



Analysis of the Value of Character Education in the Surakarta Style Javanese Bridal *Paes* and Its Relevance for Javanese Language Learning in Elementary Schools

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Abstract: This research was qualitative descriptive research using a semiotic approach. This research aims to analyze the value of character education contained in the symbols in the Surakarta style Javanese bridal *paes* and its relevance as the Javanese language learning material for elementary school level. The symbols in Javanese bridal *paes* are a medium for transforming noble values containing Javanese cultural teachings for bridal couples and Javanese society in general, especially the younger generation. This is closely related to character development based on local genius. Therefore, this research describes the symbols in Surakarta-style Javanese bridal *paes* as a manifestation of character education values. Each part of Javanese bridal *paes* represents local wisdom intended to be a medium for educating noble character. The main data collection techniques are direct observation, interviews, and documentation of Javanese Surakarta-style brides, which are strengthened by documentation analysis. For the validity of the data, credibility techniques are used, which are carried out by 1) diligent observation, 2) triangulation of methods and sources, 3) peer discussion, and 4) adequacy of references. The data validity technique uses theory triangulation and source triangulation. The data analysis technique in this research uses Charles Sanders Pierce's semiotic analysis technique. The research results show that each part of the Surakarta style Javanese bridal *paes* is a symbol containing noble Javanese cultural values, which can guide the bridal couple and is relevant for Javanese Language Learning in Elementary Schools.

Keywords: javanese language education, *paes*, learning, elementary school

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Introduction

Samani and Hariyanto (2012) state that character can be interpreted as a way of thinking and behaving for each individual to live and socialize within the family, school, community, and state. Individuals with good character can make decisions and are ready to take responsibility for the consequences of their decisions. Character education is considered a solution to improve the character of the younger generation so that they can become the nation's reliable next generation. According to the Ministry of Education and Culture (2010), the objectives of character education include forming and developing the potential of students so that they can have good values and character from a cultural and national perspective. Character education becomes a cornerstone and can be implemented in all subject matter so that there is an introduction and instillation of character education values on an ongoing basis. The social environment and natural environment also play a role in shaping character (Samani & Hariyanto, 2012).

One of the materials in life that can potentially contain a lot of character education value is tradition or culture. Culture is a manifestation of human intellect expected to shape or create good things

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in life. This is in line with the opinion of (Koentjaraningrat, 1984), which states that culture is a whole system of ideas, actions, and results of human work, passed down from generation to generation in a community. The ideas and notions formed by ancestors are based on their experiences in living life and are believed to bring goodness if carried out now and in the future. Therefore, culture is passed down from generation to generation so that future generations understand and master the values contained in that culture. Character education values can be sourced from the values contained in culture, which are expected to be mastered by the next generation.

Indonesia consists of various ethnic groups. Each ethnic group has a different culture. Culture is an inseparable part of the lives of its adherents. In living their lives, humans experience several major events, starting from birth, infancy, childhood, adulthood, marriage, old age, and death. This kind of life cycle is known as the life cycle, or in Javanese culture, it is called the *cakra manggilingan* (Widyastuti, 2012). One of the important phases in the *cakra manggilingan* is marriage. Each ethnic group's wedding procession has a different order. Javanese traditional wedding processions with Sundanese, Balinese, Batak, or Minangkabau traditions have different procession sequences and equipment. Marriage culture and its rules are influenced by various things such as knowledge, experience, beliefs, and religion of the relevant society. Marriage rules have existed since simple societies were maintained by community members, traditional communities, or religious leaders (Hariandi et al., 2022). Cultural elements guide and influence the sequence and *ubarampe* in the marriage procession of an ethnic group. According to Hillman (2003), the purpose of traditional marriage is kinship, which has the function of preserving and passing on offspring according to the father's or mother's lineage for the benefit of family and relatives to achieve traditional, cultural, peace, and heritage values.

Javanese culture is part of Indonesian culture, known for having various noble values in its various aspects. Javanese culture also has make-up and bridal clothing with various symbolic meanings. Symbols are usually deliberately created by humans to show the science, language, religion, and myths used by that community. Symbols can be used to disseminate culture, as well as stimulate people to behave following the meaning of the symbol (Murtiadji & Suwardanidjaya, 1993). This symbol needs to be interpreted by looking at the accompanying phenomena (Sachari, 2002). For brides in the Central Java region, the bridal style used is the Surakarta bridal style. Surakarta-style brides also have *paes* and bridal clothing, which is unique and has various symbolic meanings in both the *paes* and the clothing worn by the bride. This symbolic meaning is the crystallization of noble values that society believes and guides. The values contained in the symbolic meaning of *Paes* and bridal clothing can be a guide in living the next life cycle, namely married life. So that this symbolic meaning can truly describe certain values, it is not made by just anyone.

The sequence of traditional Surakarta wedding processions consists of before the wedding (*siraman*, *midodareni*), wedding (*ijab* and *panggih*), and after the wedding. The *panggih* ritual is the peak of wedding activities. According to research by Nuning (2016), the *panggih* event provides a picture of the future life of the bride and groom, which is expected to be full of happiness with various agricultural symbols in the sequence of events. The *panggih* event can also be considered a session to publicize that the bride and groom are legally husband and wife. For the Surakarta style, the *panggih* ceremony is a procession where the groom meets his family, comes to the bride's residence, performs the *panggih* ritual, and sits in the *petanen* or *krobongan*. At the *panggih* event, many symbols are given to the bride and groom, which contain messages and advice for the bridal couple (Widodo et al., 1987), including *Paes* or beautiful bridal make-up. A *sumbaga* will make up the bride and groom so they look stunning, like kings and queens, for the wedding procession, which is expected to only happen once in a lifetime. Therefore, this research will focus on the symbolic meaning of the bridal *Paes* used during the *panggih* event.

The symbolic meanings in *paes'* and Surakarta's styles of bridal clothing are very diverse. The Javanese people, especially the younger generation, need to reveal this symbolic meaning. To a certain extent, traditions become a reference (Hasan & Susanto, 2019). The noble values in each bridal symbol can guide the bridal couple to navigate the household. According to Murtiadji and Suwardanidjaya (2012), the values in the symbols contained in wedding ceremonies do exist. They are used for several purposes, including conveying, and disseminating culture and stimulating people to behave and act in accordance following of the symbol. Especially in this era, many young couples tend to prefer to hold modern wedding parties. In their research, Pratama and Wahyuningsih (2018) show changes in the

meaning and customs of marriage. Many wedding styles have shifted to a more modern and contemporary style. It is feared that the messages and values mandated in a wedding ceremony will not be conveyed.

Based on the explanation above, this research needs to be carried out as an effort to reveal these symbols using a semiotic approach. Semiotics is the science of signs or symbols included in culture that contain certain meanings (Wibowo, 2013). This research uses the semiotic theory of Pierce (2000), which aims to find the meaning of something based on signs or symbols. Humans created various signs to communicate, convey intentions, and show certain meanings. According to Pierce (2000), there are two characteristics of signs, namely representative and interpretative. To interpret the signs, Pierce (2000) developed the triadic concept. This triadic concept shows a relationship between signs as ground, object, and interpretant. Interpreting a sign begins with the presence of a sign or term (this is related to the concept of ground). This term refers to an item or object, giving rise to an interpretation or meaning (interpretant). This is considered following the objectives of this research. This research analysis uses semiotics to reveal the symbolic meaning of Surakarta-style bridal *paes*, especially for *panggih* events. The results of the research can also be an easily accessible reference regarding the noble values of Javanese culture in Surakarta style bridal *paes* to then be relevant as a source of character education material for student learning at the elementary school level.

Character education is a fundamental element for Indonesian society in the context of the nation, religion, and even local culture it needs to be internalized since childhood (Masfiah et al., 2021). Character education values have also been formulated according to Minister of National Education Regulation No. 2 of 2010, including religion, honesty, tolerance, discipline, hard work, creative, independent, democratic, curiosity, national spirit, love of the motherland, respect for achievement, friendly or communicative, love of peace, love of reading, care for the environment, caring social, and responsibility. These values must be instilled in students so that they will have good character in the future. To form good character in students, schools should develop three important aspects: knowing, feeling, and action.

According to Lickona (1991), instilling character education values is an effort to shape or carve the human personality through the process of knowing goodness, loving goodness, and doing goodness. The goodness referred to here can be sourced from the cultural values held by the local community. Therefore, introducing and instilling character education values can be done by introducing cultural values, including wedding traditions. In Javanese culture, character education values are also considered very important. The teachings of many ancestors lead to the formation of character that is considered good by the Javanese people. It turns out that much of the content regarding character education values is contained in Javanese literary works and has been researched. For example, the content of character education in *Serat Kalatidha* by Ranggawarsita (Purwadi, 2015), *Serat Wedhatama* by KGPAA Mangkunegara IV (Wiratini, 2017), *Serat Wulangreh* by Sri Susuhunan Pakubuwana IV (Retnowati, 2020), *Serat Cebolek* by Kiai Jasadipura I (Astuti, 2018), *Serat Sana Sunu* by Kiai Ngabehi Yasadipura II (Suhanjati, 2004), and *Serat Centhini* by Sunan Pakubuwana V (Wibawa, 2013). According to Suryaman (2010), literary works can be a medium for teaching the values of character education. Material about traditions and values contained in a culture can be taught through Javanese language lessons. One of the noble values that need to be introduced to the younger generation is the noble value of wedding ceremonies, especially Surakarta-style bridal *paes*.

Character education values based on noble cultural values need to be introduced to students as early as possible. The elementary school level is the first formal education level that can determine the direction of student development. Character is built not instantaneously but through information and examples from the environment. Fatmah (2018) stated that forming national character takes a long time and must be done continuously. Character education efforts that originate from local culture will enable the younger generation to know, love, and then hopefully have a strong sense of belonging or *handarbeni* to the noble values that their ancestors formed. Various efforts have been made to improve the character of elementary school students, such as research conducted by Muryaningsih and Mustadi (2016), who developed lesson plans to improve the implementation of character education. Then, research by Soeharto and Saputro (2015) and Syamsi, as well as research by Syamsi & Sari (2015), through the development of teaching materials. Researched by Zuchdi (2010) through developing a Character Education Model Integrated into Subject Matters in Elementary School. The results of this study

revealed that an effective character education model implements a comprehensive approach integrated into subject matters. These studies have been proven to be able to improve student character.

Many other efforts have certainly been made but based on research by Darmayanti and Wibowo (2014), especially in certain areas, the implementation of character education has not produced maximum results, and the efforts made still need to be carried out and improved. Some schools are unprepared to implement character education in curriculum and learning materials. In the learning process, there has also been no visible effort to implement character education, and it requires support from various parties to socialize and implement character education. Research on the results of implementing character education was also conducted by Barus (2015), which showed the same thing. Barus' research results (2015) show that teachers still experience limited ability to describe, actualize, and ground the implementation of the mission of implementing character education so that alternative learning models or the presence of counselors who truly understand the content of character education are needed.

Thus, efforts to improve character education still need to be made. This research attempts to relate the potential of local culture, which contains many noble values, to introduce the value of character education based on local culture, namely the value of character education in Surakarta-style bridal paes. The results of this research can provide clear and detailed information about the components of Javanese bridal paes, especially the Surakarta style. In the Javanese language subject syllabus, information about the components of Surakarta-style bridal paes can be presented in texts about cultural events.

The development of learning materials in culture-based texts can also be applied to learning various language skills, such as reading and writing. The research results are accompanied by pictures of the components of Surakarta-style bridal paes obtained directly from competent sources in the field of cultural events so that they are visible and can be used by elementary school students. The text related to the components of Surakarta-style bridal paes is also intended to introduce the value of local wisdom, which aims to improve students' character.

Methods

The method used in this research was a descriptive qualitative method. This research aims to reveal as clearly as possible the symbolic meaning of *paes'* and Javanese's traditional Surakarta-style wedding attire qualitatively. The approach used in this research was the hermeneutic approach. The data was collected from the symbols in Surakarta-style bridal make-up or *Paes* and contains character education values. The data collection method used was observation and interviews. Using the observation technique, researchers directly observed the traditional Javanese wedding procession in the Surtakarta area, Central Java. Apart from direct observation, researchers also used the interview method. Researchers interviewed two bridal *shamans* or *juru sumbaga*, Mrs. Kris Maryani and Mrs. Yuyun Noviana. The main instrument of this research is the researchers themselves, meaning the researchers are also the planners, implementers, data collectors, analysts, and data interpreters, and ultimately, the researcher becomes the pioneer of the research results. Other instruments used are observation and interview guidelines so that the analysis carried out is contextual analysis, where the results of observations and interviews are processed to find symbolic meaning in the Javanese bridal *paes*. These symbolic meanings are then analyzed further to find character education values that are for learning Javanese at the elementary school level by analyzing and adapting them to the Javanese language curriculum at the elementary school level.

Results and Discussion

Results

Marriage is the process of uniting two people, a man and a woman, who come from two families. This is certainly a moment because men and women have different habits, characters, and thought patterns. Not to mention that everyone has a different family background. Each family has its ideals renting style, and outlook on life. It is not easy to unite two large families. Therefore, we need advice and suggestions that can be used as a guide in living life after marriage. Marriage advice and suggestions are often expressed in traditions or symbols in marriage.

Murtiadji and Suwardanidjaja (2012) state that the traditional Javanese wedding ceremony contains the meaning of "celebration," which is held in the hope that this big event can be carried out safely and avoid disaster, especially for the lives of the bride and groom in the future. Meanwhile, the bridal make-up used in traditional Javanese wedding ceremonies refers to the definition of Yogyakarta (Yogya) and Surakarta (Solo) style brides, both of which originate from the keraton or palaces in Surakarta (Central Java) and Yogyakarta (DIY). In Yogya and Solo traditions, bridal clothing and make-up are the clothes worn on, daughters, and even their grandchildren when there are special events in the palace. The royal attire of the bride and groom refers to the attire of the king and queen during Jumenengan (coronation) or other major events (Murtiadji & Suwardanidjaja, 2012). This is why Javanese brides and grooms are often referred to as kings and queens for a day. Keraton's life became an ideal or dream for the Javanese people as Hall (2005) said that Keraton's role was the center and site of state and societal ritual. Meanwhile, for brides, the princess pattern style refers to the clothes of the king's sons and daughters when they go before the Dutch Governor to get acquainted after 35 days of marriage. Clothing for this pattern looks simpler.

In the wedding procession, make-up and bridal clothing are the most prominent components. The art of bridal makeup is one of Indonesia's regional cultural arts treasures. Bridal make-up and bridal clothing contain broad dimensions and are related to the belief system and value system held by a community. Bridal make-up also depicts various values that apply in that society (Wibowo et al., 1987). Bridal make-up and clothing are shaped by temperament, beliefs, and cultural values, which are influenced by local conditions and situations (Wibowo et al., 1987). Furthermore, Subagya (1981) explained that the values in bridal make-up and clothing are part of the culture shaped by the situation and conditions of Indonesia following needs rooted in oneself, personal, and original (*otokhton*) originating from the earth itself.

Bridal make-up in Javanese culture is usually called *Paes*, which means to make beautiful or *rerenggan* on the forehead (Wibowo et al., 1987). According to Murtiadji and Suwardanidjaja (2012), the word *paes* means 1) *rerenggan*, 2) *rerenggan gambar bathoek*, 3) *macak*, and 4) *samudana*, which in Indonesian means 1) decoration, 2) decoration of the image on the bride's forehead, 3) make-up for face and hair, and 4) sweet face, friendly. Bridal make-up is a part that is considered very important (Murtiadji and Suwardanidjaja, 2012). This is because the bride and groom are the center of attention of the guests when the wedding ceremony takes place. Sometimes, people simplify the wedding ceremony but still maintain the bride and groom's appearance so that it remains stunning or, in Javanese, *manglingi*. *Paes* is done by making makeup on the area around the eyes and forehead, cleaning fine hair, and so on. *Paes* is made not just a shape but has values symbolized by the shape itself.

In Javanese culture, bridal make-up or *paes* is done by a bridal shaman or *juru sumbaga*. Even in ancient times, *paes* was only carried out by *juru sumbaga*, who were palace servants (Wibowo et al., 1987). This *juru sumbaga* is believed to have a certain *sumbaga*, *rapal*, or spells that can make the bride look beautiful. In fact, according to Hamidin (2012: 46), in Javanese tradition, the bridal make-up ceremony is sacred, so many make-up artists perform *tirakat* or penance before doing the bridal make-up, such as fasting before and during the *mantenan* event. In line with this, Murtiadji and Suwardanidjaja (2012: 13) state that *juru paes* usually carries out spiritual preparation through practices or taboos. The practice usually involves fasting. The main purpose of this practice or taboo is to settle feelings, cleanse oneself, and strengthen the mind so that later, it can carry out tasks as well as possible and avoid disaster. Javanese people believe that cleanliness and inner strength, the power of prayer, *rapal*, and *sumbaga juru paes* will make the bride beautiful, shining, brilliant and radiant.

In a traditional Surakarta wedding, the bride and groom are made up to resemble a king and queen. The bride and groom wear clothing and make-up following the rules and beliefs held by the people of Surakarta. In traditional Surakarta weddings, the rules or procedures that apply do not only contain beauty. However, it also contains philosophical values and functions in life in society (Warpani & Suwardjoko, 2015). As a cultural product, Surakarta-style bridal make-up and clothing contain noble values that Javanese people, especially Surakarta people, should know from generation to generation. Even though there is a touch of technology nowadays, the meaning of traditional Surakarta bridal make-up and attire has not experienced a significant shift (Fitri and Wahyuningsih, 2020). The following is an interpretation of the symbols in the form of Javanese Surakarta-style bridal *paes*, especially for the Solo *putri*-style panggih event.

Surakarta's traditional bridal make-up is divided into facial make-up and bun make-up. This make-up aims to beautify the bride so she looks like a palace princess. The life of the palace, kings, and queens was the dream life of the Javanese people. The characteristic of traditional Surakarta facial makeup and what differentiates it from traditional Yogyakarta makeup is the *paes* form. The shape of the *paes* for Solo style brides is rounded like the tip of an egg, while for traditional Yogyakarta brides, it is tapered like the tip of a betel leaf. Surakarta style *paes* is made from *lotha/pidih* in dark green without *prada* edges. Meanwhile, the Yogyakarta tradition of *pidih* is black with edges decorated with gold *prada* and *ketep*. *Pidih* is a thick, black, semi-solid material that is applied to fill and blacken the wrinkles on the forehead. *Pidih* is made from *langes* or *jelagan* (soot from *teplok* lamps made from coconut oil) mixed with *kote* wax, pandan leaves, kaffir lime peel and tamarind. Currently, *pidih* can be purchased directly from cosmetics manufacturers. *Pidih* is applied sequentially, starting from the *panunggul*, right and left flanks, right and left *penitis*, then right and left *godheg*. This aims to ensure that the shape is symmetrical. Meanwhile, for decoration, Surakarta traditional *paes* are without *kinjengan* and *ketep*, while for Yogyakarta traditional *paes*, the decoration uses *kinjengan* and *ketep*. More concisely, for *paes ageng* make-up, use *paes ageng* make-up, while for princess make-up, use princess make-up.

Meanwhile, for bun make-up, there are also differences between the Surakarta style and the Yogyakarta style. For the Yogyakarta style, women use a bun/knot decorated with pelicans, called a *sanggul pelik* or a quaint bun. The traditional Yogyakarta *paes ageng* bun uses a bokor mengkurep bun or bower bun. Meanwhile, for the Surakarta style, women use *sanggul tekuk malang* or *ukel bangun tulak*. The *manten* make-up is carried out after the series of *siraman* ceremonies. Bun makeup is done first before doing facial makeup. The goal is so that the hair does not interfere with the face when applying makeup. Meanwhile, facial makeup includes overall facial makeup, eyebrows, decorating the eyes, making decorations on the forehead or what are called *paes*, tidying up the facial makeup, and finally making up the lips.

The art of making up a bride begins with shaving the fine hair that grows at the edge of the hairline on her forehead (*dipun kerik*) (Koentjaraningrat, 1984). Hamidin (2012) explains that the first process is called the *ngerik* process: cutting the bride's hair with a razor. *Ngerik* is done after the watering. According to Murtiadji and Suwardanidjaja (2012), the *Ngerik* ceremony is carried out to make the prospective bride and groom clean physically and mentally. The hair that is scraped is *wulu kalong* or *sinom* and *athi-athi*. *Wulu kalong* or *sinom* is the fine hair on the forehead, under the main hair, while *athi-athi* is the fine hair in front of the ears. In men it is called *godheg*.

The sequence of the *ngerik* ceremonial process is to straighten the bride's hair, make the *cengkorongan paes*, and smooth the hair or scrape. *Meratus*, or straightening the bride's hair, aims to make it dry and smooth. This shows that cleanliness and neatness are considered in the Surakarta-style bridal ceremony. The second sequence is to make a *paes cengkorongan* using a pencil. The final result is a faint or thin *paes* image. This process aims to form a *paes* pattern so that the scraping process matches the pattern exactly. Dried fine hair outside the *cengkorongan* or neck and at *tengkuk* or the nape of the neck. This is done during the third process, namely *menghalub-alubi/mengerik* or the grinding/scraping. The way to scrape is to follow the direction of the *paes cengkorongan* boundary, starting from the *panunggul* to the *godheg*. This scraping process is seen to contain the value of disciplined character education. The scraping process must follow the cut made so that the results will be neat and not out of line.

Discussion



Figure 1. Princess Solo Style Makeup for the Bride

To make eyebrows, the people of Surakarta believe that a woman with *wulan nanggal sepiisan* or thin eyebrows is considered beautiful. *Wulan nanggal sepiisan* means the first date of the month, which is usually still thin, like a crescent moon. Some say that for the Solo Putri style, the eyebrow make-up is called *mangot* or beautifully curved eyebrows. *Mangot* is a knife tip curved like buffalo horns (Wibowo et al.). Surakarta-style bridal eyebrows are blackish brown. In the process of making eyebrows, there is a 'creative' character education value because there are making activities out by imitating shapes in the universe. This activity produces beauty in the faces of the bride and groom. The universe is indeed a source of unlimited inspiration. However, human creativity can make beautiful work that can be enjoyed. Differences in eyebrow shape can influence the depiction of a person's character. For the bride and groom who will be seen by invited of course, what is needed is beauty and harmony on the face. The shape of the *nanggal sepiisan* or thin eyebrows turns *oisle* and can add to the beauty of the prospective bride.



Figure 2. Mangot eyebrows

Lip makeup using red lipstick depicts a woman who has chewed betel. In ancient times, women in the Surakarta area often chewed *betel* or *nginang*. Javanese women are accustomed to chewing betel. Betel is combined with areca nut and lime (*njet*) and then chewed to produce a red color. They believe that this habit is good for oral and dental health. Besides, chewing betel can be compared to drinking tea, coffee, or smoking nowadays, like activities to fill free time. Betel and areca nut are also often served as a feast when there are guests. Javanese people who respect guests will provide the best treats, including a box containing *betel* and *kinang*. So, the tradition of chewing betel can symbolize a form of sincerity and respect for other people. In character education, the value relevant to red as a symbol of

the tradition of chewing betel is love of the homeland. Love for one's homeland means being proud of everything in one's homeland, including the culture and traditions that grow and develop in society. An attitude of pride is manifested by continuing to preserve or *nguri-uri* this tradition or adopting the noble values of that tradition. The *nginang* tradition, which has the noble value of respecting others, continues to be echoed so that it is understood by the younger generation, especially prospective brides, and grooms, even though this tradition has begun to be abandoned, the noble values in it are still passed down symbolically.

Another implicit value of character education is friendship and love of the country. The value of friendly character can be manifested in the form of respect for relationships with other people. Being respectful and sincere when entertaining guests will make guests feel happy and appreciated. This will make the homeowner and guests have a better relationship. In friendship, of course, there is minimal conflict to achieve harmony in life. This is what the Javanese people hope for, good relationships with each other. The next stage is applying makeup to the forehead. Before applying make-up to the forehead, the *juru sumbaga* will scrape off the fine hairs. This is done to make it easier to draw *paes*. The characteristic of Javanese traditional bridal makeup is the formation of *paes* on the bride's forehead. *Paes* is a traditional Javanese bridal makeup that symbolizes beauty and maturity in a woman. Adult, in this case, means mature physically and mentally. One of the characteristics of someone who is physically mature is that they are quite mature, while mentally, they have an independent character. According to the KBBI, independence is a condition that makes a person not dependent on others. Independent people can do everything without continuing to expect help from others. Independence makes people quick and precise in making decisions. Being independent will also make someone quickly develop their skills so that when they face challenges, the independent person will easily overcome them. Independence is a character education value that is needed nowadays because the challenges of the era of globalization are so great. By being equipped with advice in the *paes* depicted on the face of the prospective bride, there are also prayers and hopes that the bridal couple will be able to be independent and become successful.

In Surakarta tradition, *paes* is not surrounded by gold lines as is in Yogyakarta tradition. So, all Surakarta-style bridal gowns are only black. The shape is also slightly different between the Surakarta and Yogyakarta styles. For Yogyakarta style *paes*, the shape is sharper, like the tip of a betel leaf, while for Surakarta style, the shape tends to be round like an egg at the tip except for the *pengapit* or clamp.



Figure 3. Process of Making Forehead Makeup or *Paes*

Paes itself has several parts that have their meanings, namely *gajahan*, *pengapit*, *penitis*, and *godheg*. The part of the *paes* shaped like a half-round egg is called *gajahan*. This *gajahan* is in the middle of the forehead. This part of the *paes* has the largest shape. The term *gajahan* refers to *gajah* or elephants. Sumarsono (2007) states that elephants in ancient times were the vehicles of kings. So, the future bride and groom are hoped to attain a noble position. The term *gajahan* also has other meanings. *Gajahan* in Javanese is called *esthi*, so, it is hoped that when a woman gets married, she really (Javanese: *estu*) carries out her duties as a wife seriously. According to other sources, *gajahan* means a woman is expected to be elevated in rank and respected. The meaning of *paes gajahan* is very relevant to the value of responsible character education. Responsibility means being ready to bear or be burdened with a task and carrying it out seriously. An attitude of responsibility is very much needed in life. Responsibility

will ensure that all obligations are carried out well so that the goals that have been designed can be achieved.

The next part of the *paes* is called *pengapit* or clamp, namely the indentation on the right and left side of the *gajahan*. The *pengapit* has a sharp shape or is usually called *ngudhup kanthil*. *Kudhup* in the Bausastra Djawa dictionary means bud, so *ngudhup kanthil* means it looks like a *kanthil* flower bud. *Kanthil* flower has the philosophy of “*Kanthi Laku Tansah Kumanthil*”, which means that for someone to achieve or master a knowledge or position, that person needs to make an effort or practice, namely *laku*. *Laku* is an effort, or hard work carried out to achieve goals. *Laku* is an effort that is not easy, such as fasting, asceticism or meditation, walking barefoot, etc. This characteristic is very relevant to the value of character education, which must be instilled in the younger generation, namely hard work. The character of hard work will make a person never give up and be serious about achieving the desired results. It is feared that the character of hard work will fade in generation Z or millennials, who are considered less resilient. A young generation that is soft or easily gives up is certainly not in line with the nation's development goals, which continue to be challenged in the current era. Therefore, it is very important to introduce the meaning of the *kanthil* flower in the form of *Paes* and *ubarampe* for the bride and groom so that the philosophical value of the *kanthil* flower can be emulated.

These *paes* are called *pengapit* or clamps because they flank the *gajahan*. Sumarsono (2007) states that the *pengapit* symbolizes *biyung* or mother. This means that the clamps will give direction so that the *gajahan* always walks straight. The goal is to avoid obstacles when the bride and groom run a household.

After the clamp, there is another part of the *paes*, shaped like an egg, but smaller on the right and left of the clamp. *Paes* of this form is called *penitis*. Sumarsono (2007) states that *penitis* symbolizes the symbol of the father. *Penitis* also guided *gajahan* that the bride and groom's life after marriage must have a clear goal. *Penitis* means something must have a purpose and careful planning. The *pengapit* and *penitis*, the symbols of mother and father contain character values. Responsibility for their role is to provide direction to their children, who will enter a new chapter of life.

The final part of the *paes* is the *godheg*. The *godheg* is shaped like it hangs down in front of the ear. *Godheg* is shaped like a *ngudhup turi* or similar to a *turi* flower bud. *Godheg* means that the bride and groom should introspect each other and not rush into making any decisions. Entering domestic life is not easy because it brings together two different people. So, tolerance towards your partner or life partner is very necessary. A tolerant character is one of the character education values the younger generation should have. A tolerant attitude will make life more peaceful. Tolerance means that someone can accept other people's shortcomings gracefully. Religious tolerance is also very important in this era. Many cases of conflict arise due to lack of tolerance between religious communities, even resulting in fatalities. Meanwhile, Sumarsono (2007) states that *godheg* means offspring. This means a prayer and hope that the bride and groom will soon have offspring as family successors. The following is the form of *paes* for a Surakarta-style bride.



Figure 4. Surakarta style bridal *Paes*

Javanese people are still loyal to the traditions of their ancestors, especially in the tradition of marriage (Roibin, 2013). All the values in the bridal *paes* are a form of love for the bride and groom,

who are considered entering a new life. These values should not only be known but also guided and practiced achieving the goal of forming cultural values by our ancestors. These values can also be relevant to character education at the elementary school level because instilling character education values should be carried out as early as possible. Moreover, these values are presented in a tradition in a happy context so that it is hoped that they can be easily recognized and understood by the younger generation.

Conclusion

Culture shapes the pattern of people's lives and is often manifested as symbols. In the human life cycle, the marriage stage is important because it marks humans entering a new phase of life. The Surakarta style wedding ceremony has several symbols in the *paes*, and the bridal attire used. This symbolic meaning is the crystallization of values considered good by the local community and used as a guide to life. In Surakarta-style bridal *paes*, many noble values are manifested in various symbols and forms. The makeup process starts with cleaning the face, making eyebrows, making *paes* or forehead decorations, decorating the eyes, and coloring the lips. Each part of this makeup has its symbolic meaning. These symbols are intended as prayers and main advice for the bridal couple in carrying out their future married life. The shape is unique and is still sustainable today.

However, wedding ceremonies are a form of culture. As the result of human thought or reason, which is created with a specific purpose, culture contains noble values that need to be understood by the younger generation. One of the cultural elements in a wedding ceremony is make-up, which aims to make the bride look stunning. As a sacred ceremony expected to occur once in a lifetime, appearance, beauty, and splendor are the main expectations. But apart from that, there are values that the prospective bride and groom are expected to know in the form of advice, life guidelines, and motivation so that the marriage can run well. These values can be a reference source regarding character education values.

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