

## **Adaptation and Representation of Narcissistic Desires of Calon Arang's Text in Bali**

**Koes Yuliadi**

Postgraduate Program, Indonesia Institute of the Arts Yogyakarta

Jalan Suryodiningratan No.8, Suryodiningratan, Yogyakarta

Telp.: +62818260544, E-mail: koesyuliadi1@gmail.com

### **ABSTRACT**

Rangda and Barong appear a lot in performing art, paintings, and tattoos in Bali. The sacred rituals involving the two creatures always attract attention—likewise forms of performances and crafts for tourists. Historically the existence of Rangda and Barong started from the text of Calon Arang, which initially came from the island of Java in Indonesia. This fact shows how the Balinese people attach themselves to myths and then develop them in creative works. The relationship between the narrative text and visualization will be the material to see what desires are behind their consciousness and unconsciousness in understanding the Calon Arang. There is an antagonistic offer on the characterizations and the creative process that perceives Calon Arang's story. The process of studying the object uses a qualitative method. In a time, observe and be directly involved in the Rangda and Barong ceremonies, see these figures' performances, visit markets and art galleries, and interview Balinese artists and culturalists. This process concludes that the continuous adaptation process based on the Calon Arang text involves the spiritual and creative power of the Balinese people as part of their narcissistic and analytic desires. Randa and Barong always provide new phenomena in creative works with antagonistic ideas. Analyzing this data is very important to understand the concepts created, outcomes, and the spirituality of the interwoven in the development of Balinese art.

Keywords: adaptation; narcissistic desire; Rangda-Barong; Calon Arang; antagonistic

### **ABSTRAK**

**Adaptasi dan Representasi Hasrat Narsis Teks Calon Arang di Bali.** Rangda dan Barong merupakan figur yang sering terlihat pada pertunjukan seni, lukisan, dan tato di Bali. Agenda ritual sakral yang melibatkan keduanya selalu menarik perhatian. Demikian juga bentuk pertunjukan dan kerajinan untuk wisatawan. Secara historis keberadaan Rangda dan Barong tidak bisa dilepaskan dari teks Calon Arang yang pada walnya berasal dari Pulau Jawa di Indonesia. Kenyaaan ini menunjukkan bagaimana keterikatan masyarakat Bali dengan mitos dan kemudian mengembangkannya dalam karya kreatif. Dengan melihat relasi teks naratif dan visualisasinya, ini akan menjadi bahan untuk melihat hasrat apa yang ada di balik kesadaran dan ketidaksadaran mereka dalam menghayati Calon Arang. Terlihat adanya tawaran antagonistik pada penokohan dan proses kreatif yang mersepsi cerita Calon Arang. Proses pengkajian objek di atas menggunakan metode kualitatif. Selain mengamati dan terlibat langsung dalam upacara Rangda dan Barong, melihat pertunjukan yang melibatkan figur tersebut, mengunjungi pasar dan galeri seni, juga wawancara dengan beberapa seniman dan budayawan Bali. Proses ini memberikan simpulan bahwa proses adaptasi yang berkenajutan berdasar teks Calon Arang melibatkan daya spiritual dan kreatif masyarakat Bali sebagai bagian dari hasrat narsistik dan anaklitik. Randa dan Barong selalu memberikan fenomena baru dalam karya kreatif dengan berbagai gagasan yang antagonistik. Menganalisis data ini sangat menarik untuk memahami gagasan penciptaan, keberlanjutan karya, dan jalinan spiritualitas dalam perkembangan seni Bali hingga saat ini.

Kata kunci: adaptasi; hasrat narsistik; Rangda-Barong; Calon Arang; antagonistik

## Introduction

Women can be horrifying for men. The witches in narrative stories are always primarily women. Magic and women are complicated issues related to culture and religion. In the early period of modernism, magic was considered a crime. Performers of magical activities are usually women. It happens due to the dichotomous view that faith is male (Zwissler, 2018). Calon Arang is one of the texts that shows this tendency in the history of the Javanese archipelago in the 15th century. However, there is an interesting difference here, precisely how Calon Arang has good qualities in maintaining the harmonization of life. Hindu priests at Balinese temples place Calon Arang as a respectable figure at the spiritual and social levels.

Calon Arang written around 1462, is still spread across the islands of Java and Bali. Calon Arang is a widow from the village of Dirah, a town under the rule of Kediri (1135-1159) in East Java. She lives in an area that not everyone dares to enter. Their abode is a hermitage with a unique way of worshiping God. Her ferocity begins when no young man dares to propose to his daughter, Ratna Mangali. She then spread black magic. She deliberately harms them as proof of her power over one's destiny. Day after day, the corpses lay. This incident spread to the palace. The King tried to overcome it by sending knights to conquer Calon Arang. But they never came back. The King then asked for the help of a wise and powerful Hindu's Priest (Bharadah) to subdue Calon Arang. Bharadah ordered his student (Bahula) to go to Dirah. Bahula is in charge of proposing to Retno

Mangali. Calon Arang accepted the man as her son-in-law. But unexpectedly, Bahula stole the book of Calon Arang's magic spells, and Calon Arang lost her power.

Dirah Village (Gurah), located in Kediri, is still known as the place of origin of the Widow. The ruins of the statues and rocks in the middle of the sugar cane plantation are considered Calon Arang's relict. People often visit the artifacts left by Calon Arang to pilgrimage. Balinese people also often come to this place. In 2010 one of the Islamic organizations in Indonesia tried to destroy the site. They view the Calon Arang's relict as creating polytheistic behavior (worship of supernatural objects) (Luh & Seriadi, 2020). It is strictly prohibited in Islam, such as doubling God.

The view is very different from the people of the island of Bali until now. They believe that Calon Arang is a character who can give certain powers in life. Balinese people still hold ceremonies to believe in their supernatural powers. Some temples in Bali keep their "aura" in symbols that are seen, heard, or recorded. Calon Arang is manifested in stories, songs, statues, and Rangda's masks. This mask is stored with the Barong mask in a particular place of the innards of the temple. On certain days the villagers will issue Rangda and Barong. The mask will be sanctified and then also danced in a sacred performance. Both represent the black-and-white conception in Balinese philosophy called Rwa-Bhineda (Sunarya, 2020). Society must respect the values of black and white (good and bad) to maintain balance in life.

Apart from being sacred objects, the community tries to reproduce Rangda and Barong



Figure 1. Calon Arang Site on Desa Girah, Kediri, East Java. (Source: Koes Yuliadi, 2018)

in various forms of creative artistic work. Rangda and Barong masks are selling in art market outlets. The two of them also always appear on stage shows for tourists. Around the beach area such as Kuta, Rangda and Barong have become trendy designs for tattoos. A tattoo studio that was the first to stand in Legian-Kuta installed a painting of Rangda in his living room. Calon Arang continues to 'live' and is classified in the side of the sacred and profane space by the side. Through the search for creative works that adapt Calon Arang, we can see the tendency of the Balinese people's desire for sustainable art, religion, along with the development of global tourism.

### **Adaptation and Psychoanalysis as Frameworks Studies**

The process of adapting the story of Calon Arang is a work of art in Bali, Indonesia; It is a fascinating phenomenon how people perceive the text in different forms and implement it in various works of art. Waki (2020) wrote this process of creating new works based on classic pieces with contemporary interpretations. Recent results can be with different media, which shows a creative creation. This creation strategy takes the ideas of classical texts that already exist, then mediates ethically, aesthetically, and epistemologically to create new works of art (Waki, 2020). This pattern can be seen clearly in the continuity of art creation in Bali with the introductory text of Calon Arang.

Linda Hutcheon offers adaptation theory to analyze art texts. This theory begins with a film's creative process, which always shows a form of literary, cinematic transposition. Movies always start from academic texts, or now it turns out that they can come from anything. A movie can come from a myth, a novel, a comic, or even a game. Although adaptation is part of Western culture (Hutcheon, 2006), this process has occurred in Java and Bali since Hindu culture started in the 7th century. It happens when the adaptation takes place in the form of language copying and also the transformation into forms of performance and art (relief) and so on.

Adaptation is an attempt to adapt, change, and match one work to the next. This creative process has taken place in Java and Bali as a well-established firm. For example, the Javanese poets do reproduce previous works as new works. Javanese poets working in Javanese textual conventions often translate old texts into new contexts as "original" creations (Florida, 2020). The process of vernacularization has been spreading for a long time (Sadur: Sejarah Terjemahan di Indonesia dan Malaysia, 2014). Sanskrit became very important in developing literacy in Java, which continued in Bali. The period 400-1500 AD Archipelago in the "Cosmopolis of Sanskrit," which considers "diglossia culture," which is rooted in Indian culture (Hunter & Pasek Ariati, 2021). The poets in Java translated many literary works from India. The results of this adaptation also continue to roll with new contexts and outcomes that are then very different. Balinese poets translated Javanese texts into Sanskrit and Old Javanese. The process of "returning" became the starting point for the development of Balinese literature and then continued transposition to other works.

These changes would not have occurred without the poets and powerholders of their time. The palace's role greatly influenced the process of earthing the existing manuscripts. Kings, poets, or later in modern times appear new writers or creators are the subjects of creators. As a subject, he will express ideas by including the will based on self-consciousness and unconsciousness. In the unconscious realm, there are always free impulses and desires. Desire will be allied with fantasy, imagination, which then builds the subject in creating the identity (Bracher, 1988). In Lacan's statement, the key to understanding desire must always involve the passion for the other. There are three differentiators in desire: the desire to "be" or "have" as the first differentiator. Second, the other can be the object or subject of a related desire as a differentiator between active and passive desires. Third, the other can be an image of another person in an imaginary, symbolic, different-sex level.

The idea of the other will be related to the issue of narcissism which is currently still an interesting discussion regarding the division of the subject. It

involves a contradictory relationship between self-love and love for others (Barnard-Naudé, 2019). Narcissistic desires will resent themselves as objects or idealize being the other. Self is an object because it has a certain charm or recognition so that others deserve to love it. However, as a subject, it is also appropriate to desire to be the other in worshipping the other within an ideological framework. Likewise, Lacan's analytic desire describes the desire to become the object of the other's possession for the sake of satisfaction, or even the desire to have another for self-satisfaction (Bracher, 2018). How can this then become the basis for viewing narrative texts in Bali based on the story of Calon Arang or those related to it?

### **The Woman Who is 'Dangerous' in Literature**

Pramoedya Ananta Toer, an Indonesian novelist, has written the story in the novel *Kisah Calon Arang* (Ananta Toer, 2010). Like the oral fairy tales in Java, Toer tells Calonarang as an evil witch. The character and her students often make offerings to Durga with sacrificed humans. Durga or Bagawati is the Goddess of destruction. Calon Arang adores Durga very much, and if someone is caught peeking at Calon Arang's ritual, they will have bad luck. The victim will be dragged into the middle of the party and brutally killed; the stomach was torn off and ripped apart like a shawl. They use the blood of the victim to wash their hair. They then dance in a puff of incense scent.

Toer is like the Javanese poets who, from time to time, rewrite old stories in new forms according to the spirit of the times. Florida said that Jaka Tingkir's text had been composed by several poets in the form of the song (metrum) (Florida, 2020).

Heraty, in 2000 tried to reread the public's view of Calon Arang. From the title of the lyrical prose he wrote, *Calon Arang: The Story of Women Victims of Patriarchy*, the paradigm still going on reading the stories of Calon Arang so far. If Toer as a man does not consider the female side of Calon Arang as a "widow." For Heraty, this word has a connotation that demeans women. As in her poetry; The position of widows faces a cruel society with various forms of harassment (Heraty, 2000:

13). Toer is more concerned with universal ideas and a single truth, the struggle for good to defeat the power of evil. As for Heraty, Calon Arang is a male victim of a crime or the patriarchal system. Heraty also discusses how women are victims of fashion, and advertisements support the capitalist system's beauty myth (Sarmidi, 2017).

The two authors are from Java. Likewise, several creators who recreate Calon Arang's story, such as Sardono W. Kusumo in choreography (*Dongeng dari Dirah*, 1974), Goenawan Mohammad in the libretto (*The King Witch*, 2000), Ayu Utami in the novel (*Manjali and Cakrabirawa*, 2010).

Sawitri, a Balinese poet, has re-adapted Calon Arang with a more contemporary interpretation. In *Janda Jirah and Manjali* (2006), Sawitri did the construction, or more precisely, textually demystifies the story of Calon Arang. She describes the characterizations in stark contrast to fairy tales and imitates Toer. Calon Arang, in Sawitri's writings, is described as a very gentle character whose gender is unclear. She lived in a hermitage with her disciples, staying away from the world and avoiding power conflicts. People who intend to commit war crimes are not allowed to pass through the land where Calon Arang and her students live. Those with evil intentions would suffer harm if they transgressed that line. Calon Arang and her followers would fight back if necessary. Sawitri also wrote that Calon Arang was never angry if no one proposed to her only child. Nor has she ever questioned her status as a widow.

The dispute between Calon Arang and Raja Airlangga (Raja Kahuripan, 1009-1042) occurred because of territorial boundaries. Airlangga tried to strengthen his power by conquering an area he did not like to submit to. The site is adjacent to the border of the land that belongs to Calon Arang. Calon Arang's land is a strategic space to conquer areas that resist. According to the rules, people cannot pass the land of Calon Arang's region for the sake of war, a conflict of interest occurs. Airlangga ordered the royal troops to destroy the Calon Arang hermitage because it opposed the King's power.

Sawitri has made a different interpretation of the previous text. This step provides another, more critical perspective so that the reader has a new

view of the existing text. This pattern changes the characters' character as a contemporary development through mythical subversion to search for identity (Ibáñez, 2020). Of course, how Sawitri can provide this alternative, some determinants influence it. Sawitri has offered an antagonistic discourse on Calon Arang's character. She no longer wrote Calon Arang in the stories that cornered Janda Dirah as evil. Calon Arang's lontar versions are stored in the Griya Kritya Singaraja in Bali. As an island adjacent to Java, Bali is a place of migration of the Hindu-leaning Javanese population due to the collapse of the Majapahit Kingdom (1478) and the massive influx of Islam. Their entourage brought texts and traditions that are still seen in Bali today. Some of which have undergone a reversal, their contours have become references for Balinese Brahmins and Satria, including Sawitri. These texts have turned into geguritan (tembang) and then performing arts for the people.

The reproduction and composition of the Calon Arang text in Bali took approximately four centuries, from the 16th century to the 19th century (I Made, 1995)(Suastika, 1995: 310). One of the most prominent kings in this writing is Dewa Agung Istri Kania, the 7th king of Klungkung. At this time, the composition of Calon Arang's text into Balinese into the form of geguritan (tembang) experienced a golden age. Dewa Agung Istri Kania always held pepaosan (reading) of kakawin prose and kidung every day (Sadur: Sejarah Terjemahan di Indonesia dan Malaysia, 2014). Furthermore, in the context of Calon Arang, the authorities in Bali spread this geguritan as a text to expel evil spirits and to purify (purify). In developing Balinese narratives used for purification ceremonies, subsequent readers are always referred to as "*pencalonarangan*" texts.

Dewa Agung Istri Kania is a famous female king, and she is also a poet. She adapted the text of Calon Arang into the form of a song. The Brahmins ordained the narrative of Calon Arang for the sake of sacred rites. One thing they strongly recommend is to use the history for sanctification purposes. It can be seen until now as in the tradition of purification in areas that have Rangda and Barong at Pura Desa.

Like the prose written by Toer, the story of Calon Arang that spread to Balinese society also depicts a vicious female witch character. She spread the plague because no man proposed to her daughter, Retno Mangali. Then came Bahula (a student of Bharadah), who offered to her daughter. However, the purpose of the proposal was actually to kill Calon Arang. When faced with Bharadah, Calon Arang admitted her mistake. She asked the Hindu Priest to take care of her. Bharadah did not give consent. Calon Arang was angry and attacked Bharadah. In a long battle, the Widow lost and died. Bahulah then realized that he had not given any advice to Calon Arang to find the path of freedom. He then revived Calon Arang and advised that the woman would perfect towards heaven or moksa. As recorded in the Bhagavad Gita, Moksa is the path to spiritual liberation (McLain, 2019).

### **Calon Arang on the Balinese Hindu Religiosity**

Within the framework of narcissistic desires, Calon Arang is a subject who wants to be someone else, apart from being a mother who loves her child. In the story of Calon Arang, she and her students perform Durga-puja (offerings) to the grave. They ask Durga to give strength in spreading witchcraft or plague to the people. Calon Arang is angry because no man is willing to propose to her child. This anger then she inflicted on everyone.

Durga is a symbol of the power (Sakti) of the Gods in Hinduism in the form of their partner (Devi). Devi has calm (saumya/santa) and mighty (radura/kroda) powers. Durga is representing the element of raudra (Weiss, 2017). The devotees of Durga in the Hindu tradition belong to Bhairawa Hinduism. This stream, in its performativity, presents attributes in the form of snakes, skulls, and dogs. Bhairawa is the embodiment of Lord Shiva as the destroyer.

The existence of the Shiva worshipers then coexisted with the appearance of the Bhairawa "Shakti" worshipers. They are Bhairawis who worship Lord Durga (Budi Utama et al., 2019). This flow in Indonesia developed during the Singosari Kingdom (1272-1292). Toer also illustrates this in another work, Arok Dedes, how

the main characters in this novel (Ken Arok and Ken Dedes) make offerings to Shiva and Durga with very tense rituals.

The offering ceremony of the Bhairawa or Bhairawi is usually carried out at the *setra* (grave) (Imawati, 2021). They believe that they will gain strength and magic with the ritual conception of "*pancamakapurapuja*." Panca in Sanskrit repertoire means five, and puja is offering/worship. Five worship ceremonies consist of; *Mada* (drinking palm wine until drunk), *Maudra* (dancing until he passed out), *Mamsa* (eating carrion meat and drinking blood), *Matsya* (eating to his heart's content), and *Maitihuna* (excessive sex parties). The followers of Bhairawa and Bhairawi are also aware of sinister creatures in the unseen world (Wariati, 2020).

The worship of the Bhairawa and the Bhairawi suggests an antagonistic phenomenon in Hindu rituals in the past. If referring to the text of Calon Arang, the rulers of the kingdom at that time saw Calon Arang as having deviated from religious life and behavior. In this case, Calon Arang's narcissistic desire makes her like Durga. He loves Durga as a choice in his life.

Bhairava flow also spread to Bali. In the Pejeng area, Gianyar, a 360 cm tall statue, was found depicting a dashing figure standing on a human skull in the *krodha* (angry) position. Balinese people believe that the statue is the embodiment of Shiva Bhairawa. This kind of statue also adorns the courtyard of the Kebo Edan Temple in the same area. This artifact has indicated that Hindu Bhairawa had developed in Bali in the XIII century (Dian Saputra, 2019).



Pejeng Village still has the Barong Ngelawang tradition as a ceremony to expel harmful elements in their life cycle. It is a sacred ceremony on the condition that the Barong and Rangda masks are taken out from the innards of the Kebo Edan Temple. With a special ceremony involving the whole community to calculate a predetermined day, religious leaders issued Barong and Rangda various offerings. One of them poured the blood of chicks and piglets (golden color) on the ground. They then carried Barong and Rangda to a spring located in a steep valley. Several religious leaders bathe them both to the accompaniment of gamelan and prayers.

If you look at this ritual from performance studies, the community as part of this show idolizes Rangda and Barong. They came before Rangda and Barong to the temple's viscera with fragrant fruit, flowers, and incense offerings. They waited for the arrival of Rangda and Barong as they circled the village (Opler, 1951). Children run to the accompaniment. Some of them dared to steal the opportunity to pull and pull Randa's or Barong's hair. They will keep this object in the belief that it can provide safety.

At night amid a sacred ritual atmosphere, people will wait for the appearance of Rangda and Barong, even though it is nearing dawn. The Calon Arang show will be held at *Jaba Tengah Pura* (central part of the temple). Balinese culture has divided performances into three classifications according to the cosmology of the temple building, namely *jeroan* (top and sacred), *jaba tengah*, and *jaba* (bottom and profane) (Mitoma et al., 1985).



Figure 2. People are always enthusiastic about waiting for the Rangda and Barong performances in the Paruman Barong ceremony at the Luhur Nata Sari Temple, Apuan Village, Tabanan, Bali. Rangda's appearance is often accompanied by a religious leader or ordinary community who is possessed by a spirit and then joins the dance. (Source: Koes Yuliadi, 2015)

Then performing arts have always been part of Hindu religious ceremonies, both as holy elements and entertainment (Zarrilli et al., 1986).

Balinese people classify Calon Arang as a sacred text, and the performances are shown in the *Jaba Tengah* Temple courtyard. People always wait for the battle scene between Rangda and the royal troops. A group of shirtless men attacked Rangda but suddenly turned around and stabbed a dagger into his own body. This scene once surprised Artaud in Paris, who later confirmed the concept of double theater in his performances (Jannarone, 2012).

Balinese people refer to this behavior as *ngonying*. Often this condition stimulates some people to follow the behavior. They went into a trance and stabbed a dagger into his body as well. At sacred ceremonies in Bali, this often creates noise. Usually, the religious leaders immediately stop the show. People believe there is a destructive power that comes around the place. The Priests gathered and immediately transported the offerings to the Village cemetery. One of their offerings is a man rolled up with a mat. It is an offering to invisible forces. All of them were carried to the accompaniment of gamelan *bale ganjur* to the cemetery.

According to Wayan Dibia, when the audience is possessed, Rangda suddenly goes berserk. It is a sign that supernatural powers are present in that place. The ceremony was complete, and the magical powers would connect. Puja mantras and various offerings, including dance, will bring harmony to village life. All plagues and evil aura will be over. Religious leaders and the community will return Rangda and Barong to their sacred places at the *Jeroan Pura* (Bandem, et al., 1972).

The whole community loves Rangda. They looked at Rangda like a mother who takes care of her children. Rangda is a visual form of the Mother Goddess. The part that catches Rangda's attention is her long breasts. The symbol of Rangda as the Goddess of protection, preserver, and as the ruler of death (Cole & Belo, 1950). Her presence is always awaited and adored by people. Calon Arang is a woman who is dangerous but also protective. Dewa Agung Istri Kania, during the

early revival of this text, certainly describes her narcissistic desire as a literary composer. She has the possibility of making Calon Arang as herself, with all the representations of women with a bid for the conception of Bhairawa on the other hand. Durga is the power of Shiva with the power of raudra, a woman who is dangerous because of her ability. As a marker, Calon Arang provides an ideal image of a woman who has control over herself, hermitage, and others. Furthermore, as Rangda, she is the village's guardian from all evil auras.

Istri Kania, as King, is narcissistically passionate about being a woman like Sakti Shiva. She loves Calon Arang as an object and as an identification effort. As a king, she is a subject who needs the presence of others as a reflection of himself. Identification is one of the crucial ways for subjects to ask questions and change through discourse (Bracher, 2018). This identification has an essential power in providing enjoyment like the characters in the story and providing a basis for dealing with shortcomings (Hutcheon, 1984).

When linking identification with desire, the identification state is a mode of desire operation. If Calon Arang wanted to become Durga, then Istri Kania "made" herself like Calon Arang. She spread the character of Calon Arang as a strong woman and mastered black magic. People must worship him so that Calon Arang will not be angry and suppress the black world surrounding life. Istri Kania, in this case, has strengthened the opposing view that witches do not always interfere with life. People need to respect figures like Calon Arang because they can balance life. The concept of *rwabhineda* explains black and white as a form of credit in life, so it is proper for Calon Arang to get an appropriate place.

### **Rangda on The Tourism Stage**

Around Kesiman, Batubulan, Ubud, and several other places, Rangda and Barong are always present to provide a desire for satisfaction for tourists (Foley, 2022). At Kesiman, the show can be seen in the morning, while around Ubud and Batubulan at dusk and night. This show is not as tense as traditional performances at village temples.

Rangda and Barong always provide an attraction for the audience. A group of players who attack Rangda will always go into a trance and stab their bodies with *keris*. This scene becomes the main attraction and is constructed from time to time in all stages of entertainment performances in Bali.

Rangda and Barong in secular performances apart from Calon Arang because Balinese artists and culturalists should not use sacred text for entertainment. Kredek tried to compose the play Barong Kuntisraya for a show for tourists in 1961 (Swasthi & Nesia, 2014: 68). This story tells of Dewi Uma, who has been banished to the world and takes the form of Batari Durga. She waited for the arrival of Sahadewa – the youngest child of the Pandava family – to be her meal. Kunthi, the mother of the Pandavas, has made a pact with Durga to hand over Sahadewa. Kalika, Durga's subordinate, possesses Kunthi's body when this character hesitates to give up Sahadewa. However, she did not realize that Lord Shiva gave power to Sahadewa. Batari Durga could not touch Sahadewa's body when it was before him. He couldn't eat the man. Sahadewa finally resisted, and a battle ensued. Durga turns into Rangda, and Sahadewa turns into Barong. Sahadewa defeats Durga. Durga then begged for forgiveness and asked Sahadewa to be purified to find heaven (Gray, 2015).

In the story of Barong Kuntisraya, Durga's analytic desire appears. The desire to have the other, namely Durga, plans to control Sahadewa as an object for her satisfaction. It is undoubtedly very different from the narrative of Calon Arang. Janda Dirah has a narcissistic desire to become Durga

with all possible means of gaining her strength and charm. Meanwhile, in Barong Kuntisraya's narration, Durga has an analytic desire to get others.

Rangda, in this case, is a character who relates the texts of Calon Arang and Barong Kuntisraya. In the Calon Arang story, Rangda is a manifestation of the Janda Dirah, while in the Barong Kuntisraya story, Rangda is the incarnation of Durga. In the interest of sacred ceremonies - related to Balinese Literature and performances that offer Rangda - women are subjects who desire to become Dewi characters with raudra (narcissistic) characteristics. The female figures wanted to get another (analytic) in the profane area. Although the two narratives both highlight the existence of Dewi Durga, they have clear distinctions in their characterization and motives. The realm of desire in the Lacanian conception is always in the unconscious domain. It can give a picture of Balinese creators' desire to adapt Calon Arang's story at different times and spaces, between the desire to "be" and the desire to "want." In Barong Kuntisraya, even that desire is not satisfied because Shiva's power makes Durga unable to touch Sahadewa.

Kredek and Balinese tried to adapt Calon Arang in the Barong Kuntisraya narration. Calon Arang's character did not appear but replace by Durga. Kredek, in this case, shows more of Durga's desire for Sahadewa. Durga wants to get Sahadewa, just as Kredek wants to make Rangda's narrative a tourist show. In terms of antagonistic discourse, performances involving Rangda in a secular stage show a clear difference from Rangda in a sacred realm.



Figure 3. Rangda and *ngonying* scene (possessed stick the keris to the chest) is an attraction on Barong *Kuntisraya* at Kesiman. (Source: Koes Yuliadi, 2015)



## Rangda on The Painting and Craft

The narrative aspect of art is related to the discussion of imagination and feelings rather than rational perception and reality. Narrative epistemology in fine arts comes from another discipline: Literature with strong fiction (story) elements. It is evident by aspects of character and space that can build events (Saidi, 2021). Rangda and Barong almost always have their figures in the paintings displayed in several galleries and museums in Bali. Starting from the artwork of Lempad, Poleng, Ketut Budiana, and several others

Rangda and Barong often appear together in a frame. Several others, Rangda and Barong, were seen in a ritual procession. Meanwhile, Budiana's painting depicts Rangda as a mystical figure related to the artist's memory of his past. It refers to Calon Arang as a sacred narrative. The level and the team were present in absentia (implicitly).

Rangda and Barong are displaying both paintings and masks on art markets in Bali. The Rangda mask has even become one of the most popular products for tourists. Likewise, with T-shirts with pictures of Rangda and Barong. The two figures are also favorites in tattoo art. At several points of tourist areas in Bali, especially around the beach, Rangda's pictures are side by side with sketches of skulls, lion heads, and pictures that give a sense of horror. Kuta, a tattoo artist in the Legian area, stated that tourists from abroad really like Rangda's pictures. Rangda seems to be one of the identities of Bali. Rangda has given them many advantages.



Figure 4. Rangda and Barong on Pasimpangan's back. (Source: Koes Yuliadi, 2017)

Balinese tattoo artists don't have any burden when they carve Rangda's image on the skin of foreign tourists. Rangda is just a model, sketch-like other drawings. However, when a native Balinese tried to stick an image of Rangda into his body, it was not so simple. It is unusual behavior. They feel that Rangda is a figure they should respect, especially if their consumers ask to put a picture of Rangda on the body without considering the appropriate place. A tattoo artist says that Balinese will put a picture of Rangda on the leg. According to him, this is very disrespectful to Rangda's existence. Most tattoo artists will refuse or suggest that it should not be done (Broussard et al., 2018).

The conception of the division of sacred space in the cosmology of the temple has also framed the division of the body. Rangda will be very precise if it is inscribed on the part of the body above the stomach line. If you put it on the lower part of the body, it will give Rangda less respect. They will likely get hurt if they dare to do that. Most tattoo artists will also refuse to do so. Mataram Pasimpangan, an insurance office team member and yoga teacher in Bali, has tattoos almost all over his body.

The body of Pasimpangan, for example, is a wall or canvas that holds the strokes of a painting. He said that Rangda and Barong were very close to his life. He often shows pictures on his back at various traditional events in Bali. At the Mekare-Kare (Tarung Pandan) ceremony in Tenganan Pegringsingan Village, for example, and traditional ceremonies in his village. Pasimpangan was born in Klungkung, an area formerly known as the center of the successor kingdom of the Gelgel dynasty. There is a building in the city center (Kertha Gosa) whose ceiling is covered with local paintings. Klungkung has a village that produces traditional paintings with epic narratives or local legends (Kamasan).

Since childhood, he has lived with Rangda and Barong as village guards and givers of safety. The Kamasan painters adapted it on canvas. They paint together while telling the local narrative chapter by chapter in pictures. Behind Kamasan's painting, there is a process of verbal retelling of children, young people, and parents who paint together. Kamasan painting accompanies the tradition of

fairy tales that continue to be reproduced in the daily life of some Klungkung people. The image on Pasimpangan's body depicts Calon Arang's narcissistic desire because it focuses on Rangda's sacred memory. It also permeates the tattooed body's narcissistic desire to follow in the footsteps of the character it refers to.

Although most Indonesians view tattoos as an art close to criminals (Broussard & Harton, 2018), Pasimpangan and many young Balinese now make their skin like a canvas. Their generation is different from the adult generation in the 1980s, which tattoos as part of the expression of rebellion. In the years above, there was a mysterious shooting incident as part of the secret operation of the Suharto government. The body of the tattooed man lay on the road with bullet holes in his body. They are criminals with tattoo marks on body parts. However, the situation is now different. Since the 1990s, surfers from the west came with pictures of bodies, so tattoos spread around Kuta and Legian in Bali. Now tattoo outlets have spread to all corners of Bali.

A Pedanda of Pura Apuan believes that Calon Arang is a character worthy of being told. Rebels, brave rulers, destroyers, are figures who make an impression in life. The characters in the epic or fairy tale world do not provide dynamics in the show or provide surprises as story material. While the painter Budiawan, even though Calon Arang has evil powers, she is still a mother. Calon Arang will continue to protect her children from harm. A mother deserves to be respected and exalted. Presumably, the Calon Arang figure contains contradictory values for the Balinese people.

## Conclusion

Now Calon Arang or Rangda have brought Balinese to do art to life, be it performances, fine arts, or tattoos. Some ritual ceremonies are fascinating to follow when related to Rangda-Barong. As Geertz said, Bali as a Theater State is a social reality that binds spiritual forces. Rangda literature to fill the temple, people, parading him around the village on certain months, dancing between sacred and profane stages, tattoo artists

inscribed on today's bodies. There is a reality of different desires between narrative works in Bali in placing the stories of Calon Arang. Antagonistic characters are always interested in exploring Bali's creative world, and it provides new changes in art creation every time.

The growth of tourism in Bali had a major influence based on the text of Calon Arang and the new forms created in art. In the performances, for example, how are modern stages built to show the exotic of sacred performances for tourists in a profane way? Although it has become a packed performance, the presence of sacred figures like Rangda and Barong is still an important text as in the sacred performances. This fact subsequently has an impact on the art of tattooing which is linked to the presence of surfers tattooed on their bodies. Tattoos have become mass-bodied art. Balinese people responded to this phenomenon through local motives. Balinese youth are also starting to integrate tattoos into a modern and global lifestyle. They tattoo their bodies with tattoos like they belong to the children of the world. Bali is no longer just an exotic island with exotic traditions, but has grown into a global city of tourism.

According to the timeline of the adoption of Calon Arang's text by the Balinese, we can see that people have narcissistic desires as subjects or as objects for others. They acknowledge that they are objects because they have a certain charm or recognition that others deserve to like them. However, as a subject, it is also worth wanting to be the other by worshipping the other in an ideological context.

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