



Aesthetics of Makeup and Costume Design in the Dance 'Cisondari': Unveiling Local Cultural Identity

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ABSTRACT

This study aims to reveal the values and meanings embedded in the makeup and costume design of the dance piece "Cisondari," choreographed by Tifan Muhammad Amirulloh. Created in 2019, this dance work serves as the choreographer's tribute to the culture of Cisondari Village, incorporating local elements as its main performance components. Makeup and costume design are not merely aesthetic elements but also act as mediums to convey cultural identity and character traits within the dance. This research employs a qualitative descriptive method, using observation, in-depth interviews with the choreographer and costume designer, as well as visual documentation. Data analysis techniques include data reduction, data display, and conclusion drawing to identify the symbolic meanings of the makeup and costumes in this dance. The results show that makeup in the "Cisondari" dance emphasizes bold facial expressions to depict the character's identity and strength, aiming to help the audience understand the dancer's role, even from a distance. The costume design, inspired by the history and unique features of Cisondari Village, highlights visual elements that reflect local wisdom and cultural identity. The combination of makeup and costume in the "Cisondari" dance conveys profound symbolic meaning, illustrating cultural values and enhancing the overall aesthetic of the performance.

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1. INTRODUCTION

Dance is a form of artistic expression that is rich in cultural and aesthetic values. In Indonesia, the diversity of cultures is reflected in various forms of dance, each of which has unique characteristics. One interesting dance work to study is "Cisondari," created by Tifan Muhammad Amirulloh in 2019. This dance is not only a form of entertainment, but also a representation of a rich local cultural identity, which can be seen from the elements of makeup and costume used. Makeup and costume in dance have an important role in strengthening the message to be conveyed through the dancer's movements and expressions. Makeup serves to clarify the character of the character and convey the emotions to be expressed, while costume becomes a visual element that supports the aesthetics of the performance. According to (Hidajat, 2011) Make-up in performing arts is an important element that functions to provide a visual interpretation of the theme or story carried by the performance (Hidajat, 2011) This makes make-up and costumes a crucial aspect that can influence how the audience understands and experiences a dance performance.

Indonesia, as an archipelago with more than 17,000 islands, has a very diverse cultural wealth, including dance. Each region in Indonesia has a distinctive dance that reflects local culture, traditions, and values. Dance not only functions as a medium of entertainment, but also as a means to convey moral messages and social values that are important to society. In this context, the Cisondari dance represents the culture of Cisondari Village, where the elements of make-up and costume reflect local wisdom that deserves to be studied more deeply. The dance work "Cisondari" presents a picture of the life of the people of Cisondari Village, by highlighting movements inspired by the names of villages and cultural elements that exist around them. Choreographer Tifan Muhammad Amirulloh successfully integrates dance movements, music, and make-up and costume into one harmonious whole, thus creating a profound performance experience for the audience.

Makeup in dance has a very important function in creating characters that are in accordance with the theme and context of the performance. The dancer's makeup is not only intended to beautify the appearance, but also to express the emotions and character of the character being played. This is in line with the view (Harymawan, 1988) which states that make-up in performing arts helps in realizing changes in the performers, so that the performance can be presented in a natural and effective manner (Harymawan, 1988) In the "Cisondari" dance, the makeup is designed to reflect the cultural characteristics of Cisondari Village, while also providing clarity to the dancer's facial anatomy. The makeup used enhances facial expressions and makes it easier for the audience to understand the characters and stories being presented. The audience, who usually watch the performance

from a distance, needs strong visual elements to be able to interpret the meaning of the performance.

Costumes are also an important element in dance performances. The clothes worn by the dancers must be able to support the dance movements and strengthen the theme that is being conveyed. According to (Hidajat, 2011) dance costume design is not only related to aesthetics, but also to the underlying choreographic concept (Hidajat, 2011, 80-81). In the context of the "Cisondari" dance, the costumes used are taken from historical treatises and local elements of the village, thus strengthening the cultural identity that is to be displayed.

In the context of art research, there are several relevant studies related to make-up and costume in performing arts. Research conducted by (Siti Hhawa, 2019) revealed that make-up in dance performances has a central role in creating a visual identity that supports the narrative of the story. Another study by (Yuni Astuti, 2020) emphasizes the importance of costume as a cultural representation that can strengthen the message to be conveyed in a dance performance. However, there is still a lack of studies that specifically discuss make-up and costume in the context of dance works that raise local themes, such as those performed by Tifan Muhammad Amirulloh in the dance "Cisondari." By studying the make-up and costume of the "Cisondari" dance, this study attempts to fill the gap in the existing dance literature and provide a new perspective on the importance of visual elements in strengthening cultural identity and the message to be conveyed by a work of art. This is expected to provide a positive contribution to the development of dance in Indonesia and increase awareness of local cultural values.

In the context of dance, research on makeup and costumes is not only important to understand the technical aspects of the performance, but also to explore deeper meanings related to cultural identity. This study seeks to uncover how these visual elements can function as a medium to convey cultural values and strengthen the character of the figures in the dance. This is important considering the many dance performances that adopt local cultural elements but do not always reflect the authenticity or meaning contained therein. Thus, this study not only contributes to the development of dance science, but also becomes part of the effort to preserve local culture. Through the analysis of makeup and costumes in the "Cisondari" dance, it is hoped that it can provide a more comprehensive understanding of how dance can function as an effective tool for cultural communication.

In the context of performing arts, makeup is often used to emphasize facial expressions and project the character's essence to the audience. According to (Silva, 2018) makeup helps create an initial impression of the character's emotional state and symbolic identity, providing cues to viewers that transcend verbal expression (Silva, 2018). This is crucial in dance, where the facial expressions supported by makeup contribute significantly to non-verbal storytelling. Makeup in performing arts transcends mere aesthetics, becoming a crucial vehicle for emotional expression and cultural identity. In traditional performances, makeup not only amplifies facial expressions to communicate emotions effectively, especially in distant-view scenarios, but also embodies character traits that align with cultural archetypes or symbolic meanings. In traditional dance, this serves to align performers with cultural heritage, allowing the audience to recognize familiar stories or characters. Silva's view aligns with dance practices that often utilize exaggerated features, colors, or specific motifs within makeup to distinguish characters and evoke cultural narratives.

Costume design plays a critical role in shaping a character's identity, often grounding them within a specific cultural or historical framework. Firkins' approach to costume design in the play *Oedipus Rex* emphasizes the importance of hierarchy and symbolic power conveyed through clothing, where each costume element conveys different aspects of a character's role and authority (Firkins, 2019). This perspective aligns with the symbolic depth costumes can offer, especially in performances rooted in local culture, where design choices are influenced by regional styles, colors, and fabrics that enhance authenticity and audience connection. Firkins' approach to costume design in *Oedipus Rex* (Firkins, 2019) exemplifies how costume elements reinforce themes, power dynamics, and cultural symbolism. Firkins advocates for a multi-layered costume design process that begins with an emotional interpretation of the text, followed by a critical examination of themes and character relationships. By integrating culturally symbolic features, such as the ritualistic brooches symbolizing fate, her designs add a layer of foreboding that resonates with the narrative's deeper psychological themes. Such symbolic costumes engage the audience on both visual and subconscious levels, reinforcing characters' roles and providing insight into their social or narrative significance.

The creative process for costume designers, as described by (Firkins, 2019) involves a progression from an emotional reaction to the narrative, followed by critical analysis of themes and character relationships. Designers then refine these elements into visual concepts that serve the story's larger themes, ensuring cohesion between costume, set, and character. This creative approach is particularly relevant in traditional dance, where the cultural and symbolic layers within costumes require careful integration of aesthetic and narrative elements.

Costume symbolism allows designers to communicate underlying cultural narratives and character traits through visual cues (Firkins, 2019) in her study on Oedipus Rex, discusses how symbolic elements such as Jocasta's brooches serve as metaphors for fate and foreboding. This approach to costume design uses elements like color and texture to signify cultural or emotional nuances intuitively recognizable to audiences (Firkins, 2019) Similarly, (McNeil, 2017) suggests that costume colors and materials can evoke specific historical and cultural references, enhancing the authenticity of character portrayals in theater and reinforcing the viewer's emotional connection to the story.

Traditional dance costumes often embody cultural heritage and spirituality. Research highlights how regional dances utilize costumes not only for aesthetic appeal but as a medium for conveying narratives, symbols, and values intrinsic to a community's heritage (Firkins, 2019). For example, (Dodds, 2016) points out that in indigenous dance forms, costume elements like beadwork or fabric patterns signify ancestral ties and societal values. This perspective reinforces the idea that dance costumes provide a tangible link to cultural identity, allowing dancers to portray both individual and communal identities in performance.

2. METHODS

This study uses a qualitative descriptive approach, which focuses on exploring and understanding in-depth the visual and symbolic elements in costumes and make-up used to convey cultural values and character identities in dance performances. The qualitative descriptive method was chosen for this study because it is able to explain in detail the symbolic and aesthetic phenomena contained in make-up and costumes in dance works. Qualitative descriptive research allows researchers to explore symbolic meanings in depth and explain the aspects underlying the cultural concepts in dance costumes and make-up that play an important role in the visual narrative (Creswell, 2014) This approach is appropriate for the study of symbolism, because it allows researchers to analyze aesthetic elements contextually and subjectively

Data were collected through direct observation, in-depth interviews, and visual documentation. Direct observation was conducted to record detailed elements of costume and makeup in the context of the dance performance. In-depth interviews with choreographers, costume designers, and cultural experts helped to explore the meaning and reasons behind certain symbolism in costumes and makeup (Yin, 2018). Visual documentation was also collected to assist in the analysis and validation of the research results, by reviewing photos and video recordings of dance performances. Data analysis techniques in this study include data reduction, data presentation, and drawing conclusions (Miles, MB, Huberman, AM, & Saldana, 2014). Data reduction is done by

filtering information that is relevant to the symbolic elements in costumes and makeup. The reduced data is then presented in the form of tables or charts to facilitate understanding of the symbolic meaning of each element of clothing and makeup. The final step is drawing conclusions, where researchers interpret symbolic meanings based on the theory of symbolism and related local cultural concepts. To ensure validity and reliability, triangulation techniques are used through data collection from several sources. Interviews were conducted with various parties, including choreographers and art observers, to strengthen the validity of the results of the interpretation of symbolism contained in the costumes and makeup of the "Cisondari" dance (Patton, 2015). This technique allows confirmation of symbolic meaning from different perspectives.

3. RESULTS AND DISCUSSION

3.1. History of the Existence of the *Cisondari* Dance

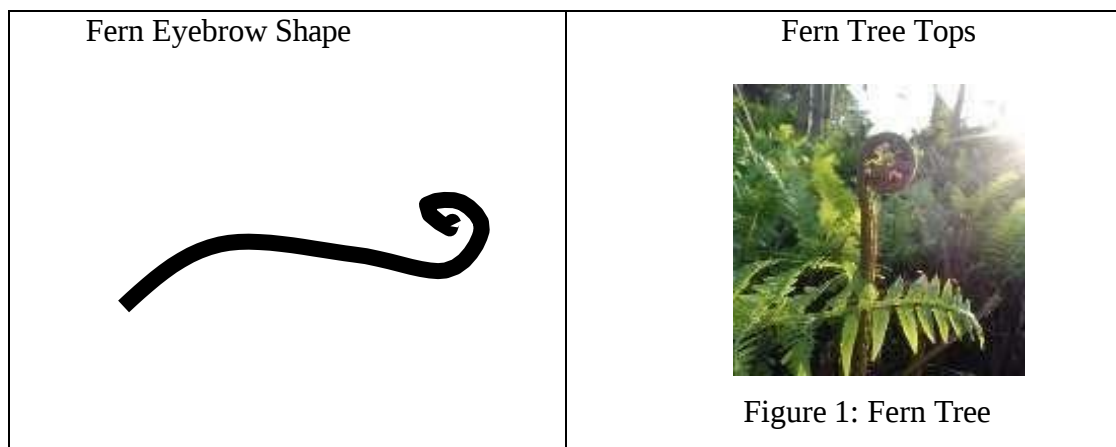
According to the elders, Cisondari comes from the word Ki Sunda, the first person to settle and build Cisondari. There are also those who say that Cisondari comes from the word Sondari which means princess or art. This is reinforced by the existence of two women who once ruled (*ngageugeuh*) in Cisondari. First, Queen Selawati, the daughter of Ranggamantri, the granddaughter of Prabu Siliwangi from Padmawati. Second, Eyang Sekar Badaya. Cisondari means art, because it is said that in ancient times in Cisondari there was a type of art tool that resembled Banging, usually used (*ditabeuh*) with Karinding called Sondari.

The ancestor of the people of Cisondari Village is Ki Sunda, also called Eyang Haji Suryatani, who taught farming and rice fields. In addition to providing knowledge on how to farm, Ki Sunda taught Islam and performed circumcisions for those who wanted to embrace Islam. Ki Sunda's activities were carried out in a place that is said to be located in the middle of Cisondari Village, called Bale. Therefore, Ki Sunda is often also called Eyang Pancer (*Tengah-Tengah*). Another name for Eyang Pancer is Ki Sunda Herang, he is a descendant of Prabu Sang Adipati Sembah Dalem Kertamanah, son of Prabu Selawati, whose grave is said to be in Kabuyutan (UNPAD Faculty of Letters research team, 1976). From a fairly long history, the researcher took the idea to create a dance work that originated from the Cisondari Village Treatise with the concept of combining all elements of resources in Cisondari Village, both from nature, community life, and arts and culture.

a. Concept for Preparing Cisondari Dance Costumes

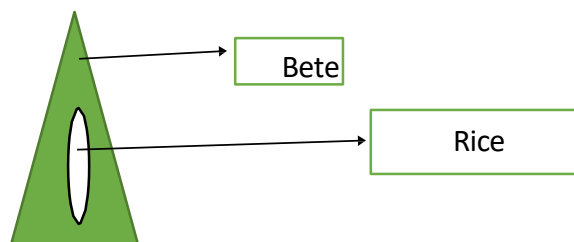
The makeup used is a princess stage makeup. Makeup will help determine the face and its character, as well as to strengthen the expression. The form of makeup used has a

meaning and significance such as the use of green and yellow eye shadow as a symbol of fertility and glory, the shape of the eyebrows is called a curved fern meaning that the circular coil found in fern plants has beauty and dynamism and as a depiction of human nature. Fern shoots at the beginning of their growth curl inward, which then eventually grow curled outward. Likewise, humans, who in the early stages get to know themselves first before socializing and interacting with their environment. Also implied is the importance of introspection. Curl inward first, after that curl outward. Correct your own mistakes, after that it is appropriate to correct other people's mistakes. In the eyebrow symbol, it is hoped that the Cisonhari community can always socialize well and think before speaking, meaning guarding your words so that community life is more harmonious.



Picture 1. The shape of the Fern Eyebrow is representative of the Fern plant.

At the corner of the eye, a straight line is formed as an aesthetic, the lipstick used is chili red as a sign of courage, between the two eyebrows is given urna, namely betel leaves formed into a triangle as a symbol of Tritangtu and one rice under it as a sign of gratitude to God for the natural resources that have been given.



Picture 2. Tritangtu Concept in Clothing Implementation



Picture 3. Make-up for the stage princess in the Cisondari Dance
front view and side view

3.2. Cisondari Dance Costume

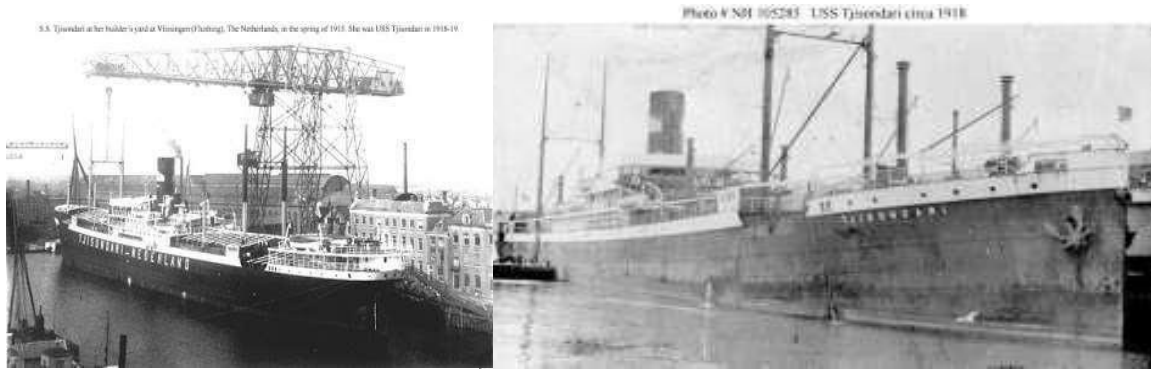
Before In performing arts, besides dance there are other important things that we cannot ignore, one of which is clothing. According to (Badaruddin & Masunah, 2019) that the use of costumes in dance is not only as a cover for the genitals, but also as a beauty in realizing expression, dance costumes are able to give character to a dance. This is in line with what was expressed (Badaruddin, 2022) that For dancers, clothing or costumes are familiar objects and can support appearance, improve or disguise body harmony, and provide pressure and contrast to movement components. In the Cisondari Dance, the clothing worn is divided into 3 parts, including:

1. Tops

a. Crown/Karahu

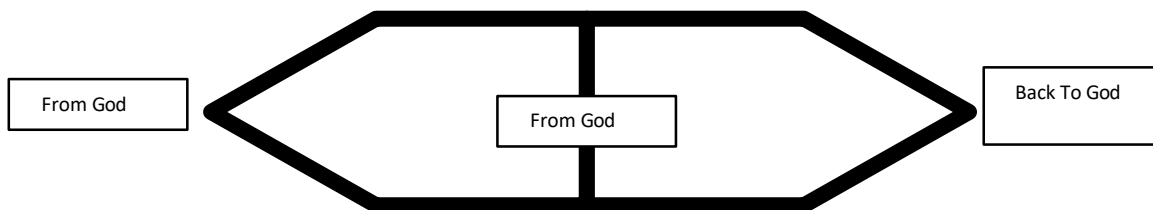
The crown of the Cisondari Dance with the name Karahu is in the form of a cruise ship that symbolizes a large ship owned by the Dutch called Tjisonndari, The existence of the Cisondari Village journey has existed since ancient times, real evidence is stated on a Dutch sea ship called Tjisonndari Nederland. Initially, Uss Tjisonndari was the name of a cargo ship named Tjisonndari Nederland and was renamed SS Tjisonndari (Dutch Freighter, 1915) a ship weighing 8039 gross tons made by a Dutch company based in Batavia in the Dutch East Indies in April 1915 for the Java-China-Japan (JCJL) route. On March 22, 1918 the ship was captured in Cavite in the Philippines by the United States Government. USS Tjisonndari was

decommissioned in Manila and returned to the Java-China-Japan line on August 23, 1919. (This page features all available views concerning SS Tjisondari and USS Tjisondari (ID# 2783).



Picture 4 : Tjisondari Ship (US Naval Historical Center Photograph.)
(Source: www.zwama.de/shiplover/images/10.jpg)

Apart from the depiction of the Dutch ship, the shape of the boat's crown is also a symbol of a boat sailing in the vast ocean with the meaning that the boat is a symbol of the Cisondari community and the sea is the life that is lived, in the sea there are waves as a symbol of turmoil in life but the boat remains strong in facing the waves, besides that in the sea there are high and low tides as a symbol that life will not continue as expected but there are high and low tides as a process towards happiness and the boat sails towards the pier as a symbol of returning to God (Azman, Suharyoko, et al., 2023 ;Yuliawan Kasmahidayat et al., 2024). In addition, the shape of the boat from small to large is a symbol of our life from God, getting bigger as a symbol of the life process and getting smaller as a symbol of returning to God.



Picture 5: Representative Symbol of Ship on Dance Costume Crown

The Cisondari Dance Crown is made of golden yellow velvet with additional accessories, namely a circle of green wall thread which is a decoration at the top of the crown with a guava symbol as a typical fruit from Cisondari Village, Pasirjambu District, in addition there are 2 gold chains hanging from the back end to the front end as a symbol of

glory, behind the crown there is a head covering as a symbol of Muslim culture, on both sides there are 2 rawis hanging down as a characteristic of Sundanese dance.



Picture 6: Cisondari Dance Karahu Crown

Furthermore, two gold chains that hang from the back of the crown to the front add symbolic value to glory and success, reflecting the aspirations and ideals of the Cisondari community. In a cultural context, these gold chains can be interpreted as a marker of prestige, indicating the importance of tradition and values held by the community. At the back of the crown is a head covering that symbolizes Muslim cultural identity, emphasizing that the dancers not only carry local culture, but also respect the religious values that are part of the community's life. On both sides of the crown, there are two rawis that hang down, which are characteristic of Sundanese dance. These rawis add a dynamic element to the dance movements, giving an impression of grace and gentleness when the dancers perform. In the Sundanese dance tradition, rawis are often used as a symbol of grace and politeness, reflecting the ethics and norms that are valued in society. Overall, the crown in the Cisondari Dance is not just an accessory, but a visual representation that combines various interrelated cultural elements, symbolism, and identities. Each aspect of this crown suggests the importance of harmony between local traditions and religious values, giving the audience a deeper understanding of the meaning contained in this dance performance.

b. Ninja Cap

Ninja cap This is used as a headscarf, because in the Cisondari Dance, the costume used is closed as a symbol of Islamic culture, this ninja ciput is green in color which is in harmony with the clothes worn. With a green color that is in harmony with the clothes worn, this ciput

not only functions practically but also aesthetically, creating harmony in the overall appearance of the dancer. The color green is often associated with fertility, growth, and peace in many cultural traditions, so this color choice further strengthens the meaning contained in the dance. Thus, the ninja ciput not only protects the dancer but also emphasizes the cultural identity and spirituality carried in this performance.

c. Veil Accessories

The veil accessories used are embroidery in the form of climbing flowers decorated with fine feathers as a symbol of beauty, in this case what is depicted is the natural beauty of Cisondari Village. These accessories are placed on the right and left sides of the veil. This design not only adds aesthetic value but also symbolizes the natural beauty of Cisondari Village. Climbing flowers, as a symbol of growth and life, reflect the richness of flora in the area and create associations with harmony and balance in nature. The placement of accessories on the right and left sides of the veil gives the impression of symmetry, which is important in Sundanese dance, creating a graceful and harmonious appearance.

d. Earring

Earrings are worn on the veil as a sign of a woman's beauty, the earrings used are made of thread hanging down as a symbol of water that falls from upstream to downstream in Sundanese society, water is a symbol of life that must be maintained. Water is one of the important elements that cannot be separated from human life from the time of the Prophet Adam to the present Millennium. Water is the source of life for all life in the world, plants, animals, humans, the earth. Who knows what would happen to the earth we live on if there was no water in it. (Maybe this Earth would not exist unless Allah SWT willed the Earth to exist without water). Water always looks for gaps to get a lower place. He doesn't care about all kinds of obstacles or barriers. Once he has the desire to find something, then whatever becomes an obstacle he will go through. That's how humans should be, not easily giving up just getting one obstacle, obstacle, and trial. In addition, the meaning of water is to soften the ground, meaning a hard heart, an uncomfortable atmosphere, a confused mind can be overcome with the properties of this water, softening all problems. So water will be able to calm the atmosphere. It is the same with the nature of water which cools all kinds of things.



Picture 7: Ninja Ciput, Veil and Earring Accessories in the Cisondari Dance

2. Middle Part Clothing

a. Underwear

The undershirt is a vest made of golden yellow velvet with a golden green ribbon ornament in the middle, and uses a green circle line ciang'i collar as a symbol that life rotates without corners ([Azman, Badaruddin, et al., 2023](#)). Yellow color is taken to refer to the sun, memory, logical imagination, social energy, cooperation, happiness, joy, warmth, loyalty, mental pressure, perception, understanding, wisdom, betrayal, jealousy, deception, weakness, fear, action, idealism, optimism, imagination, hope, summer, philosophy, uncertainty, restlessness and suspicion. Yellow color stimulates mental activity and attracts attention, while the golden color reflects prestige (position), health, security, joy, policy, meaning, purpose, searching inward, mystical power, science, awe, concentration



Picture8: Cisondari Dance Underwear

b. Outerwear

The outer garment uses bottle green velvet with a soldier-like shape, using long sleeves as a symbol of strength, and the green color depicts a person's strong desire, fortitude in facing life's problems, having a tough personality and a symbol of power. One of the psychologists from the Netherlands said that color has a very big influence on humans which includes the psyche, spirit and vitality, happiness, self-comfort which ultimately affects a person's attitude in responding to life. Green in Islamic beliefs is interpreted as the meaning of purity. Green is mentioned a lot in the Quran, including giving a picture of the inhabitants of heaven complete with its pleasures, pleasures and peace of mind as mentioned a lot in Surah Ar-Rahman verse 64) Meaning: "Both heavens (look) dark green in color". In addition, in other surahs it is also referred to as a picture of beautiful heaven clothes (Al-Kahf verse 31).

It means:

"Those are (those for whom) for them is the paradise of 'Adn, beneath which rivers flow; in that heaven they were decorated with gold bracelets and they wore green clothes made of fine silk and thick silk, while they sat leaning on beautiful couches. That is the best reward, and a beautiful place of rest;"

In the middle there are two chains at the top and bottom as a symbol of the upper and lower worlds. On the shoulders and ends of the sleeves there are climbing flower ornaments that symbolize beauty.



Picture 9: Cisondari Dance Outerwear

c. Flower Brooch and Wrapped Stagen

Flower Brooch on Costume *Cisondari Dance* stored in the middle of the underwear. The flower brooch used is in the form of a lotus flower, this beautiful crowned lotus flower

certainly has its own meaning and aesthetic value. Flowers depict beauty and also have different meanings in every culture, time, and place. The lotus symbolizes love and life. The flower crown is widely used in several religious ritual ceremonies. Flowers with stunning crowns are indeed mostly used as decorations for religious ceremonies and celebrations. The flower brooch used uses green beaded ornaments which aim to blend the color with the clothes. While the Stagen used is a 2 m wrapped stagen.



Picture 10: Flower Brooch and Wrapped Stagen

d. Belt/*Pending* and *Kewer*

Pending is a valuable jewelry, usually worn on the waist as a dancer's belt in the form of long connected boxes, approximately the size of the waist, which on the head of the belt there is a carving made of a larger size in the middle so as to create harmony and beauty. This dance pending is made of copper, has the meaning of glory in life.

Kewer is a garment that is stored in the middle between the two batik cloths, yellow as the base and green on the center line, blunt in shape hanging down with rumbe-rumbe decorations on each end, and large yellow crystals as a symbol of the glory of 5 parallel gold ornaments that depict patterns of interaction and symbolism in every community life, the five ornaments symbolize the Pillars of Islam, Pancasila, Five Pandawa, Five Senses, and Five Human Fingers, The five basic principles, functions, and uses of each of these five are an integral and holistic part. They cannot be separated and must be fulfilled all without exception. Pancasila will be sacred if all five can be fulfilled. The character of reason from the Five Pandawa will be an extraordinary spirit in the people of the Archipelago if they are able to internalize the five characters. The performance and leadership traits shown by the five human fingers are an intellectual combination for the nation's leaders. The five senses

are the unity of action of the human body in capturing input media in human life. The 3 ornaments below are green as a symbol of resilience, strength and prosperity.



Picture 11: Pending and Kewer

e. Soder

Sampur/Soder is a shawl, soder is used. A narrow and long shawl as a complement when dancing (draped over the shoulder or wrapped around the waist); as in the picture below: That the essence of the sampur is to symbolize a 'mandate'. The person (audience member) who is given the sampur by the stage dancer or who is often referred to as 'the person who gets the sampur', I can describe as the person who receives the mandate.



Picture 12: Sampur / Soder

3. Bottom Clothing

a. Batik Pants and Cloth

The pants worn by the dancers are $\frac{3}{4}$ -length green pants in harmony with the velvet shirt with the ends decorated with yellow lines, then the batik cloth used is a batik motif is a frame of the image on batik in the form of a combination of lines, shapes and isen into one unit that embodies batik as a whole. Batik motifs are also called batik patterns or batik patterns. The batik motifs are made on triangular, rectangular, and/or circular fields. The batik motifs include animal, human, geometric, and other motifs. Batik motifs are also often used to indicate a person's status. The batik cloth used is batik cloth with flora and fauna motifs as a symbol of nature, the batik motif is a frame of the image that embodies batik as a whole. The batik motif used is a motif of creeping plants combined with flower motifs. The shape of the batik used is the form of a universe fan, namely both ends of the cloth are folded/folded with a size of 2 fingers forming a fan with 9 folds inward.



Picture 13: Trousers and Batik Cloth

b. Socks and Kenkring

These socks are used as black foot coverings because in the Cisonhari Dance, Islamic culture is emphasized while Kenkring is a decoration on the feet, this kenkring is a symbol of the sounds on this kenkring as a symbol of a time reminder. The use of black socks in the Cisonhari Dance reflects the dominant influence of Islamic culture in the context of the dancer's appearance. The color black is often associated with simplicity, modesty, and elegance in many Islamic traditions. This is important, because in a culture that emphasizes religious values, the choice of color and shape of clothing can convey moral and ethical messages. According to (El-Guindi, 2000) clothing in the context of Islam not only functions as a body protector but also as a symbol of identity and strengthening of cultural values that are believed. The use of black socks not only functions to cover the feet but also adds a formal impression and is in harmony with other elements in the costume. Kenkring, which is an accessory attached to the feet, plays a significant symbolic role. In addition to functioning as decoration, *kenkring* also creates sound when the dancer moves, which serves as a reminder of time in the performance. In many performing arts traditions, sound has an important meaning and can be a marker of rhythm and atmosphere. As stated by (Bell, 1992) sound in a dance performance is not only a background but also part of a narrative that helps build a

relationship between the dancer and the audience. Kencring as a symbol of sounds shows that every movement of the dancer is not only a physical expression, but also part of a broader experience, where rhythm and sound strengthen the visual meaning conveyed.

The exploration of costumes and make-up in the "*Cisondari*" dance performance reveals a deep connection between cultural identity, symbolism, and aesthetic expression. Each element of the attire not only enhances the visual appeal of the performance but also serves as a medium for storytelling and cultural representation. The incorporation of certain symbols, such as the guava fruit and decorative elements on the crown, deepen the narrative depth of the performance. The guava fruit symbolizes local agricultural identity and pride, while the chain on the crown conveys ideas of cultural success and prestige. These details emphasize the role of costumes not simply as visual decoration but as active participants in the storytelling process, reinforcing the cultural narrative through their design and meaning. Furthermore, the fusion of traditional costumes and contemporary design practices allows the "*Cisondari*" dance to remain relevant while preserving its historical roots. The use of modern materials in costume design, along with traditional techniques, creates a dynamic interaction that reflects the evolving nature of cultural expression in the performing arts. This approach not only appeals to modern audiences but also encourages the younger generation to engage with and appreciate their cultural heritage. The costumes and make-up used in the "*Cisondari*" dance illustrate their multifaceted role in cultural representation and artistic expression. The deep integration of symbolism, tradition and aesthetic appeal serves to enrich the audience's understanding and appreciation of the performance, making it a rich tapestry of cultural identity and storytelling.

4. CONCLUSION

Makeup and Costume Design in the "*Cisondari*" Dance are inseparable elements and reflect the cultural identity of Cisondari Village. Every aspect of the costume, from the top, middle, to the bottom, is designed by considering the shape, texture, and color that are relevant to the history and traditions of the local community. Thus, makeup and costume not only function as decoration, but also convey deep cultural meanings and values. This carefully integrated design not only serves to beautify the dancer's appearance, but also communicates a deep and rich cultural narrative. The selectively chosen shapes, textures, and colors reflect the history and customs of the Cisondari Village community, making it a bridge between tradition and contemporary performance. The combination of these elements emphasizes the importance of the role of aesthetics in expressing cultural heritage through performing arts, as well as highlighting how visual aspects can enrich the audience's experience and strengthen the narrative conveyed by the dancers. The integration of these elements shows the importance of synergy between culture, art, and identity in creating works that are not only aesthetic, but also deeply meaningful for dancers and audiences. Thus, this study highlights the need for recognition and appreciation of cultural heritage integrated into every aspect of the performance, as well as encouraging efforts to preserve and develop these traditions in the future.

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