

# THE MAGICAL CHAIN OF CALONARANG DANCE DRAMA PERFORMANCES

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## Introduction

Sacred and magical things cannot be separated from the breath of Balinese life. For Balinese, the occult things in their life are the sign of the invisible universal energies that exist and live around them. These energies are believed to be able to act constructively as well as disruptive, so that a series of efforts are needed in order to live side by side in harmony. In ritual practice, the appeared occultations are the sign of presence or approval of god, *bhatara*, sacred ancestral spirits, as well as energies from lower spirits. By the magic, a revelation was also sent down from God as *Sangkan Paraning Dumadi*, the source of everything; *Sang Hyang Titah* as commanding; *Sang Hyang Wenang* as the authority; and *Sang Hyang Taya* as the one who gave strength beyond the emptiness 'sunya'.

Balinese magic manifests in various forms of culture. Some have manifested themselves as rites, arts, and so on. In terms of artistic practices, especially in dance, these magics can be found in the performance of Calonarang dance drama (*dramatari*). The forms of magic that usually arise in Calonarang performances vary, one of them is in the form of trance '*karauhan*'. A dancer of *rangda*, *barong*, or even others, often goes into a trance when the performance is held.

The magic that appears in the performance of Calonarang makes it popular in Bali. Calonarang performances are always eagerly awaited in various *pujawali* moments in temple. Moreover, in the implementation of offerings '*yadnya*' at a large temple in Bali, the Calonarang performance can be held several times. Interestingly, even though it was held many times, the audience was always full and enthusiastic in each performance. Even though the plays are almost the same, they are always reluctant to move from the stage area until the early hours of the morning, until the performance is over. The magical nuances inherent in every Calonarang performance are what every audience has been waiting for.

The Calonarang performance, which is full of magical nuances, since last hundred years, has become one of the charms for world scientists who want to know Balinese culture. Miguel Covarrubias in his book "Island of Bali" (1930) which was later translated into *Pulau Bali: Temuan yang Menakjubkan* (2014) has discussed the Calonarang performance as a special section. Covarrubias (2014: 369-371) states that the Calonarang performance is the pinnacle of the brilliance of the Balinese theater of Rangda legend. Calonarang is not an ordinary play, but rather as a strong exorcism play against *leak* 'devil', because by dramatizing Rangda's victory, the Balinese are targeting his kindness. The climax of the performance is never known. It was not uncommon for Rangda to become wild and walk around the village groaning or disappearing into the middle of a dark rice field. The actor is possessed [*karauhan*] by Rangda's spirit which is actually difficult to master. In one case, in Tejakula at that time, a Rangda actor went berserk and went crazy when he was arrested. According to him, his mental balance never returned. For the Balinese, this incident was seen as proof that releasing magical powers was uncontrollable.

In this era, the Calonarang performance can be divided into two types, they are profane Calonarang and sacred Calonarang. Profane Calonarang is a Calonarang performance that is mostly done to support entertainment, especially to support the tourism aspect. This type is a development of sacred Calonarang. Meanwhile, the sacred Calonarang is a performance held as part of the fulfillment of Balinese religious and cultural practices in sacred spaces.

Sacred Calonarang *dramatari* is an art performance that clearly shows the struggle over spiritual (*taksu*) or magical powers that are abstract. The Calonarang *dramatari* is often performed in every *yadnya* rite event in Bali, and becomes a complement to the ceremony so that the *yadnya* ceremony can run well. The Calonarang (sacred) performance is very common to display the magical spirit aspects, and the Hindu community in Bali believes that this power comes from *Ida Bhatara* through the form of Barong and Rangda and other sacred symbols. In the view of religious theory, this power is considered a formidable power, namely the eternal power of God (Wirawan, 2019: 5).

As a complement to the implementation of the *yadnya* ceremony, the Calonarang performance is always carried out in a clear sacred frame. The performance is supported by the aspects of sacred space, time and situation (*desa, kala, patra*). The spatial aspect means that the Calonarang performance is performed in holy places,

especially a temple. Sacred timing means that the performance takes time in a good day, such as rituals day or related to *pujawali* or ritual ceremony in a temple. Meanwhile, the aspect of situation means that the performance is indeed carried out on the basis of supporting the implementation of a *yadnya*.

*Karauhan* is a spiritual event of the presence of invisible energies to a chosen person. These energies can be in the form of energies that come from the gods, sacred ancestral spirits, or it can be energies that come from *bhuta kala*. Therefore, mystical events in the form of trance in Calonarang generally occur in the performance of the sacred Calonarang stage.

### **The Magical Meaning of the Calonarang Dance Drama**

From the semiotic point of view, every phenomenon has meaning. Ferdinand de Saussure views that semiotics is the relationship between two terms, namely the signifier and the signified. These relationships are related to objects that fall into different categories, so that these relationships do not have different categories and not an equality, but are equivalence (Hoed, 2011: 45).

The magic appeared in the Calonarang dance drama performance was inseparable from the presence of Barong and Rangda, who then created sacred activities such as *karauhan*. Everything that displays this magical chain has meaning. The meanings are intertwined with Balinese belief concepts that are based on the concept of Hinduism.

#### **a. Barong**

Calonarang performances generally use the *Barong Ket* type. Barong is generally a symbol of positive or good elements and is narrated "opposite" to *Rangda* which represents negative elements and the embodiment of Walunateng Dirah. In the plot of the performance, *barong* is narrated as the transformation of the protagonists and appears at the climax of the performance. Meanwhile, in the realm of religion, in principle *Barong* and *Rangda* are representatives of the theological aspects of religion. Both are symbols of *rwa bhineda* that surrounds the universe.

Wirawan (2016) has formulated interpretations of Barong which are based on various meanings according to experts. There are at least five opinions of Barong's existence mentioned in his book.

Gautama and Sariani (2009: 58) state that *barong* is the embodiment of mythological animals as a symbol of truth against the destructive force. Segara (2000: 9) argues that etymologically, *barong* comes from the Sanskrit language, namely *b(h)arwang* which in Malay or Indonesian is parallel to the word bear, which is an animal that lives in Asia, America and Europe, has black and thick fur, and a short tail.

Titib (2000: 418) said that the word *Barong* comes from the word *barwang* (*barong*) in Old Javanese which means sun bear (*Ursus malaynus*). The Sanskrit word for bear is *baluka*, while the word *bharwa*, which is thought to be *barwang*, means the one who eats the good, such as ox. Budhiartini (2000: 9) stated that *Barong* consists of the same word *bar* as *bor*. *Bor* was then called the axis, then the word *ong* means O and Ng, which is O represents "before anything existed". Thus, when mentioning the name *Barong*, it means talking about the nature of God in the form of father "Ibapa". Meanwhile, Ida Bagus Sudiksa, a Barong maker explained that Barong has a close meaning with the word *mabarungan* which means unity. Thus, Barong is defined more as "unification" in harmony.

Based on those definitions, Wirawan (2016) defines *Barong* as a form of embodiment or figure of Banaspatiraja, which is the form of magical animal with magical power as the incarnation of Lord Shiva when destroying various diseases and distress. So, *Barong* is a sacred instrument which is none other than Banaspati Raja as the incarnation of Shiva.

In various texts and oral utterances that have developed in society, the *Barong* entity as the destroyer of all diseases and dangers. For example, in the text *Barong Swari*, it is stated that *barong* is the incarnation of Lord Iswara (Shiva). The incarnation of Iswara as *Barong* was due to the dry (pandemic) that attacked humans due to the anger of Dewi Durga. Dewa Tri Murti who felt pity then descended into the world into various kinds of manifestations. Lord Brahma as Mask *Bang*, Lord Wisnu as *Telek*, and Iswara as *Barong*.

#### **b. Rangda**

If *Barong* embodies constructive energy, then *Rangda* is the opposite. Gautama and Sariani (2009: 527) define *Rangda* as (1) widow; (2) the role in the Calonarang story as a witch widow of Girah and wearing a scary mask, big bulging eyes, large fangs, loose white hair, long tongue, and long nails. This first opinion is in line with Mardiarsito's statement (1986: 463) in the Old Javanese dictionary, which defines *rangda* as 'widow'. This opinion is reaffirmed by Segara's view (2000: 20) which stated that the term *Rangda* is in Balinese *alus* refers to a widow from the *tri-wangsa* circle in Bali, while for the Sudra widow is termed *balu / walu*.

Referring to a number of texts, for example *Shiva Tattwa* and *Usadha Taru Premana*, *Rangda* is expressly mentioned as the incarnation of Goddess Uma or Goddess Durga on earth. Goddess Durga herself is the spouse of Shiva who incarnates as Barong. Therefore, like Shiva and Durga, Barong and Rangda refer to the concept of *rwa bhineda* or *purusa-pradhana*. Furthermore, *Rangda* is the embodiment of Goddess Durga on earth who has the title *Hyang Bherawi* with features of a scary face, long protruding tongue, and long nails.

As a form of Goddess Durga who is the power of Lord Shiva, *Rangda* represents aspects of the power of feminism. *Rangda* is a representation of the mother universe. As a symbol of mother, *Rangda* is a symbol of infinite silence, gentleness. Furthermore, it can also mean the source of creation and fertility. In the end, *Rangda* also refers to the life energy of Bali. From this *Rangda* entity, the Balinese spirit is sown and radiates to all creatures who live in it.

**c. Karauhan dan Ngurek**

One of the activities that is very sacred in the performance of Calonarang dance drama is *karauhan*. *Karauhan* usually appears as the climax of the performance, when *Barong* and *Rangda* face each other in the stage. The emitted energy which is a symbol of *purusa-pradana* meeting will usually affect the dancers' and audiences' consciousness. Frequently in Calonarang performance, the audience will also dance to accompany the *Rangda* dance and *gong* music.

*Karauhan* is the process of abstract energy (abstract, invisible, unthinkable) entering the human body in *sekala* (real, visible) situation. *Karauhan* is a momentum of communication between these *niskala* (invisible) energies to humans. *Karauhan* can generally be distinguished as *karauhan* of God and *karauhan* of *bhuta* (evil). *Karauhan* of God can still be sorted further.

In the Balinese belief, *karauhan* becomes a supporting element of the *yadnya*. *Karauhan* occurred in sacred spaces will generally increase people's belief in the existence of *niskala* (abstract) elements that they adore and respect. These *karauhan* phenomena are often used as benchmarks for the presence and acceptance of offerings to these elements.

Besides dancing, extreme scenes such as stabbing the body with a *keris* are often encountered in the Calonarang performance. Eventhough they stab the *keris* into their body, those who are in trance will not suffer any fatal injuries.

If interpreted, the activities of stabbing the body with a sharp weapon are a symbol of "killing" the enemy within oneself which is called *sad ripu*. *Sad ripu* which consists of *kama* (desire and lust), *lobha* (greed), *krodha* (anger), *mada* (drunkenness), *matsarya* (envy), and *moha* (confusion) are sources of suffering and disease. These six enemies must be killed, so that awareness will arise which in turn creates welfare. In other words, the act of stabbing oneself with a sharp weapon that appears in Calonarang dance drama can be said to be a kind of universe purifying to return to harmony.

**Calonarang in Text**

The story of Calonarang in Bali came from a past story set in East Java during the reign of Airlangga. King Airlangga was the king of Kahuripan Kingdom, the successor of the Medang Kamulan Kingdom which was ruled by the Isyana Mataram Dynasty. The title of empowerment of the king is Sri Maharaja Rakai Halu Sri Dharmawangsa Airlangga Anantawikramatunggadewa. This figure, at the end of his reign, was the actor of splitting the kingdom until finally the kingdoms of Kediri and Panjalu were born.

Apart from the existence of teachings that are still alive in Bali, the popularity of Calonarang seems to have been influenced by the history of the great king who was imaged as Lord Vishnu. Despite ruled in Java, Airlangga was a Balinese when referring to his father's lineage, King Dharmodayana Warmadewa — a king from the Warmadewa dynasty in the ancient Bali era. The King Dharmodayana Warmadewa reigned with his queen, Mahendradatta, who was the biological sister of Dharmawangsa Teguh, Airlangga's predecessor. For some reason, Airlangga was married off to his cousin who was none other than the son of Dharmawangsa Teguh. It was said that on Airlangga's wedding day, the Kingdom of Medang Kamulan was devastated by King Wurawari's attack. Dharmawangsa Teguh died, while Airlangga managed to escape to the forest accompanied by his servant Narottama. Several years later, the sages expected Airlangga to continue his father-in-law rule.

In the historical stage of the archipelago, Dharmawangsa Teguh was a king who was famous for his comprehensive project of translating 18 books of Mahabharata by Bhagawan Wyasa, which was in Sanskrit into Old Javanese (*mangjawaken Byasamata*). This literary vision seems to have declined during the reign of King Airlangga. One of the famous literary works that emerged during the reign of Airlangga was Mpu Kanwa's Kakawin Arjuna Wiwaha. Just like the Calonarang text, Kakawin Arjuna Wiwaha is also very well known among Balinese traditional literacy activists. In content, this text tells of Arjuna's marriage to the angels. After completing solemn meditation in front of Hyang Siwa, Arjuna acquired the *Pasupati* weapon, and defeated the giant Niwatakawaca. A number of scholars suspect that Arjuna's storyline in Kakawin Arjuna Wiwaha is an analogy of King Airlangga's journey, who managed to get out of death and rebuild his father-in-law kingdom.

As a result of its popularity, texts with Calonarang narratives in Bali have been widely found. His versions also range from prose to poetry. These texts were collected in a number of manuscript storage places in Bali, they are Gedong Kirtya Singaraja, the Documentation Center of Bali Provincial Cultural Service, the Udayana University Lontar Study Center, up to Brahmana's *griyas* and the community of script collectors. Several text variants that tell

the existence of Calonarang are *Calonarang* (prose), *Kidung Calonarang*, *Geguritan Calonarang*, *Babad Mpu Bharadah mwang Rangdeng Girah*, *Kawisesan Calonarang*, *Kaputusan Calonarang*, *Akitan Calonarang*, *Niscayalingga-Nircayalingga*.

The texts, although presenting various versions, each other converge on the same narrative. Boechari (2010) states that the writing of the Calonarang story was motivated as a reception for the conflict that Airlangga faced. This view seems to be strengthened by the writing of the places in the text which correspond to the description of places according to historical data. However, it does need further exploration to support this opinion.

The essence of the Calonarang story presents the story of "contestation" between black and white magic of *Rwa Bhineda* (duality) as a universal entity that exists in the world. The good entity is represented by protagonists such as Airlangga, Mpu Bharadah, Mpu Bahula, while the antagonist as a symbol of evil is manifested in the characters of Rangdeng Girah, Rarung, Weksirsa, Mahesawadana, and Adiguyang. It is said that during the reign of King Airlangga, there was a widow in the Dirah area (*Rangdeng Dirah*) named Calonarang. She was a Hyang Bhagawati devotee. Her pattern of worship, was recognized uncommon by the public and made her labeled as adherent of black magic. Calonarang and her students ended up being stigmatized negatively, until they were finally feared by the public at that time.

Calonarang had a child named Ratna Manggali whose face was very beautiful. However, because of her mother's black magic, no young man dared to approach Ratna Manggali. Calonarang became angry, and finally she practiced her black magic to hurt the people. Instantly, a frightening epidemic lurked the people of Daha Kingdom (Kahuripan). Many people died due to the practice of Calonarang magic. The people became sick in the morning, died in the afternoon, felt sick in the afternoon then died in the morning. Death continued, village graves were full of the mass death.

Hearing the unusual epidemic news, King Airlangga was upset. Finally he asked for help from Mpu Bharadah, a spiritual who practiced good knowledge. In another version of the stage, King Airlangga sent his *patih* to fight directly against Calonarang. By Mpu Bharadah, Mpu Bahula was sent to find out about the teachings that were practiced by Calonarang. To be able to enter the Calonarang residence, Mpu Bahula said he would marry Ratna Manggali. The intention was accepted, and finally the marriage took place. After succeeding, Mpu Bahula continued his mission and managed to find out what Calonarang practiced. A sparring war was inevitable between Calonarang and Mpu Bharadah. However, completed with the informations from Mpu Bahula, Mpu Bharadah defeated Rangdeng Girah. The defeat of Calonarang was the end of the story, the kingdom was finally at peace again.

### **Calonarang Performance**

Calonarang dance drama performance in Bali are generally carried out in connection with certain traditional rites, so that the sacred nuances could be felt by the audiences. However, in later developments, Calonarang performances were also developed into profane performances. This kind of performance is carried out as a result of the need for profane performing arts to support Bali tourism.

The structure of Calonarang dance drama performance can be classified into a number of structures, including plays, actors, gamelan, costumes, decorations, lighting, arena, to the sound system. The scenes can also be divided into three major groups, namely the initial, peak, and final performances (Wirawan, 2019).

The first structure that supports the performance of Calonarang in Bali is the play. There are at least five plays commonly used as a means of performing Calonarang in Bali, namely the plays of *Kautus Rarung*, *Bahula Duta*, *Katundung Ratna Manggali*, *Ngeseng Waringin*, and *Ambekin Kawisesan*.

According to the author's research, the play *Kautus Rarung* (Larung) was the most performed play. *Kautus Rarung* means that Calonarang sent Rarung. Rarung is Calonarang's most special student, because he is the only person who has ever matched Calonarang's supernatural powers, before Bhatari Durga cut his power. The play *Kautus Rarung* narrates Calonarang's anxiety because no young man wants to propose to Ratna Manggali. After going through a meeting with the royal ministers and advisors, King Airlangga canceled his proposal to Ratna Manggali for fear that she also had black magic like her mother. King Airlangga then sent Patih Madri to declare the king's will. The king's decision finally became a boomerang for the kingdom. Calonarang practiced her black magic to harm people throughout the kingdom.

The play *Bahula Duta* (appointment of Mpu Bahula) is a play that tells the story of Mpu Bahula being sent to propose to Ratna Manggali. The hidden purpose of this marriage is to make Mpu Bharadah easier to know the source of Calonarang's strength. Mpu Bahula managed to take away the heirloom, the source of Calonarang's strength, and gave it to his teacher, Mpu Bharadah.

The play *Katundung Ratna Manggali* (expelled by Ratna Manggali) tells the story of Ratna Manggali who has been married to King Airlangga. However, the marriage caused protests among the people. Airlangga listened

more to the aspirations of his people, until finally he asked Patih Madri to return Ratna Manggali to Dirah. This treatment made Calonarang angry and practiced her black magic to hurt the people of the kingdom.

The fourth play is *Ngeseng Waringin* (burning banyan). This play tells of Mpu Bharadah's concern over the epidemic that was raging in the Daha country. Mpu Bharadah, who was a practitioner of right mysticism, performed medical treatment for people affected by black magic of Calonarang. This caused both parties to experience conflict, and finally a magical battle broke out between Mpu Bharadah and Calonarang using the medium of banyan tree. In the mysticism contest, Calonarang could only burn the banyan, but could not bring it back to life. In contrast to Mpu Bharadah who managed to burn and turn the banyan tree to life. Thus, Calonarang admitted her defeat.

Play of *Ambekin Kawisesan* is a typical play that was first performed by Sekaa Calonarang (Calonarang group) Gases Bali. This play is taken from *Tanting Mas-Tanting Rat* text, one of the Calonarang genre texts. According to the late Jero Mangku Wayan Candra, this play tells of the feud between I Madu Segara and Ni Calonarang. It is said that Ni Calonarang's witchcraft had killed the husband of Madu Segara. To take revenge, Madu Segara then worshiped Bhatari Durga and was awarded the 11th level of magic. The magic that was bestowed on her was successfully used to defeat Ni Calonarang. It's just that, Ni Calonarang then begged Bhatari Durga so that she would be invincible and revoke the magic of Madu Segara. The request was granted, the magic of Madu Segara was cut by four levels, up to level seven. After that, Ni Calonarang made Madu Segara the most special student and named her Ni Rarung.

The Calonarang dance drama performance played by several actors, such as: *Walu Nateng Dirah* or *Matah Gede* which is another name for Calonarang as a central actor; *Patih Taskara Maguna (Pandung)*; *Patih Madri*, *Diah Ratna Manggali*, *condong*, *penasar*, *barong*, *rangda*, *bondres*, and the *sisya* (students) of Walu Nateng Dirah. These actors are distinguished by costumes that indicate their character. Meanwhile, the gambelan used for the performance of the Calonarang dance drama can be in the form of *gamelan bebarongan* (a set of traditional music instruments), *semar pagulingan* or *gamelan gong kebyar*.

To support a magical performance, the Calonarang stage also uses several types of plants as decorations. Two types of plants that are commonly used are the papaya tree and the banyan tree. The procurement of papaya trees is inseparable from the myths that underlie the practice of *pangiwa* science which is related to the existence of papaya trees. The same is true for the banyan tree. This tree is one of the trees with various myths, which are often related to things that are magical and *tenget* (sacred).

### **Karauhan (Trance) and Magical Elements of Calonarang Performance**

Calonarang dance drama performances often coincide with the *karauhan* (in trance) phenomenon. Like a number of sacred dances that exist in Bali, Calonarang is an art show that focuses more on magical aspects. In the sacred realm, Calonarang is performed as an important part of the ritual performance in a temple. The implementation is based on the *yadnya*, there are *banten* (offerings) that are used to start the sacred Calonarang performances.

In this performance, the *duwe-duwe* of the temple in the form of *barong*, *rangda*, *celuluk*, and the like were danced. Objects that are so sacred to society are actually the symbols of universe. The universal energies can certainly be radiated to humans in the right time, place and conditions.

*Barong* and *Rangda* are two cultural objects that are widely interpreted by scholars. Gautama and Sariana (2009) refer to *barong* as the embodiment of the mythological beast as symbol of truth to fight against destructive forces. *Barong Ket* is the barong which is often used in the Calonarang performance. It is a form of mythological animal as the embodiment of Banaspati Raja. Segara (2000: 9) states that *barong* comes from the Sanskrit word *b(h)arwang* which means 'bear'. Meanwhile, Titib (200: 418) states that *barong* comes from the word *barwang* in Old Javanese which means 'sun bear'. According to him, the Sanskrit word for bear is *baluka*, while the word *bharwa* which is thought to have transformed into *barwang* — in Old Javanese — means "to eat well", like ox. In contrast to Budhiarti (2000: 9), *barong* is thought to have originated from the root word "*bar*" which is the same as "*bor*" which is defined as 'axis' and the word "*ong*" comes from '*o*' and '*ng*'. "*o*" describes 'before anything existed', so if you say *barong*, it means 'talking about God in the form of "father"'. Meanwhile, a *barong* maker, Ida Bagus Sudiksa, said that *barong* has a close meaning with the word *mabarungan* which means unity.

From a number of these views, it seems inappropriate to describe *barong* as a bear, *mabarungan*, *bor*, and so on. *Barong* in the context of Hindu philosophy is the embodiment of Hyang Banaspati Raja, the manifestation of Lord Shiva.

A number of scholars agree to interpret the word *rangda* as 'widow'. The word *rangda* also intersects with the figure Rangdeng Dirah, which is another name for Calonarang. Furthermore, *rangda* in some classical texts is seen as a manifestation of Goddess Durga in her extravagant nature. Goddess Durga in her aspect as Hyang Bhairawi is

formulated in a sinister form. Classical texts also discuss this figure as a person who is responsible for all kinds of diseases and epidemics, but she also can be drugs which can be used to treat a disease.

The existence of these symbols actually underlies the trance (*karauhan*) events in the Calonarang performance. In the realm of philosophy or *tatwa* that underlies the occurrence of *karauhan* is the presence of irrational Paramasiwa energy into visible forms. In this process, the Paramasiwa entity will descend to the entities under it, then symbolize it in certain objects, until finally it can actually be seen by the human eyes.

In terms of magical aesthetics, the performance of Calonarang is believed to be a medium for summoning supernatural powers, picking up protective spirits, displaying valor, testing mental agility, to complement sacred rituals with aesthetic power. The fragments of Calonarang dancing in the graves with *kamanak* and *kangsi* accompaniment to present the Bhatari Bhagawati entity are also elements of beauty wrapped in magical nuances. The dance is a means of bringing magical powers in the form of black magic that brings epidemic for certain purposes.

The magical chains in the performance of Calonarang can also be seen in *pangundangan* and *watangan* scenes. The scene that usually becomes the most eagerly awaited by the audiences in this performance will perform newly dead body (*bangke matah*), which is someone who is portrayed as a corpse, having ceremonial like a corpse, and it is led to the cemetery (*setra*). There, the performance leader usually invites people who practice black magic. As a result, it will create a magical atmosphere that is so tense and creepy.

In the Calonarang performance, *karauhan* can occur toward the dancers who play anything, it could be the *rangda*, *barong*, *sisya*, even the priest and the audience. A dancer who experiences *karauhan* usually performs a very characteristic dance and emits virtual energy (*taksu*). Dancers who reach this mode move rhythmically or echo characteristic voices that are actually driven by these invisible energies. The dancers can remember, in a conscious state, but often unable to withstand the flow of energy entering their body. This unification condition makes the performed dance has such a magical character (*mataksu*).

*Karauhan* mode can come in various forms. Some are in the form of gods and *bhuta* (evil). Apart from presenting beautiful movements, performances also often present the practice of *maurek-urekan* or *ngunying*, that is the act of stabbing a sharp weapon such as a *keris* into one's own body. These scenes often appear after the *rangda* flicks her *kekereb* at the *patih*, *pangunying* or *sadeg* who initially tries to stab the *rangda*, but ends up stabbing himself. *Kekereb* in *rangda* is not just a *rangda* costume. *Kekereb* is a weapon that has magical functions. *Kekereb* is generally made of white cloth tattooed (drawn) with *Durga Murti* ornaments.

In this condition, the dancers usually scream, howl, until one by one they are unconscious. Sometimes those who experience such conditions will ask for *lelabaan* (friendship). *Karauhan* can also spread outside the circle of the dancers, it can be happen to the people who watch the Calonarang performance. The viewers who experience this condition can show the acts of dancing, singing, shouting, and *ngunying*. What is experienced by the dancers returns to the types of *karauhan*, it is the type of *karauhan* of the gods or *karauhan* of *bhuta* (evil). The game ends after being awarded the *panyambleh* (a kind of offerings).

*Karauhan* occurred during the Calonarang performance often give impact towards the performance itself. *Karauhan*, both by the dancers and the audience, usually take up the duration of the performance. As a result, a number of fragments in the performance can be cut. In fact, it is possible that the performance will be stopped if the situation is not possible because it is dominated by *karauhan*. However, with the emergence of *karauhan* at the Calonarang performance, usually the trust and devotion of the people (*penyungsung*) will increase. Almighty and exalted energies are believed to be around them, it must be respected and harmonized. The phenomena of *karauhan* occurred during the Calonarang performance are also the reason of why this performance is so interesting and popular in the public. Even, the Calonarang performance is considered incomplete if the mystique does not occur.

Holding on *Karauhan* phenomena that can appear in the Calonarang performance, it is better for the dancers to do self-purifying first, so that it becomes feasible for such forces to "borrow their body. *Pawintenan* process should be carried out, apart from asking *bhatara* who is in the local temple to take part in the performance. Other restrictions which aim to create a holy atmosphere should be carried out by *pragina* (dancer).

During the performance of Calonarang, it is possible that events of possession and trance can also occur. It is common knowledge that the performance of Calonarang is used as a means of testing a magic by one person to other people. When it happens, energies from both sides can collide each other until it is resulting in a trance. The sacred Calonarang performance as a representation of the presence of *Rwa Bhineda* (duality) power in the form of *barong* and *rangda*, often takes part in attracting certain magic possessed by certain people, until they collide and experience trance. Sometimes, if *Ida Bhatara* is pleased, certain powers possessed by a person are often "neutralized" by the power of *Ida Bhatara*. In the realm of trance, it is possible that people who experience mental problems can also dissolve in the atmosphere which is sometimes tense or mystical, which will eventually go into a trance.

Proses penyadaran para panari maupun penonton yang mengalami *trans* selama pementasan Calonarang menjadi bagian penting yang harus dikuasai masyarakat, khususnya para *pemangku* atau *janbanggul* ida bhatara. Secara umum, proses penanganan kondisi-kondisi ini dapat dilakukan sesuai dengan penjabaran di depan. Pada saat inilah sarana suci.

The process of raising awareness of the dancers and viewers who experienced trance during the Calonarang performance is an important part that must be mastered by the community, especially the *pemangku* (priest). In general, the process for handling these conditions can be carried out as described above. It is the time of the use of sacred means.

### **Conclusion**

The art of *Calonarang* dance drama cannot be separated from magical and sacred elements. The *Calonarang* dance drama is based on a number of *Calonarang* texts which probably depart from past history. The essence of the performance is a battle of good and evil teachings. The story line of *Calonarang* performances varies, which are mostly based on the character Walunateng Dirah.

The magical patterns built in the Calonarang performance are supported by a number of things, three of them are the existence of *Barong*, *Rangda*, and *Karauhan*. *Barong* and *Rangda* are symbols of duality in the universe, including masculine and feminine symbols that became the forerunners of the birth of universe and its contents. *Karauhan* occurred in Calonarang performance is manifested in various forms, which are basically a means of human communication with *niskala* (abstract) energies. *Karauhan* is also a symbol of *peruwatan* (neutralization) to harmonize the universe.

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