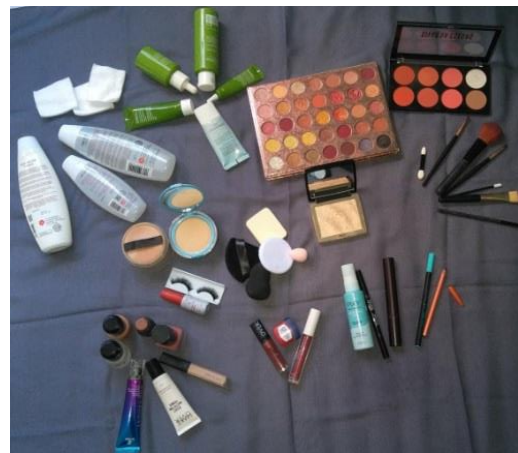


Figure 1. Materials and Tools for Makeup. Documentation. Dewi, 2023

The materials and tools used for the makeup of Tari Lilin Shiva include: 1) Base makeup, which serves as a nourishing and moisturizing base before applying makeup, minimizes allergies caused by foundation, and enhances the longevity of the makeup; 2) Foundation, also known as a powder base, is used to create a long-lasting and thick makeup appearance; 3) Concealer, used to cover facial blemishes, applied similar to foundation by applying it to the desired areas and blending it with a beauty blender; 4) Contour, a part of the makeup that accentuates certain facial features such as the jawline, cheekbones, and nose.

Contouring is a makeup technique that creates an illusion or shadow on different areas of the face to make them appear more defined. For example, it can make the cheeks appear slimmer, the forehead smaller, or highlight the jawline or other features. Additionally, loose powder and compact powder are used in makeup. These two types of powder have different textures, with loose powder being lighter and consisting of fine particles, while compact powder is heavier and provides higher coverage compared to loose powder. In addition to contouring the face, emphasizing facial lines is done on the eyebrows using an eyebrow pencil. The use of an eyebrow pencil strengthens the makeup and can enhance the character being portrayed. For portraying a villainous character, the eyebrows may be raised higher at the arch, while for a pessimistic

character, the eyebrows may be lowered at the arch. However, in the makeup for Tari Lilin Shiva, the eyebrow shape does not necessarily represent either a villainous or pessimistic character. Instead, the makeup artist enhances the natural shape of the dancer's eyebrows by adding strokes with an eyebrow pencil to make them appear thicker, neat, and visible from a distance, 6]. Eyeshadow provides a colorful effect on the eyelids and enhances the beauty of the eyes, making them appear attractive. Eyeshadow comes in a wide range of colors and textures. It is not only used by women but can also be used by men to enhance their appearance and prevent a pale look. Makeup brushes are essential tools used to blend the makeup on the face, ensuring a more even application, 7]. The use of blush on, eyeshadow, foundation, loose powder, highlighter, and other makeup products requires a makeup brush set, 8]. Eyeliner is a popular makeup product known for its ability to create a sharp and defined look for the eyes, ensuring they are always on point for every occasion. Eyeliner is applied on the eyelid along the lash line, either above or below the eyelashes, 9]. Mascara is a type of makeup that is primarily used to brush the eyelashes, making them look fuller and achieving the desired effect, 10]. Blush or blush-on is a makeup product used to add a fresh and lively appearance to the cheeks, giving the face a healthy glow, 11]. Lipstick, also known as lip color, is a lip coloring product that enhances the beauty of the lips, giving them a beautiful and vibrant look. Lipstick is available in various forms such as sticks, pencils, crayons, palettes, and comes in creamy, satin, lip tint, and matte textures, 12]. Highlighter is used to create a glowing effect or reflect light. It can be applied to specific areas of the face to highlight and enhance features such as the jawline, chin, nose bridge, cheekbones, forehead, eyebrow arches, and beautify the lip area, 13]. False eyelashes and eyelash glue are artificial lashes that are attached to the natural lashes using adhesive, 14]. Setting spray is typically used after completing the makeup application or as needed. It helps set the makeup, making it long-lasting and resistant to sweat. Setting spray is usually transparent, resembling clear water.

The steps involved in applying makeup for Tari Lilin Shiva are as follows: 1]. Cleanse the face to remove any bacteria or dust, especially for sensitive skin, 2]. Apply base makeup, 3]. Use foundation and blend it evenly on the entire face, 4]. Apply concealer on the nose, under the eyes,

or specific areas of the face that need coverage, 5]. Apply contour to emphasize facial features such as the jawline, cheeks, and nose to create a slimmer appearance, 6]. Apply compact or loose powder on the face, depending on the dancer's specific needs, 7]. Shape and fill in the eyebrows, 8]. Apply eyeshadow, choosing colors that complement the costume or represent regional characteristics. For example, in Palembang, red and gold colors are commonly used, 9]. Follow with eyeliner and mascara to achieve sharp and defined eyes, 10]. Apply false eyelashes using eyelash glue, 11]. Apply blush-on and highlighter, 12]. Finish with lipstick and setting spray to ensure long-lasting and smudge-resistant makeup, even in sweaty conditions.

The materials, tools, and steps involved in makeup application are generally the same; what differs is the choice of colors. In Tari Lilin Shiva, corrective makeup is used with a base color of cream, although the possibility of using light brown as a base color is not ruled out. The use of colors for the eyelids typically includes regional colors such as red and gold, but color adjustments can also be made based on the costume worn.

The Form of Working on the Costume for the Lilin Shiva Dance

Tari Lilin Shiva incorporates traditional Palembang attire in terms of style, colors, and usage. The highlighted aspect of the costume in Tari Lilin Shiva is the traditional form of Palembang's regional attire. The division of the dance costume includes the upper garment, lower garment, and accessories. The upper garment consists of a *dotot* made of *songket* fabric, adorned with *teratai* (lotus) motif, which serves as a cover for the shoulders and chest. The lower garment comprises a long *songket* fabric that wraps around the body from the waist to the ankles. At the waist,

an accessory called "pending" is added to streamline the *dotot* and give it a neater appearance. The accessories used include a hair bun cover, three "kembang urai" (ornamental flowers), five "cempako" (flower-shaped ornaments), "gandik" (a decorative brooch), a three-tiered necklace, and the pending accessory.



Figure 1. Makeup, Clothing, and Properties of the Shiva Candle Dance Documentation. Rully, 2023

The colors red and gold dominate the costumes of the Lilin Shiva dance, as red and gold are the colors of glory and represent the regional identity.

Properties of Lilin Shiva Dance

The props of the Lilin Shiva dance include white ceramic plates with a diameter of approximately 25cm and small melamine plates with a diameter of 5cm. Additionally, there are candles measuring 3cm in height placed on the small plates.



Figure 2. Properties of the Shiva Candle Dance. Documentation. Rully 2023

The use of plates as props in the Lilin Shiva dance, according to Elly Rudi's concept of 5 large plates and 5 small plates, reflects the concept of perfection and balance of Lord Shiva. The number 5 is visualized through a simple thought of 5 fingers on the right hand and 5 fingers on the left hand. If the human fingers were excessive, it would be considered imperfect (interview with Elly Rudi, February 20, 2023). Yudiantara (2009) explains the dimensions of Hindu spirituality, which consist of (1) Brahman (God); (2) Atman (True Self); (3) Rsi, Weda, Avatara; (4) Karma-

phala; (5) Moksha (Sugata, 2012). These five dimensions of Hindu spirituality are the foundation of a Hindu's life, providing real and comprehensive freshness that helps individuals return to the essence of their existence in the world as creatures of God, social beings, and individuals (Rusli, 2017). The connection between the five dimensions and the plates as dance props is that the human being, symbolized by the dancer stepping on the plates, represents the interpretation of human life that must transcend the five spiritual dimensions. Human beings, as incarnations or manifestations of Brahman (God), have Atman or the true self within them, which goes through the cycle of incarnations, receives the law of cause and effect for their actions, and eventually experiences liberation or freedom from worldly attachments.

CONCLUSION

Makeup, costumes, and props are important supporting aspects of the Lilin Shiva dance. The use of makeup, costumes, and props must be complete according to the predetermined concept. The results and discussion show that Lilin Shiva dance has forms, materials, and tools that meet the requirements and cannot be separated. The costumes are dominated by the colors red and gold, emphasizing the cultural locality of Palembang, while the plates and candles serve as part of the spiritual concept of Hinduism. Makeup, costumes, and props are no longer just complements but contribute to and give meaning to a dance work. The analysis of the dance composition's form in relation to the makeup, costumes, and props of Lilin Shiva dance merge into the form of Lilin Shiva dance as a unified entity, making it a complete dance form.

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