



Tugek Character in Topeng Carangsari

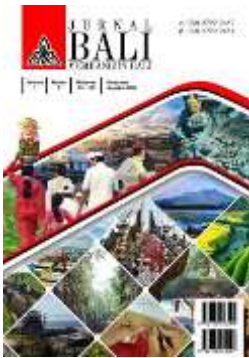
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Abstract

Purpose: Tugek is one of the characters in the prembon mask dance drama in Carangsari Village, Badung Regency, Bali. Luh Manik or popular as Tugek is a character who becomes the center of attention, because the message to be conveyed is delivered with a fresh joke.

Research methods: This study aimed to examine Tugek character in the performance of Tugek Carangsari prembon mask dance drama. It uses qualitative methods, namely researchers collect data, process data, analyze data and then analyze descriptively interpretively.

Result and discussion: The results shows that the character in Tugek Carangsari prembon dance drama performance used the TAT-SAT-SAT-TAT formula, which means "tatwa e anggo satwa, satwa e apang nyak metatwa" (tatwa/philosophy is used as a story so that the story contains tatwa).

Implications: Tugek character can be seen from the variety of movements, fashion, make-up, musical accompaniment, dialogue, vocals/gending, performance structure and the time and place of the performance.

Keywords: Tugek character, prembon, Carangsari mask.

Abstrak

Tujuan: Tugek merupakan salah satu tokoh dalam drama tari topeng prembon di Desa Carangsari, Kabupaten Badung, Bali. Luh Manik atau populer dengan sebutan Tugek merupakan tokoh yang menjadi pusat perhatian, karena pesan yang ingin disampaikan mewujudkan dalam candaan yang segar.

Metode penelitian: Penelitian ini bertujuan untuk mengkaji tokoh Tugek dalam pementasan drama tari topeng prembon Tugek Carangsari. Metode kualitatif digunakan, yaitu peneliti mengumpulkan data, mengolah data, menganalisis data kemudian menganalisis secara deskriptif interpretatif.

Hasil dan pembahasan: Hasil penelitian menunjukkan bahwa karakter dalam pertunjukan drama tari prembon Tugek Carangsari menggunakan rumus TAT-SAT-SAT-TAT yang artinya "tatwa e anggo satwa, satwa e apang nyak metatwa" (tatwa/filsafat digunakan sebagai sebuah cerita sehingga cerita tersebut mengandung tatwa).

Implikasi: Tokoh Tugek dapat dilihat dari ragam gerak, tata busana, tata rias, musik pengiring, dialog, vokal/gending, struktur pementasan serta waktu dan tempat pementasan.

Kata Kunci: tokoh Tugek, prembon, topeng Carangsari.

INTRODUCTION

Balinese arts which are closely related to Hindu religious ceremonies are masks (topeng/tapel) art. In artistic activities, such an art can be classified as performing arts, while as a work of art or art products, masks are included in visual arts.

According to Dibia (2013: 70), a mask or *tapel* is an object that is used on the dancer's face as a substitute for makeup. Masks are used in many genres of performing arts in Bali. Some are used as the main element and some other are used for certain characters only. In Balinese dance, masks are generally made of wood with a customized shape and desired character. This kind of artwork is usually shaped in such a way that it can be used to cover the face of a human or dancer. Of the many masks and types of masks in Bali, one of the arts that uses masks is *prembon* art.

Prembon is a mixed drama dance formed by various elements of existing classical Balinese drama dances. The plays that are shown are generally sourced from chronicle stories and other historical arts as well as mask dance dramas (Dibia, 1999: 44). Achmad, et al (1990: 157) stated that some of the well-known *sekaa* (group) of *prembon* mask in 1970-1990 were the *prembon* masks of Tugek Carangsari, Mengwi, Bon Gianyar, Bon Batubulan-Singapadu, Batuan, Katik Lantang, and Marga.

One of the famous *prembon* mask *sekaa* in Badung area is Tugek Carangsari *prembon* mask *sekaa*. Tugek Carangsari *prembon* mask existed among the performing arts in the 1970s. Tugek is the main character in this *sekaa* *prembon*. Tugek character is able to convey messages in the form of delivering information or educational messages that contain elements of unity and can be well received which are packaged in a joke to the audience. Until now, some of the players in the *sekaa* still exist. The author is interested in researching Tugek Carangsari *prembon* mask, because there is one character who is the public's favorite. This character is known as *luh Manik* or Tugek. Tugek character is played by I Gusti Ngurah Windia. He is also the leader of Tugek Carangsari *prembon* mask *sekaa*. Tugek character can entertain and provide educational messages and are able to be good role models to the younger generation. The hallmark of Tugek character can be seen from his movements on stage which provide funny, unique, but still in good ethical and moral arrangements in a mask performance art.

Tugek character has a bad appearance, but is humorous. This is in accordance with the statement of I Gusti Ngurah Windia who said that, "Tugek is a character who has a bad appearance. But behind the ugly appearance, there is beauty, meaning, and benefit for the audience and the younger generation to educate, motivate, and provide interesting presentations and provide knowledge along with up-to-date information that is very important for the audience to know" (interview, 25 May 2021).

Previous research related to Tugek character is conducted by I Gusti Ngurah Agung Yuda Putra, et al (2020). This research was published in the *Journal of Visual Communication Design*. The results of this study explain the story of Tugek character in the form of a webtoon comic.

I Putu Tangkas Tresnayasa (2020) creates innovation in introducing bondres to the younger generation. By looking at the characteristics of the younger generation who are close to the internet and technology, the researchers created 2D works of Bondres characters in Bali. This is done to foster the interest of the younger generation towards Bondres art. One of the objects of research in this study is Tugek character. The researcher made direct observations with Tugek artist, I Gusti Ngurah Windia.

The third research is conducted by Dewa Putu Bagus Pujawan Putra in 2020. This study describes the description of Carangsari Village. The birthplace of a local art called sekaa prembon mask Tugek Carangsari with one of the famous characters, namely Tugek character. This study analyzes the participation of local communities in developing Carangsari Tourism Village. There is wealth in the form of art owned by Carangsari Village, namely Tugek mask. Tugek mask is one of the attractions to attract the attention of artists and tourists, both domestic and foreign, to visit Carangsari Tourism Village, Badung Regency.

The presence of Tugek character in the 1970s brought a new color to the art of masks in Bali, especially the masks of female characters. The funny characters and gestures are able to entertain the public. Tugek character is able to convey the moral messages of life in every show. These messages are packed with jokes and jokes according to the characteristics of a Tugek or Luh Manik. The new delivery method that year made Tugek character very welcome and always awaited by the public. Until now, Tugek character is still a role model for mask artists in Bali in playing mask characters, especially female mask characters. Tugek character has become an art legend and became the forerunner to the creation of female mask characters in Bali. There are many female mask characters who use Tugek as their inspiration.

RESEARCH METHODS

This research was designed with a qualitative approach. Qualitative research according to Merriam (Patilima, 2005: 66), is descriptive in the sense that researchers are interested in the process, meaning, and understanding obtained through words or pictures. Bogdan and Taylor also say that qualitative research is a research procedure that produces descriptive data in the form of speech or writing and the behavior of the people observed (Tersiana, 2018: 10). The technique used is interactive technique (data reduction, data display, and data verification) proposed by Miles & Huberman (1984).

The prembon mask drama dance is one of the traditional mask dance drama arts. The show presents mixed characters which is one of the creativities of the collaboration of mask dance drama. Prembon art comes from the word per-affix.

Prembon art is a mixed dance drama formed by various elements of classical dance drama consisting of a combination of arts such as five masks, bondres masks, gambuh, and arja. The plays that are shown are generally sourced from chronicle stories and other historical arts as well as mask dance dramas. It's no wonder one of these shows experienced a highly-acclaimed fame by the public in the 1970s. One of the prembon mask dance dramas that had experienced success was Tugek Carangsari prembon mask with one character who became the public's favorite, namely Tugek or Luh Manik character.

RESULTS AND DISCUSSION

Tugek Carangsari mask is a bondres mask performance art that prioritizes the appearance of funny characters to present fresh humor but still contains educational messages (Putra, 2020). Tugek character is one of the female characters contained in a sekaa mask of prembons in Carangsari Village, Badung Regency. Tugek character is one of the characters who became the object of this research which took place in Carangsari Village. The uniqueness of this Tugek character lies in his appearance, character, and jokes in each of his performances in which there is an element of education. This Tugek character was popularized by maestro I Gusti Ngurah Windia. Tugek character is one of the characters included in the entertainment arts or balih-balihan which has three structures, namely prefix, content, and suffix. In the timing of his performance, Tugek's character is very flexible, adjusting the time given in a performance. The fashion used is the sasaputan petopengan fashion with tapel tebihan or half face and using a little red lip blush. The accompaniment used is gong kebyar. The staging area used is mostly done in the middle jaba area, jaba side, and stages that are made outside the temple such as birthday celebrations and other events.

According to I Gusti Ngurah Windia who plays Tugek character,

“Tugek is a character who provides educational presentations and performances to the audience. Tugek character provides presentations and reflections for women. Judging from his always cheerful appearance and providing important and educating information, this character is very worthy of being a role model in a prembon or bondres performance.

Tugek character has so many functions and meanings that make him a popular character in the 70s era” (interview, 25 May 2021).

At first the female mask character was only known as Luh's mask and did not have a name. Just like the female mask character in Gianyar who wears a tebihan mask. This female mask character does not have a special name. People just call it Luh's mask. This is in accordance with the statement of I Made Sidia which said,

“If the female mask character in Gianyar is similar to Tugek character, there is no special name like Tugek and Susik characters. People just said it was luh (female) mask. Even

though they both wear masks and have the same appearance. In addition, the appearance of the mask character Luh Gianyar is also more prominent in things that are funny and not serious” (interview 9 April 2022).



Figure 1. I Gusti Ngurah Windia (left), the creator of Tugek character (right)
[Source: Sudarma, 2022]

Tugek character is often an inspiration for mask artists in Bali in creating a mask character, especially a female mask character. Tugek character became the pioneer of the female mask character who was given a name directly by the community through every appearance, and was very well received. The fame of Tugek character has inspired one of the artists from Buleleng, Made Ngurah Sadikha, to be inspired in art. Made Ngurah Sadhika then came to see I Gusti Ngurah Windia to study and ask permission, so the character Susik Buleleng was born. This is in line with what I Gusti Ngurah Windia said. He said that Susik character was originally inspired by Tugek character. Before the birth of Susik character as it is today, initially Ngurah Sandhika came here wanting to learn about the female mask character. Then he also gave permission to bring a female mask character whose tapel shape is the same as Tugek character, which is now known as Susik Buleleng mask (interview, 25 May 2021).



Figure 2. Tugek character in a prembon performance
[Source: Youtube Swaha Bali Media, 2022]

Even though Susik character is inspired by Tugek character, there are still some things that differentiate these two characters. According to I Nyoman Catra, the difference between Tugek character and Susik character is in terms of the topic or material presented. Susik character is more likely to convey material that is free, not fixated on a chronicle or existing standards. Then look at the fashion. Susik character tends to use modern clothes such as the kebaya and has also used Desak Rai's lelancing clothes. The last difference lies in the dialect or accent. Susik character uses the dialect of the Buleleng community which is known to be very thick.

There is a difference between Susik character and Tugek character. There are some differences between the two characters. The first is in terms of the material or topic presented during the performance. Susik character is usually freer in conveying material and is not fixated on the existing conventions or chronicle stories. Then in terms of clothing used is also different. Susik wears a kebaya while Tugek wears a mask dance sasaputan. The last difference is the dialect between these characters. Tugek character uses Carangsari dialect while Susik character uses a very strong Buleleng dialect (interview, 7 June 2022).

All types of art, both concrete and abstract, as well as the forms displayed can be enjoyed by the audience, which contains two basic elements, namely form and structure (Djelantik, 1999:20). To be able to dissect the structure of Tugek character in the sekaa prembon of Tugek Carangsari mask, especially in terms of form and appearance, aesthetic theory is used. The form in Tugek character can be seen from its constituent elements, namely dancers, dance movements, dance structures, clothing, accompaniment music, vocals and dancers' dialogue. While appearance refers to skills and techniques.

The Beginning of Tugek Character

Tugek is one of the first female characters in Bali in the art of petopeng dance. The character managed to be famous and stuck in the hearts of the audience during its heyday in the 1970s. This is because of his slick appearance and full of good moral ethics in every performance. Tugek character was first performed and popularized by an artist named maestro I Gusti Ngurah Windia. He started dancing masks in 1966. From 1969 to the 1980s he was already known throughout Bali as the best selling mask in Bali. The greatness of I Gusti Ngurah Windia lies in his dancing, magending, creativity, and dialogue skills in the performing arts of masks.

According to I Gusti Ngurah Windia and his son who is also the generation of Tugek Carangsari mask, I Gusti Ngurah Artawan, the concept of the appearance of Tugek Carangsari mask has a formula, namely TAT-SAT-SAT-TAT which means

tatwa/philosophy is used as a story so that the story contains tatwa. This is a concept and formula that is firmly held by Tugek Carangsari mask to present a good performance and cannot be separated from the rules and rules of traditional Balinese theater performance or standard. By using the play and spoken dialogue material based on uger-uger and starting from the teachings of Religion (Hinduism) and associated with the activities carried out, Bondres mask performances such as Tugek masks will get good attention and be accepted by the audience (Yuniastuti, 2020). The three characters popularized by I Gusti Ngurah Windia, who appear stunning from the entertainment aspect are the characters of Gigi Sumbang, Tuli (the Deaf), and Luh Manik or Tugek. Of the three characters that have stuck in the hearts of the audience until now is the character Tugek. The name Tugek itself emerged from the community. As I Gusti Ngurah Windia said that,

“The tapel (mask) has been around for a long time, anyone can have a tapel that looks the same as Tugek character, but no one can bring it according to its shape and good character. Then Gung Kak tried to bring it in every performance until the appearance of this mask was favored by the wider community. There used to be a festival in Tabanan around 1974. Before it was named Tugek, the mask was named Luh Manik. Maybe because during the dialogue during the performance, I mentioned the word Tugek, which describes the behavior of a woman, PKK women, and finally people call her Tugek. Since then, Luh Manik's name was immediately changed to Tugek” (interview, 25 May 2021).

From the statement above, it shows that the name Tugek was born from the audience who witnessed a performance of the character Tugek in the 1974s. Starting from the famous Tugek character, Tugek character and her friends often get calls to dance around Bali. Tugek masks are also often performed outside Bali such as Lombok, Jakarta, America, Germany, and many other areas. Until now, many performing artists, especially mask dancers, imitate Tugek character popularized by I Gusti Ngurah Windia in the 1960s.

The famous character of Tugek Carangsari is not only because of the jokes that are displayed, but in every appearance, Tugek Carangsari mask can appear in three stages of the stage. The first is for traditional ceremonial activities in Bali, namely as bali-balihan. Bali-balihan art is an art that is entertainment or spectacle (Artiningsih, 2020). The second is for entertainment outside the yadnya ceremony. The third is for the socialization of government development programs.

A. A. Bagus Sudarma as one of the students of I Gusti Ngurah Windia who is also a mask artist from Kapal Village, stated that,

“Tugek character Carangsari has received a lot of attention from government agencies to carry out socialization of government development programs such as the presentation of the traditional village head and family planning programs. Tugek mask group is a sekaa

that was once contracted by the Regional Office of Justice for the socialization of the law awareness family program (KADARKUM/keluarga sadar hukum). In addition, they are also asked to carry out family planning socialization. In the past, several villages rejected the family planning program, because the family planning program caused problems such as bleeding mothers, which might have been caused by errors in delivery by officers and the community. Then the agency invited Tugek character and his sekaa to provide counseling in every entertainment and performance performed by Tugek Carangsari mask. By studying the material about family planning first, Ngurah Windia appears confident and makes people understand about the family planning program" (interview, 19 March 2022).

Furthermore, an academic artist I Nyoman Catra also stated that the appearance of Tugek character was not only entertaining, but was also able to provide advice and enlightenment to the public. The remarks conveyed in the interview are as follows,

"The rise of Bondres was used as a campaign event in the "Peng Golkar-an" era. There were a lot of political campaigns at that time. Including me too. Agricultural extension, meetings at Government Service Department offices, birthday celebrations and others. Oftentimes the Topeng Tugek Carangsari prembon becomes fresh entertainment with a short duration or adapts to the whole event" (interview, 10 April 2022).

Based on this statement, the performance of Tugek character is not only performing an entertaining presentation, but also educating, guiding, providing a reflection, and being a role model to the community, especially for the younger generation of women. Tugek is one of the female characters in the Balinese petopengan who has a role as a servant or assistant in a palace or kingdom in Bali. Tugek character itself has a bad appearance with a shy character but has good intelligence, and always follows the orders of his own mother or pussy.



Figure 3. Sekaa (group) of Tugek Carangsari
[Source: Sudarma, 2022]

Dance Structure of Tugek Character

Tugek character is danced by a male dancer (single) with distinctive dance movements such as a gentle woman. I Gusti Ngurah Windia said, a dancer who brings

Tugek character, must first have dance techniques, vocal processing, knowledge, insight, good theatrical, good emotional control, and understanding of the character of the accompaniment music. As a character who wants to be seen by the public, a dancer must have maximum mastery of dance techniques and optimal appearance and discipline.

There are several techniques that must be mastered by dancers when playing the role of Tugek character, among others, being able to understand the material presented. In the head, he is able to master the painful eye movements with a sweet smile followed by biting one fingertip, the movement of the head is smooth. The body's typical movement is oyog-oyod accompanied by shoulder movements. This movement is done gently. In the hands, the movements are yangkli and metayungan. In the movement of the feet, the dancer performs a quick walking motion like a graceful woman. While on vocals, dancers are able to understand, remember, and make rhymes in which there are messages and meanings that can be applied by the public as spectators.

Structure is the arrangement of the parts that make up a dance. Dibia (2013:114) believes that the structure in Balinese dance generally has three main parts, namely the beginning, the middle, and the end. The Balinese dance structure is further divided into three, namely single structure, double structure, and combined structure. I Gusti Ngurah Artawan stated, Tugek character uses a prefix, middle, and end structure. In this section there are movements, vocals, rhymes, jokes, and dialogues with their co-stars (interview, 23 March 2022).

According to I Nyoman Catra in interviews conducted by researchers, revealing some of the movements of Tugek character is as follows: there are several movements of Tugek character, namely the ngelikas road as well as the Galuh road. This walking movement is carried out with the feet more sliding on the floor with nyerod-nyerod, or mepaid makirig which is the hallmark of the walk. Not much is done with the movement of stepping with the legs raised. This footwork has an impact on the causal motion caused by the swaying of the hips, the use of the torso, and also the soft swaying of the head movement. Even when the legs are in the nanjek position, the sway of the waist and body never stops the movement. While the position of the hands limp back and cheeks pressed against the back of the hands with an embarrassed facial expression, while grinning, one of the attitudes suitable for this character (Chin propped). More imitating hand gestures or expressions of "female" gestures. While the hand gesture when conveying the message according to the speech and dialogue is improvised, but still in the fabric of the peculiarities of the movement that strengthens the character of the mask played (interview, 10 April 2022).

From the results of the interview, it is explained in detail the division of the three structures in Tugek character. The three structures are the prefix, middle, and end structures possessed by Tugek character along with the various movements of Tugek character. The range of motion is as follows.

Initial part: At the beginning, Tugek character comes out of the lanse. If you don't have a lanse, you can just walk out of the place where you put the cotton bag and walk to the front of the stage on the right or left side by showing a shy expression accompanied by swinging, angling, and biting one finger. After arriving at the position, the dancers of Tugek character perform a response movement *ketepas-ketepos* which responds to the movements of their co-stars because Tugek character is seduced and subdued. After the scene, it is continued by singing a song characteristic of Tugek character, *Manyelonte* and accompanied by manying *oyod-oyod* movements in the body. This section is repeated two times. After finishing singing the song of *Manyelonte*, Tugek character responds with a *hansipp* sneeze, then continues with Tugek character singing *munyin teruna manis malu*, after singing the song, it is filled with mentioning several proverbs related to a woman.

Middle part: Entering the middle, Tugek character begins to give a reflection to the audience through songs, poems, and other words. In general, Tugek character reflects a woman. A woman should be able to reflect like *sandat* flowers and stars. This is one of the characteristics of Tugek character accompanied by *nyangkling* hand movements. After giving this reflection, Tugek character was seduced by *Penasar* and *Wijil* with singing. Then Tugek character responds with singing accompanied by *nyangkling* hand movements and *oyod-oyod* bodies by biting one of his thumbs, and coupled with shy glances in his eyes. After the scene was done, Tugek character pretended to take the oath by taking a few steps forward because the characters were rejected by *Wijil* and *Penasar*.

Final part: At the end, Tugek character tells the story and immediately seems to be the character of what he is telling. First tell about school and being an educated student in Kindergarten. The movements shown are carrying bags, bringing books and their own learning tools, as well as respect and discipline towards teachers. After becoming an educated student, Tugek character also gave an example of being a nurse. In this section, Tugek character raises movements such as carrying a syringe and conducting a dialogue about the function of family planning. After giving a presentation about health, Tugek character then gave a presentation as if they were *PKK* women (group of women in a village). In this scene, the character Tugek gives a woman a meal in her daily life, such as feeding pigs, taking care of plants in the fields, and doing mutual assistance with her father to the temple. After the scene finished,

Tugek character immediately rushed to ask permission to go back to Puri, then walked back to the backstage (lanse) with a metayungan movement, and biting one thumb and oyod-oyod while walking backstage singing and saying pole goodbye.



Figure 4. Tugek character is doing one of his movements
[Source: Youtube Oka Sudamala, 2022]

On the face, Tugek character uses extra tape and red lip tint. According to Dibia (2013: 70) masks or tapels are used on the dancers' faces as a substitute for make-up used in every genre of performing arts in Bali. Some use it as the main element, some use it as only certain characters. In Balinese dance, masks are generally made of wood with a shape that is adapted to the desired character. I Nyoman Catra stated that, masks can be classified into three categories. Bungkulan mask, Sibakan mask, and Tebihan mask. Bungkulan masks are used when dancing hard, old, dalem, sidakarya and so on. The Sibakan mask is used by the curious, the wijil, the pedanda, the hamlet, and the bondres. While the Tebihan mask is a mask that is carved only on certain facial features, for example the cungh mask. A mask that covers only the mouth. Tugek mask is carved only on the forehead and cheeks. While the nose and mouth use the original organs of the actors. Hopefully this mask can be categorized into the Tebihan mask (interview, 10 April 2022).

Tugek character wears white trousers set on the calf of the dancer's right and left feet. A long white kamen that hangs down is tied around the dancer's chest. Semayut is worn like a sling bag on the dancer's shoulder. The keris is inserted into the sesayut and sesaputan holes which are then mounted on the semayut section. Angkeb nutmeg mounted on the shoulders of dancers. Angkeb tundu mounted on the back of the dancer. Short velvet shirt with long black sleeves. The right bracelet is attached to the dancer's right and left wrists. Badong or bapang mounted on the shoulders of dancers. As well as tapel, lipstick and wig used on the face and head of Tugek dancer.

Musical Accompaniment of Tugek Character

Musical accompaniment is one of the supporting factors that cannot be separated from a work of dance, including dance drama. Music can help a dance performance or dance drama to strengthen character or create an atmosphere in a dance or dance drama. In addition, music is also able to provide accents to the movements caused by dancers, both weak, soft, and hard motion accents. In Tugek Carangsari masked prembon dance drama, the accompaniment used was actually Gong Kebyar. Nowadays, Tugek masks can also be accompanied by the gamelan Semar Pegulingan.

I Gusti Ngurah Artawan said that, Tugek Carangsari prembon mask dance drama was formerly accompanied by a Balinese gamelan musical instrument called Gong Kebyar. However, after becoming a Tugek Studio, this studio received assistance around 2019. Since then, Tugek Carangsari's prembon mask performance has begun to try to use the accompaniment of Semar Pegulingan. The use of the accompaniment of Semar Pegulingan is done to create a new atmosphere but does not eliminate the grips that exist in Tugek Carangsari prembon mask. This was also well received by the public and the audience, but we still used Gong Kebyar as an accompaniment to the performance (interview, 23 March 2022).

From this statement, accompaniment music plays an important role in a Tugek character performance. Furthermore, the researcher describes several types of gending which are usually used to accompany Tugek character which is described through the melody table as follows. But before that, he explained the musical instrument used as an accompaniment to Tugek character in the past, namely Gong Kebyar gamelan. Gong Kebyar is an ensemble gamelan which is mostly a percussion instrument. The main material is made of bronze with a five-tone pelog barrel. In one barungan Gong Kebyar usually consists of several types of instruments whose number sometimes varies from one barungan to another.

In the appearance of Tugek character there are several meanings contained. This meaning can be seen from the movements, vocals, dialogues, staging places, religion, and the masks or tapes used. Movements that have meaning include finger-biting, oyod-oyod, ngelingkas accompanied by metayung-tayung, eye glances and smiles, and affectionate gestures. The meanings of the vocals include "Manyelonten", "Sekar Sandat", song of seduction (rerayuan), and cecantungan. Furthermore, the meaning can also be seen from the dialogue, religion or offerings used, as well as the meaning of the mask or tapel of Tugek character itself.

CONCLUSION

Tugek character was first performed and popularized by I Gusti Ngurah Windia. The structure of Tugek character in Carangsari Prembon mask dance performance can be seen from the variety of movements, dialogues, gending/vocals, fashion, make-up, musical accompaniment, appearance structure, as well as the time and place of the performance. The structure of the appearance of Tugek character has three main parts, namely the beginning, the middle, and the end along with the variety of movements.

Tugek character has two functions. The primary function of Tugek character is as an aesthetic presentation whose appearance must be presented or presented to the audience. Aesthetic presentations can provide entertainment to the audience, be a reflection and provide lessons that are conveyed in each performance. While the secondary function of Tugek character is as a tool to strengthen the sense of solidarity between communities, as a medium of communication between the community and the community and the government and the community. The last secondary function of Tugek Carangsari character in this study is as government propaganda with the community regarding government programs.

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