

CULTURAL ACCULTURATION IN SEMARANGAN BRIDAL MAKEUP

Maria Krisnawati¹⁾, Agus Cahyono²⁾, Muhammad Iban Syarif³⁾, Muh Fakhrihun Naam⁴⁾.

Universitas Negeri Semarang

Semarang, Indonesia

mariakrisnawati@mail.unnes.ac.id

Abstract

Cultural acculturation is a process of interaction between various cultures that produces unique new cultural forms. This article discusses cultural acculturation in Semarangan bridal make-up, a unique tradition that developed in Semarang, Central Java. As an important port city since the colonial era, Semarang is a meeting place for Javanese, Chinese, Arab and Dutch cultures, all of which contribute to the aesthetics and meaning of local bridal make-up. Elements of Javanese culture are seen in the use of the bun, while Chinese culture is reflected in the choice of bright colors and good luck symbols as well as the bride's name, namely "encik". The influence of Arab and Islamic culture appears in the name of the groom, namely "manten kaji", while Dutch culture is seen in the modern techniques and materials in the wedding dress as well as the crown as a head accessory. This acculturation not only creates a unique aesthetic but also enriches the cultural identity of the people of Semarang, reflecting a long history of harmonious cultural interaction. Semarangan bridal make-up is a symbol of rich cultural and historical heritage that continues to be preserved by the younger generation. This article highlights how cultural acculturation in bridal make-up can create extraordinary harmony and beauty, as well as the importance of preserving this tradition to celebrate Indonesia's cultural diversity.

Keywords – Cultural Acculturation, Bridal Makeup, Semarangan.

Introduction

Cultural acculturation is a process in which elements from two or more different cultures influence each other and produce new cultural forms (LATUHERU & MUSKITA, 2020). In the Indonesian context, which is rich in cultural diversity, this acculturation is often seen in various aspects of life, including bridal make-up (Permatasari & Wijaya, 2018). One interesting example of this cultural acculturation can be found in Semarangan bridal make-up. Semarangan, which refers to the culture that developed in Semarang, Central Java, shows how the combination of various cultural elements can create a bridal make-up tradition that is unique and rich in historical and aesthetic values.

The bridal make-up that developed in the north coast of Java, bridal make-up received influence from outside the palace,

namely immigrants and traders who stopped in the area, so the style was different from the palace style (Rahayu & Pamungkas, 2014). These differences can be seen in the make-up, hairdo, clothing and accessories. One of the make-up styles found on the coast of Java is the Semarangan style (Rahayu & Pamungkas, 2014). Semarang, as one of the trading cities in Central Java, is not immune from the influence of foreign culture, this culture is then mixed with native culture. Islamic, Malay, Chinese, Javanese and European cultures have a big influence on Semarangan bridal make-up.

Semarangan bridal make-up began to be displayed in 2000 at the Semarangan bridal workshop. Starting from this event which resulted in the Semarangan bridal make-up being approved as one of the bridal make-up in Indonesia. This

Semarang style bride is unique in both her ceremony and attire and accessories. The prospective bride is called the *encik* Semarang model, which is a term that comes from a combination of Arabic and Chinese.

The history of the Semarang bridal style cannot be separated from the events that occurred in Semarang, therefore it is necessary to explain the phenomenon of cultural acculturation with various symbols visualized in Semarang bridal make-up. Furthermore, how Semarang bridal make-up becomes a source of knowledge, values and beliefs as a result of cultural acculturation in Semarang.

Linking cultural acculturation in the formation of Semarang bridal makeup with cultural interaction theory can provide deep insight into how elements from various cultures interact, adapt and integrate. Cultural interaction theory highlights how different cultures interact and influence each other. This can include processes such as acculturation, assimilation, syncretism, and hybridization.

Methodology

This research aims to understand cultural acculturation in the formation of Semarang bridal make-up, with a focus on how elements from various cultures interact, adapt and are integrated in make-up practices. This research uses a qualitative approach with analytical descriptive methods. (Meleong, 2012) This approach was chosen to gain an in-depth understanding of the phenomenon being researched. Data collection was carried out through three main techniques: observation, interviews, and literature review. Observations were carried out to directly understand Semarang bridal make-up practices, including the preparation process, tools and materials used, as well as cultural symbols integrated into the make-up. Observations

were carried out at several beauty salons and bridal houses in Semarang which have a reputation for traditional bridal make-up. Interviews were conducted to explore the perspectives and experiences of various parties involved in Semarang bridal make-up practices, including make-up artists, brides and community leaders.

Data analysis was carried out through the data collection stages of observation, interviews and literature review, analyzed using a thematic approach. The themes that emerged were categorized based on the main dimensions of cultural interaction theory. The results of the analysis are used to interpret how different cultural elements are integrated in Semarang bridal make-up and how this practice reflects power dynamics and cultural identity. With this methodology, the research is expected to provide a comprehensive understanding of cultural acculturation in the formation of Semarang bridal make-up and its contribution to local cultural identity.

Finding and Discussion

Linking cultural acculturation in the formation of Semarang bridal makeup with cultural interaction theory can provide in-depth insight into how elements from various cultures interact, adapt and integrate (Njatrijani, 2018).

Cultural interaction theory highlights how different cultures interact and influence each other. This can include processes such as acculturation, a process in which an individual or group adopts some cultural elements from another group. This can occur through direct contact between two cultures, such as through migration, trade, or intercultural marriage.

Semarang bridal make-up cannot be separated from the long history of the city of Semarang itself. Semarang, as an important port city since the colonial era, has been a meeting place for various cultures, including Javanese, Chinese,

Arabic and Dutch. This interaction creates a dynamic and mutually influencing cultural environment, including in terms of art and make-up. Semarangan bridal makeup is influenced by various cultures in Semarang, such as Javanese, Chinese, Islamic and Dutch cultures, which have interacted for centuries through trade, colonialism and migration (Dwi Maryani, 2013).

Islamic Influence

The influence of Islam began in the 15th century, there was a figure who spread Islam named Ki Ageng Pandanaran. Ki Ageng Pandanaran spread Islam in the Pragota Kata area in Semarang. Pragota is now better known as the bergota area. Bergota is a part of the Mataram kingdom. Currently, Bergota has grown into an area that can be said to be fertile because there are many lush trees and thick grass. The area that has dense trees grows a tree called tamarind because it is too far away (charcoal). Therefore, Ki Ageng Pandanaran named asem arang or Semarang from the word asem which is a tree and arang which means rare. At this time, the city of Semarang has grown into a metropolitan city which has made the Semarang area the center of the capital of Central Java (Indana Zuyyina Illiyyin & Maulidia, 2021).

Ki Ageng Pandanaran, also known as Sunan Pandanaran or Pandanaran I, is an important figure in the history of Islam in Semarang. He is one of the nine saints mentioned in the Walisongo legend, who is famous for spreading Islam on the island of Java. Ki Ageng Pandanaran is known as a religious leader and cleric who preached and spread Islamic teachings in the Semarang area. He founded Islamic boarding schools and places of worship which became centers of religious activities and Islamic education. As a cleric, Ki Ageng Pandanaran had great influence among the local community. His charisma and religious knowledge make

him an authoritative figure in religious and spiritual matters.

For Islamic communities, the Hajj pilgrimage is one of the pillars of Islam that must be carried out by every Muslim who is physically and financially able. Hajj not only has spiritual significance but is also a symbol of connection with the global Muslim community. Performing the Hajj often increases a person's social and religious status. The title "hajj" is a sign of spiritual greatness and commitment to Islamic teachings. This also applies to ulama and religious propagators such as Ki Ageng Pandanaran. Even though there is no concrete evidence that Ki Ageng Pandanaran himself carried out the Hajj, the values and teachings he brought were very much in line with the spirit of the Hajj, namely the spread of Islam, increased spirituality and unity of the people. Ki Ageng Pandanaran may have been inspired by ulama or traders who made the pilgrimage, who at that time also played a role in the spread of Islam in the archipelago. Meeting them may enrich his preaching and understanding of his religion.

The Hajj pilgrimage is often an inspiration in Islamic preaching in Java, with many clerics using the spiritual experience of the Hajj to strengthen their teachings. As a figure deep in Islamic spirituality, Ki Ageng Pandanaran's teachings are also influenced by the values associated with the Hajj. Ki Ageng Pandanaran's legacy in the form of Islamic boarding schools and Islamic teachings in Semarang can be considered a form of "spiritual journey" which is in line with the spirit of the Hajj, namely increasing faith and strengthening the Muslim community.

Arab and Islamic culture makes a significant contribution to Semarangan bridal make-up. The groom's name is Manten Kaji, Kaji adopts Arabic and Islamic culture. The use of coverings on

the bride's hands and feet is one example. Arab culture such as Blantenan art which accompanies the bridal group in the ngarak manten procession.

European Influence

The first Europeans to reach Semarang were the Portuguese in the early 16th century. However, greater influence came from the Netherlands through the Vereenigde Oostindische Compagnie (VOC) or Dutch East India Company, which arrived in the early 17th century. The VOC officially established a trading post in Semarang in 1682. The Dutch strengthened their influence in Java through a series of treaties and wars, including an agreement with the Mataram Kingdom. In the late 18th and early 19th centuries, Semarang developed into one of the important trade and administrative centers in the Dutch East Indies. The city's infrastructure was improved with the construction of ports, roads and public facilities. The influence of Dutch architecture is very visible in Semarang, with many colonial buildings still standing today, such as Lawang Sewu, Blenduk Church, and the Post Office Building. These buildings reflect European architectural styles with local adaptations. The Dutch and other Europeans brought Western fashions to Semarang. European colonial clothing styles, such as long dresses for women and suits for men, became common among European and indigenous peoples influenced by colonial culture. Many indigenous peoples began to adopt elements of European clothing. For example, traditional Javanese kebaya is often combined with batik cloth adapted to styles and patterns inspired by European designs. Accessories such as hats, gloves and umbrellas which were part of European fashion became popular. In addition, European textiles and clothing materials such as silk and wool began to be used more widely. The introduction of uniforms for government employees, teachers and students adopted Western

clothing styles, which indicated their role and social status under colonial administration.

European influence created a hybrid culture in Semarang, where local and European cultural elements mixed. This can be seen in festivals, traditional ceremonies, and even in local culinary delights that combine European and Indonesian flavors. European influence paved the way for modernization and globalization which continues to develop to this day. Semarang society is open to international cultural influences, making the city a dynamic and diverse cultural center.

The Dutch colonial heritage can also be found in Semarangan bridal make-up, especially in the use of modern materials and techniques in making wedding dresses. Wedding dresses that combine traditional designs with modern cuts show a blend of European and local styles. The crown worn as jewelry on the head is also a European influence.

European influence, especially the Netherlands, brought a more natural and elegant makeup style. This includes the use of foundation to provide a smooth, even base as well as shading and highlighting techniques to highlight facial features. The use of contouring techniques to give dimension to the face and highlighting techniques to highlight the cheekbones and forehead are adaptations of European makeup techniques modified to suit local aesthetics. The use of head accessories such as tiaras or small crowns is inspired by European bridal style. This was adapted with the addition of traditional Javanese elements such as jasmine flowers.

Influence of Chinese Culture

The Chinese community has existed in Semarang since the early 15th century, when sailors and traders from China began

to settle in important ports in the archipelago, including Semarang. Many of them came via maritime trade routes connecting China with Southeast Asia. In the 17th century, when the VOC began to dominate trade in Java, the Chinese community in Semarang grew rapidly. They play an important role in trade, agriculture, and various economic endeavors. The VOC often relied on Chinese businessmen to manage local businesses and collect taxes. During the Dutch colonial era, the Chinese community in Semarang became increasingly successful. They are given the privilege to carry out certain businesses and have greater religious and cultural freedom compared to the native population.

The buildings in Semarang's Chinatown reflect traditional Chinese architecture, with temples, shophouses and typical markets. Several famous temples, such as the Sam Poo Kong Temple, are centers of religious and cultural activities. The Chinese culinary influence is very strong in Semarang. Dishes such as spring rolls, noodles, dumplings, and meatballs are examples of how Chinese cuisine has been adapted and become part of the daily diet of the people of Semarang. Various Chinese celebrations such as Imlek (Chinese New Year), Cap Go Meh, and Peh Cun Festival are celebrated lively in Semarang. These celebrations are not only participated in by the Chinese community but also by the general public. Chinese arts and crafts, such as carvings, calligraphy and batik with Chinese motifs, are part of local culture. This craft is often used in home decoration and traditional clothing.

Traditional Chinese clothing such as cheongsam (qipao) and changshan have become popular among the Chinese community in Semarang, especially on special occasions and cultural celebrations.

Many elements of Chinese clothing have been adapted into traditional clothing. For example, Chinese motifs are often found in Semarang batik. Batik cloth with dragon, phoenix and peony flower motifs reflects Chinese influence. The Chinese community brought various types of textiles and weaving techniques from China. Silk and brocade became popular materials for festive and ceremonial wear. Intricate patterns and designs and the use of bright colors are typical characteristics of Chinese influence. Typical Chinese jewelry and accessories, such as intricate hairpins and gold jewelry with traditional designs, are part of fashion in Semarang. This accessory is often worn in wedding ceremonies and large celebrations. Chinese influence contributed to the formation of a rich and diverse cultural identity in Semarang. The interaction between Chinese and local culture produces a unique hybrid culture.

The Chinese community plays a significant role in Semarang's economic development. Their success in trade and business helped build a strong economic infrastructure in the city. The presence of a strong Chinese community and its cultural influence promotes intercultural tolerance and harmony. The integration of Chinese culture in daily life shows the diversity that is characteristic of Semarang.

The colors red which symbolize good luck and happiness in Chinese culture are often used in Semarangan bridal make-up. Gold, which symbolizes prosperity and glory, was also an important color adopted. Gold color is used for accessories. The Chinese technique of using powder and rouge which gives a naturally bright and reddish skin effect was adapted to produce a graceful and charming bridal appearance.

A touch of Chinese culture can be seen in the use of bright colors and good luck symbols. Red, which symbolizes good

luck and happiness in Chinese culture, is often the dominant color in clothing, especially long cloth. Apart from that, the use of flowers and hair accessories also shows the influence of Chinese culture.

Influence of Javanese Culture

Javanese culture in Semarang has a long and complex history, which began long before European and Chinese influence. The following is an explanation of the beginnings and development of Javanese culture in Semarang. The early history of Semarang starts from pre-historic times, when this area was inhabited by Austronesian tribes who later developed into an agricultural society. Artifacts and archaeological sites show human activity dating back thousands of years. In the 8th to 10th centuries, the Semarang area was under the influence of the Ancient Mataram Kingdom. During this period, Javanese culture began to take shape, marked by the development of Hindu-Buddhist religion and relics in the form of temples and inscriptions.

Semarang became more important in the late 15th and early 16th centuries, when the Sultanate of Demak emerged as the first Islamic kingdom in Java. The Demak Sultanate played an important role in the spread of Islam in Java, including in Semarang. After Demak, this region came under the rule of the Pajang Kingdom and then Islamic Mataram. The development of Javanese culture in Semarang was greatly influenced by a combination of animist, Hindu-Buddhist and Islamic beliefs. The strong Islamic influence of the Islamic Demak and Mataram Sultanates brought significant changes in religious and social practices. Javanese is the main language in Semarang. Javanese literature, including fiber (manuscripts) and babad (chronicles), developed rapidly. These literary works not only function as entertainment but also as a medium for education and the dissemination of moral and spiritual values. Traditional performing arts such as shadow puppetry,

gamelan, and Javanese dance are an integral part of Semarang culture. Traditional ceremonies and religious rituals such as sekaten, grebeg, and slametan reflect the richness of Javanese culture. During its development, Hindu-Buddhist and Islamic influences were reflected in traditional architecture, including joglo houses and pavilions. Good city planning and irrigation systems are also a legacy of the advanced ancient Javanese civilization. During the Dutch colonial era, Semarang experienced rapid modernization. The city's infrastructure was improved, including the construction of roads, railways, and ports. Despite this, Javanese culture continues to survive and adapt to changing times. Along with globalization, Javanese culture in Semarang continues to transform. Even though popular culture and Western influences are getting stronger, efforts to preserve traditional culture are still being made through education, art and cultural communities.

The influence of Javanese culture in Semarang is the traditional ceremony, Slametan, a greeting ritual carried out at various important events such as births, weddings and deaths. Batik cloth with traditional Javanese motifs is often used in traditional ceremonies and official events. Traditional Javanese women's clothing combined with batik or jarik cloth. Semarangan bridal make-up still maintains typical elements of Javanese culture. This can be seen from the use of a bun that resembles the Surakarta style, namely the ukel konde bun (Novi et al., 2021). Traditional Javanese makeup techniques emphasize smooth and graceful facial lines. Javanese culture can also be seen from the objects used in the procession such as manggar flowers, yellow rice, kendil, coins, traditional foods, jodang, joli, horses, and so on.

Javanese people use yellow and green, yellow which symbolizes majesty and

green which symbolizes fertility are often used in Javanese bridal make-up. These colors are combined with red and gold from Chinese influence. The bridal kebaya used is a typical Semarang velvet kebaya. Eye and Brow Makeup: Using bold eye makeup techniques and neatly arched eyebrows is part of the Javanese aesthetic that maintains a graceful and elegant appearance. This technique is maintained and often combined with more modern makeup styles of European influence.

Conclusions

Cultural acculturation in Semarangan bridal make-up not only creates a unique aesthetic, but also enriches the cultural identity of the people of Semarang. This reflects a long history of harmonious cultural interaction and respect for diversity. Semarangan bridal make-up is a symbol of rich cultural and historical heritage which continues to be maintained and preserved by the younger generation. Semarangan bridal make-up is the result of a complex and dynamic cultural acculturation process. By combining elements from various cultures, this make-up not only enriches Semarang's cultural heritage, but also shows beauty in diversity. Cultural acculturation in Semarangan bridal make-up is proof that a combination of cultures can create extraordinary harmony and beauty. Through preserving and respecting these traditions, we can continue to celebrate and honor the richness of Indonesia's diverse culture.

References

- Dwi Maryani. (2013). Bertahan di Tengah Badai: Seni Wiraga, wirama, wirasa dalam tari tradisi gaya Surakarta. *Membedah Sejarah Dan Budaya Maritim, Merajut Keindonesiaan*. <http://eprints.undip.ac.id/72067/>
- Indana Zuyyina Illiyyin, & Maulidia, R. (2021). Akulturasi Dan Perkembangan Islam Di Indonesia Dalam Sistem Kalender. *Elfalaky*, 5(2), 207–219. <https://doi.org/10.24252/ifk.v5i2.24885>
- LATUHERU, R. D., & MUSKITA, M. (2020). Enkulturası Budaya Pamana. *Badati*, 2(1), 107–113. <https://doi.org/10.38012/jb.v2i1.411>
- Meleong, L. J. (2012). *Metode Penelitian Kualitatif Edisi Revisi*. PT Remaja Rosdakarya.
- Njatrijani, R. (2018). Kearifan Lokal Dalam Perspektif Budaya Kota Semarang. *Gema Keadilan Edisi Jurnal (ISSN: 0852-011)*, Volume 5, (September), 17–18.
- Novi, A., Ihsani, N., Krisnawati, M., Apriyani, D., Pd, M., Septiningsih, T., Apriliya, S., Lesatari, C. E., & Zhafira, A. A. (2021). *LAPORAN AKHIR PENELITIAN TERAPAN Pembuatan E-book Sebagai Media Pembelajaran Tata Rias Pengantin Solo Pada Aplikasi Paes Berbasis Augmented Reality (AR)*. April.
- Permatasari, A. F., & Wijaya, M. (2018). Perubahan Perilaku Masyarakat Jawa Dalam Penyelenggaraan Resepsi Pernikahan Di Kota Surakarta. *Jurnal Analisa Sosiologi*, 6(1). <https://doi.org/10.20961/jas.v6i1.18134>
- Rahayu, S., & Pamungkas, Y. H. (2014). Arti Simbolis Paes Ageng Masa Hamengkubuwono IX Tahun. *Avatara, E-Journal Pendidikan Sejarah*, 2(3), 7–16. <https://core.ac.uk/download/pdf/230694253.pdf>