



WATER IN THE PROCESS OF CREATING THE *RANGDA* MASK BY TJOKORDA OKA TUBLÉN

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Abstract

This study aims to profoundly understand the role of water in creating the *Rangda* Mask by Tjokorda Oka Tublén Singapadu Gianyar. In creating the *Rangda* mask, water is one of the most important means of a “sekala niskala.” However, until now, there has been no in-depth study of water’s role in creating the *Rangda* Mask. Therefore, the questions are: (1) What is water’s role in making the *Rangda* Mask by Tjokorda Oka Tublén? (2) What is the process of making the *Rangda* Mask by Tjokorda Oka Tublén? This research uses a qualitative approach to analyze the phenomena related to the process of its creation. The data source comes from Topeng *Rangda* by Tjokorda Oka Tublén (the sangging, artists) using purposive sampling and snowball. The data collection technique uses observation, interviews, and document studies. As well as solving the problem using the theories of the creation process as the leading theory and supported by aesthetic and functional, structural theory, the research results show that: (1) Water has a vital role in creating the *Rangda* Mask on a sekala-niskala. Regularly, water is used as a cleanser for the maker’s body and tools. In contrast, niskala water is used as tirtha (holy water) for ritual purification. (2) The process of creation is taken through several stages: newasen, nyalonan, makalan, nadiang, nelesang, ngalusang, ngewarna, and pasupati. Finally, after all the stages are passed, the *Rangda* mask that is sacred and profane is realized.

Keywords: Water, *Rangda* Mask, Tjokorda Oka Tublén, Sangging, Singapadu

INTRODUCTION

Tjokorda Oka Tublén is a Balinese mask artist who has introduced the Calon Arang dance drama abroad and presented the masked figures of Barong and *Rangda*, which is very interesting to the audience. He went abroad together with the Dutch East Indies delegation, and the group involved artists from Ubud, Peliatan, and the surrounding areas. *Rangda* is a mask with a scary face as an interpretation of Dewi Uma (Goddess Uma), who is cursed to be Dewi Durga (Goddess Durga). *Rangda* mask, created by Ida Dewa Agung Singapadu, comes from the refinement of the work of his ancestors. Apart from creating works, he was also a legendary *Rangda* dancer in his era, so his masks are very Balinese. According to I Wayan Mudra Typical Bali What is meant is the visual form of masks and Balinese ornaments and become a differentiator from other types of masks in Indonesia and even in the world. In Bali masks are called tapel [1].

His prowess in dancing *Rangda* is very influential on the character of the soul of his work. In addition, it is supported by sayings that emphasize religious and literary values, such as *netra nira, kadi surya kembar, siung nira sulat-salit, hidung nira kadi sumur bandung*, and so on—then, supported by the characteristics manifested by bulging eyes, curved and crossed fangs, and a large hollow nose with dominant white colour as the



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embodiment of Durga. In subsequent developments, the Red *Rangda* Mask was created as an embodiment of a Durga follower named Kalika, intended for the Barong Kunti Seraya performance. At the end of 2016 the Barong dance (Barong Kuntisraya) became one of nine Balinese dances (nawa natya) which have been recognized as intangible world cultural heritage by the United Nation of Education, Scientific and Cultural Organization (UNESCO) said Dibya, I Wayan [2].

Etymologically, *Rangda* comes from the Old Javanese language, which means *randa* or widower said L. Mardiwarsito [3]. The word *Rangda* also means *walu* or *balu*. For example, the word *walu* refers to the name Walu Nateng Dirah, which means King Widower (Balu) of Dirah. In subsequent developments and until now, the term *rangda* for a widower is rarely spoken because it has a negative connotation. *Rangda* is always associated with people who have black magic or the *aneluh anrangjana*. Those who use black magic are identical to mastering the *pedestian* or leftist science (*pengiwa*). In Balinese folk performing arts that have magical nuances and bring out characters who spread *pengiwa* (*pengliyakan*) is the story of Calon Arang. The performing arts that present the story of Calon Arang are now very influential in Balinese society, namely Calonarang said Yoga Segara, Nyoman [4].

Rangda is a symbol of Goddess Durga because of Shiva's curse on Goddess Uma, who was beautiful and transformed into a goddess with a scary face. In Bali, the fearsome figure of the goddess Durga is often associated with the *Rangda* Mask. When performing the story, Calon Arang is always played as a symbol of Walu Nateng Dirah, who is considered a female character who has the *pengiwa*. Meanwhile, in Central Java (in the heyday of Hinduism in the 8-10 century AD), Goddess Durga, who has the title *Durga Mahisasura Mardhini* is manifested as a beautiful character. This Durga figure is often referred to as Dewi Lorojonggrang (Goddess Lorojonggrang), whose position is in the northern niche of the Prambanan Shiva Temple, Central Java. This temple was built during the time of Rakai Pikatan, whose wife was Pramodawardhani. Because of his sister's marriage to Rakai Pikatan, Balaputra's younger brother Pramodawardhani took revenge and ended in war, and defeat was on Balaputradewa. After successfully subduing his brother-in-law, he consecrated the main temple of the Loro Jonggrang temple, then resigned from the government, becoming a hermit said Marwati Djoened Poesponegoro dan Nugroho Notosanto [5].

The benefits of this research are the development of science, the preservation of arts and culture. For the younger generation of mask makers in Singapadu, there are still many who only make masks by imitating old masks but do not know how past artists worked. The process of making masks is complemented by knowledge of literature and dance moves that enable the ancestral *sanggung* in Singapadu to be able to create distinctive and *metaksu* characters. Extracting information related to the *Rangda* Mask by Tjokorda Oka Tullen is an effort as a basis for documenting and disseminating information to the younger generation, in order to ensure artistic and cultural sustainability.

RESEARCH METHOD

This research uses a qualitative perspective to analyze and understand various phenomena related to the creation process. Data collection techniques used are observation, interviews, and document studies. Observations were used to obtain data sources from the *Rangda* Mask by Tjokorda Oka Tublen, *sanggung*, artisans, and cultural practitioners. Furthermore, collecting data through interviews using purposive sampling and snowball techniques. Then, it is supported by document studies obtained from journals, books, magazines, and other sources related to

research problems, in solving the problem using the theory of the process of creation as a grand theory, supported by aesthetic theory and structural functionalism theory.

DISCUSSION

A. The Role of Water in the Creation of the *Rangda* Mask by Tjokorda Oka Tublen Singapadu

Water has a very vital role in the creation of the *Rangda* Tjokorde Oka Tublen Singapadu Mask. All steps require water as a means of activity, both in its capacity as holy water and ordinary water. As a preparatory stage towards the resistant stages that must be taken, when sangging starts doing activities, it requires sacred water. The stages are: The first *nuwasen*, The second *nyalanan*, The third *makalan*, The fourth *nadiang*, The fifth *nelesan*, The sixth *ngalusan*, The seventh *ngewarna*, The eighth *pasupati*.

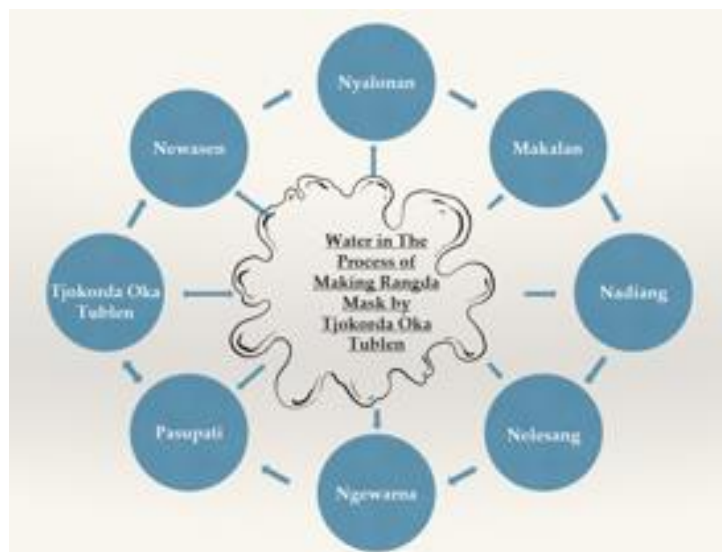


Figure 1. Water in The Process of Making *Rangda* Mask by Tjokorda Oka Tublen
[Source: Doc. Cok Alit Artawan]

To be more apparent, the following creative work processes are described and must be done. First, starting from self-purification, namely by doing physical (*sekala*) and inner (*niskala*) cleansing. Outwardly, he cleanses his body by using water, and inwardly (*niskala*) makes offerings through meditation which ends with asking for holy water (*nunas tirtha*) at the *pelinggih* (place of worship) at the place. *Tirtha* is water taken from a spring that has recited prayers and incantations, with ceremonial (*upakara*) by *pemangku*, priests, and shamans said *Sedana*, *Ketut* [6].

Firstly, *the newasen* is starting work on masks, especially those that are sacred, by using ceremonial facilities equipped with holy water (*Tirtha*). In this case, *napak* activities are carried out, starting with using tools such as axes, chisels, pickers, and all tools made of iron are honed previously with a sharpener of natural stone. To speed up the process of sharpening the equipment, water is used as a means of sharpening so that the equipment becomes sharp. Using sharp work tools can make completing each stage that is passed easier. According to I Wayan Dibia, this stage is called *ngawirasa* or getting inspiration, which is the beginning of an art creation. At this stage an art creator begins to get inspiration in the form of a feeling, a vibration of the soul, a strong desire and a strong desire to create [7].

Second, *Nyalanan*. At this stage, determine the right portion of wood for making the *Rangda* Mask, both the scary face as a symbol of Goddess *Durga* with a bucktoothed

character or the sinister face as a symbol of Kalika with a slightly flat or slightly bucktoothed character. Again, this stage does not use water. Third, *makalan*. After sculpting or bringing up simple shapes, as seen in the shape of the eyes, nose, and mouth. Followed by immersion in water to preserve the wood and remove the food essences contained in the wood. With the hope that the wood is protected from wood pests or small animals that can damage the wood. Next is *nadiang*. From the simple shape, as seen in the shape of the eyes, nose, and mouth, they are made according to the character. So, at this stage, the overall form of the *Rangdanya* Mask work has taken shape. In this stage, do not use water.

Then, *nelesang*. At this stage, the checking process is carried out. That is, paying close attention to all essential parts, such as the shape of the eyes, nose and mouth, before moving on to the next stage. It is crucial to do so that it fits the character delivered. At this stage, do not use water. Furthermore, *ngalusan*. The creation of the *Rangda* Mask is still in the form of wood. In other words, all forms have indicated the mask is finished and followed by boiling with heated water and natural antiseptic ingredients. Antiseptic materials are usually made from spices and wood parts that contain a bitter taste to re-preserve wood so that it has maximum strength. Seventh, *pewarnaan* (Coloring). In this step, water has a very vital role.

Tjokorda Oka Tublen uses Balinese colours, namely natural dyes, including *ancur* for adhesives; burnt deer horns; red lipstick made of natural stone; *atal* cream colour material from mineral materials; *pere* stone for brown colour; and others. Each stage of colour mixing Last, *pasupati*. At this stage, the Pasupati ceremony is the final stage of making masks. This ceremony uses offerings. It signifies a completion inner. When the Pasupati ceremony is carried out, the mask is sprinkled with holy water (Tirtha). A priest leads the ceremony as a *pemarisuda* or purification of the mask. The Pasupati ceremony means turning or giving the soul (spirit) to objects like *barong* and *rangda*. At the same time, magical powers and holiness are also requested, with complete confidence, blessed by Sang Hyang Pasupati said Swarsi, S [8].

B. The process of making the *Rangda* Tjokorda Oka Tublen Singapadu Mask

It has been clearly explained above that water's role in making the *Rangda* Mask is very important. All these stages show the importance of water in creating. But, of course, the use of water is not only in the creation of *rangda* masks but also in other aspects of creation. When looking at water more broadly, namely in the creation of the macro world (macrocosm), by referring to the views of the first Greek natural philosophy, it is revealed that water is the essential element forming the universe. Thales is a natural philosopher who, from 625-545 BC, was known for his view that water is the basic element comprising the universe said Mohammad Hatta [9]. Water is ontologically the essence of everything that exists. Essence is reality; reality is reality said Bakhtiar, Amsal [10].

Water is essential in life in this world, both for the creation of the universe (macrocosm) and humans (microcosm). Humans, as the main creatures of God's creation said Kajeng et al. [11]. From birth to return to the afterlife, are never separated from the presence of water. Apparently, it is no different from humans' capacity as a second creator to place the importance of water when doing a creation. Likewise, Tjokorda Oka Tublen Puri Singapadu is in the process of creating the *Rangda* Mask artwork. From the beginning of creation to the final process (Pasupati), it always needs the presence of water.

In the context of the use of water in creation, water can be classified into three: ordinary water, *toya anyar*, and holy water (tirtha). The difference between *toya anyar* and holy water (tirtha) is seen in the method and process of getting it. *Toya anyar* can be obtained from a water source, usually placed in a pot in a holy place (jun tandeg) without a mantra.

Meanwhile, holy water (*tirtha*) is water taken from a spring that has been recited prayers and incantations, with ceremonial facilities and five ceremonies by priests, shamans and so on said Sedana, Ketut. [12]. Also, when using it is different, namely according to the needs in creation.

Tjokorda Oka Tublen, when making the *Rangda* Mask, followed the creation procedure with systematic stages, including purification of the body (*sekala*) and inner (*niskala*), *nuwasen*, *nyalonang*, *makalang*, *nadiang*, *nelesang*, *ngalusang*, *colouring* and finally *pasupati*. All the processes that go through are *yadnya* and is interpreted as a sacred act (sacrifice) done sincerely and full of love. Tjokorda Oka Tublen or among artists in Singapadu and its surroundings is better known as Dewa Agung Singapadu. The talent for making Barong and *Rangda* was inherited from Dewa Agung Geni. In contrast to his predecessors who specialized in making Barong masks, Tjokorda Oka Tublen was a very creative mask sculptor and he also made masks for mask drama said Dibia, I Wayan [13].

The possession of this very simple spirit of life, both in his dedication as a *sangging* and in his sincerity in work, causes his work to have magical and *metaksu* powers. The *tasks* he got were inspired by the work of his ancestors, whose *sangging* was famous for the fire barong. Because of his sincerity in serving, he received instructions from the Creator (Hyang Pencipta) for the perfection of his work. From the completion of the *Rangda* Ida Ratu Dalem Mask, which was carried at the Pura Dalem Tengaling Pengukur-ukur, Banjar Sengguan Singapadu, it was as if he had found deep self-confidence. It came from his words *aluh ngae barong lan rangda*, which means: "easy to make barong and *rangda*." Komang Indra Wirawan stated that Taksu is an abstract power (transcendent) and sometimes is beauty itself. In fact, taksu is synonymous with beauty (*sadining taksu lango ing karaskawi*), Mpu Monaguna explained in *kakawin Sumana Santaka*, which means fascinated by taksu beauty in literature. Thus taksu is always related to art and beauty [14].

Furthermore, the simplicity in providing the ceremony and carrying out the creation process, step by step, can be completed properly. The sincerity in working also supports this. The main facilities needed are very simple and easy to obtain, namely, water which is always present in every process that must be passed. Of the six stages that are passed, when referring to the classification of water revealed above, namely: ordinary water, *toya anyar*, and holy water (*tirtha*), only in the first and last stages use these three kinds of water, whereas the second stage to the fifth stage only uses ordinary water. When comparing water use in the first and eighth stages, the need for rituals and ceremonies is greater in the eighth or final stage. It is said that because, at this stage, the ceremonial activities are more numerous and, at the same time, affect the preparation of the ceremony. In the preparatory phase, there is a process of self-purification of *sangging*, namely by purification of physical (*sekala*) and inner (*niskala*) cleansing. Outwardly, he cleaned his body using ordinary water. Inwardly (*niskala*), an offering is made in the form of a *upakara* (*banten*) which is very simple and essentially *pejati*. Before the ritual begins, the ritual is first sprinkled with *toya anyar*, and Tjokorde Oka Tublen does the same thing as the *sangging*. After the meditation process through prayer is carried out, it is continued by asking for holy water (*nunas tirtha*) at the *pelinggih* where he is active.

However, according to *lontar* *Wrhaspati Tatwa*, *upacara pasupati* (*pasupati* ritual) consists of a *ngatep* equipped with offerings according to the instructions of the priest. Then, *ngulapin*: is equipped with offerings according to the instructions of the priest. Furthermore, nailing: is equipped with a *banten pengurip-urip*, accompanied by other facilities such as black charcoal, a symbol of Lord Vishnu; The white *pamor* is the symbol of Lord Shiva, and the red blood is taken from the white chicken, the symbol of Lord Brahma, which means giving life (soul) by asking Sang Hyang Tri Murthi (God) for

strength. Melasti, by carrying *pratima* into the sea to ask for purification to Sang Baruna (God), the sea's ruler, as the source of *amerta*.

Then, as the highlight of the event, Pasupati. Pasupati is a ceremony that can give magical power to *Rangda* Mask from Ida Sang Hyang Widhi (The One Almighty God) in His manifestation as Sang Hyang Pasupati so that *Rangda* Mask has a soul (spirit). In its context with the worshiper of the temple, this ceremony is a symbol of social power between fellow worshipers. From the aspect of religious values, this ceremony is meant to strengthen the people's belief in the truth, holiness, and blessings of Ida Sang Hyang Widhi said Swarsi, S. [15]. In this ceremony, with all its series, using the three forms of water. Ordinary water, namely by purifying the *pratima* of *Rangda* Mask and all the completeness of the ceremony physically (*sekala*) at sea; the use of *toya anyar* sourced from *jun tandeg* with *lis* both for sprinkling *Rangda* masks as well as for all ceremonial offerings and worshipers. Then, after Ida Sulinggih offered *puja* mantras for all the offerings, followed by praying together, and ended with asking for holy water (*tirtha*) and *bija* made from yellow rice.



Figure 2. White & Red *Rangda* Mask by Tjokorda Oka Tublen
[Source: Doc. Cok Trisna Putra]

The *Rangda* Tjokorda Oka Tublen Singapadu mask can be classified into two: White *Rangda* as a manifestation of Goddess Uma, whom Lord Shiva cursed to become Goddess Durga and Red *Rangda* as a manifestation of Kalika, one of the followers of Goddess Durga. Regarding the character of each of his *Rangda* Masks, the White *Rangda* in general has a distinctive character shape with glaring eyes; the shape of the uleng or the black part of the prawn resembles a prawn's eye; with protruding teeth there is a kind of diaphragm space so that when staged it causes the screams (*gelurang*) of the *Rangda* dancers to echo; the tusks are intersecting with each other where the lower tusks are basically curved inward and slightly outward at the top; at the top there is a protruding forehead kumba which is shaped like a butterfly wing; and *kapeng* numbered seven.

Red *Rangda* is a manifestation of Kalika as a follower of Goddess Durga, and the process of its creation is intended to complete the *Barong Kunti Seraya* performance. With a fierce or frightening character (*rengas*), eyes glaring like a shrimp with the back of the eye bigger so it looks more glaring, at the top of the eye filled with fire. The middle forehead consists of stacked pointed layers; the tooth tread is rather flat with space among the tooth; fangs made from Balinese pig tusks, without *kapeng* (ear jewellery). According to I Made Kaya, the bearer of Barong Banjar Sengguan Singapadu, the red *rangda* underwent several changes. Previously, its shape and character resembled a white *rangda*; only the colour was red. According to I Ketut Kodi, he was imitating the narrative of his late father. I Wayan Tangguh, as one of the students of Tjokorda Oke Tublen. He revealed that this *rangda* changed after he witnessed the *rangda* by his ancestor Ida Dewa Agung Api in the Jeroan Selat Karangasem, which was repaired in Puri Saba, Blahbatuh. The improvement is

done by modifying the shape of the existing *Rangda* emphasizing its character with red so that it becomes more fierce with the upper part of the eye consisting of blazing fire. Other things related to his character were also spoken by Tjokorda Raka Tisnu, Tjokorda Bagus, Ida Bagus Baskara, I Ketut Kodi and I Made Kaya.

CONCLUSION

Based on the results of the analysis described above, it can be concluded that:

- 1) The role of water is very vital in the stages of the creation process, both in its capacity as ordinary water used for all stages of the creation process, from self-purification, *newasen*, *makalan*, *ngalusan*, pewarnaan, and *pasupati* need water. The difference is only during the self-purification ceremony and *pasupati*. In addition to using ordinary water, they also use *toya anyar* and holy water (*tirtha*).
- 2) In the process of creating the *Rangda* Mask by Tjokorda Oka Tublen in the context of the use of water in the creation process, water can be classified into three, namely: ordinary water, *toya anyar*, and holy water (*tirtha*). The difference between *toya anyar* and holy water (*tirtha*) is seen in the method and process of getting it. *Toya anyar* can be obtained from a water source, usually placed in a pot in a sacred place (*jun tandeg*) without incantation. In comparison, holy water (*tirtha*) is water taken from a spring that has been recited prayers and mantras, with ceremonial means and ritual according to the instructions of *lontar* *Wraspati Tatwa*. But in different uses, namely according to the needs in creation. Except during the purification ceremony and the *pasupati* uses the three kinds of water, but in *newasen*, *makalan*, *ngalusan*, dan pewarnaan (colouring) activities, they only use ordinary water. *Rangda* Mask by Tjokorda Oka Tublen consisting of White *Rangda* and Red *Rangda*.

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