

# The Actualization Of Bairawa –Tantric Values In Indonesia

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**Abstract:** *Bhairawa is a form of ugra or ghora from Shiva. In the form of Bhairawa, Shiva has a demonic form, his characteristic is that he has fangs. Sometimes Bhairawa is even depicted without clothes and wearing scary jewelry, shaped like skulls and snakes. The existence of Bhairawa shows the existence of the Saiwa sect which specifically worships Bhairawa. Bhairawa is also the name of one of the schools within Tantrism which is classified into wamasakta, namely leftist tantrism whose core teaching is to achieve kamoksan through the practice of pancamahatattwa. Pancamahatattwa consists of madya, mamsa, matsya, maithuna, and mudra. The practice of panca ma is carried out as a ritual to achieve kamoksan through trance. The Tantra Bhairawa lineage first appeared on the island of Java in 674 AD in the Kalinga kingdom led by Queen Shima. This kingdom also developed during the reign of King Dharma Udayana Warmadewa and his queen Mahendradhatta around the 10th century. Tantrayana has been widespread in Indonesia for a thousand years, in Java, Sumatra, Bali and Kalimantan, in both Buddhist and Shaivist forms. Its most powerful and elitist aspect is the Kala Bhairava lineage. Followers of the Bhairava Tantra try to achieve enlightenment in the shortest possible way. In the pure Shaivite tradition, meditation is performed at cremation grounds, to remind practitioners of the impermanence of existence.*

**Keywords:** bhairava, tantra, values

## I. Introduction

An overview of the history of the kings in Java, where the Hindu-Buddhist civilization developed, particularly the Kediri period (Daha) and Majapahit can be proven by the construction of Hindu and Buddhist temples. In other words, before King Hayam Wuruk in Majapahit, various temples were built according to their respective religious identities, such as Hindu-style temples as follows:

- a) Gunung Wukir Temple near Magelang was established by King Sanjaya
- b) Prambanan Temple (Rorojongrang) in Prambanan Village near Yogyakarta was established by King Rakai Pikatan.

Buddhist-design temples such as:

1. Kalasan Temple, Sari Temple, Sewu temple in Yogyakarta by the king Sanggramadananjaya (Indra).
2. Borobudur Temple, Mendut Temple, Pawon Temple around Muntilan, Magelang was founded by King Samaratungga tahim 824 AD<sup>1</sup>.
3. Pelaosan Temple, near Prambanan Yogyakarta, was orderly built by King Pramowardhani.

Besides the architectural building of Hindu and Buddhist temples, during the Kediri era and the Hindu era in Ancient Mataram (East Java), literary works also arose at that time, such as:

1. Puradigama of the Darmawangsa era, namely the ancient Javanese law book.
2. Arjuna Wiwaha was written in 1035 AD by Mpu Kanwa telling about Erlangga's journey made during the Erlangga era.
3. The Semaradahana Book by Mpu Darmaja was written during King Kameswara's reign in Kediri as an incarnation of the god Kama.
4. The Bharatayuda book was written by Mpu Sedah and Mpu Panuluh during King Jayabaya's period and contained the Korawa and Pandawa's war.
5. Lubdaka during the era of King Kertajaya by Mpu Tanakung.
6. Krsnayana by Mpu Triguna on King Krajaya's reign,
7. Sumanasantaka by Mpu Monaguna.

During the Majapahit era, the tradition of writing literary works continued as then it has emerged Hindu's Kakawin Negara Kitagama while Buddhist priests wrote Mahayana Buddhist style literary work named Kakawin Sutasoma (*Shiwa-Budha samaika, tan hana dharma mangrwa*).

It can be explained that from the Ancient Mataram era to the Majapahit era in East Java, religious life was very harmonious. Each religion lived side by side. Harmony in religious life was achieved, especially in 800 AD. At that time the Sanjaya and Sailendra

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<sup>1</sup> AD refers to anno domini, English notion for 'kalender masehi' which is counted from the birth of Yesus.

dynasties were reunited due to the marriage that happened between them (Shiva and Buddha). At that time the Buddhism and Hinduism believer lived side by side peacefully and a Hindu-Buddhist temple (place of worship) was established as a holy place.

King Rakai Pikatan was a Hindu person who established the Buddhist temple groups of Rorojonggrang and Pramodawardani. Husband and wife live together and side by side in the peacefulness of Hindu-Buddhist beliefs. Such attitudes greatly affect the religious life of its people, even though people of different religions live in harmony and peace. This continued, Hindu-Buddhist religious life was very harmonious during the Majapahit era following the contents of the Kakawin Negarakretagama text, where there were three major predominated aspects at that time. Namely, the life of Hinduism and Buddhism side by side peacefully, and the king increased the welfare of the people, especially during the Hayam Wuruk era. He unified his territory which was called Nusantara.

## II. Discussion

### 2.1 Bhairawa Text in Bali

The development of *bhairawa* in Bali cannot be separated from the relationship between Bali and East Java, which began with the marriage of King Dharma Udayana Warmadewa from Bali to a daughter of the king of East Java named Sri Gunapriya Dharmapatni. The practices of bhairawa's values are contained in the *Calon Arang* story which is one of the evidences of the existence of magical practices in society (Covarrubias, 2014-28). Several sects that have lived and developed in Bali can be classified into 9 sects namely: (1) *Shiva Siddhanta*, (2) *Pasupata*, (3) *Bhairawa*, (4) *Wesnawa*, (5) *Boddha* or *Sogata*, (6) *Brahmana/Brahmin*, (7) *Rishi*, (8) *Sora* or the sun worshipers, and (9) *Ganapatya* or Ganesha devotees. The Shiva Siddhanta sect was the one that dominated others as it absorbed all the values thought of the other sects. One of the main characteristics of siwa siddhanta's teachings aims to achieve moksha (Goris, 1986:4-5).

The ideas of bhairawa in Bali are still developing today, which are found in the Bhairawa Bima statue at Kebo Edan Temple in Bedulu, Gianyar, Bali. The area was predicted to be originally from the reign of King Sri Astasura Ratna Bumi Banten, the last king of the Bedahulu Kingdom, possibly depicting the embodiment of the king. Around the 10<sup>th</sup> century, Bhairawa had been developed in Bali. The Balinese famous story of *Calon Arang* is related to Mahendraddhatta's life. *Lontar Calon Arang*, based on the findings of philology in 1540 AD, contains elements of culture and values of life that are sublime in the teachings of Tantra, Shiva, and Buddhism. These values live and develop until nowadays as the breath of Hinduism and Balinese culture which are known as sacred and religious. The story contains the ritual of worshiping Hyang Bhairawi or Goddess Durga at the grave to bring about a disease outbreak in the Kingdom of Airlangga (Sunstika, et al. 2020:168).

The process of transforming *Candra Bhairawa's* manuscript inherited through various methods, such as (1) vertical copying,—which descends a facsimile from one text to a new one, from copy to copy, and the process of copying from top to bottom (Robson, 1978:39). The manuscript of Candra Bhairawa Parwa in Siwagama was vertically copied into a form of kakawin. (2) Horizontal copying, namely copying texts that had been mixed. In this process there are rearrangements and continuity, including changes to the contents of the text (Suastika, 1997:3). Horizontal copy is where the text is copied back into the form and has a different content. Candra Bhairawa Parwa's was changed to Kajuangan Candra Bhairawa describing the mantras.

Three manuscripts of Candra Bhairawa's Kakawin were collected in this research. *Kakawin Candra Bhairawa* was written by Ida Pedanda Made Sidemen from Geria Delod Pasar, Intaran. Sanur, namely: (1) manuscript of Kakawin Candra Bhairawa, No 3513/IVb written in 1870 S or 1948 AD collection of Gedong Kirtya, Singaraja, (2) manuscript of *Kakawin Candra Bhairawa*, No. 3550/IVb written in 1872 S or 1950 AD collection of Gedong Kirtya, Singaraja; (3) manuscript of *Kakawin Dharmawijaya* (Candra Bhairawa). No. Ka/IV/4/Dokbud, no year, collection of Documentation Center of Cultural Administrations Office of Bali Province. Following the examiners of these two manuscripts referring to the older year of writing, the completeness of the story, and the word structure, the manuscript that is considered superior is Candra Bhairawa's Kakawin Manuscript, No 3513/IVb written in 1870 S or 1948 AD, the collection of Gedong Kirtya, Singaraja which was being analyzed and discussed in this research.

Etymologically, the word *kakawin* is a mixture of the Sanskrit *kawi*, which means 'poet' and gets the Old Javanese affix prefix *ka-* and the suffix *-n* into *kakawi-n*. *Kakawin* means 'the work of a poet' or 'lyric' (poetry) by a poet. *Kakawin* is a literary work with the genre of Old Javanese poetry or other languages using writing rules called *wretta māntra* (Suarka, 2012: 7). *Wretta* means the number of syllables in each *carik* (comma), consists of four *carik-s* into one *pada* (stanza). However, there is also one which consists of three *carik* called *rahi-tiga* or *utgata-Wisama*. *Matra* is a required location of *guru laghu* in each *wretta*. Even though the *wretta* or the number of syllables for each *carik* is the same, if the location of the *guru laghu* is different, then the name and rhythm of the *guru laghu* meter are different (Sugriwa, 1977:12). A *kakawin* has a certain meter which consists of at least one stanza. Each stanza of the *kekawin* has four lines with the same number of syllables which are called *guru laghu*. *Guru laghu* is the rule for the quantity of a syllable that is chanted in a long or short sound.

The transliteration of *Lontar Candra Bhairawa's Kakawin* from Balinese script to Latin script means changing the type of script to another script or from one alphabet to another. The transliteration of Old Javanese texts into Latin script is found in *Lontar Candra Bhairawa's Kakawin*, where there are no standard spelling guidelines for the various transliteration rules. However, the goal to be achieved in the transliteration process is to present the text as a whole according to the original. In addition, simplifying the content of the text from its original during the rejuvenation process can be explained in detail by learning a second language, if it is adjusted to the level of the learner's ability. The level of ability is divided into three, namely the basic level (elementary stage),

intermediate level (middle stage), and the advanced or final stage. On a basic level, translation can be used to increase vocabulary and introduce basic grammar in the target language. At the intermediate level, translation can be used to help learners examine language errors. The process of translating *Candra Bhairawa's* Manuscript is filled up with religious meanings and values, especially the thought of *Shiva*, *Buddha*, and *Bhairawa*. The text uses many religious terms related to *Moksha*. Thus, the translation process is carried out by combining two methods, namely the literal translation method and the idiomatic translation method.

*Kakawin's Candra Bhairawa* tells about two values, namely the figure of the five Pandavas and Kresna who adheres to Shaivism which emphasizes the thought of *karma sannyasa*. King Candra Bhairawa is a Buddhist who emphasizes the thought of *sannyasa yoga*. The conflict between the two figures, who worship different beliefs, felt to be the most righteous and the greatest. King Candra Bhairawa was unbeatable even with several kinds of weapons. Only King Yudhistira could match the greatness of King Candra Bhairawa.

The war between King Candra Bhairawa and King Yudhistira happened without weapons, but by their supernatural powers, they competed to catch spirits as quickly as possible. King Yudhistira was able to defeat King Candra Bhairawa by using the spirit of Shiva Buddha and asking for help from Bhatara Guru. King Candra Bhairawa admitted his loss and gave his son Diah Ratna Sasangka in marriage as a gift for the vows he made before going to war. King Yudhistira advised King Candra Bhairawa that marriage to his daughter was a form of uniting the teaching of Shiva and Buddhism. In addition, King Candra Bhairawa always adheres to the teachings of Buddha and implements the teachings of Shiva. The two teachings must be carried out in a balanced way to create a harmonious atmosphere in the Dewantara Kingdom.

Focusing on God is in line with the virtue of Shiva's teaching (*karma sanyasa*) and the virtue of Buddhism (*yoga sanyasa*) in achieving release (*moksha*). Both of these beliefs teach us to achieve *moksha* by concentrating on God. In addition, all of these beliefs are based on good behavior (*dharma*) following the concept of *tri kaya parisudha* in Candra Bhairawa's *Kakawin*. The success of achieving *moksha* is shown in Candra Bhairawa's manuscript during the battle of King Candra Bhairawa against King Yudhistira. The two of them complained about their supernatural powers by showing the essence of the virtues of Shiva's teachings adhered to by King Yudhistira and the essence of the virtues of Buddhism adhered to by King Candra Bhairawa. The two of them fight in *niskala* (abstractly) by achieving *moksha* to reach the highest realm and seize *atma*/spirit as fast as possible to be able to revive their opponent.

Bhairawa is a 'left-handed' Durga sect (*wamasakta*). Bhairawa has disappeared for a long, but the influence of his teachings still exists today in grave worship (Goris, 1986:7). The form of Bhairawa's teachings adheres to the *ajian kawisesan* and the *ajian kamoksan*. *Ajian kawiwesan* can be divided into two namely *aji pangiwa* (badness) and *aji panengen* (goodness). The different interests between the devotees of the two thoughts caused it to be divided. *Aji kawiwesan* resulted in *sakti/murthi* (power) which developed bhairawa. Bhairawa's devotees prayed and worshipped the spirit of *sakti* (Suarka, 2005:314). The main understanding of tantra believes that women are powerful or a source of strength called the mother of the Universe. Everything comes from *sakti* and gods without *sakti* cannot do anything or create anything (Surasmini, 2007:43). In the manuscript of Candra Bhairawa, understanding tantra is done by focusing the mind only on God by carrying out *mudra*, *mantra*, *tapa*, and *yoga*, *samadhi* or meditation to get *moksha*.

## 2.2 The Calon Arang Tradition: Old Javanese Tantric Stories Developing in Bali

Calon Arang as a complex figure in various contexts of life in Bali is expressed and played in various arts such as the Calon Arang ballet, Barong and Rangda painting, in Calon Arang shadow puppet shows, and various life in Bali because of its magical value. Calon Arang was used as the theme for PKB (Balinese Arts Festival in 1996) so almost all performances at that time referred to the magical and sacred Calon Arang for a month until the Calon Arang film. In a literary context, Calon Arang was originally an Ancient Javanese tradition but later lived and developed in Bali. This can be proven by the discovery of the oldest written text in Bali. The text was written in 1540 AD when the Gelgel era in Bali was developed as an era of a continuation from the Ancient Javanese tradition in Bali, moreover, the Gelgel era was called the Renaissance era.

After Old Javanese literature in Java developed from the 9th-14th century, then Ancient Javanese literature developed in Bali as a continuation of that tradition. Two literary currents emerged (1) continuing the writing of the Ancient Javanese tradition by copying existing literature such as the *Mahabharata* and *Ramayana* and (2) transforming Ancient Javanese literature into new well-known literary works in Bali. This flow is called the process of *pem-Balian*, which is turning Ancient Javanese literary works that previously existed into Balinese literature at that time from language, literature, and cultural codes. The language code means a change in the usage of language which was originally in Old Javanese and was then adapted into Balinese Kawi or Balinese, the literary code is the use of Balinese literary forms such as *peparikan* or *geguritan* and other forms, and the cultural code includes elements of Balinese culture on the literary work. For example, the *Babad Dalem* was changed into a more local *babad*, such as the *Babad Arya Tabanan*, and *Babad Mengwi*.

To clarify the importance of Bali as the inheritor and continuation of the Old Javanese tradition as conveyed by Zoetmulder (1994:23) had influenced by Javanese culture as the successor of the Old Javanese tradition called Javanization. Bali as a preserver of Old Javanese traditions should be indebted because it has preserved the old tradition to this day. There is also a process of Javanization accompanied by Balinization (read Suastika pem-Balian) in the activities of the Balinese palace and literature which further highlight the strengths of Bali in terms of language, literature, and culture (Suastika, 1997).

### 2.3 The Script of Calon Arang in Balinese Tradition

Almost all of Calon Arang's manuscripts are from Bali, although the stories are about Old Javanese traditions, namely the era of the Erlangga Kingdom in Kediri. The Calon Arang manuscripts were written in various literary genres. Prose manuscripts LOR 4562, 5279, 5387, 4561, 10.789(4), 12.968, 13.065, 14,784, 14,778, 14,924, and 14,946. Texts of poetry (sekar madia) LOR 3581 (1), 3963, 3784(1), 10.471, 4564, 4565, Poems (sekar alit) LOR 3948(5), 4566, 4567, 3612, 4568, 4569, 9594, 13,898, 13,990, 14.826, 12.977, 10.668, 11.319, 13.828, 3746 (35). 20.XXX (transcription of LOR 3746(35), 13.787, 15.020, and 15,461. Decree LOR 31.89, 5156(2), 5160, 5288, 5369(4), 9085, 9514, 9566, 9767, Kits 809/192. There are various variations of the names of Calon Arang, Sang Rangda, Sang Randeng Girah, Calwan Arang, and Sang Calwan Arang (in Bali they are called Walu Nateng Girah).

The LOR manuscript above is stored in the Leiden University library and manuscripts originally came from various places in Bali there is a Lombok collection, namely LOR 5357/5279, as the oldest manuscript that uses archaic elements, there are words that are only known in the text, such as the word *angepyak*, *angijig-jig*. Besides that, the colophon mentions *iti katatwanira sira sri mpu Baradah duk aning semasaneng lemah tulis, samapta telas sinurat ring semadri camara. Umahyun angilen angungkuli wwai harung hana guwa ngka isaka 1462 (1540 AD) and so on*. This place can be assumed to be in a hermitage at the foot of the slopes of Mount Agung in Bali because there is the name *Semadri Camara* in the Old Balinese era. Manggala kamacapanika 10th bright half, reckoning day 7 sukra (Friday), the fifth day of *umanis*, the eighth day of sri, six day *wurukung*, three *dwara (kajeng)* day, nine *gigis* day, four *laba* day, *kuwawu ring kawi wuku, pratiti, sadayatana (twelve)*. Thus the completion of the holy work/sang Hyang lipyakara was written. To be preserved for people who are willing to learn the script, and types, less and more to be forgiven by those who know about the rules of literature, because those are young, forced to know to write the main literature, intending to be not successfully borrowed. Om Sri Saraswati may it bring luck. Om, wish the writer long life, and those who have (this) main literature, may be blessed to be successful.

In the development of the history of literature in Bali, especially regarding Calon Arang, the understanding of the community varies in each era, giving rise to various versions of Calon Arang's character, especially in terms of genre (form) and the perspectives knowledge of Calon Arang's character. There are genres of prose, ballads, *kidung*, *geguritan*, and speech. This can be seen from the title of *Calon Arang, Bharadah Carita, Rangda Kasihan*. Likewise, from several Calon Arang texts, the oldest was written in 1540 AD and the youngest is kakawin, written in the 1990s.

The uniqueness of each Calon Arang manuscript highlights the diversity of people's understanding and function of the text, in the Balinese tradition the text has a connection with Balinese culture and the function of magical religious texts as shown by the different distinctive themes, for example, the Calon Arang LOR Text. 5387/5279 is a text that was born in the Gelgel<sup>2</sup> era, in the context of that era, it has a religious function as a *lipyakara* (sacred book) and at that time, paintings with the themes of Calon Arang were created mentioning the name of the Gandamayu setra, a grave in the Kingdom of Gelgel and as the Calon Arang shadow play and performing arts performances. Literary texts influence each other, especially text LOR 5387/5279 on other texts from an intellectual perspective, namely aspects of language, literature, and culture. It is even seen in the Parikan Calon Arang Kirtya 1047, the text Lor 5387/5279 used as an example (as a hypogram) in inspiring the emerged of the Calon Arang manuscript in the next era and as a model of adaptation in the Balinese literary tradition.

### 2.3. Synopsis of the Calon Arang Manuscripts

The following is a synopsis of Calon Arang LOR 5387/5279, from pages 1b to 51a

- The story begins with a description of a Buddhist priest named Mpu Bharadah in Lemah Tulis, having a daughter named Wedawati who was very sad because her mother died. He always went to the cemetery where his mother was. Finally, Mpu Bharadah ordered her hostel to be moved to a cemetery (16-5b).
- There was the Calon Arang character from Girah Village, who is very evil and liked to spread magic (*meneluh*). Has a daughter named Ratna Manggali who deserved to be a married woman. However, no one has proposed to her yet because people know her mother practiced magic. Due to the ferocity of the magic, many people on the outskirts of the Kediri kingdom died (6a-116).
- King Erlangga held a meeting in Daha Kingdom so that Rangdeng Dirah could be killed as she was the source of the spreading disease in the kingdom. Instead, the king held a prayer to Sang Catur Bhuja. Finally, with the permission of Sanghyang Catur Bhuja and witnessed by Sanghyang Agni, a revelation was given to Mpu Bharadah to kill Calon Arang (12a-19).
- Mpu Bharadah's journey to Girah, passing through villages full of corpses met him with two students of Calon Arang named Si Mahisawadana and Si Weksirsa, Mpu Bharadah brought dead bodies back to life. Mpu Bharadah was able to defeat Calon Arang with his magical knowledge. Calon Arang was taught a lesson. Calon Arang gains heaven (19a-251).
- Then Mpu Bharadah met his student Mpu Bahula in Girah (25a- 26a).

<sup>2</sup> Defeated by Majapahit in 1343 so that the influenced of Java (javanisation) intensively developed including the arrival of Aryas and priest to Bali.

- Mpu Bahula went to the kingdom of Daha, to face the king who was presiding over the royal assembly. The meeting was attended by several chief ministers such as Patih Amangkubumi, Rsi Bujangga, Priest Shiva, and Brahmana (260-26b).
- King Erlangga and the Empress, the patih visited Girah to pick up Mpu Bharadah, then performed a purification ritual ceremony (*prayascita*) at Girah.
- The King and Mpu Bharadah returned to the palace (29a-29b).
- King Erlangga and Mpu Bharadah arrived in the Daha kingdom, the King wished to become a disciple of the pastor apart from the life of the world (29b-30b).
- The Adiwasraya ceremony, namely the coronation of a disciple of the priest, took place in a dialogue of religion between the king and the priest (31-34b).
- The ceremony of farewell and tribute referral by the King to the priest followed by the leave of the went to Lemah Tulis accompanied by the *patih* and palace officials (34b-35b).
- The kingdom of Erlangga (Daha) was prosperous, causing the king's wish to live life as a priest. Followed by the desire for the division of the kingdom into two (36a).
- The reign of Erlangga remained happy and prosperous, therefore the territory from Malay to Sumbawa was called Nusantara (36a-35b).
- The king sent Kanuruhan to the Monk Bharadah to convey the plan for dividing the kingdoms in Java and Bali (37b-38a).
- Mpu Bharadah came to Bali to ask permission from his elder brother named Mpu Kuturan, to place Erlangga's son as king in Bali. Mentioned that the villages passed by Mpu Bharadah in Java and in Bali (38a-39b).
- Mpu Bharadah created a disaster sent to his older brother (Mpu Kuturan) a flood of itchy ants until the priest finished his yoga (39b-41b).
- Mpu Bharadah failed to bring the king's mission to Bali and conveyed his failure to King Erlangga. On his way home, Mpu Bharadah failed to cross the sea (Bali Strait) because his boat sank (42a-43a).
- Finally, the king convened in the center of the kingdom attended by high-ranking officials including the Main Minister, Patih Amangkubumi, Ranga Kanuruhan, the Supreme Pandita Brahmin, and Rishi. At that moment, Mpu Bharadah came reporting the failure of his mission (43a-43b).
- The plan for dividing the Daha kingdom into two parts, namely the kingdoms of Jenggala and Kediri then proceed with the appointment of two kings by Mpu Bharadah (43b-45a).
- There was a conflict between the kings of Jenggala and Kediri, the war almost broke out but was thwarted by Mpu Bharadah by way of sanctions against each of the disputable kings (45a-48a).
- The division of the kingdom continued with the division of the patih and kanuruhan (arya) (45b).
- The ministers followed the journey of the priest, namely living the life of being a disciple and priest (45b-49b).
- At the end of the Calon Arang manuscript, the kingdom of Daha was already prosperous so King Erlangga had lived his life as a priest, Mpu Yajnaswara, the son of Mpu Bharadah, received the inheritance of the hermitage of Semasana Lemah Tulis and the property in it (49b-51a).

The synopsis above is the core plot of Calon Arang's manuscript. There was an additional flow as an explanation or addition to the core flow above. The form of dialogues that stated the greatness of King Erlangga and his power control over the territory was also mentioned. Description of beauty, names of plants in the garden, religious descriptions or dialogues, and ceremonial symbols. The additional plots are as follows:

- Description of Wedawati's sadness when she was hurt by her stepmother and quarreled with her stepsisters (2a-5a).
- Description of the activities of the Lemah Tulis hostel, starting from leveling the ground followed by a purification ceremony (*bumi sudanen*) *prayascita*, planting various kinds of ceremonial trees, flowers, and others (5b-6c).
- Description of Calon Arang worshipping Goddess Bhagawati (Durga) in the grave and her coming to the cemetery with her students to perform *aneluh* practices by dancing in the graves (60-10b).
- Description of the brutality of Calon Arang's students who knew no humanity against the villagers of Daha Kingdom (12a).
- Description of Mpu Bahula's marriage to Ratna Manggali and various things as the dowry (16a-17b).
- Description of Mpu Bharadah's journey when he found bodies on the road and bring them to life (*meruwat*) (19a-21b).
- The secret war of Calon Arang and Mpu Bharadah (236-25a).
- On King Erlangga's journey to Girah Village, there is a highlight of the beauty of the villages he went through (266).
- Description of teacher fees and student acceptance ceremonies by Mpu Bharadah (Adiwasraya).
- Mpu Bharadah's religious dialogue with King Erlangga about the purpose and meaning of life (32a-34b).
- Description of the so-called Archipelago area (36a).
- Villages passed by Mpu Bharadah from Daha to Silayukti (Bali) (38b-39b).
- The beauty of the place and the sound of music when the coronation of Raja Daha (Kediri) and Jenggala.

#### 2.4 Tantric Values - Shiva-Buddha

In the *Kalofon Calon Arang* LOr 5387/5279 the author mentioned: *Hyang lipyakara sinurat, santosakna de sang sudy anggangsala ning aksara, durlikita, kirang lewih*. The meaning of this sentence is written sacred work so that it is kept by people

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who are willing to learn the script, as such more or less. Then from the beginning of the text implied the sacred aspects of Mpu Bharadah building the Samasana asrama in Lemah Tulis through equal land equity, purification (*prayascitanon*) making the dormitory building surrounded by flowers, and a garden for ceremonial facilities. Wedawati, the daughter of Mpu Bharadah often went to the grave to settle there. The grave was a place for the burial of Goddess Bhagawati (Durga).

Wedawati encountered a magical atmosphere at the graves of many corpses and under a large banyan tree, meeting four bodies that had been drowned as a result. As for her child, who was about to breastfeed was surrounded by itchy ants. Wedawati walked slowly to the cremation site of her mother and sat under the shade of a *kepuh* tree, crying mention of his mother to bring her an end to life.

Finally, the Mpu Bharadah as a Buddhist priest moved his dormitory and house to the cemetery as a resting place. He cleaned and flatten the ground to build a hall, main living room, small house, and terraced doors on the side. A hedge with *suru-suru* trees lined up, padma and petepetetan, there was sewn flower, andul, surabi, lotus, yellow flower, magnolia lillifera, warsiki, angsana, jering, a young leafy nagasari. Kinds of flowers such as, gambir, jasmine flowers, caparmuja, kurta, terinaka trees, china, butterfly pea, white mondokaki flowers, jingga, tali flowers, red lotus, sebrang turmeric, spinach king, spinach suluh, rooted plants (along with langurs), fibrous plants, golden rara flower (rara malay), white chrysanthemum flower, yellow chrysanthemum, sabrang lungid, carriage, golden tree (golden wood), puring tunjung, a fig tree in the corner, complete with all kinds of flowers with *pandan janma*, following the religious way of life.

Mpu Bharadah was confronted by his young and old students studying Sang Hyang Darma, at the next stage of life relinquished the king's power and handed it over to his two sons to rule Janggala and Kediri (Daha). After the King relinquished his power to study with Mpu Bharadah through the Adiwastara ceremony, following the priest with the wish to follow the noble priest would also study Sang Hyang Darma, asking to receive good teachings. Letting go of worldly thoughts and understanding the value of religious thought by giving up evil thoughts, committing adultery, worldly restrictions, gluttony, loss of consciousness for loba, strengthening self-control, *creya*, great love, sad, friendly, wise, strong mind by the lord's grandson.

Furthermore, the desire to learn the ins and outs of *tumaki-taki Sanghyang Darma* to feel Sanghyang Darma, follow the path of death and the destination, know the contents of heaven and hell, entry and exit of the big and the small world (*pasuk wetuning buwana agung alit*), knowing the main roads, straight roads and branches that a perfect person should know and meet by those who walk there (Sang Wusman's term means a perfect person, one who ends, reaching the end) according to the sentence of the King of Erlangga to *Sang mahamuni rahayu dahat wuwus, kita pwa rumegeping Sang Hyang Darma*.

After finished studying Sang Hyang Darma, there is also side ideas instead of Sang Hyang Darma which known as understanding *tapa* namely *atapeng rajya mwang atapeng giriwana* and *catur asrama winarahakena Iwirnya, agrahastana, awanaprasta, abiksukana. berahmacarina*. It means *agrahastana wiku* to have a wife and children. *Wanaprastha* means *adukuh tengahing alas geng. Mary amangan yan tan alihnya angrengut suket godong kanan dukuhnya. Marya uripa tan kencah suking sana. I kang biksuka ngarania ikang mahapandita mukti. Berahmacari, ana suklabrahmacari, tan tresna brahmacari ana sawala berahmacari, ana berahmacari temen.*

*Kita sang prabu tapanteng raja, ingatakana haywa malupa*, following the behavior of the past, don't reduce or add whiteness to the world that existed in the past recently. What did not exist in the past should not exist now, those who understand are found by looking at you, obey to you, don't you ignore your people. There are *Dewasesana Rajasasana, Rajaniti, Rajakapa-kapa, Manusasana, Siwasasana Retisasana* and *Adigama*. My son enjoys being in the world of *nyakrawati* not only in Java but also in the archipelago. That is the character of Sang Hyang Darma, knowing the secrets of life and death, knowing heaven and hell, knowing the ins and outs of the world and world order (33a-33b).

Then the Calon Arang figure and her students performed *teluh* so that many of the people of King Erlangga died. This was done at the cemetery with magical gestures despite the ferocity of Calon Arang's students who occupied the places of Larung in the north, Guyung in the east, Weksirsa Mahisa Wedana, and Lenda also Calon Arang in the middle. This position is called *manca dasa*. Then in another place procession as a symbol of a centered world for Calon Arang in *catus pata* was the position of her towards perfection. Larung in the north, Guyung in the south, Lendya in the east, and Gandi in the west. In the northeast position is lende, in the northwest, it is filled with mahisa wedana, in the southeast is filled with weksirsa and in the northwest it is empty, which refers to the concept of the sanctity of *nawasanga* in present Balinese custom.

Next, Mpu Bharadah's contact with Calon Arang reflected various conflicts and secret wars, eventually giving rise to the concept of Mpu Bharadah pursuing Calon Arang. It started with Mpu Bahula's marriage to Ratna Manggali which lead to the discovery of Calon Arang's sacred text named *lipyakara* (a holy book for magic/library). When Calon Arang was away, the *lipyakara* book was taken and handed over to Mpu Bharadah. Indeed, the manuscript was a sacred reading that contained the main things about the path to goodness, perfection, the edge of the secrets of knowledge, the reason Calon Arang directed the sacred book to the wrong path, headed to the left (witchcraft/*teluh*).

Mpu Bharadah walked from the dormitory to the affected villages and found several bodies and then sprinkled them with holy water (*tirta gangga merta*) and finally, the people came back to life. The Priest's journey continued towards the southwest past the cemetery with the border of the moor there was the sound of crows ringing loudly, and the sound of dogs howling but when the priest was coming, the sounds of crows and dogs stopped. A woman was crying hugging her husband who died and then asking the priest for help, the body came back to life after being helped by the priest and told to go home. There was one more corpse but it

was already rotten so the priest's power could not bring it back to life therefore Mpu Bharadah promised the wife alter life meeting with him as a guide to heaven. Finally, in the middle of the grave, he met two students of Calon Arang, Weksersa, and Mahisa Wedana. When they saw the priest coming they approached and saluted at the priest's feet and begged to be freed from bad deeds. The priest said, "Cannot be kuruwat, if it is not diruwat. Tell Calon Arang that I am here".

On the other hand, Calon Arang met Batari Bagawati (Durga) in a secret conversation to ask for guidance. Finally, Calon Arang met her sister at the grave, saying that Calon Arang was given the main advice of the world's main filth. Mpu Bharadah opened up an evil way of Calon Arang and stated the inability to liberate her sin as she dealt with evils, suffered the world, killed humanity, and destroy holiness. You cannot get liberation from sin if you don't go through the path of dying as it is desired. You must know the ins and outs of liberation, must you be free from sin. "I have so much sin in the world, take me away, my highest priest if you have mercy on my sisters", Calon Arang said.

The secret war between Calon Arang and Mpu Bharadah happened because she was angry as she refused to be *diruwat* (healed/purified). Then, Calon Arang showed her magical powers by burning the *geroda* (banyan tree), then the banyan tree was scorched. Likewise, eventually, Calon Arang was burned to death by Mpu Bharadah for her sins, because it was too big, Mpu Bharadah had not given the value of Sanghyang Darma, so Calon Arang was revived. Calon Arang said "Why did you revive me again", Mpu Bharadah said he had not been given the path of death he was headed for. Finally, Calon Arang was killed and found her way to heaven. Meanwhile, Weksirsa and Mahisawedana waited for several years to be taught by Sang Hyang Darma and were able to follow Calon Arang's journey.

Then after the Daha kingdom was divided into two, namely Kediri and Jenggala, the kingdom was peaceful. So the patih and kanurukan both want to learn sanghyang dharma and follow the holy journey, and the asked to study dharma and tapa. The king taught his two students, then saluted the priest his respect by wiping the dust on the priest's feet (*sarwa usap lebu kang anang talampakan ariy the mahapradnya*). Sang Wedawati welcomed Mpu Bharadah, who had taught Sanghyang Darma for a long time at the palace; "She said. "When will the noble lord be *moksha*". My lord, I want to follow my mother immediately". Finally, together with the Weksarsa and the Mahisawadana, they came with the wish of moksha. The priest answered that they have to wait for moksha in three years to meet him and until then they have to stay there. The priest (the wisest) and his daughter got *moksha*, they were gone and disappeared, and there would no body or face to be seen anymore like it does not return to sorrow (*moksa namu-nama mur ilang pwa sira, sama mur ta sira tan pahalik duhka*). (50b). After the priest *moksha*, the Lemah Tulis Dormitory was named Murare, *katekan ning mangke*, who lived as the son of Mpu Yajnya Swara. Therefore, the Luwih Citra is called Kabujangga Dibyadi Anget known until now in Rupit (Bali Strait).

### III. Conclusion

The historical value mentioned in Calon Arang's manuscript is related to the historical events of the Kediri kingdom (Daha) when it was ruled by King Erlangga. It is well-known that the story of Calon Arang was in purpose to retell the great old story of Erlangga. Erlangga is a Balinese son of King Udayana who reigned in Bali in 989 AD and moved to Java. His full name was Sri Darmodayana Warmadewa he married a Javanese princess named Gunaprya Darmapatini who gave birth to Erlangga. At that time, Bali was held by the Warmadewa Dynasty. The influence of Javanese culture was strong at that time, especially in the writing of inscriptions that were previously in the Old Balinese language and later on were transliterated into Old Javanese (Goris, 1962.1).

In his adulthood, Erlangga went to East Java where at that time Bali ruled his brother named Marakata and Anakwungsu. At the time of Erlangga's marriage, there was bloodshed which resulted in the death of Teguh Darmawangsa. However, Erlangga wandered into the forest and finally was able to unite his strong kingdom in Java in 1037. The Kediri kingdom at that time was strong in East Java. In 1042 Erlangga lived his life as a priest and died in 1047 (Selamet Mulyana, 1979.40-41, Moens, 1950.51:120). In Bali, the power is held by his older brothers, namely Marakata and Anak Wungsu. The power was fully held by Anak Wungsu with the center of the kingdom in Tampak Siring. When the government was controlled by the Warmadewa dynasty, the influence of Old Javanese was very large in a mention on the inscription by King Darmo Udayana and his queen Gunapriya Darmapatni (Kempers, 1991: 38-39).

Afterward, the failure of Mpu Bharadah's mission to place one of Erlangga's sons in Bali was due to his brother Marakuta and Anakwungsu holding the reign in Bali. Therefore, at that time, Mpu Kuturan as a royal adviser in Bali rejected the proposal. In the end, regional power in Java was divided between *punang eriki jawaki pinarwa* (43b), *arananeng Janggala-Kediri*. In the Calon Arang manuscript number 1049, it is mentioned the name of Erlangga's sons are Jayabaya and Jayasaba (436).

The area that Mpu Bharadah passed from Java to Bali (Banten) to Silayukti Bali was from the Semasana Lemah Tulis Dormitory in Sangkan, Watulambi, Banasara, and ring Jupana. Pandawan, Bubur Mirah, to Campaluk, Kandikawari, in Kuti, Koti, stay overnight the next day to Kapulangan, in Makara Mungkur, Bayalangu, Ujungilang, Dawewikan, Pabayeman, in Tirah, in Wunut, Talepe, Weng Putih, in Genggong, Gahan, Pajarakan, Lesan. Sekarawi, in Gadi, head north to Mamorong Village, edge of Widara, in Waru-Waru, Daleman, Lemah Mirah, Tarapas, Banyalangu, Mount Patawuran, Sang Hyang Dwaralagudi, Pabukuran, Alang-Alang Dawa, Patukangan, Turajan, Karasikan. Balawan, Hijin, Bilaran, Andilan, arrived at Sagara Rupek (Balinese Strait) then quietly on the rise of Kalancang arrived at Silayukti at the place of Mpu Kuturan.

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