Defanging the Demonic and Dancing the Divine: Bali’s Rangda and Barong in Cosmic Balancing

Kathy Foley (kfoley@ucsc.edu)
University of California-Santa Cruz
Parts of Presentation

1. **History** of Characters Beginnings Kediri-Majapahit 11 C

2. **Narratives** (*lontar*, palm leaf manuscripts)
   a. *Rangda-Barong* (*Rwa Bhineda*)-(Text *Calon Arang*, c. 1540) mask puppet drama (19 C)
   b. *Sudamala* (Durga)-(Text *Kidung Sudamala* c. 1325) wayang puppetry
   c. *Sapu Leger* *(Murwa Kala*, Java; *Kala Tattwa*, Bali), holy water (*toya penglukatan*)

3. **Cosmic and Personal** (micro-macrocosm relationships in purification)

4. **Modern Versions**
Part 1: History

1. What (Religion)
2. Who (Characters)
3. Where (Bali-East Java)

Theme: Transnational and Transisland Fusion of Hindu-Buddhist-Sufist Tantric Elements with Ideas of 4 Siblings/Directional Powers

Imported Religions and Local Performativity Combine
1. History: Hindu-Buddhist Religion Good/Evil

Kediri/Jenggala (8-13 C), Singosari (13 C), Majapahit (14-15 C)

a. Religion Hindu-Buddhist with **Pasupata Elements**

Lakulisa [Patanjala in Java/Bali] 1 C “Founder/teacher” of the
**panca kosika** (4 sages).

Themes—skulls, burning grounds, matted hair, 5 m’s and other “wild” bond breaking behavior, fast track to enlightenment, spread via performing arts

b. Indigenous belief with attention to directionality—4 directions and center, as well as up (gods), middle (humans), down (demons)

**Right hand/up (resi)**—formulas, meditation etc.

**Left hand/down (leyak)**—witches, balian, rerejahan (drawings)

Worldview of *Calon Arang* is *leyaks* (witches= left/down)

Ideology rites/performance can free us of bad: *dalang/mpi*

performer/priest (right/up) deal with *leyak/kalas*

As western horror film reflect Christian imagery, so these stories are to scare into enlightenment
History Kediri-Jengala, Singosari, Majapahit Java 10-15th C
Characters: 1-Widow/Witch, 2-Priest/Lion, 3-Followers=
1-Rangda, 2-Barong and 3-Kris dancers

Anak Agung Gede Sobrat. Bali, Indonesia, 1911 - 1992
Who-Characters, Type 1: Wild Woman

1. Rangda (Widow/Witch)

2. Durga-wife of Shiva, Uma/Parvati in Tantric furious form is religious antecedent

3. Mahendradatta (961—1011 CE)- Also called Gunapriya Dharmapatni, an East Javanese princess who married Udayana King of Bali and became mother of King Airlangga who sends Resi Baradah and student/follower/son Bahula to control her.
Hindu deity Durga killing the buffalo demon
Place of Origin: India, perhaps Hemavati, Andhra Pradesh state, former Nolamba kingdom
Date: 900-1000

The Hindu deity Durga
Place of Origin: India, Bihar state, Mithila
Artist: Sita Devi (Indian, 1914 - 2005)
Date: December 14, 1977
Wild Woman with Two Faces Sri (calm) and Durga (furious)

Hindu deity Durga killing the buffalo demon
Place of Origin: Indonesia, Candi Nusukan, Central Java
Date: 900-1100

Lamak
Place of Origin: Indonesia, Bali
Date: 1930
Wild Woman: Mahendradatta (961-1042), Javanese Royal, Devotee of Durga, Rejected Wife of King Udayana (Bali), Mother of Airlangga (1000-1049, ruled East Java-Bali)
Wild Woman: Widow-Witch, Calon Arang/Rangda
Who-Witch Women

Theme: Hell hath no fury like a woman scorned

Rangda parallels include

Dojoji (Japan)

White Snake (China)

Lara Kidul (Java-Goddess of South Sea)
Who-History of Characters, Type 2: Leonine Men as Protectors (Barong and Followers)

1. Narasimbha, protective lion one of Vishnu’s 10 avatars
2. *Kirti Muka* (“face of glory”) Siva’s emanation told to eat body and over doors
3. Manjusri, the bodhisattva most closely associated with transcendent wisdom in Mahayana Buddhism, riding on a lion.
4. Lion as Chinese exorcistic, protective figure from Tang Dynasty associated with new year
5. Lion Dancing 舞狮, *wushi* (martial lion) associated with martial arts training/ adolescent males
6. Resi/Minister of Kediri Baradah
Leonine Men: India, Narasimbha (Vishnu) Baghavata Mela
Kirta Mukha ("Face of Glory" of Shiva), Nepal,
Deity Becomes the Lion Avatar/Protector
Leonine Men: China, Lion Dance Tang Dynasty to Shaolin Monks
Animal Harnessed as Male, Martial-Spiritual Invulnerability
Leonine Men: China, Lion Dance, Martial Arts, Greens
Leonine Men: Java, Reog Ponorogo and Jatilan
Leonine Men: West Java, *Barongan* and *Singa-Singaan*-Lions, Luck, Circumcisions, Martial Arts, Trance, Money Collection
Leonine Men: Bali, Barong Club Parading for *Galungan/ New Year* Raising Money
Leonine Men: Resi Baradah Transforms to *Barong Ket* (Banaspati Raja/Lord of Forest, Afterbirth/Protector)
Who- Martial Males

Theme: Buddhist Discipline
Boys to Men

Resi Baradah, Bahula/
Kris Dancers

Abbot in Dojoji, Monks

Fa hai, Xu Xian /Gold
Mountain Defenders
WHERE: Calon Arang Site, Sukorejo Village, Gurah Kediri District, Pamenang area, Kediri, East Java
WHERE: Mpu Baradah Site, Built 1995, Desa Menang, Kecamatan Pagu, Kediri, Jawa Timur
Summary Part 1: History Patterns

I. WHAT: Cosmos is unitary but universe is *rwa bhineda* (2)

II. WHO 1. **Female** demonic needs containment, 2. **Male** contains

   Whole population is at risk males through martial discipline are the followers of the Guru/Sifu/Resi

III. WHERE; Outsiders are demonic (south, west, sea)

   1. Calon Arang/Mahendradatta/Durga –Java, Nusa Penida
   2. Sidha Karya (mask in the *topeng* exorcism from Java) and Kala (demon in *ruwatan* exorcism from ocean)

Insiders (priest/king) protect and defang( north, east, mountain)

   1. Mpu Bharadah (Lemah Tulis)/Airlangga (Java/Bali)
   2. Tools are mantra, yantra (rerejahan drawings), safe space to acknowledge power (performance), holy water
Barong Ket, Banespati Raja
“Lord of Forest”

Miguel Covarrubias 1934
Part 2

Narratives: Three Tales of Release/Exorcism/Purification
1. *Calon Arang*
2. *Sudamala* (Free from Evil)
3. *Sapu Leger* (Sweep/Old Purification)

Theme: Release/Purification of the Demonic
Tools: Holy water, mantra, offerings, music, dance
Current Dramatic Form of Rangda Barong is 19th Century and South Bali Barong in the North were earlier for Galungan (New Year) but not Dance Drama.
NYOMAN TOYA (B. 1966), *Durga Murti*

Siwa sent Durga to earth to get fresh cow’s milk to cure him. Cow herder demanded sex. Suspicious Siwa called Ganasha. Durga turned into demonic being (Durga Murti/Rangda).

Prequel:
Uma becomes Durga
Main story figures (l. to r): Mpu Bharah, his student/son Bahula, Ratna Manggli and her mother Calon Arang in 2 forms (Monster and Widow/Mahendradatta)
What you see
*Rerejahan*, protection for performance
Ratna Mangli and Bahula

Rangda and Leyak
The Corpse
Baradah (East Java)

Baradah as Barong and Kris Dancers
Wayang Calonarang
Wayang Calonarang
Wayang Calonarang

Rangda, leyak, Kayon

Barong
Narrative 2. **Sudamala/Kunti Sraya**  
*Wayang Parwa*, main characters (l. to r.) Sadewa, Durga, Kunti
Kunti Sraya, Durga with Sadewa at Cemetery

Kunti Sraya l. to r. Buta Siwu, Twalen, Kunti, Kresna, Arjuna, Buta Siwu.
Sudamala/Kunti Sraya:
I to r. Siwa enters Sadewa (*dalang*) are returns Durga to original form of Uma
Sudamala/Kunti Sraya
Java and Bali

Durga (r.) demands Kunti gives Sadewa as victim. Purbo Asmoro *ruwatan* for Corona Virus, Solo, Java, March 2020.

Cenk Blong Bali’s top *dalang* performs at the death temple in Ubud, Kunti Sraya
Narrative 3. Sapu Leger: Sweep/Old Purification
Origin of Kala in Wuku Wayang
Sapu Leger
Ogoh-ogoh Parade Figure of Sapu Leger story
Kala (l.) gets weapon from Batara Guru, Dalang Ebeng Sunarya, *wyang golek sunda* called *Murwa Kala*

l. To r. Kala meets Batara Guru and Narada, *wayang kulit jawa Murwa Kala*
Child threatened by Demon Kala

Place of Origin: Indonesia, West Java, Cirebon
Artist: Rohman (Indonesia)
Date: perhaps 1800-1990
Object Name: Wayang golek puppet
Demon Kala asks *dalang* and puppet troupe for child at a *Murwa Kala* performance
Indonesia, Tegal or Kuningan, Central Java
Artist: Abah Wikarta (Indonesian)
Date: approx. 1930

Durga/Permoni and Batara Guru/Siwa
Tree of Life: Creation (r.) and Destruction/Kala (l.)
“Gods Forget Origin” and must return to their beginning—Get back to where they once belonged—know thyself/know the cosmos

1. Durga must return to Uma (Barong purifies, Calon Arang )

2. Durga/Kunti must be returned to Uma (Batara Guru/Sadewa purifies Sudamala)

3. Kala, Durga/Premoni, and Sapu Jagat must be returned to Siwa, Permoni, Bayu (Wisnu/”Dalang Kandabuana” purifies Sapu Leger)

Themes Siblings deal with microcosm and Dewa Wiku/God-Dalang is the learned one who creates balance reminding demonic it is divine Tooth filing/defanging/using kris to create holy water
Part 3: Cosmic and Personal Macrocosm/Microcosm
Cosmic and Personal Perspective

1. You or community may be having a bad spell (letting out your inner *leyak*, ill, loss of money, illness, family problems, etc.) but hearing who you/world really are (good origin but sometimes bad in acts) with offerings for gods (*banten*) and demons (*caru*) will help you/world put it back together.

2. The beginning of the universe and your personal life are parallels.

3. *Purwaka Bhumi*

   *Entas-Entas* ceremony Java
   *

   *Eka Dasa Rudra* ceremony Bali
   *

   *Ruwatan/Sudamala/Sapu/Leger/Calon Arang*
1. Cosmic: Egg/One of Universe Becomes Many 
Acintya (Siwa), naga (serpent), badawang Turtle

Hildegard von Bingen) (Europe)

Pan Gu (China)
1 divides to 2
Tantrism 10th-15th Century

Creates “Cast” in India which is reworked in Java and then Bali

1. Unitary cosmos that splits.
2. Dual in material world (m/f) with beneficent and negative manifestations
   2=Sri (goddess of rice) and Sedana (brother, partner)
   2=Rangda (witch) and Barong (lion-like figure)
One divides to two Shiva (m) and Uma/Parvati/Durga (f.)
4. Panca Kosika/4 Siblings / Kanda Empat
(water, blood, placenta, umbilical cord) and #5 baby
(Laukulisa-Siwa)

Shiva/Laulisa and 4 disciples (Kusika, Garga, Karusa, maitrya

Colors, directions, afterbirth, umbilicus, water, blood and baby
Kala Tattwa “Anggapati is located in the east, in our bodies formed lust, when it is the most dangerous human enemy, Mrajapati is his place in the land and as the ruler of Durga (Setra Gandamayu), the Great intersection, and has the authority to interfere with people who violate the rules of atiwa-tiwa (pengabenan), Banaspati, its place in the West and embodied in the form of Jin, Satan, Tonya (Barong Landung), river guards, ditches, and sacred places, Banaspati Raja, place in the north which is realized as Barong, guards of large trees such as Kepuh (taru rangdu). . . Banyan, and others “. (Lontar Kanda Pat Buta)
9 Nawangsa
(Directional Gods and Center)
4 Siblings as Kala (Demons)

*Nawangs* nine directions
Manku Muriati, 2009
Parallels: *Nyasa*, Mandala in Hinduism
*Neiden* in Taoism up and back to origins
The siblings Kosika/Garga/Metri/Kurusya become the 4 directions and animals. Patanjala the turtle, Durga the universe—her sweat the water from which comes land, sun, moon, stars, 5 elements.

“The Egg of the Universe had life  
All was ordered, all arranged;  
The Three Worlds were there, all complete.

The Goddess then looked on Her Self  
And full of wrath She then became.  
Her urge was to eat mankind;  
She Screamed, and like a lion roared.”

Siwa becomes Kala—they create all the evil and chaos, greed, addiction and start eating humans. Bhrama, Visnu, Maheswara become the Resi, bhramin priest, and Bujangha and create worship/performance.

“and then a covenant they made  
That Man kind in the Middle Sphere  
At the moon when it is new  
Should not by Kala be accurst,  
Should not be Durga be accurst”
“Gone is the form that They then had, 
To Their first form They have returned; 
God Kala, Guru has become, 
And Durga, Uma has become 
Kusika to the East and becomes Iswara 
Garga to the South and becomes 
Bhrama 
Metri to West and becomes Mahadeva 
Kurusya to North and becomes Wisnu 
Pratanjala to Center and becomes 
Siwa 
Male Kalas become musicians in 
heaven 
Female Kalas become 
goddess/dancers 
High god says ‘let it be so’ 
From Man was Evil exorcised 
To Siwa’s Heaven Man returned. 
Gone is the form that he then has, 
His true form is taken on 
... 
Pure in form as he had begun.”
*Calon Arang* is in *medias res*-when there is a problem it lets off steam and reminds that both good and bad come from same space and reminds bad it is actually good and must behave.
Part 4: Interpretations 1930-Now
1930s, l. to r. Miguel Covarrubias, Beryl de Zoete, Walter Spies, Colin McPhee, Jane Belo, Gregory Bateson, Margaret Mead
Walter Spies
Theories or 1930s Impacts

1. Barong totem animal (early Dutch Ethnologists)
2. Calon Arang schizoid mom (Margaret Mead and Gregory Bateson)
3. Drama of powerful theatricality (Colonial Exposition in Paris when Coroka Gede Raka Sukawati’s and Spies troupe inspires Antonin Artaud’s “Theatre of Cruelty” concept)
4. Filmic Horror/Primitivism: *Insel der Daemonen* (Friedrich Dalsheim and Victor Baron von Plessen) tinged with German Expressionism, and *Goena-Goena* (Roosevelt/Spies)
Art Interpretations
Rerejahan and Ogoh-ogoh
Visual-I Gusti Nyoman Lempad (1862?-1978)
Visual-I Ketut Budiana (b. 1950)
Rangda 1$2
Anak Agung Darma Yuda
Wayan Malik (b. 1963) Leyak gathering from all over the world to protest tourists, expats, government officials, and greedy Balinese use the excuse of Leyak to cover their evil deeds.
Popular Culture
FILM
Directed by H Tjut Djalil Based on the novel *Leák Ngakak* by Putra Mada
Teguh Santosa Calonarang (1981)

Chronicle of Calonarang
Created & Written by Ary Wicahyana et al.
Make-up Doris for Calonarang, Berlibis Putih and Roro Jonggrang
Dance, Literature, Martial Arts
Pramoedya
1957
Ananta Toer,
Dongeng dari Dirah (Story of Dirah), Sardono Kusumo
choreographer, 1971, 1992

Tegas, 1974

Film version, 1992
Modern Feminist writing Toeti Heraty

The Story of a Woman Sacrificed to Patriarchy, 2000
Retno Maruti and Bulan Djelantik, 2008
Bulan Djelantik
“She was scorned, isolated, assaulted and destroyed simply because she was different. She was a strong-willed woman who devoted herself to a certain spiritual path, which happened to be different from the one professed by the king.”
Cok Sawitri, novel, 2006, 2014 (English)
I Gusti Ngurah Harta (Turah), Martial Arts Group Sandhi Murti
‘It is the supreme of the supreme; the maximum of spiritual power of divine mantra...but extremely secret, never to be passed on. Great is your power and success because you know the frightful appearance of the God. The whole world of mortals closes its eyes, all are afraid and dare not look... to the supernatural power.

When you keep it secret, you will enjoy power and final emancipation for a hundred rebirths; You are entitled to “go home” to the heaven of Brahma, Wisnu, Iswara at the time of your death. But if you talk, if you tell tales... You will suffer hellish pains for a thousand rebirths.’ (C. Hooykaas, The Balinese Poem of Basur, 1978; 32-33)
Celuluk (Ogre) does pandemic education Calongaran sends plague. Still needs purifying.
COVID-19, 2020

Terima Kasih-Thanks

Terima Kasih-The End