



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

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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 (14-15C)

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

As western horror film reflect Christian imagery, so these stories are to scare into enlightenment



Lakulisha 7 C India

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

Wild Woman: Durga in India



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)

Lamak Place
of Origin:
Indonesia,
Bali
Date: 1930

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



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



Shrine of Mpu Baradah
for Religious Tourism



Genealogical Chart of Mpu
Baradah

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

Narrative 1: *Calon Arang*



Barong-Rangda, I Ketut Gede 1880?



Barong-Rangda, W. S. Nieuwenkamp 1906?

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

Prequel:
Uma
becomes
Durga



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).

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, lelak, 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:

l 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, *wyng golek sunda*
called *Murwa Kala*



1. 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



Durga/Permoni and Batara Guru/Siwa

Indonesia, Tegal
or Kuningan,
Central Java
Artist: Abah
Wikarta (Indone
sian)
Date: approx.
1930



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*

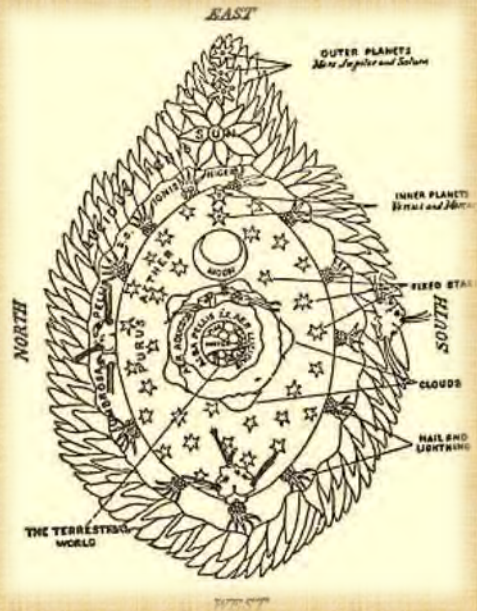
Entas-Entas ceremony Java

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)

Acintya



Sri –Sedana



Rangda (Witch)/Barong



One divides to two Shiva (m) and Uma/Parvati/Durga (f.)



Shiva and Parvati
Place of Origin: India,
Tamil Nadu state
Date: approx. 975-1075
Historical Period: Chola
period (862-1310)



Shiva/ Durga

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



2



3



1



2



3



4

Kala Tattwa “Anggapati is located in the east, in our bodies formed lust, when it is the most dangerous human enemy, Mrapapati 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)

Nawangsa nine directions
Manku Muriati, 2009



Parallels: *Nyasa*, Mandala in Hinduism *Neiden* in Taoism up and back to origins



Yogic body



Taosit *Neiden*

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”

Exorcism Purwaka Bhumi

“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

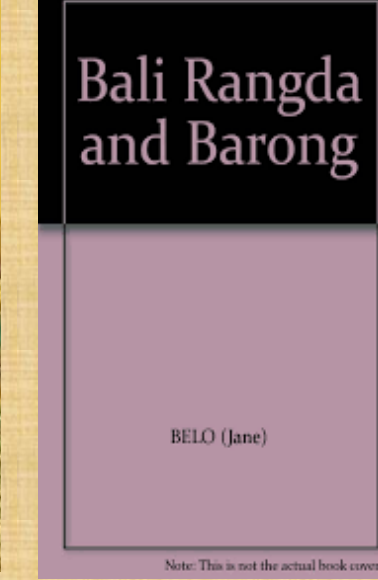
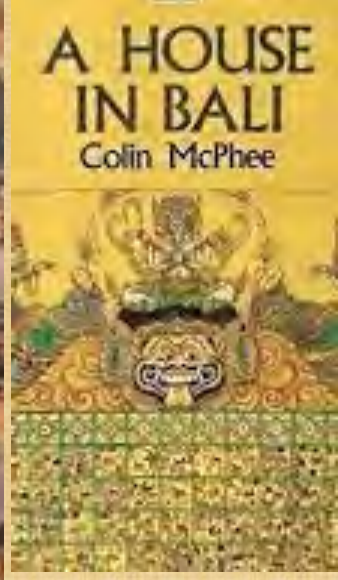
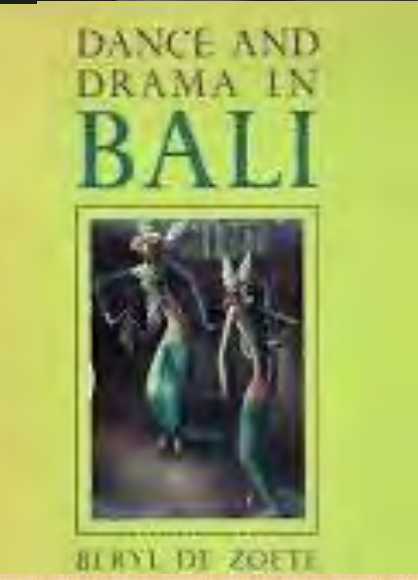
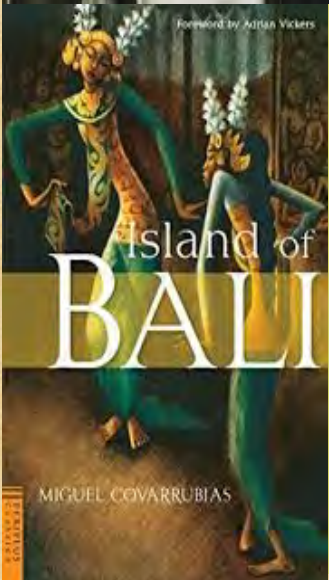
...

Pure in form as he had begun.”

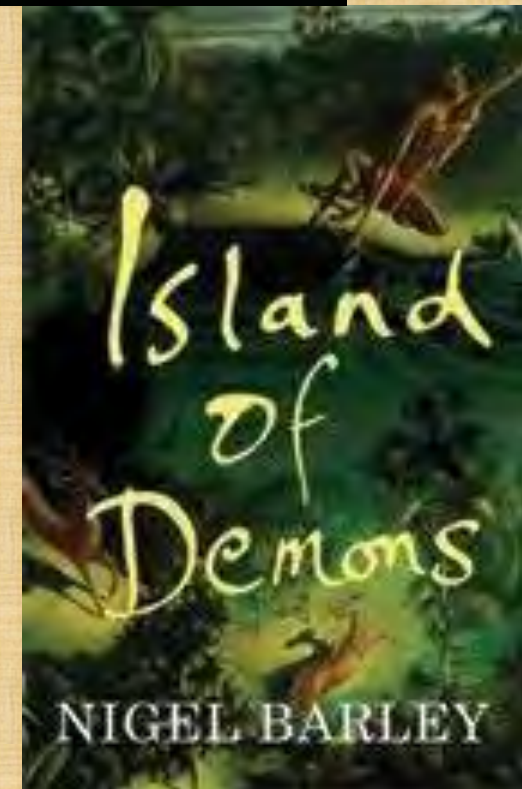
Calon Arang is in *medias res*-when there is a problem it lets off steam and reminds that both good and bad come from same space and reminds bad it is actually good and must behave.

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 Dämonen* (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.

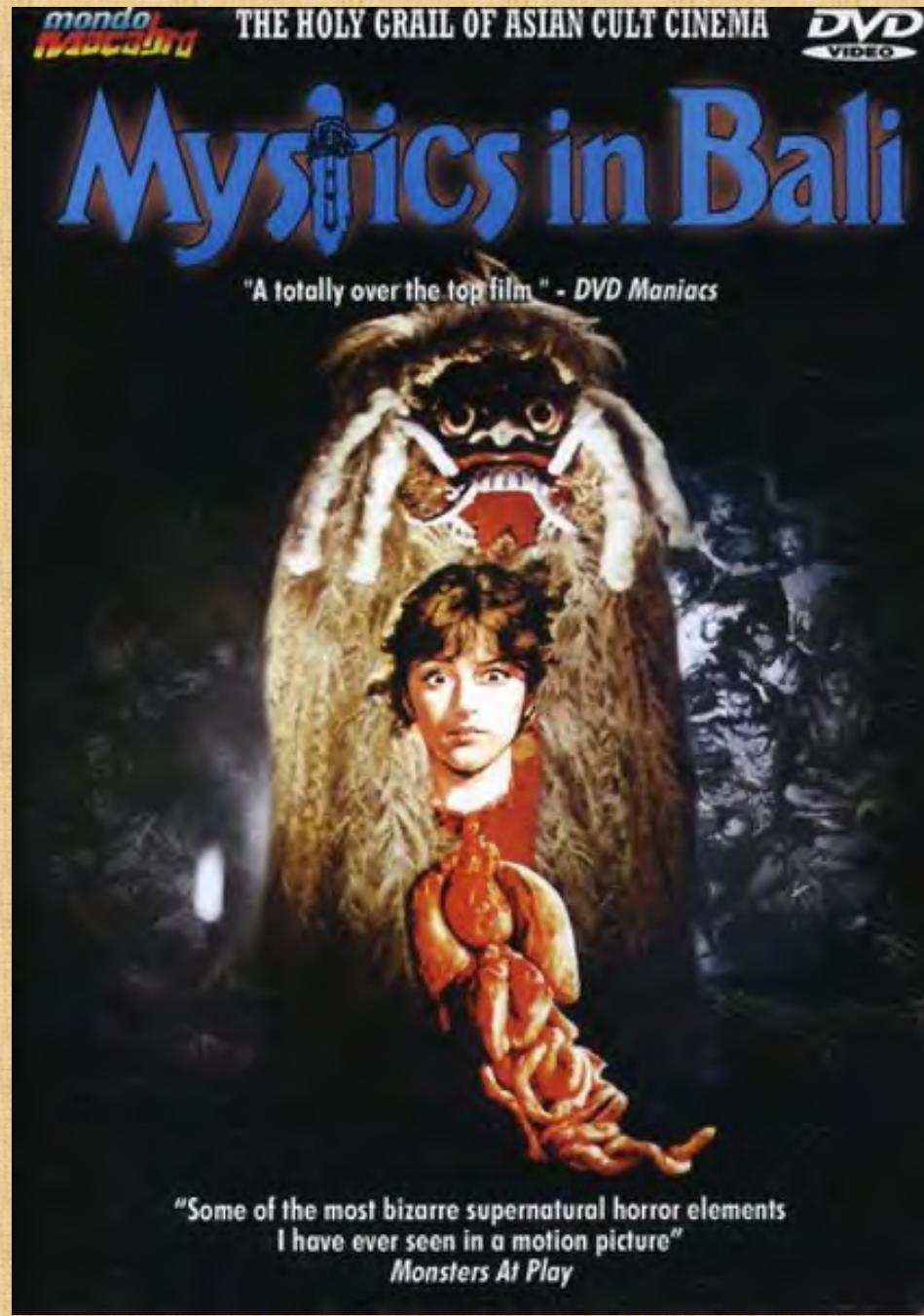


Popular Culture

FILM



Directed by H
Tjut Djalil Based
on the novel
Leák Ngakak by
Putra Mada



Teguh Santosa Calonarang
(1981)



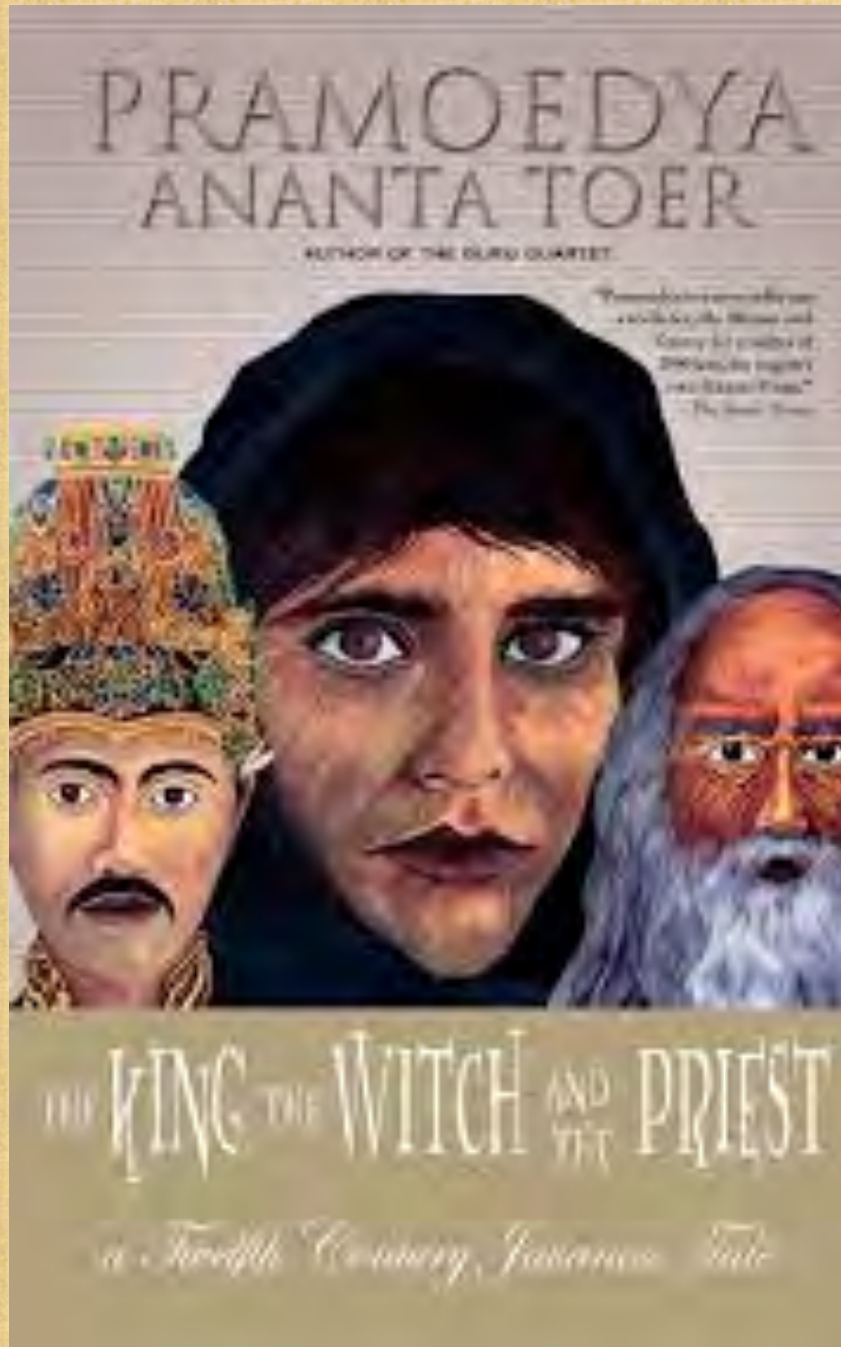
Chronicle of Calonarang
Created & Written by Ary
Wicahyana et al.



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*



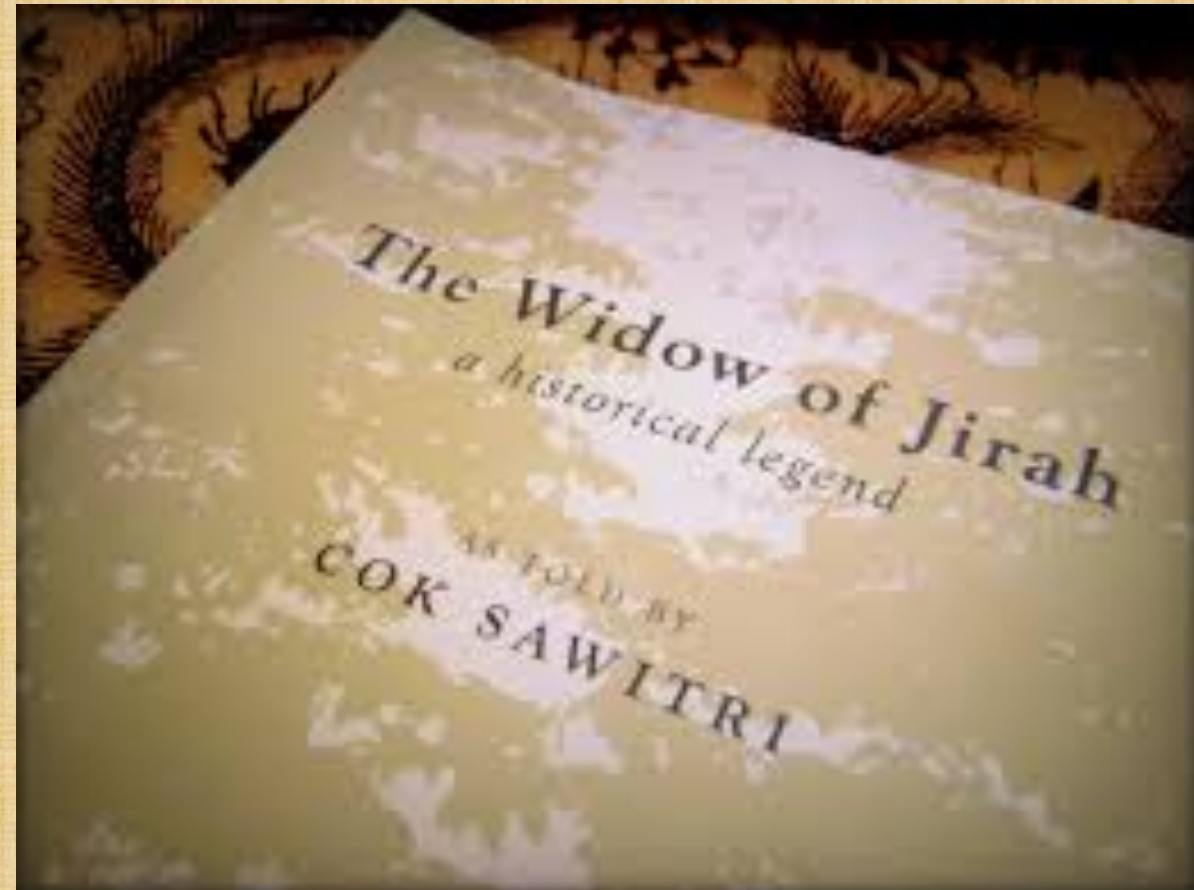
Retno Maruti and Bulan Djelantik, 2008



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-The End

