

TOPENG RANGDA AS METAPHOR OF DEWI DURGA BY TJOKORDA OKA TUBLÉN

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ABSTRACT

The *Topeng Rangda* created by Tjokorda Oka Tublén with a distinctive character as an interpretation of Durga has a magical impression. This research aims to deeply understand Rangda as a metaphor of Durga by Tjokorda Oka Tublén. The *Topeng Rangda* created by Tjokorda Oka Tublén's is sacred to the community and used as a role model by the Balinese people. Nevertheless, until now there has been no special study about it. This research uses a qualitative method. The data collection is done by purpose sampling with observation, interview, and literature study techniques, dissected with aesthetic theory and metaphor theory. The result of this study, *Topeng Rangda* as a metaphor is a mask with a scary face as the embodiment of Dewi Durga in white with buck teeth, bulging eyes with a magical, majestic and authoritative impression. The process of creating Tjokorda Oka Tublén's mask includes: *newasen*, *nyawi*, *nyalonan*, *makalan*, *nadiang*, *nelesang*, *ngalusang*, *ngewarna*, dan *pasupati*.

KEYWORDS

Topeng Rangda,
Durga, *Metafor*,
Tjokorda Oka Tublén.



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Introduction

This research aims to deeply understand the *Topeng Rangda* as a metaphor for Dewi Durga by Tjokorda Oka Tublén Puri Singapadu. *Topeng* in Bali have various forms, some of which are representations of past characters from the Majapahit kingdom to the kingdoms in Bali which are often called *Topeng babad*, masks with characters from Ramayana and Mahabrata and Tantri stories are often called *Topeng Wayang Wong*. *Topeng Rangda* is a creepy and magical mask that represents the face of the Dewi Durga. Etymologically, L. Mardiwarsito stated that Rangda comes from the Old Javanese language, which means *randa* or widow [1]. The word *Rangda* also means *walu* or *balu*. For example, the word *walu* refers to *Walu Nateng Dirah*, which means the widowed queen (*balu*) of Dirah. The term *rangda* for a widow is rarely used today because of its negative connotations. *Rangda* is always associated with people who have *aneluh* (*an-rangjana*) or black magic.

Traces of *Rangda* in Bali can be found as statues on the *pelinggih* in the Village Temple, *Kahyangan Dalem* and *Merajapati* Temple. *Rangda*, in the form of a mask, is often paired with *barong*, which is consecrated in various temples in Bali. In the form of illustrations, *Rangda* is often found in traditional Balinese paintings and *rerajahan*, both in the form of *rerajahan* on cloth, *rerajahan* on palm leaves and, *rerajahan* on *Wayang kulit*. In literary works, the character of *Rangda* as a metaphor for Dewi Durga can be found in the story of *Calon Arang*. This story is very popular in Bali as a magical dance drama performance that is still very sacred because it is usually accompanied by the process of *napak pertiwi*, which is the existence of sacred symbols, usually in the form of *Barong* and *Rangda* dances. Starting from the story of *Calon Arang*, *Rangda* is a widow from the tri wangsa group, namely *Wesya*, *ksatria* and *Brahmana*. According to Yoga Segara, the further development of the term *rangda* for a widow is rarely heard because it is feared to cause a bad impression considering the form of *rangda* "aeng" (unusual) and frightening, and identical to people who have black magic (*pengiwa*), this is mainly found in folklore performances in which there are elements of *rangda*, especially those that have a huge influence on *Calon Arang*. [2].

Rangda is a mask with a scary face as a metaphorical form of Dewi Uma who was cursed into the form of Dewi Durga. *Rangda* as a metaphor created by Tjokorda Oka Tublen departs from the refinement of his ancestors' work. Given that he was also a legendary *rangda* dancer in his era, the characteristics of his mask departed from the soulfulness and emphasis of literature commonly spoken in *rangda* dancing. The spoken literature is used as the soulfulness embodied in the form of the mask. I Wayan Mudra stated that in Bali the mask is called *tapel*, the Balinese mask in question is the visual form of Balinese masks and ornaments and is a differentiator from other types of masks in Indonesia and even in the world. [3].

Based on an interview with Ida Bagus Made Baskara, a brahmin practitioner of *sudamala* curling, referring to Santiko, the *rangda* heritage in Bali comes from Java whose source comes from India. In Java, the most commonly found form of Durga Mahesasura Mardini is the *Kroda* character; her form is angry and fierce with fangs but still looks beautiful. Relics of the King Udayana period in Bali are Durga Mahesasura Mardini statues in the Buruan Blahbatuh area, and their appearance is still in the form of *kroda*. In the Majapahit era, there began to change; known as the *kidung Sudhamala* literary work, *Gatotkaca Seraya* began to appear in the form of Durga, which was *kerura* and led to a *rakshasi* which was angry and scary. In Bali, the two concepts of Durga in the form of *kroda* in the form of statues and the form of *kerura* are not found in the form of statues, but in the form of literary works *rerajahan* and *petapakan* or *topeng* are growing very rapidly which is the direction as an influence of Majapahit. The story of *Calon Arang* described the figure of Durga as a *kerura*.

Tjokorda Oka Tublen was a very famous Balinese artist. His works were exhibited at the 1931 Paris Exposition Colonialism, and he was also the decorator in charge of making masks and dancer costumes. He was the Balinese mask artist who introduced Balinese masks abroad along with the Dutch East Indies entourage. It consisted of artists from Ubud, Peliatan, and surrounding areas who performed the *Calon Arang* dance drama, which included topeng Barong and Rangda. Similarly, in Sekaha Gunung Sari Peliatan's trip to Europe and America 1952-1953, Tjokorda Oka Tublen was included in the first group of Balinese artists to leave Bali who also worked on *topeng rangda* with concentration and meticulousness and danced it with full soulfulness because he could work, dance and know the picture so that the maximum power radiated causing the *topeng* he made were very extraordinary (*Metaksu*). Many *Topeng Rangda* from his works are used as pratima sanctified in temples (holy places) and sacred which are spread almost throughout Bali and kept by *sangging topeng* as a source of inspiration in their work and his masks are very extraordinary (*metaksu*) danced by the top *topeng* dancers of his era. Komang Indra Wirawan stated that Taksu is a power that is niskala (transcendent) and, at once, is beauty itself. Even taksu is synonymous with beauty (*sadining taksu lango ing karaskawi*), as Mpu Monaguna explains in *kakawin* Sumana Santaka, which means being fascinated with the taksu of beauty in literature. Thus, *taksu* is always related to art and beauty. [4]. However, until now, there has been no in-depth study of the Rangda mask as a metaphor for Dewi Durga by Tjokorda Oka Tublen.

Method

This study uses a qualitative method to examine the topeng rangda as a metaphor for Dewi Durga by Tjokorda Oka Tublen. which was selected by purpose sampling. Arikunto stated that purpose sampling is determining a sample with specific considerations that can be seen as providing maximum data. [5] The research data source is topeng rangda works by Tjokorda Oka Tublen, *sangging*, artists, and cultural experts. The data collection techniques are direct observation, documents, interviews, and literature studies. According to Moleong, the analysis process begins with reviewing all the data collected from observations interviews, divided one by one, read, studied and examined, the next step is data reduction which is carried out by compiling abstractions. Abstraction is an effort to summarise the core process and statements that are maintained therein. The next step is compiling data units. Next, categorise the data while coding. The final stage of data analysis is to check the validity of the data. [6]. The next step is to organise the dissected data using aesthetic theory, creation process theory, and functional structural theory.

Discussion

1. Rangda in the Metaphorical Form of the Dewi Durga

Tjokorda, in the process of creation, applies the *nlektek* system in the form of in-depth observation, *niru* imitating and looking for wherever there is the best mask used as an example if allowed to borrow will be modelled in the castle, if not allowed to borrow he will ask permission to model in his place by bringing wood, *ngawi* creative process by developing and modifying the results of imitation with deep inspiration by bringing up his idealism so that the final work is very different from the source of reference. Dwi Marianto states the novelty of metaphor in the world of creation as an important medium used by a creator to articulate something about an actual phenomenon that is specific to him, something that may be very difficult to convey with old expressions that are already associated with other things, or with events that are generally known. Art that offers novelty cannot be made without creating new metaphors. This means that metaphor is the substance or ammunition of art. [7, hlm. 157].

Mengang menggong ikang pertiwi tala apan luwir Gunung Mahameru atindak tindak pwa sira which means when swinging Step, the state of the earth becomes unbalanced, shaking, because the swinging steps are like Mount Mahameru walking. *Gumiwang agranikanang parwata, ocak wening samudra kumambang watek ikanang mina* which means that the mountain shakes, the sea water becomes tidal, the whole ocean of fish panics and floats itself, because it is subject to his power. A metaphorical sentence often uttered by *Rangda* dancers during *Calon Arang* performances in Bali tells the power of *Rangda's* character as a metaphorical form of Dewi Durga. Tjokorda Oka Tublen's mastery of his literary texts and his ability to create *topeng rangda*, as well as being a highly skilled *Rangda* dancer and knowing the tones of the gamelan as he was also a renowned *arja* drummer in his day, led to a deep emphasis of expression in Tjokorda Oka Tublen's *Topeng Rangda* that is extraordinary (*metaksu*). Komang Indra Wirawan states that *Taksu* is a power that is *niskala* (transcendent) and, at once, is beauty itself. Even *taksu* is synonymous with beauty (*sadining taksu lango ing karaskawi*), as Mpu Monaguna explains in *kakawin Sumana Santaka*, which means being enchanted with the *taksu* of beauty in literature. Thus, *taksu* is always related to art and beauty.

Rangda, as a metaphorical form of Dewi Durga, departs from the similarity of character, creepy-faced, emphasis Tjokorda Oka Tublen works as *Semita Wedana* - Fine Literature, how literature or reference becomes a source of emphasis of expression so that it has an important power in creating fine arts. Besides being a mask sculptor, he can also dance very well. His mastery of musical arts and (*metembang*) singing caused his arts to be created by searching for literary references that are very influential on visual arts. How the words of the *Rangda* dance have expressed the metaphor and the form

of its creepy and electrifying appearance, *netra nira kadi surya kembar* his eyes glaring like twin suns, *suing nira sulat-salit* his fangs crossing each other, nose *nira kadi sumur bandung* his nose has a large hole, *atindak-tindak kadi giri* his path is electrifying like the magnitude of the mountain.

Besides looking creepy *Rangda* is mentioned as Bhatari's mother, here because in her position it is often depicted how the character of the *Rangda* statue is visually holding a baby. In its own character, *Rangda* has an inseparable duality of being creepy but at the same time nurturing, how the creepy character is actually unconsciously found in the nature of every human being when anger peaks. The character of *Rangda* is a puppet character departing from the shadow in a figurative or metaphorical sense of the character contained in man himself as (*penyudamala*) *ruwatan* or self-awareness because we cannot realise ourselves in a bad state or in a creepy state. So how noble are our ancestors who gave us awareness in the form of *Rangda* so that we are aware of our behaviour that we often do not realise.

On the Relief of Tegowangi Temple in Kediri, East Java, as a relic of the Kediri kingdom during the reign of King Erlangga, a Javanese king from Bali who in his reign divided the kingdom into two. It tells the story of the *ruwatan* or purification of Dewi Durga by Sahadewa, who succeeded in returning her to Siwaloka to become Dewi Uma. According to I Wayan Dibia, who told the story in Barong Kuntiseraya, with a heavy heart, Dewi Kunti told Sahadewa that it was time for her to be delivered to Gandamayū Graveyard to be sacrificed to Dewi Durga. With tears in his eyes, Sahadewa said goodbye to his mother, making Dewi Kunti cry. Sahadewa, with his sincerity and devotion to the mother figure, sacrificed his submission to Dewi Durga, the goddess who tried to destroy Sahadewa unsuccessfully. Dewi Durga turned around, pleading for Sahadewa's willingness to purify himself by killing him so that he could return to heaven. [8].



Gb.1 Goddess Durga relief at Candi Tegowangi, Kediri-Jawa Timur
Doc. Cokorda Alit Artawan

Topeng Rangda is a metaphor for Durga Tjokorda Oka Tublen's mask work as a mask with a creepy face as an embodiment of Dewi Durga in white with buck teeth and bulging eyes with a magical, majestic and authoritative impression. *Rangda* is a very popular character in Bali that is used to show the character of Dewi Durga, the wife of Lord Shiva, who is cursed for her mistakes to Earth in a creepy form according to certain plays or stories but related to the Calonarang story *Rangda* is a character of the widow of Dirah or Walu Nateng Dirah as a follower of Durga. *Rangda* and Durga in specific stories can be the same character but in other stories are different characters but have similar traits.

2. The Topeng Rangda by Tjokorda Oka Tublen Puri Singapadu

Tjokorda Oka Tublen began his work with in-depth observation of his ancestors' work; every *budha kliwon pegatuakan* day which is celebrated as a *piodalan* day at the Penataran Agung Puri Singapadu Temple, a *barong petangkalan* procession will be held with the arrival of *barong* and *rangda sungungan* made by Puri Singapadu which are consecrated in various places in Bali including from Tegeh Tabanan Village, Guwang village, Banjar Puaya Batuan, Celuk village, Banjar Kediri Singapadu Kaler, Banjar Munduk Siangan village, Keliki Tegalalang village, Singapadu traditional village, Banjar Kebon, Banjar Mukti, and Banjar Sengguan Singapadu. Penataran Agung Temple passed down the belief of asking for blessings (*nunas taksu*) when starting the work, trying and then every performance is always passed by *matur piuning* and *nunas pekuluh* and when the work is finished, a *Pasupati* ceremony at Penataran Agung Singapadu.

I Made Bandem states in his book *Mask Of Bali, Between Heaven and Hell* that Tjokorda Oka Tublen (1899-1983) was a *sangging* maker of *Barong*, *Rangda* and other masks. Born in Puri Singapadu, he came from a family famous for making *Barong Ket* and *Topeng Rangda* for over five generations. The lineage begins with Tjokorda Gede Api, a descendant of I Dewa Agung Anom Mayun, who ruled the ancient kingdom of Sukawati (which was the source royal centre of Puri Singapadu) from 1745 to 1770. Like his ancestors at Puri Singapadu, Tjokorda Oka Tublen is famous for his sacred *Barong*, *Rangda*, *Topeng Tua* and *Topeng Sidakarya*. Today, his works can be found in temples in Guwang, Singapadu, Celuk, Badung, Denpasar, and Tegeh Baturiti in Tabanan. Tublen was also one of the most talented dancers of his generation. In 1931, he joined the Gede Seka Gong Gunungsari troupe from Peliatan, which performed in the magnificent pavilion of the Dutch East Indies at the Paris Colonial Exhibition. Under the direction of director Anak Agung Mandra, it was the first Balinese group to dance outside Indonesia. The audience included Mexican artist Miguel Covarrubias and the dancers captivated and impressed many modern artists, including surrealist Antonin Artaud, who went on to write in his famous and influential article, '*Le Theatre Balnais*'. [9].

How seriously Tjokorda Oka Tublen emphasises to his students the importance of the initial process of *nempa* modelling from existing works, examples as a reference or reference are considered important so that examples are not just works, but depart from examples of the best works. He would hunt down the best mask works anywhere and anyone who made them to be used as a reference for making his masks. The process of modelling is done with the *ngasor* observation position, or we humble ourselves or yield from the sample work, which is located on a surface such as a table or the work is positioned at our eye level when sitting so that when the sample mask and the mask we are making are placed parallel, we can compare directly between the example and the work being made.

This process emphasises in-depth observation to gain insight into thickness and thinness, hollowness and convexity, in the process we will find *aed biasa* as a normal appearance or in accordance with the reality we observe objects and *aed maya* as an appearance that is different from reality considering our view of reality seems to be distorted and does not seem to match reality with thought but can only be revealed through deeper observation from all directions and the details will be more revealed when done through touch,

Tjokorda Oka Tublen's Topeng Rangda departs from the mask, emphasised as a performance art piece. The mask is dominantly white in colour for Rangda with the metaphorical form of Dewi Durga. The eyes look outward like the eyes of a shrimp (*ngudang*), the shape is asymmetrical, the appearance of the right and left parts is not the same, the right cheek is more raised upwards than the left cheek, the nose line is slanted, the lips have been expressed so that they appear to be slightly pulled in one direction so that the lower lip looks slanted in one direction, with the teeth sticking out like there is space so that it causes (*gelurang*) the scream of the rangda dancer to echo. The fangs (*sulat-salit*) cross each other where the lower fangs are curved inwards and slightly out at the top. At the top, there is a kumba shaped like a butterfly wing, with (*kapeng*) a kind of feather on the back of the cheek that totals seven. So, with characteristics like this, his work is difficult to guess but very distinctive.

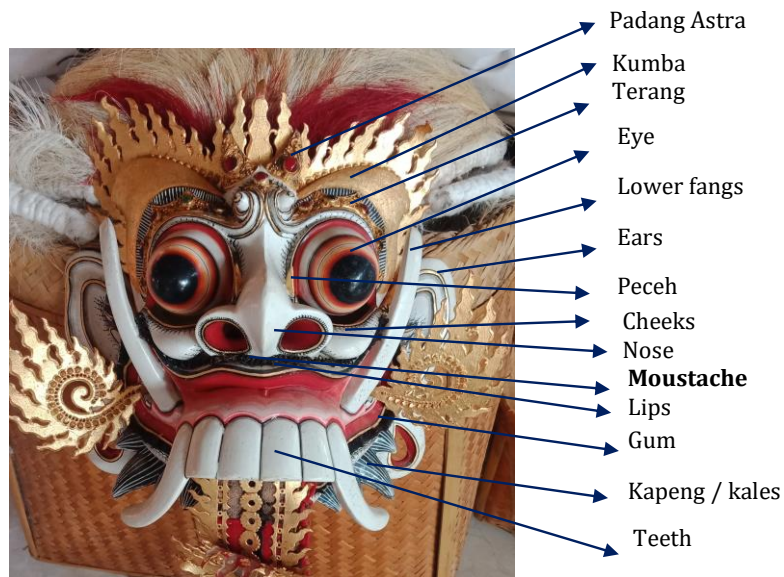


Figure. 2 Rangda by Ida Dewa Agung Singapadu
[Doc. Cokorda Alit Artawan]

3. The Creation Process of Topeng Rangda by Tjokorda Oka Tublen

Before starting the work on the mask to be sacred Tjokorda Oka Tublen cleans himself physically and spiritually both with clean water and implies holy water to perform worship and semadi at the *pelinggih pekaryan* to then begin the process of making the mask. According to I Wayan Dibia, this stage is called *ngawisrasa* or getting inspiration is the beginning of art creation. At this stage an art creator begins to get inspiration in the form of feelings, soul vibrations, strong desires and a strong desire to create. [10] In the process of creation, Tjokorda Oka Tublen follows a *nlektek* pattern of in-depth observation, imitation or modelling of the best works and then *ngawi* creates creative works from the development of the imitation process. His contact with the outside world as a decorator for the Balinese art mission at the 1931 Paris Expo, then travelling around Europe and America 1952-1953 gave him an early insight into the outside world. His uptake of knowledge combined with traditional Balinese values made his work creative and extraordinary (*metaksu*). According to Jhon Coast, Tjokorda Oka had to buy *ancur* (a fish glue base) with Chinese red paint for the first layer, then egg whites to mix with gold paint for the outer layer that makes the paint shimmer. This mixing of gold paint with egg white makes the gold lustre as if real and pleasing to the Balinese, the idea is of course ancient borrowing an approach from Renaissance painters at the suggestion of Jim Ford. Each page of fabric is hand-painted by hand [11]. This is one example of the novelty practised by Tjokorda Oka Tublen to produce the best work that is very open to input. The nine processes of creating the Topeng Singapadu that the author calls the *Nawa Karya Rupa Atapukan Singapadu* include:

Newasen, looking for a good day with a series of ceremonies to start working on the mask by doing a solemn semadi by being alone at the *pelinggih pekaryan* here he prayed by doing deep contemplation asking for blessings for the implementation of the process well protected from obstacles and smoothed, the process begins with a touch of several chisels on the wood *Paet* or *pengancap* chisel, namely a *memata* chisel with a sharp part in a straight shape, *paet penguku* chisel with a curved shape and *paet bancih* chisel with a blade in the form of a combination of straight and curved. The shape has symbols of Hindu philosophy as a link between art and religion. Soedarso Sp states the relationship between art and religion in religion from the past until now, from prehistoric times to the sophisticated computer age. Art is always present in every religion that has ever existed, in the form of, for example, Prambanan Temple which supports the greatness of Hinduism, including many statues of gods and reliefs of Hinduistic stories.[12].

Nyawawi, The beginning of visual character emphasis by creating a set of drawings according to the desired character that can be done on paper or directly on wood. This process is usually done in the creation of a new character considering that the in-depth observation of a particular character requires it to be poured on the drawing media to record the visual imagined. This process was also done by Ida Cokorda Api, the ancestor of Pura Singapadu, who made a *seket* on the ground with his *kaklinya* while observing the shadow of *Banaspati Raja* in the sky when he started making *Barong Ket* at Pura Dalem Serongga. The place where he made the *seket* because of his magical power made a *seket* with his feet scratching the ground in the place where the temple was built called *sapuh jagat*.

Nyalonan or **naluhang**, this process is continued to get a simple global shape resembling the shape of an egg which is then usually carried out by his students with permission and at the same time as a reference for initial learning with his observation using an axe, here the process of regeneration and knowledge transfer has begun to be created.

Makalan or **Ngetekung** Sculpting wood using chisels and *pengotok* or chisel beater which is the next process carried out by him to get a rough shape has formed the pattern of eyes, nose and mouth. Followed by soaking in water with the aim of removing the food essence contained in the wood and at the same time also preserving the wood. With the hope that the wood will avoid wood predators such as animals or small rodent insects as wood pests.

Nadiang adalah proses pembentukan detail untuk mendapatkan bentuk yang lebih jelas dengan menggunakan pahat dan sejenis pisau yang disebut *pengutik dan pangot terdapat proses ngerot dan ngaed* penekanan bentuk. sebagai bentuk kelanjutan dari makalan dari bentuk yang sederhana tersebut, seperti tampak pada bentuk mata,

hidung, dan mulut dibuat sudah jadi sesuai dengan karakternya. Sehingga pada tahap ini wujud keseluruhan dari karya Topeng Rangdanya tampak telah berwujud.

Nelesang is the process of forming details to get a clearer shape using chisels and a type of knife called *pengutik* and *pangot* as well as *pemuku kecil chisel* and *small bancih* chisel, the longest stage in the mask-making process that aims to energise the arts with full concentration as *pasupati sekala* of the artist towards his arts. When it comes to *nelesang* procession usually wood chips can be just a handful a day is very much.

Ngalusang The last process in character building is done by smoothing with sandpaper, in ancient times, given the limited tools and materials carried out using *pengutik* some sort of less sharp blade is run through the wood even though it is usually done by rubbing the blade against the wood.

Ngewarna colouring used Balinese colour techniques that use natural materials, in this process direct emphasis is placed on the process *nguleng* eye colouring and the process *nyawi* and *nyepuk* give the mask fine lines and feathers. In the process of colouring, traditional experience is combined with knowledge gained from various parties, which is technically combined and modified into a new reference in its day. Jack Vasolla stated in an interview that *ancur* as a Balinese colour adhesive is starting to disappear in the market, especially in Bali, due to *ancur* shipments from Java, especially Yogyakarta, which were constrained by the Bantul earthquake. The devastating natural disaster caused the craftsmen to be unable to produce and in fact at that time Balinese colours were replaced by Acrylic colours and oil paints, later by Jack Vasolla's son named Mr. Norman *ancur* was brought from France, encouraging news at that time in Yogyakarta *ancur* craftsmen began to produce considering that the puppet collection belonging to the Yogya Palace required repairs using natural colours because if acrylic colours were used the elasticity of the puppets became rather stiff. According to Susanta Dwitanaya, besides colouring for finishing or varnish, Balinese colours are also applied. In Bali *varnish* known as *pengaponan*. This material is mainly used in the colouring of masks such as *barong*, *rangda*, and other types of masks. The process of making it starts with grinding the *ancur* and mixing it with water little by little after a bit concentrated and at a certain phase in the form of sediment liquid *ancur* dough mixed *pamor kapur sirih* with a dose of *naluh crekcek* or a dose as big as a lizard's egg after stirring and grinding the dough will get thicker after the process is finished this *pengaponan* material is placed in a glass filtered and transpered with cotton for a day to get a clear juice [13].

Pasupati the process of animating the *topeng rangda* of his creation in scale or reality Tjokorda Oka Tublen emphasises surrender in the creation of his arts as full concentration is done to create the best work that gives spirit to the masks created. During full

concentration, if there is an external distraction, the process is usually finished at that time and resumed at the next best opportunity. This is done in intercourse with the arts without distance because of the full belief that the work is a representative of the self that is usually offered to be sanctified by the community or as a representative of the best artists as collectors. In masks that are specifically designated as sacred objects that are sanctified, the *pasupati* process in a religious order is carried out through a series of ceremonies that are usually carried out at the Pura Penataran Agung Puri Singapadu. The final stage of making the mask is by carrying out the *pasupati* ceremony, as a sign that the completion is in *niskala*. At this stage, *upakara* and *upacara* are needed using banten facilities. At this stage, *upakara* and *upacara* are required using banten means. During the *pasupati* ceremony, the mask is sprinkled with holy water or *tirtha*. The ceremony led by the priest is very instrumental as a *pemarisuda* or purification of the mask. According to Swarsi S., the *Pasupati* ceremony means to revive or give soul (spirit) to objects in the form of *barong* and *rangda* when *pasupati* is performed. At the same time, magical power and purity are also requested, with full confidence blessed by *Sang Hyang Pasupati*. [14].

Conclusion

Rangda is a mask with a scary face as a metaphorical form of Dewi Uma who was cursed into the form of Dewi Durga. *Rangda* as a metaphor created by Tjokorda Oka Tublen departs from the refinement of his ancestors' work. Given that he was also a legendary *rangda* dancer in his era, the characteristics of his mask departed from the soulfulness and emphasis of literature commonly spoken in *rangda* dancing. From the spoken literature, it is used as an emotion that is realised in the form of a *Topeng Rangda* as a metaphor of Durga. The mask is white in colour as an embodiment of the Dewi Durga with buck teeth and bulging eyes with a sinister, majestic and authoritative impression. *Rangda* is a very popular character in Bali that is used to show the character of Dewi Durga, the wife of Lord Shiva who is cursed for her mistakes to Earth in a creepy form according to certain plays or stories but related to the *Calonarang* story *Rangda* is a character of the widow of Dirah or Walu Nateng Dirah as a follower of Durga. *Rangda* and Durga in certain stories can be the same character but in other stories are different characters but have similar traits.

The process of creating Tjokorda Oka Tublen's mask is referred to as *Nawa Karya Rupa* Atapukan Singapadu, including: *newasen* (initiating the mask-making process by selecting an auspicious day to begin), *nyawi* (designing an initial sketch, either on paper or directly on the wood), *nyalonan* (shaping the foundational form of the mask to resemble an oval or egg), *Makalan* (sculpting the key facial features, including the eyes, nose, and mouth), *nadiang* (finalizing the overall structure and form of the mask), *nelesang* (*Refining and emphasizing the mask's facial expressions*), *ngalusang* (smoothing the mask's surface using fine abrasives, such as sandpaper), *ngewarnain* (applying colors to

the mask to enhance its appearance), *Pasupati* (ritualistically imbuing the mask with symbolic spirit or vitality).

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