



RESEARCH ARTICLE

CALON ARANG DANCE PERFORMANCE WITH THE PLAY OF GESENG WARINGIN AT
GETAKAN CUSTOMARY VILLAGE

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ABSTRACT

Calon Arang dance drama with the play of "Geseng Waringin" staged at Getakan customary village, showed that there were tense and rare scenes occurred. It was burying a person who played bangke matah alive. "Geseng Waringin" Calon Arang dance drama story was taken from Calon Arang's literary work. But in characterization, there were a lot of changes. The Calon Arang character in the dance drama called "Matah Gede" and played by male dancers. The Ratna Manggali's character in the dance drama had a servant called "Inya" or "Condong" which in literary work those characters were not found. The Celuluk (hideous creature) figure were present in the dance drama show, and the character was also not in the literary work. Likewise, in the dance drama performances, there are characters of Punta and Wijil as servants of Mpu Bahula which in literary work they did not exist. The structure of dance drama performances started with Barong dance and Jauk Manis. Then, it was followed by the scrambling of Nircaya Lingga holy book by Mpu Bahula. The next scene is burying corpse and the fight between Calon Arang and Pandung. About the characterization, some characters in Calon Arang literary work were not presented, like Mpu Baradah, Wedawati, and her mother. On the contrary, in the dance drama performances, there were additional characters like Punta, Wijil, Inya (Condong), and Celuluk. Some villagers who were not the core players in the dance drama also took part in carrying the dead body, bathe the corpse, play the angklung gamelan, singing the death ballad, and anything related to funerals. The story was ended by the revenge of Calon Arang attacking Mpu Baradah scene.

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INTRODUCTION

The Calon Arang story not only popular in Bali, but also very popular in its native area, Kediri, East Java. This tale takes the story of the legendary antagonist in Bali. The popularity of this story is caused by more of the character's crime. In literary works, in general, the story of Calon Arang consists of prose and poetry works, both ancient and modern literature. In the form of ancient literary prose, that can be seen in the text of the Calon Arang Prose LOr 5387/5279. The text uses Old Javanese. The letters used are Balinese script, written on lontar leaves as many as 51 sheets, in the year of 1462 (150AD). The manuscript was obtained in Puri Cakranegara, Lombok, by Brandes in September 1894. The culmination of the tradition of writing and copying the story of Calon Arang took place in the tradition of literary work in Bali which developed in the Gelgel era, 16th - 17th century, and then Klungkung era in 18th - 19th century.

Whereas in the form of prose, it was written by Pramoedya Anant Toer (published in 1999). Within 10 years, 1999 - 2007, the story of Calon Arang was also written by two authors namely Femmy Syahrani entitled *Galau Puteri Calon Arang*, and Cok Sawitri entitled *Janda dari Jirah*. All three of these literary works written in Indonesian using Latin script.

In the form of traditional poetry, the story of Calon Arang is written in the form of Balinese Chanting. According to Suastika (1997:312), there are a number of Balinese Chanting stored in the library of Leiden University, the Netherlands, originating from Bali. The Balinese Chanting that is written on palm leaves number LOr 5381 (1) consist of 13 sheets, van der Truuk collection (1894). The other two Balinese Chanting, LOr 3963 which is a Balinese script transcription from LOr 5381(1) and LOr 3784 (1), a collection of 30 sheets of *lontar*. In addition, there are two derivatives (copies) of Balinese Chanting lyrics in the paper, namely LOr 10.471 which is the transcription of LOr 3784 (1).

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In the form of *geguritan*, there are found a number of literary works of Calon Arang. Calon Arang *Geguritan* was written by Anak Agung Gde Pameregan using Kawi-Balinese language. It is called Kawi-Balinese because it is a mixture of Kawi (Old Javanese) and Balinese languages. *Geguritan* was built by *pupuh durma* (twice), and *pupuh sinom* (Suastika, 1997: 329). Meanwhile, the performance of the Calon Arang dance drama with the play *Geseng Waringin* was taken from a story that was told from generation to generation by the Getakan residents. If we look carefully, the idea of the play is taken from the story of Calon Arang which is in the Calon Arang prose LOr 5387/5279. The words “*Geseng Waringin*” can be translated as “*Burning a Banyan Tree*”. That was told in the Calon Arang prose LOr 5378/5279 on sheet 23b – 24a.

Teher umigel ta sang Calwan Arang, sumungsum kesa, hakwanya mulirak-mulirak, kadi nayana ning sang mong mahyun dumemakeng nara. Karanya karwa manuding ing Sang Maharesi. Pejah pwa kita mangke wwang dening nghulun Yogiswara Baradah, sugya tan wruha kita warang. Iking groda magang dak nghulun teluhe. Deleng denta Mpu Baradah.” Saksana remok tikang wreksa grodagang, denikang sanget dresti nikang Calwan Arang tekang wodnya (Suastika, 1997:72).

Translation

Then Calon Arang danced, turned her hair over her head, her eyes glanced, like the eyes of a tiger who was about to pounce on someone. Both hands pointed at the Pastor. “You are dead now by me Pastor Baradah, maybe you don't know the besan. This is a big banyan tree, I want to spell. Look at you Mpu Baradah.” The large Banyan Tree immediately destroyed to its roots, due to the very powerful eye gaze of Calon Arang (Suastika, 1997: 108).

Although the idea of the story was taken from the Calon Arang prose LOr 5387/5279, c in the dance drama show, the story was not fully taken. Some characters in the Calon Arang prose LOr 5387/5279, were not in the dance drama show.

Instead, there are several new names or nicknames in the drama show. For example, the character of Calon Arang is often called “*Matah Gede*”. The story in the Calon Arang prose LOr 5387/5279, the one that attacked Calon Arang while still sleeping was a soldier, with no name. While in the dance drama show, the one that attacked Calon Arang was a figure named *Maling Maguna*. When Calon Arang was attacked, he has changed to become *Rangda*.

DISCUSSION

The Calon Arang story in the Calon Arang dance drama show with the play of *Geseng Waringin* is a fragment of the story in the Calon Arang prose LOr 5387/5279. His mother, namely Calon Arang, was very happy. Besides being happy because she was the queen of the ruler in *Dirah*, she was also happy because her daughter had married Mpu Bahula, the son of Mpu Baradah from Lemah Tulis.

Calon Arang advised Ratna Manggali to maintain her sacred holy book. Meanwhile, Mpu Bahula who was in *Dirah*, according to the order of Mpu Baradah, his father, wanted to investigate why *Dirah* was famous for running *anesti*, *aneluh*,

anranjana (sorcery). Therefore, Mpu Bahula wants to meet his wife, Ratna Manggali.

Before the meeting, it was told that someone had died. The residents carried the dead body that wrapped in white cloth. The dead body was then bathed with the *eteh – eteh pangeringkesan sawa* ceremony. The atmosphere of the ceremony was scary. Dogs were howling, magical spirits were dancing. The dead body was then taken to a place to be buried.

After the funeral, Mpu Bahula with his two servants were meeting Ratna Manggali and her servant, it went romantically. They were seductive, compassionate like a young couple who were in love. But then suddenly Mpu Bahula became sad. Ratna Manggali asked him what happened. Mpu Bahula then explained that it was because he could not sleep. Every night he always felt hot. Ratna Manggali told him, that it was caused by the vibrations of the *Lingga Nircaya* holy book. She was not supposed to tell just anyone about it. When Mpu Bahula asked her where it was, Ratna Manggali then informed him and willing to take the holy book. Mpu Bahula tried to seize the holy book from Ratna Manggali. After successfully seized the holy book, Mpu Bahula and his two servants ran out of the castle to Lemah Tulis to deliver the holy book to his father, Mpu Baradah. Ratna Manggali was very sad for her negligence, she had given the holy book to her husband.

Calon Arang was very angry at the treatment Mpu Bahula. She confirmed that this is due to the efforts of Mpu Baradah who sent Mpu Bahula to steal the holy book. She is so angry that she is going to destroy Lemah Tulis. Calon Arang then ordered her servants to gather her students, namely *Lenda – Lendi*, *Geni Guyang*, *Weksirsa*, *Mahisawadana*. Calon Arang explained that the purpose of gathering her students is because the holy book had been taken by force by Mpu Bahula. Therefore, if the students are still sincerely devoted to her, they should destroy Lemah Tulis until it becomes *paguyangan warak*. Calon Arang's students followed the order of their master, then they were dancing to release their supernatural powers, begging for God's grace. *Bhatari Bagawati (Durga)* gave them grace. Then the disciples changed themselves into hideous creatures. Their fangs emerged out long. Their tongues also protruding extensively. After that, Calon Arang attacked. It was untold how the result of the raid was. The story has ended there.

The Structure of The Performance

All performing arts have a structure. Thus, the performing arts have an initial, middle and final section. The art performance of the Calon Arang drama has little in common with *Topeng Prembon*. This can be seen as in the Calon Arang dance drama, there are figures of masked dancers such as *celuluk* and *rangda*, besides the elements of *Arja* (Balinese opera) art and drama. According to *Catra (1997: 102)*, drama performances like *Arja* and *Drama* have a structure that is not much different from *Topeng Prembon*. However, only the form is different, and each art has its own peculiarities.

In the “*Geseng Waringin*” Calon Arang dance drama, the first part begins with *Tabuh Pategak*. In *Tabuh Pategak*, there are no dances or characters who perform on stage. After that, a barong dance called *barongket* displayed. In the art world in Bali, according to observations, there are several types of barong, namely, *barongket*, *barong macan*, *barong bangkal*, and *barong*

bangkung. Barongket is four-legged, tailed, has flat teeth, long fang and bearded. Tiger Barong looks like a tiger. Whereas the form of barong bangkal is like a male pig, and barong bangkung resembles a female pig.

After the *barongket* dance, *Jauk Manis* dance displayed. In the traditional Balinese art, there are two types of jauk dances, namely *Jauk Manis* and *Jauk Keras*. *Jauk Keras* has a more sinister face, while *Jauk Manis* is calmer. The prominent difference is the shape of the teeth. For *Jauk Keras*, the upper and lower teeth are tenuous. Whereas *Jauk Manis*, the teeth are tighter. After the *Jauk Manis* dance, it was followed by a performance by the disciples. The dancers, who numbered six people, were fully clothed, wearing headdresses (*gelung*) resembling *Jenger* dancers. Thus, there is no creepy impression.

Next, *Inya* dancers who are also called *Condong* displayed. The function of this character is as generally the *Arja* dance or *Topeng Prembon*, namely as *panyeroan* or servant who accompanies the figure of *Galuh* (the princess). After that, *Galuh* came out as *Ratna Manggali*, followed by a captive scene. After the company praised the beauty of *Ratna Manggali*, they discussed the holy book called *Nircaya Lingga*, which must be guarded closely. Then the character *Ratna Manggali* entered the ranks, while *Inya* was still there on the stage. Furthermore, *Calon Arang* came out and was welcomed by *Inya's* figure. They talked about their happiness after his daughter *Ratna Manggali* married *Mpu Bahula*. Then both of them enter the *rangki*.

The next round, *Penasar* dance which commonly called *Punta* and *Wijil* comes out. Both are as the servants of *Mpu Bahula*. The next presentation continued by the *mantri* dancer who in this story act as *Mpu Bahula*. He is accepted by two of his servants and that is when the captive scene happens. They discussed the magic that was practiced by *Calon Arang* which caused many people to suffer.

The next scene, *Calon Arang's* disciples come out, the person who acts as *Pemangku* (Stakeholder), and the residents. A number of stakeholders carry on the ceremonial facilities. The disciples are dancing, showing spooky dances. Some people experience trance. Then a number of people carrying *sawa matah* (corpse figures). The *sawa matah* is then laid down in a special place for *nyiramang layon* (bathing the corpse) ceremony. A number of *Pemangku* carry out the *eteh – eteh layon* ceremony. After the *sawa matah* is rolled with cloth, then it is carried and buried in a place that has been provided.

The next scene followed by the meeting of *Ratna Mangali* and *Mpu Bahula*, and the two servants. After a romantic scene is displayed, *Mpu Bahula* states that he cannot sleep, and *Ratna Manggali* explains that this is due to the presence of the *Nircaya Lingga* holy book. *Ratna Manggali* shows *Nircaya Lingga* holy book and *Mpu Bahula* seizes it. *Mpu Bahula* together with the two of his servants enters the *rangki*, telling them they went to *Lemah Tulis* to meet *Mpu Baradah*. Next, *Calon Arang* comes out to meet with his daughter and her servant. In the *Calon Arang* dance drama, the character of *Calon Arang* often called *Matah Gede*. They discussed the *Nircaya Lingga* holy book which had been captured and taken away. *Calon Arang* then gathers her students, and the four of

them are dancing on the stage wearing veils. Then followed by the *celuluk* dancing together with the students, *Calon Arang*, and the servants. After the students enter the *rangki*, the show ended with the scene where the *Celuluk* inviting the students of *Calon Arang* to carry out the raid.

The Characters and Characterization

All the characters in the *Calon Arang* dance drama with the play of “*Geseng Waringin*” are not much different from the characters in the other *Calon Arang* dance drama. Those characters are *Inya* or *Condong*, as the servant of *Ratu Manggali*. *Inya* is wearing *kamben* (some kind of fabric), *tinsel* (in golden yellow colour) with *kancut lelancingan* (the ends of the fabric are decomposed back through both feet), for the headdresses she uses *gelungan condong*, *badong tipis*, white clothes, *kana* bracelet, *lamak kembar* (two pieces of *awir*), *angken prada*, *ampok – ampok*. The hair of *Inya* is pretty long.



In literary texts, the story of *Calon Arang* in its various forms, the character of *Inya* is not mentioned. *Ratna Manggali* in story text does not have servants, ladies-in-waiting, or in Balinese terms called *panyeroan*. However, in the dance drama the character of *Galuh* always has *panyeroan*. This is due to *Inya* (as well as other servants namely *Punta* and *Wijil*) as *panyeroan*, have several functions, namely as interpreter, composing or encouraging, and often giving consideration. Based on observations, in “*Geseng Waringin*” *Calon Arang* dance drama, the *Inya's* character has some functions, they are, interpreter and reinforces the story, helping her lord carrying out an action. The character can be called neutral, impartial because it is indeed not an important figure in a play.

Although it is not an important figure, in “*Geseng Waringin*” *Calon Arang* dance drama, the character of *Inya* also helped her lord in carrying out an action, besides creating an atmosphere. This can be seen when *Calon Arang* invites her disciples to dance to carry out attacks using magic. Aside from *Inya* singing *Pupuh Ginada Basur* which created a spooky atmosphere, *Inya* also gave an invitation to the disciples. As in the dialogue below.

Inya: gambahan-gambahan bok nyaine luh....caling nyain suba aeng luh....layah nyaine suba lantang....nah pang keto suba luh.
Translation:

Inya: Let your hair loose ... your fangs are scary ... your tongue is long ... that's how you should be.

The word “*luh*” in the sentence is a substitute word for a woman who is younger. Then the character *Ratna Manggali*, played by

a female dancer who in the traditional Balinese art is called Galuh Manis. The fashion form of Galuh Manis is not much different from Inya. The difference is only in the form of *Gelungan* and has longer hair than Inya. She uses one *lamak*, and it is bigger than Inya's. Galuh Manis form can be seen in picture 1.

In the "Geseng Waringin" Calon Arang dance drama performance, Galuh Manis is a little different from Galuh Manis in Arja performances generally seen in terms of language and accent when she is talking. In Arja dance drama, Galuh Manis always talks using songs or poems that are bound by certain laws applied in poetry. While in the "Geseng Waringin" Calon Arang dance drama, Galuh Manis as Ratna Manggali, besides using songs, she is also using free dialogue without songs in the Kawi language (Old Javanese).



Photo 2 Galuh Manis as Ratna Manggali (Source: KompasTV)

The character of Ratna Manggali in "Geseng waringin" Calon Arang dance drama is no different from Calon Arang literature, which is neutral. In the performance, she did not appear to side with her mother when she carrying out the attack or made a disease with sorcery, *aneluh*, *anesti*, *anranjana*. Also not on her husband side, Mpu Bahula, or her father-in-law, Mpu Baradah, despite being attacked by Calon Arang with her disciples.

Other characters, the escorts: Punta and Wijil. Punta is also often referred as the older escort, and Wijil is also called the younger escort. Wijil is also often called Kertala. Punta and Wijil are told that they are siblings. Punta as the older brother, and Wijil as the younger brother. Punta using tinsel brooms, *badong*, *angkeb pala*, *angkeb tundun*, headcloth, trousers and wearing *stewel*. Mustache, eyebrows, and sideburns on the face are made of black paint. Punta's form can be seen in picture 3. Then there is Wijil, fashion form is simpler than Punta. He does not use *stewel* and the headcloth is simpler. The clothes used are a short-sleeved T-shirt and he does not wear a *kana* bracelet. The form of the role of Wijil can be seen in picture 4. In Calon Arang literature, there are no escorts of Mpu Bahula named Punta and Wijil. Mpu Bahula is said to have no escorts. In the performance of Dramatari Calon Arang Geseng Waringin, this escort serves as a servant of the Mpu Bahula. Mpu Bahula is said to have no servants. In the performance of "Gesang Waringin" Calon Arang dance drama, these escorts functioned as the servants of Mpu Bahula. They have the same function with the *panyeroan*, those are, interpreting the lord's dialogue, making jokes and reviving the atmosphere of the show. The dialogue of the escorts often comes out of the story

text, in accordance with the situations and conditions with the intention of making jokes. For example, they stated about his departure to the show. Also tells about where to park the car.



Photo 3 Punta as Mpu Bahula servant (source: Kompas TV)



Photo 4 Wijil as Mpu Bahula's servant (source: Kompas TV)

The escort's characters as Mpu Bahula servants are following their lord. If their lord is an antagonist, then they will also become antagonists. Conversely, if the lord is a protagonist, then so they will become. But the escorts never loses or dies in even a fierce war. This is due to their function, not as a character in the story of the play. The character of Mpu Bahula in "Geseng Waringin" Calon Arang dance drama is played by Mantri Manis. In the tradition of the religious life of Balinese society, "Mpu" is one of the title of a Hindu priest obtained through the *dwijati* or *diksa* ceremony. If he has long hair, then his hair is tied into a bun in such a way called "makrucut". In everyday circumstances, he wears *kamben* clothing or white cloth, yellow cloth, white shirt and does not wear headcloth.

In the "Geseng Waringin" Calon Arang dance drama performance, Mpu Bahula is shown as a handsome young man, adapted to the story in the literature. As generally in Arja art, Mpu Bahula is played by a character who is called by the Balinese community "Panji". The shape resembles Mantri Manis in Arja dance drama art and is played by a woman. This Panji figure always sings the dialogue by in the form of *Pupuh* and free accent in Kawi language. He wears *Gelungan Panji*, *bapang tipis*, white shirt, *kana* bracelet, tinsel, white cloth with the tip of the cloth brought to the back. Panji appearance as Mpu Bahula can be seen in picture 5.

Mpu Bahula's character in "Geseng Waringin" Calon Arang dance drama performance, can be classified as the protagonist. It is proved by when the character expressed his father's intentions (Mpu Baradah) who wanted to know, why Calon Arang practiced magic, *anesti*, *aneluh*, *anranjana*. That sorcery

caused the people of Daha Kingdom to suffer. By knowing the magic that was practiced by the Calon Arang, then Mpu Baradah will be able to help the people from misery. If looked closely to this discourse, then there is good faith from Mpu Bahula to help his father's mission.



Then the character of Calon Arang in the Calon Arang "Geseng Waringin" dance drama performance, it is the same as shown in the literature that is antagonists. Calon Arang's character is reflected when she heard the report from Ratna Manggali, that the Nircaya Lingga holy book had been stolen by Mpu Bahula, through the order from Mpu Baradah. Calon Arang did not like Mpu Baradah's treatment. Then she called her students to prepare for the attack on Lemah Tulis.

The dialogue reflected that Walunatengdirah or Calon Arang wanted the destruction of Lemah Tulis, due to the actions of Mpu Bahula to rob the Lingga Nircaya holy book. The Destruction of Lemah Tulis means that there will be suffering of the innocent people. In literature from various forms, the attack was aimed at the Kingdom of Daha (Kediri). But in "Geseng Waringin" Calon Arang dance drama performance, it was mentioned that they attacked Lemah Tulis at the residence of Mpu Baradah. However, at the end of the story, the figure of Celuluk as the embodiment of Calon Arang's men attacked Kediri raja. Lemah Tulis area can be interpreted to be in the territory of the Kingdom of Daha or Kediri. Likewise, Dirah is also often called Girah, many who interpret it are only a village, not a kingdom, even though Calon Arang is called a queen there. In "Geseng Waringin" Calon Arang dance drama performance, the figure of Calon Arang wears traditional Balinese clothing that has been completely modified with a Balinese patterned batik cloth at the bottom. Make-up is made to reinforce facial lines so that it looks like character makeup. The figure of Calon Arang can be seen in Figure 6. Then the figure of Celuluk can be seen in Figure 7.

Types of the Show

Before talk about "Geseng Waringin" Calon Arang dance drama, it is stated in advance in general about the drama and the birth of the "Geseng Waringin" Calon Arang dance drama. Bandem (1983: 61-62) argues that traditional Balinese drama is a variety of forms of drama or dance. All dramas are

communal because there is no drama without the audience and various effects caused by the audience. According to Bandem's description, in Western countries, the audience is more formal, sitting comfortably. Whether they like it or not, they watch in an orderly manner. In Bali, the audience is more active, even performing certain tasks such as *kerawuhan* (trance), as seen in the Calon Arang dance drama. In the Calon Arang dance drama, people don't know that they are experiencing trance and stab themselves with kris unconsciously.



Bandem stated, in the performance of the Calon Arang dance drama, it at least displaying the following roles: Rangda, the embodiment of black magic which was run by Calon Arang, Matah Gede, the embodiment of Calon Arang before he practiced black magic. The *sisya*, the disciples of Calon Arang who study black magic. Pandung, the embodiment of one of the regents of the Kingdom of Erlangga (Kediri) who was tasked with killing Calon Arang. In addition, there is also *leak - leakan*,

a manifestation of black magic carried out by the students (Bandem, 1983: 45).

Calon Arang is a semi-historical story even though the name of Calon Arang has never been revealed in history. The incident was alleged to have occurred during the Erlangga administration in Kahuripan (East Java) in the XI century. According to Dr. R. Goris in his book, *Sejarah Bali Kuno* page 7, the character of Calon Arang is Princess Gunapria. She was banished by her husband because she was accused of practicing *desti* (black magic). If so, then it can be said that Calon Arang was the Sublime Queen Çri Gunapria Dharmapatni, the wife of Çri Dharmodayana Warmadewa who ruled in Bali in 989 AD. Putri Gunapria is the mother of King Airlangga. In the Calon Arang dance drama performance in Bali, the plays that were used included "Katundung Ratna Manggali", "Perkawinan Mpu Bahula" (son of Mpu Bharadah with Ratna Manggali), "Ngeseng Waringin" (burning banyan trees) peak of the fight between Calon Arang and Mpu Bharadah, and "Kautus Rarung". In this last story, Rarung was sent to affirm the marriage of Ratna Manggali with Prabu Airlangga.

Regarding the story, it is difficult to know when the Calon Arang dance drama began to appear in Bali. According to the narrative, I Ketut Rindha (in Bandem, 1983) the Calon Arang dance drama was already in Gianyar in 1825 when I Dewa Agung Sakti ruled Klungkung. The dancers were taken from Gambuh Gianyar, Klungkung and Bangli arts. In the arts, the ones who become dance trainers are I Sabda and I Goya. While the Balinese percussion coach was I Dewa Ketut Blacing and I Gusti Ketut Rencong. The King of Gianyar is a protector of various arts and Calon Arang dance drama received serious attention. Then the Calon Arang dance drama was developed to areas such as Blahbatuh, Sukawati, Singapadu, Pagutan, Tegaltamu, and Batubulan. In the 1930s, Walter Spies came to Bali to conduct research on Balinese dance and often performed Calon Arang for tourists.

Antawacana or the dialogues were written Balinese and Kawi languages. The Kawi language was for the king, Calon Arang and Patih. The Balinese language is spoken by supporting figures such as *penakawan* and *bondres*. The repertory of the motion, allegedly from the development of gambuh art, so that there are many movements taken out from *Pegambuhan* such as *nyleog*, *milpil*, *tetegang*, *nayog*, *nabdab*, *pinggel* and so on. Clothing that is used is *saput*, trousers, *tinsel*, *stagen*, *stewel*, *ampok-ampok*, *gelungan* like gambuh art clothing.

Along with the development of the era, Dibia (2012: 266) suggests that the drama of Calon Arang into three types. According to his observations, today there are three types of art from the Calon Arang dance drama, namely Classic Calon Arang, *Prembon*, and New. Classic Calon Arang still retains the patterns of *Pegambuhan*. Then the form of Calon Arang *Prembon*, some of the main characters were taken from the Arja dance drama. As for the new form of Calon Arang, the show contains new and innovative ideas.

In line with Dibia, Iam (tt) in <http://www.baliekbis.com/pentascalonarang-bergelut-sepanjang-zaman/> said, the Calon Arang dance drama developed into three types namely Classical Calon Arang, *Prembon* Calon Arang, and Anyar Calon Arang (new). The three still have the same elements, namely

performing arts related to sorcery. Classical Calon Arang includes three parts, namely: *pategak* (opening), *paigelan* (dance and drama), and *panyuwud* (closing). Classical Calon Arang is estimated to appear around the end of the nineteenth century in the West Gianyar region (Batubulan, Singapadu, Sukawati). This Calon Arang dance drama is formed by elements such as *asbebarongan*, *pegambuhan* dan *palegongan*. The element of *bebarongan* is represented by *barong ket*, *rangda*, and *celuluk*. *Pegambuhan* represented by *Condong*, *Princess*, *Patih Manis* (Panji) and *Patih Keras* (Pandung) and *palegongan* by *sisya-sisya*. Moreover, there are also *bondres* dancers, villagers who have funny characters. The Classical Calon Arang performance is usually accompanied by *Bebarongan* and *Gong Kebyar*. The Classical Calon Arang is played by around 30 adult dancers as a whole, both male and female. The Classical Calon Arang have several differences with sacred Calon Arang. Classical Calon Arang is performed every morning in Batubulan area, Gianyar. While the sacred Calon Arang is only staged at night when there are rituals in Pura Dalem (temple). In addition, the Classical Calon Arang functions as entertainment, unlike the sacred Calon Arang which is used to clean the village from evil spirits.

Not only that, but the use of sharp weapons in the Classical Calon Arang has also been ensured to be safe and can only be done by a skilled dancer. However, in sacred Calon Arang, there is a scene of *rangda* stabbing himself when possessed. This stabbing is done by someone who has been possessed by the spirit. The Classical Calon Arang do not demonstrate the death scene (there are people who play apparent death) as the sacred Calon Arang. This man who plays apparent death is an object to challenge people who practice sorcery to come to the show. This scene is not in the Classical Calon Arang. The Classical Calon Arang only last one hour on stage, in contrast to the sacred Calon Arang, it is last longer which is up to three hours or more.

Referring to all of the description above, then the form of the "Geseng Waringin" Calon Arang dance drama can be categorized as a *Prembon* Calon Arang, which is the sacred one. This can be seen from the dialogue that is written in Balinese and Kawi languages. In that dialogue, there is still an element of *Pegambuhan*. The dancers are partially taken from Arja dancers, such as the figures of *Punta* and *Wijil*. Likewise, the performance of the drama is aimed for *melukat* or "cleaning" and avoiding the village from danger. The show takes place at night, and the scene of burying *Sawa Matah* is done at midnight in the cemetery.

Based on all the descriptions above, the story of Calon Arang has transformed into Calon Arang dance drama with the play of "Geseng Waringin". In terms of the story, the Calon Arang dance drama took the marriage scene of Ratna Manggali with Mpu Bahula, then the scene of burying the dead body and continued with a battle between Calon Arang and Pandung. A number of figures in the Calon Arang literature were not presented, such as Mpu Baradah, Wedawati, and his mother. Instead, in a dance drama show, additional figures such as *Punta*, *Wijil*, *Inya* (Condong), and *celuluk* were present. Some community members who are not the core players in the drama also play a role as the role of carrying the dead body, bathing the

dead body, play the *angklung dance drama*, singing the death ballad and others that related to funerals.

In connection with that, Nida (2016) argues, the concept of transformation refers to changes in form by not eliminating the old element. Thus, the ancestral heritage can still be inherited, with some modifications. Transformation can be applied in various strategies, from how to conduct arts, publications, to social engineering. In this case, the example of a region that has succeeded with cultural transformation is Bali. It can be seen there are so many cultural-based activities compared to the modern activities. Also with the creative industry products, almost all of them have a load of local Balinese culture.

CONCLUSION

The story of Calon Arang in the performance of Calon Arang dance drama with the play of "Geseng Waringin" can be seen from the synopsis of the story, the characters of Calon Arang Story, the character of the figures, the structure of the "Geseng Waringin" Calon Arang dance drama, and the music accompaniment. "Geseng Waringin" Calon Arang dance drama takes the stories from Calon Arang literature. However, in characterization, there are various changes. The Calon Arang figure in the drama is called Matah Gede and is played by male dancers. In the drama, Ratna Manggali has a servant called *Inya* or *Condong* who is not found in the literature. The figure of *celuluk* (a hideous creature) is presented in the drama show, and the character is not in literature. Likewise, in the drama performance, there were figures of *Punta* and *Wijil* as the escorts of Mpu Bahula who in the literature did not exist. The performance structure of the drama begins with a Barong dance and *Jauk Manis* dance.

Then, it was continued to the scene of the scrambling of Nircaya Lingga holy book by Mpu Bahula. The next scene is burying the dead body and then the battle between Calon Arang and Pandung. Based on the characterization, a number of figures in Calon Arang literature were not presented, such as Mpu Baradah, Wedawati, and his mother. Instead, in the dance drama performance, additional figures such as *Punta*, *Wijil*, *Inya (Condong)*, and *celuluk* were present. Some of the com members who are not the core players in the drama also play a role as the ones that carry the dead body, bathing the dead bodies, playing the *angklung gamelan*, singing the death ballad, and others that related to funerals. The story ends with a scene of the revenge of Calon Arang attacking Mpu Bharadah.

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