



The Meaning of Dancer's Makeup in the Serimpi Merak Kasimpir Traditional Dance at the Ngayogyakarta Hadiningrat Palace

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Abstract

The Serimpi Merak Kasimpir dance is a classical dance at the Ngayogyakarta Hadiningrat Palace which has the characteristic of make-up with a sacred meaning. This study aims to examine the meaning of make-up, hairdressing, costume and accessories for the Serimpi Merak Kasimpir dance. The research method uses descriptive qualitative with a phenomenological approach. Data collection techniques are by observation, interviews, and documentation. The make-up uses a light yellow foundation, brown eyeshadow with eye stitch accents which means the dancer's focus, the eyebrows in the form of menjangan ranggah means strength, black eyeliner, using a paes ageng forehead makeup with golden prada and kinjengan meaning majestic, using a light blush, using red betel lipstick and cithak made of betel leaf means one focus. Hairdressing using a bokor mengkurep bun made of pandan slices covered with jasmine knit means preserving the knowledge gained. The costume uses a green velvet vest with gold patterns which means majesty, red sampur cindhe means decency that must be maintained and jarik machete motif means someone who never gives up. Accessories centhung, cun duk menthul, pethat, earring, kalung sungsun, klat bahu, bracelet kana and sumping ron gold color means great and sacred, slepe as a belt means controlling lust, gajah ngoling means honor, ceplok jebahan means the sacredness of the Trimurti symbol. The overall meaning of the Serimpi Merak Kasimpir Dance is a woman who is strong and brave outside of her graceful and high position.

Keywords: *Serimpi Merak Kasimpir Dance; The Meaning; Make-Up Dancer; Ngayogyakarta Hadiningrat Palace*

Introduction

Special Region of Yogyakarta, is a province located on the island of Java with an area of 32.5 km². This province was founded on October 7, 1756, and now has 4 regencies, namely Sleman, Gunung Kidul, Bantul, Kulon Progo and municipality is Yogyakarta City, which is the capital and center of the DIY province government. The city of Yogyakarta is a big city that until now still maintains the concept of tradition, and geopolitically, Yogyakarta's specialty is influenced by the strategic location of Yogyakarta as the center of Javanese culture (Arief Aulia Rachman, 2014).

Javanese culture certainly cannot be separated from the charm of the city of Yogyakarta, because there is the Ngayogyakarta Hadiningrat Palace as one of the reasons why the city of Yogyakarta is a

cultured city, especially Javanese culture (Gardjito, 2017). In addition, the charm of a cultured Yogyakarta can also be seen from the arts, such as carving, batik, traditional music, dance, puppet, and kethoprak performances. Yogyakarta classical dance also has a unique and special variety, historically closely related to spiritual practices and life such as mediation, offering and revitalizing metaphysical energy. (Harnoko & Fibinoa, 2021). Yogyakarta has several classical dance. There are Renggamataya, Golek Ayun-Ayun, Sekar Pudyastuti, Serimpi, and Bedhaya Dance.

The kinds of Serimpi dances in Yogyakarta are Serimpi Pandhelori, Serimpi Renggawati, Serimpi Ranggajanur, Serimpi Merak Kasampir and many more types of Serimpi dance up to about 37 kinds. (Dewi, 2012). The Serimpi Merak Kasampir dance is a type of serimpi dance created by Sri Sultan Hamengku Buwana VII. This dance tells the story of the battle between Dewi Srikandi and Dewi Larasati for the conditions for the victory of Arjuna's competition. According to Suprihono, (1994b), This dance functions as a performing art to welcome guests as in 1936, this dance was performed to welcome Sri Sunan Paku Buwana X.

Performing arts require makeup, clothing and accessories. The makeup, hairdo and head accessories applied to Serimpi dancers at the Keraton also varied, such as beautiful makeup with eye stitch accents using accessories such as *jamang*, feather, *mentul*, *pethat*, *pelik*, *sumping ron*, *subang*, *klat bahu*, and *godheg*. In addition, there is also the Serimpi Dance which uses Yogyakarta's majesty make-up, namely the *Paes Ageng* Jogja style of make-up with a complete *paes prada*, using *menjangan ranggah* eyebrows, eye stitches, *cithak*, accessories and hairdo used the same as the *Paes Ageng* Jogja bride such as a *bokor mengkurep* bun that wrapped in jasmine knitt, *gajah ngoling*, *mentul*, *pethat*, *centhung*, *sumping ron*, and *subang*. Clothing and body accessories in the Serimpi Merak Kasampir Dance, use a velvet shirt vest, *jarik* cloth with a machete *ceplok gurdha* motif, *sampur cindhe*, *slepe*, *klat bahu*, *kana* bracelets, and *sungsun* necklaces.

Research that has done by Agustin et al., (2020) have studied the form and meaning of the Make-up of the *Bedhaya Bedhah Madiun* Dance at Pura Mangkunegaran Surakarta, then the study of the symbolic meaning of the make-up, fashion and property of the *Jaranan Buto* Dance in Banyuwangi Regency by Kusuma Firdaus (2019), and the meaning of the form of fashion make-up and accessories in the *Remo Jombangan* Dance by Apriliani, (2020).

Based on the results of interviews with informants, it is known that there has been a little debate on the application of make-up for the Serimpi Merak Kasampir Dance dancers for today and in the past. This is due to the lack of knowledge of the palace dancers regarding the meaning contained in each form of make-up they use, there are no sources, incomplete documents, and the lack of written studies regarding the meaning of dancers' make-up in the Serimpi Merak Kasampir dance.

This study aims to describe the form and meaning of make-up, hairdressing, fashion and accessories for the Serimpi Merak Kasampir Dance at the Ngayogyakarta Hadiningrat Palace. The results of this study are expected to contribute to understanding, and preserving culture in Yogyakarta in writing so that readers can find out the meaning contained in the dancers' makeup, especially in the Serimpi Merak Kasampir Dance. The main information of this article is based on local literature, besides that, interviews with related parties were also conducted to obtain complete data.

Research Method

This research is a descriptive qualitative research with a phenomenological study approach. Suyitno, (2018) stated that qualitative research is research that stems from an inductive mindset, which is based on participatory objective observations of a social phenomenon (phenomena). Qualitative research with a phenomenological approach leads to a detailed description of an event in a person's life (Kaharuddin, 2020). Research steps with a phenomenological approach according to Yusuf (2014), namely finding phenomena (events, occurrences, experiences that can be observed), analyzing phenomena, determining sources,

collecting data, making notes, analyzing data and writing reports. The object of this research is the study of the forms and meanings of make-up, costume and accessories for the Serimpi Merak Kasimpir dance.

Data collection techniques were carried out by interview, observation, and documentation methods. Interviews were conducted on 3 sources with 5-10 years of experience, namely *Abdi Dalem caos kagunan* (makeup and person in charge of costume and accessories at KHP Kridhamardhawa), and *Abdi Dalem mataya* (the dancer). Interviews were used to collect information about the meaning of make-up, costumes and accessories for the Serimpi Merak Kasimpir dance dancers at the Ngayogyakarta Hadiningrat Palace. Observation methods were carried out to observe the object directly, namely make-up which includes the color of foundation, blush-on, eyeshadow, characteristic forehead makeup, *cithak*, eyebrow shape, eye stitches, hairdressing. Costumes/ clothes which include *jarik* cloth motifs, *sampur* cloth motifs, and velvet vests. Accessories used on the head, body, hands and property. Documentation is used to obtain data directly from sources of written documents, archives, photos and other documents related to the Serimpi Merak Kasimpir Dance.

The research procedure starts from the stage of finding the historical phenomenon of Serimpi Dance, analyzing the type of Serimpi Merak Kasimpir Dance, determining 3 experienced sources, collecting data by observation, interviews and documentation. Then the data analysis is presented in a descriptive form with a phenomenological approach about make-up, hairdressing, costume and accessories for the Serimpi Merak Kasimpir Dance at the Ngayogyakarta Hadiningrat Palace.

Result and Discussion

According to Suprihono (1994b), The appearance of the Serimpi dance first occurred during the reign of Sultan Agung in the *Babat Nitik* fiber in 1897. Serimpi dance is the result of a summary of the nine dance presentations or the so-called *Bedhaya* dance, which the artists believe as the starting point for the existence of the Serimpi dance. The meaning of the Serimpi dance is also believed by many artists to come from the word "dream", because when we watch this performance, we will feel like dreaming coupled with the strains of gamelan music that sings beautiful and peaceful tones, like being lulled by a dream (Asri, 2016).

Since the emergence of the Giyanti agreement on February 13, 1755, the Mataram kingdom has been divided into two, namely the Yogyakarta Sultanate and the Surakarta Sunanate, Samroni (in Mulyanto & Widada, 2016). Sulistyowati (2014), also emphasized that the two great cultures competed against each other in showing their group identity, both the Yogyakarta Sultanate and the Surakarta Sunanate. This causes many differences in lifestyle, fashion, language, culture and traditional arts, therefore arts such as the Serimpi dance are also affected.

The Difference between the Yogyakarta and Surakarta style Serimpi Dance

Serimpi dance has a special position in the palace, and cannot be compared to other classical dances (Gasiyah, 2015). Suprihono (1994a) said that there are kinds of Serimpi, in Surakarta has serimpi *bondan*, *dhempel*, *gambirsawit*, *retno dumilah*, *ludiromadu*, *manggala retina*, *glondong pring*, *jayaningsih*, *sangupati*, *muncar*, *sukarsih* and many more. While in Yogyakarta has serimpi *pandhelori*, *ranggajanur*, *ranumanggala*, *renyep*, *merak kasimpir*, *pestul*, *renggawati*, *ringgitmunggeng kelir*, *muncar/cina*, *mijil*, *sekarsemeru*, and many more.

The things that distinguish the Yogyakarta style serimpi dance and the Surakarta style serimpi dance can be seen in terms of facial makeup, hairdressing, accessories, costume, variety of movements, storylines, floor patterns and the accompaniment used. There are many differences in this dance even though both have the same core dance. The Serimpi dance in the Yogyakarta style is mostly heroic in that it adopts a storyline where conflict becomes an expression as the climax, while the Serimpi dance in the Surakarta style is mostly romantic, sensual and elegant.

In terms of makeup, the Yogyakarta-style Serimpi dance looks more unique because it has different symbols and patterns. The symbols in the make-up, such as forehead, eye, and eyebrow makeup, are applied differently from other dances, and each has a deep meaning and significance. While the make-up of the Surakarta-style Serimpi dance looks simpler like puppet make-up and brings out the natural beauty of the dancer, this can be seen from the make-up used to apply beautiful make-up. In terms of hairdo, the Yogyakarta style serimpi dance can use two alternative choices, namely in the form of a *bokor* bun followed by forehead makeup (*paes*) and a *sinyong* bun followed by the use of *jamang* and feathers on the forehead. Meanwhile, the majority of the Surakarta-style Serimpi dance only uses hairdressing with the use of *jamang* placed on the forehead. In terms of clothing, the Yogyakarta and Surakarta style serimpi dances have similarities that can use two alternatives, the first using *mekak* such as *kemben* and vests or sleeveless shirts. The use of cloth motifs in the Yogyakarta Sultanate is dominant with a white base color, when clothed, the outline or white color on the edges of the cloth is shown, and the technique of using cloth is called *Seredan*. While the use of cloth in Surakarta is more dominant with a brown base color with the edges of the cloth folded in or hidden, and the technique of using cloth is called *Samparan*.

This habit of difference can be interpreted as a form of straightforwardness, openness and covertness, (Sulistyowati, 2014). Another example of the differences that exist in the serimpi dance can be seen from the use of properties, in the serimpi Merak kasampir dance the Yogyakarta style uses properties in the form of a *keris* and a gun. Meanwhile, the Surakarta-style Serimpi Manggala Retna dance uses the properties of *cundrik* and *dadhap*. *Cundrik* and *Keris* are heirlooms or weapons used for self-defense, (Maryono, 2012). The difference between the Serimpi Manggala Retna dance in the Surakarta style and the Serimpi Merak Kasampir dance in the Yogyakarta style can be seen in Figure 1.



Figure 1. The difference between the Surakarta and Yogyakarta style serimpi dance
(Source: Documentation of *Abdi Dalem Caos Kagunan*, Keraton Ngayogyakarta Hadiningrat)

Serimpi Meerak Kasampir dance is a repertoire created by Sri Sultan Hamengkubuwana VII with special provisions and preparations before staging this repertoire. Things related to the preparation of the performance are carried out by selected people such as courtiers of the Palace. *Abdi dalem caos kagunan* and *abdi dalem mataya* are people who are directly involved in the performance of the Serimpi Merak Kasampir Dance, and were then selected as resource persons. A summary of the results of interviews with informants can be seen in Table 1.

Table 1. List of summary interviews with Abdi Dalem Caos Kagunan and Abdi Dalem Mataya

No	Questions	Interview Result
1	What are the routine activities of performing arts within the Keraton?	The form of routine performances is usually once a month. The performances are not only dance, but there are <i>wayang wong</i> (people who act as puppets), <i>macapat</i> (traditional javanese song), musical, and others.
2	What preparations were made before starting the Serimpi Merak Kasimir Dance performance?	Before preparing for staging needs, the first thing to be prepared is <i>Caos Dhahar</i> , or offerings. For the Serimpi dance, the offerings are <i>pisang sanggan</i> (offering of bananas).
3	What are the obstacles faced when preparing for the Serimpi Merak Kasimir Dance performance?	In the context of doing makeup for dancers, the obstacle experienced is the occurrence of differences of opinion in the rules for applying make-up in the past and now. Find damaged items such as costumes or accessories.
4	What are the tools, materials and cosmetics used in the Serimpi Merak Kasimir Dance performance?	Just like makeup in general that is used for makeup, buns and putting on costumes. The only difference is the use of pre-packaged colors.
5	What are the characteristics of the serimpi Merak kasimir dance makeup (forms of make-up, hairdo, fashion and accessories) and the meaning of each characteristic?	(Can be seen in the group of figure 3,4,5,6,7,8,9)
6	Why is the makeup of the serimpi Merak kasimir dance different from other dances in general?	The people who dance in the Keraton are people who have been chosen to carry out tasks with great responsibility, not random people because they already have high dancing techniques. Serimpi dance has a standard make-up, besides that there is a meaning and prayer behind the make-up.
7	The use of clothing in the serimpi Merak kasimir dance is determined by who?	The determination of the use of a one-set dress in the Serimpi dance is determined by the <i>dhawuh</i> or representative from <i>Pengageng</i> or even the <i>dhawuh</i> directly from <i>Ngersa Dalem</i> (King).

The Meaning of Makeup and Hairdressing for the Serimpi Merak Kasimir Dance at the Ngayogyakarta Hadiningrat Palace

Makeup is an important aspect of performing arts, makeup is needed to describe and determine character on stage (Pranoto, 2019). Noviana (2015) said that makeup is very important to do to maintain daily appearance. This make-up is different from makeup in general, the dancer's make-up describes the character and character of the dance figures that are performed, so the purpose of the dancer's make-up is to help describe a role by making the form of the dancer in accordance with the role being performed (Thowok, 2012). The dancer's make-up is stage make-up, because the make-up technique pays attention to important aspects such as sharpening parts of the make-up such as contours, bold and sharp color play as it adapts to the needs of the performance. Performance needs such as audience distance, lighting, and the character of the characters being played.

The makeup of the Serimpi Merak Kasimir dance dancers has distinctive accents that are different from the makeup of dancers in general. The Serimpi Merak Kasimir dance is a sacred dance, therefore the make-up uses *Paes Ageng* Yogyakarta's make-up (Rahayu & Pamungkas, 2014). This make-up is also used for the Bedhaya dance, a sacred dance. Over time, *Paes Ageng's* make-up was then used in Yogyakarta-style traditional bridal make-up. The overall appearance of the Serimpi Merak Kasimir Dance can be seen in Figure 2.



Figure 2. The Serimpi Merak Kasampir Dancers

(Source: Documentation of Abdi Dalem Caos Kagunan, Keraton Ngayogyakarta Hadiningrat)

The makeup and hairdressing in the Serimpi Merak Kasampir dance has a deep philosophical meaning. The characteristics of the Serimpi Merak kasampir dance make-up can be seen in accent 1 regarding the use of light yellow foundation and powder colors, the ancient tradition of using foundation made of mangir or turmeric, giving rise to a yellow color, this is done so that the dancers' original skin color remains the same. The origin is an Asian skin tone, which tends to be yellow under tone, while the blush-on color used is thin and subtle so that it doesn't seem too overwhelming. In the accent 2, for eyeshadow color is only brown, which means that the eyes still look natural and not excessive, because the purpose of eye makeup is only to emphasize the eye line. The color used in the lipstick is red betel in accent 3 with the aim of maintaining the noble value, because in ancient times the red betel color was obtained from chewed natural betel leaves, see group Figure 3.



Accent 1. Foundation and blush-on color



Accent 2. Eyeshadow color



Accent 3. Lipstick color

Figure 3. The make-up characteristic Serimpi Merak Kasampir Dance

(Source: Documentation of Abdi Dalem Caos Kagunan, Keraton Ngayogyakarta Hadiningrat)

In the Figure 4 group, there are several accents that become the standard of the Serimpi Merak Kasimpir dance makeup, as in accent 4 it is an eye stitch to clarify vision and serves as a filter to distinguish between good and bad. While in the accent 5 is *menjangan ranggah* eyebrow or the deer antler is a symbol of vigilance to face and overcome bad attacks from various directions, this form is a sign that women are not weak, accent 6 has a rectangular *cithak* made of pieces of betel leaf which means so that dancers can focus on the intentions and goals that were built during dancing.

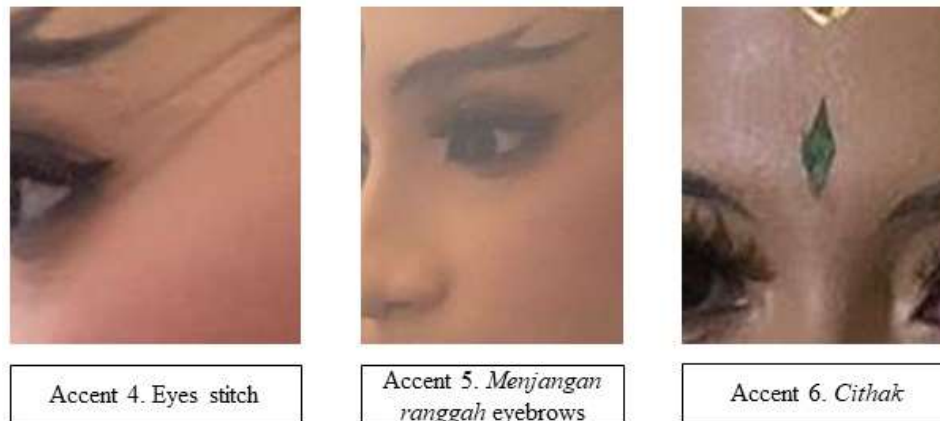


Figure 4. Accents 4,5,6 for make up characteristic Serimpi Merak Kasimpir Dance
(Source: Documentation of Abdi Dalem Caos Kagunan, Keraton Ngayogyakarta Hadiningrat)

The most important form of grip found in forehead makeup is known as *paes*, which can be seen in Figure 5. The form of the Yogyakarta style *paes* used in the Serimpi Merak Kasimpir Dance is *paes ageng*, the shape of the *paes* resembles the pointed tip of a betel leaf and is covered with gold *prada* on the forehead, the edge of the pattern in accent 7 means majestic and sacred. The shape of the *paes* in accent 8 is *penunggul*, the *paes* with the largest size means something that is the highest, the biggest and the best, humans are reminded that the greatest power is only in God Almighty. Accent 9 is *paes pengunggul* totaling 2 right and left flanking *paes penunggul*, meaning that a human must have a balanced life, while accent 10 *paes penitis* shaped like a smaller *pengunggul* on the right and left *paes pengapit* means wisdom of one's life. The last form of *paes* in accent 11 is *godheg* which is located on the right and left ears, its position after the *paes* drop is curved downwards which means a reminder of the origin of human life. Accent 12 is *kinjengan* which is placed in a *paes* pattern shaped like a dragonfly which means that a person is expected not to be lazy and can move agile and agile like a dragonfly. In the Figure 6 group, there are several hairdressing accents as the standard form of the Serimpi Merak Kasimpir Dance bun that uses *paes ageng* make-up, accent 13 shows the shape of a *bokor mengkurep* bun made of sliced pandan leaves wrapped in an elongated hairnet then bent and made into a meaningful bun that a woman grows up and leads to perfection, besides that it aims to make dancers smell natural from pandan leaves. Accent 14 is jasmine knitting, jasmine flowers knitted to cover the bun *bokor mengkurep* has the meaning of keeping the knowledge possessed from fading and carried to the end of life. While accent 15 is sliced pandan leaves in an oval shape then covered with jasmine knitting installed under the bun called *Gajah Ngoling*, shaped like an elephant trunk which means majestic, honor and sacred.



Figure 5. Accents 7,8,9,10,11,12 are the standard forms of forehead makeup or paes ageng in Serimpi Merak Kasimpir dance.

(Source: Documentation of Abdi Dalem Caos Kagunan, Keraton Ngayogyakarta Hadiningrat)

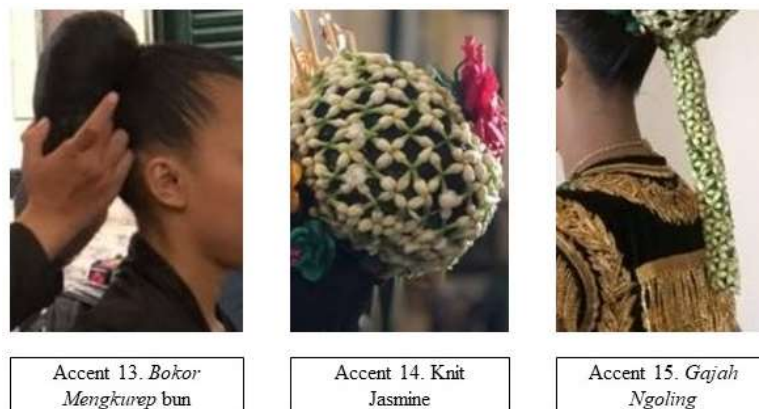


Figure 6. Accents 13,14, 15 hairdressing on Serimpi Merak Kasimpir dance.

(Source: Documentation of Abdi Dalem Caos Kagunan, Keraton Ngayogyakarta Hadiningrat)

The Meaning of Costume for the Serimpi Merak Kasimpir Dance at the Ngayogyakarta Hadiningrat Palace

Costume is a product of handicrafts made to cover parts of the human body. Costume is a work of art that has aesthetic values that coexist with the community, one of its uses is to support performing arts activities, both drama, dance and music (Pranoto, 2019). According to Nurdin (2019), the costume that used in a dance performance is more familiar as this dance costume is all the clothes and equipment used by dancers on stage according to their needs. Dressing in performing arts, especially dance, more popularly known as dance costumes, is a work of art that has an aesthetic value that serves to cover the body and support the appearance of dancers' characteristics on stage.

In addition to make-up and hair, clothing or costumes in the show must also be considered. The clothes worn by classical dancers in the Yogyakarta style already have their standards, or characteristics. There are three kinds of standard clothing that can be used in the Serimpi Merak Kasimpir dance, namely *mekak* ribbons, *kampung* cloth and velvet vests. According to the results of interviews with informants, the choice of costumes for the Serimpi Merak Kasimpir Dance performance is determined by the instructions or *dhawuh dalem* who has the right to determine the Serimpi Merak Kasimpir dance performance, who will wear the *mekak* ribbon, *kampung* cloth, or velvet vest. Usually the selection of costumes is adjusted to the on going activities such as rituals in the palace, welcoming guests, or just for entertainment. The costumes used in Serimpi Merak Kasimpir Dance can be observed in Figure 7. In accent 16, the costumes used were dark green *beludru* or velvet vest in which there are gold coloured carved ornaments and tassels which were meant to symbolize noble and sacred. While, in accent 17 is a shawl or *sampur* that uses Yogyakarta styled *cindhe* motives coloured in red which was meant to symbolize bravery in the middle of war and also symbolize women decency that must be maintained. The *jarik* cloth can be observed in accent 18 in which it used *parang* motive that was meant to symbolize noble advices of never surrender like the sea waves that never stop to move.



Figure 7. Accents 16,17,18 costume on Serimpi Merak Kasimpir dance.

(Source: Documentation of Abdi Dalem Caos Kagunan, Keraton Ngayogyakarta Hadiningrat)

The Meaning of Accessories for the Serimpi Merak Kasimpir dance kat the Ngayogyakarta Hadiningrat Palace

Based on Tobing et al., (2019) opinion, Accessories equipment is a supporting element that is no less important to support the harmony between makeup, hair, body and costume. These accessories are inseparable from the characters and backgrounds presented by the actors or dancers. Accessories are a meaningful work of art and have aesthetic value as a reinforcement of the player's character on stage, the use of accessories is adjusted to the type of character presented. The existence of these accessories is in line with the use of make-up, hairdressing and costume. The use of accessories or jewelry in the Serimpi Merak Kasimpir Dance is an aspect that is no less important than makeup, hairdressing and fashion, because everything is a unity, where the expectations and characteristics of The Serimpi Merak Kasimpir dance will be realized in a sacred performance. The selection of accessories is determined based on the *dhawuh dalem* or envoy from *Ngarsa Dalem* or someone appointed to give the instruction. The meaning contained in the accessories worn on the head of the Serimpi Merak Kasimpir Dance dancer can be seen in Figure 8. The accessories worn on the head in accent 19 are *cunduk mentul* or gold flowers totaling 5 which means that humans must be able to control the five passions that exist in themselves, namely lust for pleasure, lust for love, lust for power and lust for purity. Accent 20 is a mountain comb accessory or commonly called *pethat* which means as a symbol of the greatness of God, humans must always remember the owner of everything in this world.

While in accent 21 there is a pair of *centhung* located at the base of the paes clamp which is between the *penunggul* and the dropper, which means *manunggaling kawula Gusti*, namely humans must

always be humble, bow and be grateful to God. Then accent 22 is *sumping ron*, that is a pair of accessories that are attached to the right and left ears, this accessory means that unpleasant sounds can be filtered and thought out beforehand, restraining the emotional desire to repay bad deeds. Another accessory that is located in the ear is earring which can be seen in accent 23, *subang* or earrings have the meaning that humans are warned of human knowledge through the right ear and evil whispers through the left ear. The last accessory used on the head to decorate the bun on accent 24 is *Ceplok Jebehan*. *Ceplok* is a corsage of large red blooms placed in the middle of the bun which means someone who is growing up with the courage to face the challenges in life. *Jebehan*, a corsage of stacked flowers that has 3 colors, namely red, yellow green, has a smaller size than *ceplok*, is installed on the right and left sides of the bun. *Jebehan* means the beauty and majesty of the Trimurti (Wisnu, Syiwa, and Brahma). The accessories used on the body of the Serimpi Merak Kasimir Dance can be seen in Figure 9, accent 25 is a *kalung sungsun* or a gold necklace that has 3 layers, meaning that humans will go through 3 phases, namely birth, life and death. In addition, on accent 26 there is *pendhing* or *slepe*, namely accessories in the form of a belt which has the meaning as a binder and gives a warning to control lust, because if it is released then a woman's laundry will be lost. On accent 27, there are accessories *klat bahu*, which are accessories worn on the right and left arms which have the meaning of repelling reinforcements from various directions. Accent 28 is the *gelang kana*, which is an accessory in the form of a gold bracelet that is placed on the right and left wrists, which means that the hand movements must be united with the heart, and has the meaning of unlimited fidelity from a circle that has no end. While accents 29 and 30 have complementary accessories in the form of properties such as a *keris* and a gun fwchich have the same meaning as weapons and have the meaning of strength to protect themselves.



Figure 8. Accents 19,20,21,22,23,24 the accessories shape worn on the head of Tari Serimpi Merak Kasimir.

(Source: Documentation of Abdi Dalem Caos Kagunan, Keraton Ngayogyakarta Hadiningrat)



Figure 9. Accents 26.27.28.29.30 the accessories shape worn on the head Tari Serimpi Merak Kasimpir.
(Source: Documentation of Abdi Dalem Caos Kagunan, Keraton Ngayogyakarta Hadiningrat)

Conclusion

The meaning of make-up in the Serimpi Merak Kasimpir dance at the Ngayogyakarta Hadiningrat Palace includes the oversized pattern of paes ageng with olive-yellow foundation, brown eyeshadow color, thin red blush, eye stitches, paes consisting of penunggul, clamp, dropper, and godheg is equipped with gold prada and kinjengan, uses cithak from betel leaf, and wears red betel lipstick. The whole of this make-up has the character of wandha whole which means gentle, knowledgeable, strong, has manners, is noble, sacred, spiritual and spiritual and balances life horizontally and vertically.

The overall dress of the Serimpi Merak Kasimpir dance uses a dark green sleeveless velvet vest with gold tuft, red sampur cindhe and jarik cloth with a machete motif which means someone who has reached the peak of greatness, has high knowledge, never gives up, understands manners and ethics. Serimpi Merak Kasimpir dance accessories such as cundhuk mentul, pethat, centhung, sumping ron and earring have the meaning of majesty, controlling lust, distinguishing between good and bad and a reminder to God. Ceplok jebahan means someone who is growing up and is a symbol of Trimurti. Shoulder clasps, kana bracelets, sungsun necklaces, and pendhing, have the meaning of purity, sincerity, being kept away from all harm and a reminder to humans of the 3 phases of life, namely birth, life and death. The property of a kris and a gun means courage, toughness and self-defense.

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Interview

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