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Linguistics and Spiritual Rituals: A Neuro-Linguistic Programming Meta Model Analysis of Sesontengan Mantra in Calonarang Performances

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ABSTRACT
Language holds a significant place in spiritual rituals, where words carry meanings that go beyond everyday communication. In Balinese culture, this connection is reflected in Calonarang, a sacred performance that brings together ritual, spirituality, and artistic expression to convey moral values and support spiritual purification. This study explores how language shapes meaning and communication in the pengundangan monologue, one of the essential scenes in Calonarang performances. Using the Meta Model framework of Neuro-Linguistic Programming (NLP), the study examines three linguistic patterns: Deletion, Generalization, and Distortion, to understand how ritual messages are constructed and communicated between performers and audiences. The research adopts a qualitative approach combining cultural ethnography and linguistic analysis. Data were collected through direct observation, in-depth interviews with performers, and documentation of Calonarang performances by Gases Team Bali from 2023 to 2025. The monologue transcripts were analyzed using the NLP Meta Model, while the findings were validated through triangulation of observations, interviews, and documentation. The analysis identifies Deletion, Generalization, and Distortion as recurring patterns in the ritual monologues, highlighting how language can invite interpretation, reinforce shared beliefs, and communicate spiritual and cultural values. By connecting linguistic analysis with Balinese ritual traditions, this study offers a fresh perspective on the role of language in sacred performances and contributes to broader discussions of communication, cultural preservation, and spirituality.

Keyword: Balinese Culture; Calonarang; Meta-Model; Neuro-Linguistic Programming; Spiritual Ritual

1. Introduction

The relationship between language, culture, and spiritual practice is especially visible in traditional performing arts. In Bali, ritual performances communicate through spoken language, music, movement, and symbols. Their messages cannot always be understood through literal meanings alone, because expressions may also refer to shared beliefs, social expectations, and spiritual responsibilities. Examining these expressions can help explain how language contributes to the meaning of a ritual performance.

Calonarang is a sacred Balinese performance closely associated with Hindu religious traditions. It combines storytelling, dance, music, and ritual symbolism, and commonly presents the struggle between good and evil. The performance is also understood as a means of spiritual purification, known as nyomya bhuwana. Within this tradition, taksu refers to a spiritual quality or energy believed to give a performance its particular power. These meanings help explain why Calonarang remains important as both a performing art and a cultural practice (Wirawan, 2018).

One important part of the performance is pengundangan, a spoken scene in which the performer addresses those present and communicates messages about the ritual, proper conduct, spiritual beliefs, and the performance itself. The language used in this scene includes Balinese cultural expressions and sesontengan, which is treated in this study as the ritual speech examined in the pengundangan monologue. The speaker often addresses the audience collectively, leaves certain information unstated, and expresses relationships between conduct and spiritual consequences. These features make the monologue a valuable source for linguistic analysis.

Neuro-Linguistic Programming (NLP) offers one framework for examining patterns in spoken communication. In the NLP tradition, the Meta Model describes three broad patterns: deletion, generalization, and distortion (Bandler & Grinder, 1975). Deletion occurs when information is left out of an expression; generalization extends a statement across people, events, or situations; and distortion involves interpretations or relationships that go beyond what is directly specified. The Meta Model is used here as a framework for describing the language in a cultural performance, not as proof of a psychological or therapeutic effect.

Previous discussions of NLP have considered language teaching and interpersonal communication (Bavister & Vickers, 2004; Millrood, 2004). Research by Soethama, Qomaria, and Putra (2024) also examined NLP in multicultural activities involving Balinese Pandita. However, the linguistic patterns of the pengundangan monologue in Calonarang performances deserve closer attention, particularly in relation to the ritual context in which they are spoken. The present study therefore brings a language-focused approach to a culturally specific performance tradition.

The study addresses three questions: (1) What deletion, generalization, and distortion patterns occur in the pengundangan monologues? (2) How can these patterns be interpreted in relation to ritual communication? and (3) What possible implications do they have for the way audiences understand the performance? The study aims to describe the patterns found in the recorded speech and interpret their possible communicative functions while remaining attentive to the cultural setting.

Balinese culture also exists within a broader multicultural environment. Multiculturalism recognizes the coexistence of different cultural groups and the importance of mutual respect (Cholil, 2008; Parekh, 2008; Azra, 2007). The development of tourism has brought diverse languages, religions, and cultural practices into contact in Bali. In this setting, examining the language of Calonarang can help make its meanings more accessible to readers outside the local tradition without reducing its spiritual importance.

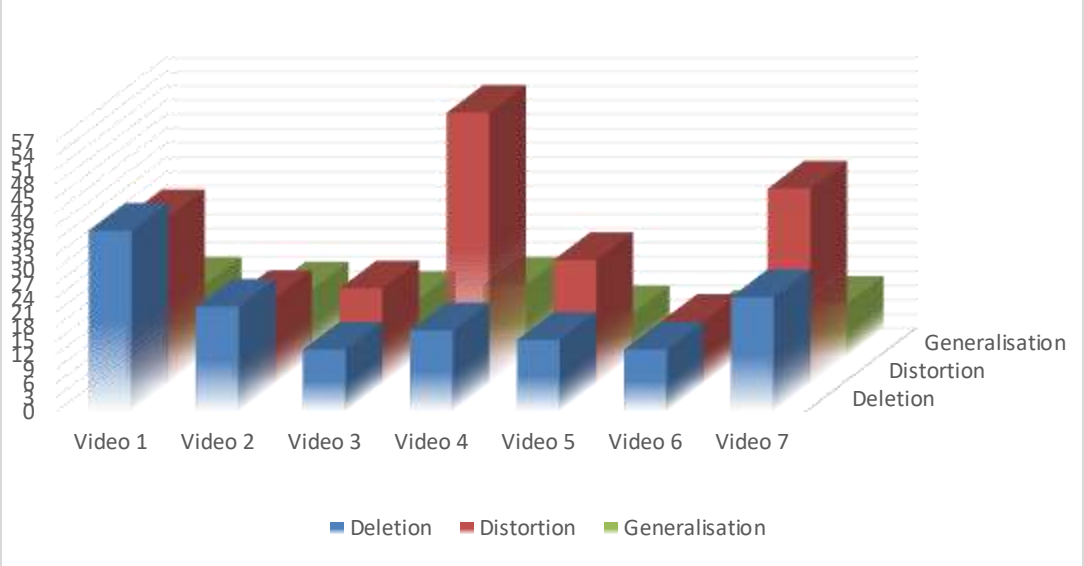
2. Method

This study uses a qualitative linguistic analysis supported by descriptive counts of the three Meta Model categories. Observation, interviews, and documentation are also part of this cultural research approach. The analysis focuses on the seven recorded pengundangan performances and the examples of ritual speech. The counts describe the recorded material and are not presented as inferential estimates for all Calonarang performances.

The material consists of seven pengundangan performances delivered by Komang Indra Wirawan, also known as Jero Komang Gases. The recordings include publicly available performance videos and a recording from the 2025 Bali Arts Festival. The research materials were gathered through observation of audiovisual recordings, note-taking, and documentation of the spoken monologues. The pengundangan expressions were examined using the NLP Meta Model categories of deletion, generalization, and distortion. Relevant expressions were identified, grouped, and interpreted in relation to the surrounding ritual communication. The original analysis includes selected examples and a count for each category in each recording.

3. Results

Across the seven recordings, the results are 436 instances of the three patterns: 210 distortions, 142 deletions, and 84 generalizations. Distortion is the most frequent category overall, followed by deletion and generalization. The counts vary between performances. For example, Video 4 has the highest reported distortion count (57), whereas Video 1 has the highest reported deletion count (38).



Meta Model Techniques in Calonarang Performances

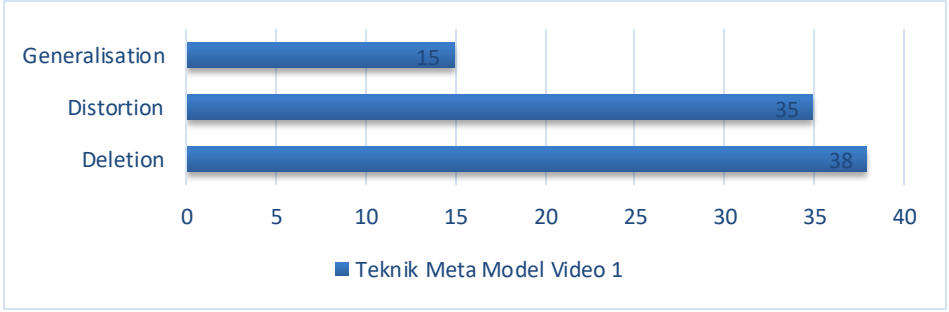
1. PENGUNDANGAN LEAK DAN PENGERTIAN CALONARANG KOMANG GASES " CALONARANG PURA DALEM PADONAN PERERENAN"

Youtube Channel: GAVINDRA Media

Uploaded: 9 Februari 2023

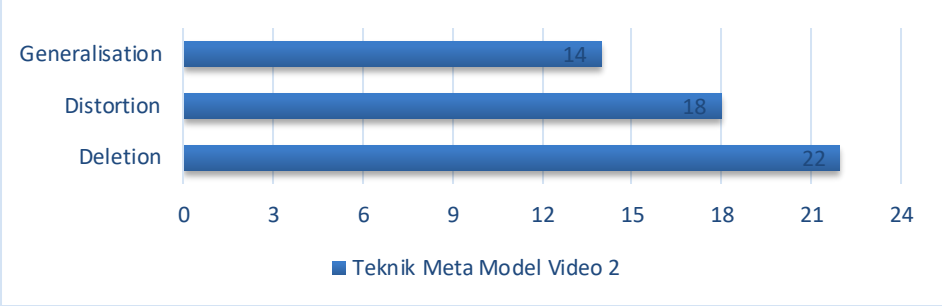
Duration: 38.09

Url: https://www.youtube.com/watch?v=IewNIB1MdPw



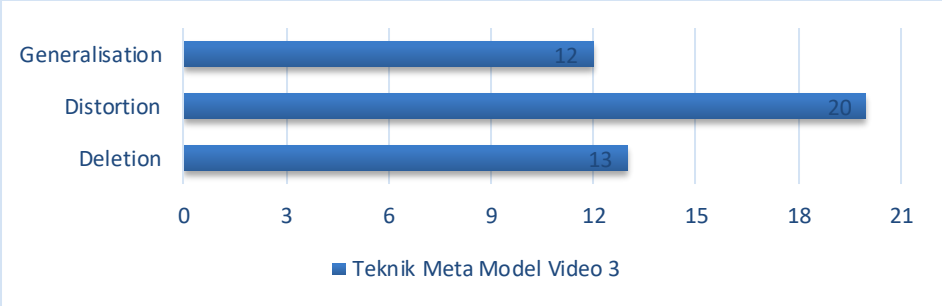
2. PENGUNDANGAN KOMANG GASES,,,Watangan Buncing, Pementasan Calonarang pura dalem Sukawati Gianyar

Youtube Channel: LAYON SARI CHANNEL
Uploaded: 1 Oktober 2023
Duration: 42.26
Url: https://www.youtube.com/watch?v=Cb1Ppg2Liz8



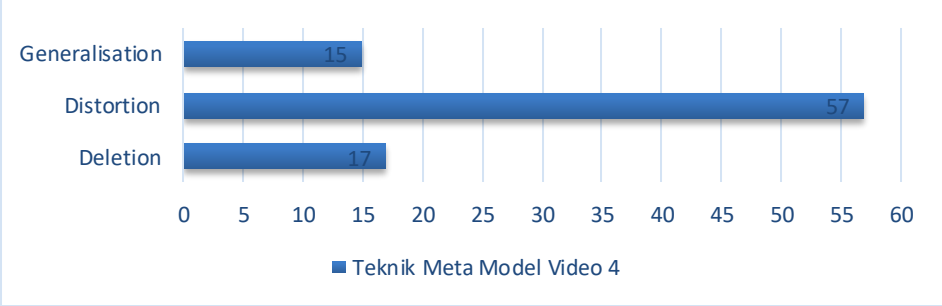
3. WATANGAN LAN PENGUNDANGAN KOMANG GASES | CALONARANG PURA DALEM SELASIH

Youtube Channel: PRANATA KARANG CHANEL
Uploaded: 22 Januari 2023
Duration: 30.23
Url: https://www.youtube.com/watch?v=ykmhOxJrP9U



4. PENGUNDANGAN MANG GASES BALI // NGUNDANG LEAK PANGSAN PETANG

Youtube Channel: Bali Shanti Channel
Uploaded: 11 Februari 2024
Duration: 35.32
Url: https://www.youtube.com/watch?v=YC-ykzCSfl0

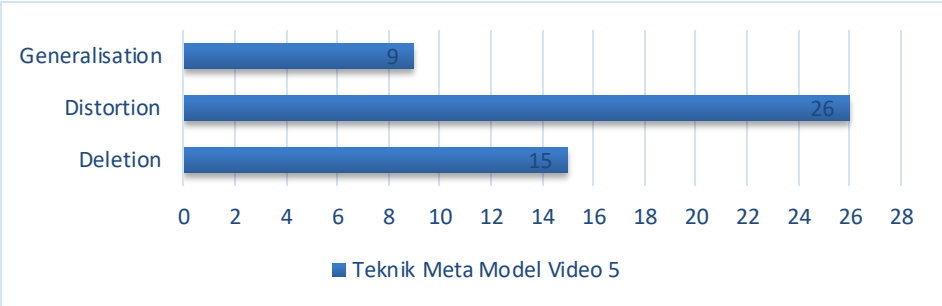


5. Pengundangan Jero Komang GASES memang METAKSU

Youtube Channel: TAKSU DEWATA BALI

Uploaded: 29 Oktober 2024
Duration: 17.29

Url: https://www.youtube.com/watch?v=LPvOSuyQZfk

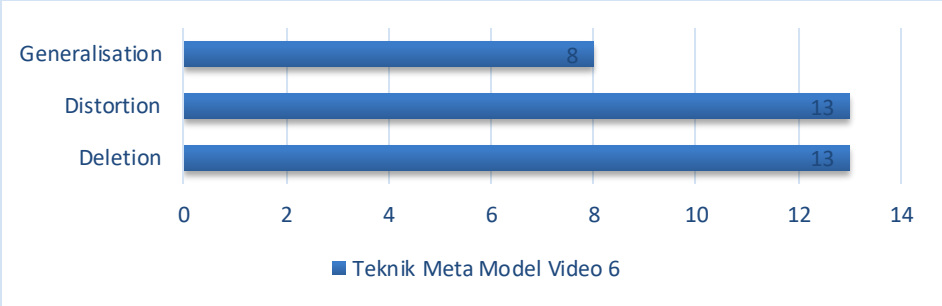


6. CALONARANG di PKB 2025

Pesta Kesenian Bali 13 Juli 2025

Duration: 30.00

Place: Kalangan Madya Mandala, kawasan Taman Budaya Bali



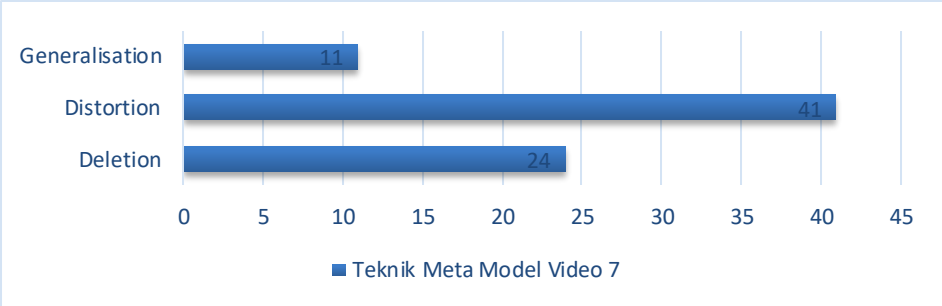
7. FULL!!! Pengundangan Gases Bali / Calonarang Desa Adat Sangkanbuana

Youtube Channel: BalineseTV

Uploaded: 1 September 2023

Duration: 23.23

Url: https://www.youtube.com/watch?v=95pAkkx7lMI



Analysis of Deletion Patterns

1. Ring sajeroning galah sane becik puniki. The expression does not clearly explain what makes the present day a good day or which other day is being used for comparison. The speaker's intention is to present the current day as the most favorable time and encourage the audience to accept this view without providing a specific comparison.
2. Seni adat kebiasaan yang diwariskan secara turun temurun, menjadi dia sebuah budaya, budaya yang diwariskan secara turun temurun baik dan benar prosesnya patut, budaya adiuhur, wenang, patut, kepagehin. This statement does not specify who passed down the cultural traditions, which traditions are being discussed, or how the process of cultural transmission took place. By leaving out these details, the speaker encourages the audience to make their own assumptions and accept the message.

In this context, Calonarang is presented as a cultural tradition that deserves respect and recognition because it has been passed down through generations and has become part of religious culture. The intended effect is to strengthen the audience's belief that this tradition should be accepted and should not be questioned.

3. Swaran gamelan, ngelangonin manah, igel-igele ngelangonin rasa, napi ja punika, seni sastra, seni tetabuhan, utawi setiyosnyane. The expression does not specify which sounds of the gamelan, which dance movements, or which other artistic elements are being referred to. The speaker leaves these details open so that the audience can associate any gamelan music or dance presented during the performance with feelings of happiness and enjoyment. As a result, the audience is encouraged to develop positive expectations toward the performance.
4. Kesarering antuk pelawatan Ida Betara. The expression does not specify which manifestation of Ida Betara is being referred to, what form it takes, or which divine figure is intended. This information remains unclear because Balinese Hindu traditions recognize various divine manifestations.
5. Mangkin fenomena yang sering terjadi akeh rangdae nimbus baronge sengkala utawi watangan duwene sengkala. The statement does not explain where these incidents occurred, how frequently they happened, or how serious they were. The omission of these details is intended to increase awareness and caution among those involved in the performance. It also encourages participants to follow the established procedures and rules to prevent unwanted incidents.
6. Mangda sampunang gangsaran tindak kirangan wiweka. The statement does not specify which actions should be avoided or what particular forms of wiweka are being referred to. The speaker uses this expression to encourage caution. By leaving the actions unspecified, the audience is encouraged to consider any behavior that may be inappropriate and avoid engaging in it.
7. Tetep wenten unsur rwa bhineda. Kiwa kelawanin tengen. The expression refers to rwa bhineda and the concepts of left and right without explaining which particular elements belong to these categories. This encourages listeners to reflect on the meaning of right and wrong according to their own beliefs and understanding.
8. Sangkane kebawos rah, reh, ruh, menghadirkan kekuatan niskala. The statement refers to the presence of niskala, or unseen spiritual power, without explaining what kind of power is being invoked, what form it takes, or why it needs to be present. The speaker's intention is to strengthen the audience's belief that spiritual energy will be present and involved in the Calonarang performance.
9. Yening agama, ketenangan batin, ketenangan jiwa. The statement associates religion with inner peace and peace of mind without clearly defining these concepts or providing specific examples. The speaker uses this expression to encourage the audience to believe that religion can provide emotional and spiritual peace.
10. Pertanyaane, nyak Pemangku nyemak gae lebih? The expression does not specify what additional responsibilities or tasks are being referred to. The speaker uses this question to encourage the Pemangku (Balinese Hindu temple priests) to follow the established procedures and regulations of the performance, thereby avoiding unnecessary consequences.
11. Tedun ring mercepada dados Bhuta lan kala. The statement refers to Bhuta and Kala without specifying which forms or manifestations are intended. This expression is used to create a sense of fear or caution among participants, who may interpret it as a warning that various Bhuta and Kala will be present at the performance.

Analysis of Generalisation Patterns

1. Para angga sareng sami prajuru duwene: This expression uses a universal quantifier to address everyone without exception. The speaker's intention is to attract the attention of all participants and encourage them to focus on the message, particularly when the performance environment is noisy. The expression is directed toward guests and audience members. Meanwhile, the expression taler ring para damuh ida betara sareng sami is directed toward the organizing committee. Because the speaker does not specify the particular individuals or groups being addressed, universal quantifiers are used to include everyone.
2. Napi je seluwir seni sane keangkat… solah ngaranin sesuluh. The expression refers to all forms of art without exception. The speaker generalizes artistic expressions as sources of beauty and comfort, without identifying particular art forms. The purpose is to encourage the audience to accept the idea that all artistic expressions can provide positive experiences.
3. Elingan makasami puniki kebaos mandala… The expression does not clearly specify the scope of makasami, or everyone. It remains unclear whether the speaker is referring to people throughout Bali or only those within the district where the performance takes place.
4. Leak sifat, sira je ngelah sifat iri hati… The speaker generalizes individuals who possess jealousy, feelings of superiority, or behavior that does not follow moral teachings as having characteristics associated with evil spirits. However, such behavior may also result from psychological conditions, upbringing, or other personal experiences rather than an association with evil teachings. The purpose of this generalization is to discourage undesirable behavior and encourage individuals to improve their attitudes so they are not associated with negative spiritual characteristics.
5. Lanang istri, agung alit, ane ngewikangen ring sajeroning adnyana. The speaker addresses people across gender and age groups. This generalization is intended to include everyone in the audience and encourage them to listen to and follow the message being delivered.

6. Sebeten tanah seduur langit. This expression generalizes all places beneath the sky. The speaker uses it to encourage agreement that the message applies everywhere, rather than only to the village where the performance is taking place.
7. iraga sareng sami sida mapupul, mesaduajeng, kawentenyane ring ajeng linggih Ida Bhatara ring Pura Dalem Sukawati. The speaker states that everyone has gathered to meet and interact in the presence of Ida Bhatara at Pura Dalem Sukawati. However, not all participants may be in the same condition or equally prepared to socialize. The purpose of this generalization is to direct the audience's attention toward the speaker and encourage them to stop other activities during the message.
8. napi je seluwir geguat seni sane keangkat wantah kelangon, keindahan. The word seluwir refers to everything or all forms. In this statement, the speaker generalizes all forms of art as sources of happiness and beauty. The intention is to create the expectation that the Calonarang performance will bring enjoyment and happiness to the audience.
9. Sangkaning pragina mecolek pamor tan katiba sodsod upadrawa. The expression refers to performers who receive pamor, a sacred marking believed to provide spiritual protection during the performance. The marking is described as a sacred symbol in the form of a cross or plus sign. The speaker's intention is to strengthen the performers' belief that they are protected from various disturbances, allowing them to perform confidently and give their best during the Calonarang performance.

10. Mangkin semeton tityang sane wenten ring ageng, wenten ring wewidangan Sukawati, minate wenten ring sajeroning melajah sastra, meli keturunan panugerahan Bhatara, ugig pemargin ragane, mewati-wati wong tanpa dosa, nyakiting anak sing ngelah pelih, utawi ugig. Napi je seluwire pemargine. The speaker refers broadly to individuals and different forms of behavior within the community. The generalization is used to attract the audience's attention and direct their focus toward the message being delivered.

Analysis of Distortion Patterns

1. Tan hana wong swastyanulus tidak ada manusia yang sempurna. The expression means that no human being is perfect. The statement is categorized as Mind Reading because the speaker assumes that all human beings are imperfect. The purpose is to establish a shared understanding between the speaker and the audience. By acknowledging human limitations, the speaker presents himself as someone who also has weaknesses, allowing the audience to relate to him more easily.
2. Filsafat punika artinyane kebenaran. The speaker presents philosophy as truth and expresses this interpretation as something that should not be questioned. The statement encourages the audience to accept the speaker's perspective as a valid truth. Its purpose is to establish agreement between the speaker and the audience regarding the message being communicated.
3. Sangkaning iraga ngiring sira je ngaku meagama, sira je ngaku ngiring, sire je meduwe pelinggih, parhyangan, utawi setiosnyane setata ngujar ala, ngujar apergas, selalu menunjukkan sebuah etika, attitude yang tidak baik, selalu membuat orang risih, dan selalu ngembasin bhuta, nike ten meagama Tuhan. This statement reflects a Cause-and-Effect pattern in which the relationship between certain behaviors and their consequences is not fully explained. The speaker suggests that individuals who claim to follow religion but consistently display inappropriate behavior, speak harshly, or disturb others cannot be considered true followers of God. However, the statement does not explain why these behaviors necessarily lead to that conclusion or whether exceptions may exist. The speaker's intention is to encourage the audience to follow established moral and religious standards. The expression also creates concern that failing to follow these standards may result in misfortune or cause individuals to be regarded as following the wrong spiritual path.
4. Nah! Mangkin yening sampun iraga ngerti. The speaker assumes that everyone already understands the information being delivered. This statement encourages the audience to accept that they have understood the message, even though some participants may still need further explanation. The purpose is to allow the speaker to continue to the next stage of the performance.
5. Sakemawon yening sampun aginutin ring sajeroning uger-uger siku sepat, lascarya tanpa pamrih, pastika nemu kerahayuan. This expression demonstrates a Cause-and-Effect pattern. The speaker suggests that individuals who follow the established rules sincerely and without expecting personal rewards will experience goodness and well-being. The intention is to encourage the audience to follow the rules and strengthen their commitment to appropriate behavior. Earlier statements associated negative behavior with harmful consequences. In contrast, this statement emphasizes that positive behavior will lead to positive outcomes.
6. Sangkanan pasuweca Ida Bhatara, iraga sareng sami ngemangguhang kasukerta. The speaker encourages the audience to share the belief that Ida Bhatara, the divine presence associated with the sacred place, possesses spiritual power and provides blessings to those who behave appropriately. The

expression creates a connection between good behavior and the blessings believed to come from Ida Bhatara.

7. Sira ja ngaku ngiring, dados balian, dados jero, dados pedasaran, dados pregina, dados napi je, ngaku napi je, yening marah dogen, emosi dogen, nika boya je ngiring, miring wastane.

1. This statement is categorized as Mind Reading. The speaker assumes that individuals who claim to possess spiritual abilities, work as traditional healers, or perform sacred artistic roles, but behave with uncontrolled anger and emotion, may be considered irrational or mentally unstable. The speaker reaches this conclusion without examining the individual circumstances behind such behavior. The intention is to discourage inappropriate conduct because people generally do not want to be described in such negative terms. This expression also aims to maintain a peaceful and orderly environment so that the performance can proceed without disturbances.
8. Kewale yen dot nawang rasa, sungsang pejalane. This expression reflects a Cause-and-Effect pattern. The speaker suggests that individuals who fail to follow the established rules may experience difficulties or negative consequences in their lives. The purpose is to strengthen the audience's understanding that inappropriate behavior may lead to undesirable outcomes.
9. Nunas ica mangda Rahayu, dingelah pipise, sing inget ken sesuhunanne, disakite melaib labuh irage ngalih perakeb, penyeger, pengerasen, kadi rase sesuhunan ane sungsung ane pundut irage, tanpa rungu, tanpa inget. In this statement, the speaker repeats and reinforces the relationship between behavior and its consequences. The expression suggests that both positive and negative actions may produce consequences that can be experienced directly. By repeating this message, the speaker emphasizes the importance of respecting the rules and avoiding any actions that might disturb the performance. The main intention is to ensure that the Calonarang performance proceeds smoothly from beginning to end.

4. Discussion

The results show that the pengundangan monologues contain a range of linguistic patterns that can be described using the NLP Meta Model. Distortion has the highest total count in the seven source charts, followed by deletion and generalization. These patterns do not occur separately from the performance. They are embedded in speech that addresses the audience, invokes shared spiritual concepts, and sets expectations for conduct during a sacred event.

Deletion is especially relevant when a speaker refers to ideas that may already be familiar to the community. Expressions such as rwa bhineda, niskala, and Ida Bhatara carry cultural associations that are not fully explained in the spoken line. For an audience familiar with Balinese Hindu traditions, leaving details unstated may allow the expression to draw on shared understanding. For an audience with less cultural knowledge, however, the same omission may make the message harder to interpret. The analysis therefore suggests a possible communicative function of deletion but does not establish that every listener experiences it in the same way.

Generalization helps the speaker address the audience as a collective group. Expressions referring to everyone, all forms of art, or the wider community can create a common frame for the performance. They may also simplify complex social or moral distinctions. For example, broad statements about jealousy or spiritual conduct can convey a clear warning, but they do not account for every individual circumstance. Their communicative value needs to be considered alongside this limitation.

Distortion patterns are closely connected to the ritual's moral and spiritual messages. Statements that link good conduct with blessings, or misconduct with negative consequences, present a clear relationship between actions and outcomes. In a ritual context, these expressions may communicate shared values and encourage participants to respect the performance. At the same time, the present material does not provide independent evidence that these statements caused particular audience reactions. Their functions are therefore discussed as interpretations of the speech and its cultural setting.

The monologues also show the importance of delivery, rapport, intonation, and repetition in Jero Komang Gases's performance. These elements may support the clarity and force of the spoken message, especially when the speaker moves between practical instructions, moral advice, and spiritual references. The available transcripts and counts, however, do not provide a systematic analysis of vocal features or audience behavior. This can lead to future research that could examine those dimensions directly.

The patterns identified in the monologues are best understood within the setting of the performance. References to Ida Bhatara, niskala, taksu, and rwa bhineda are meaningful within Balinese Hindu cultural life, but the speaker does not always explain them. This is significant for the interpretation of deletion: what appears to be missing from a sentence may be supplied by the audience's familiarity with ritual practice. For readers outside Bali, the same expressions may require cultural explanation. The analysis therefore needs to consider both the wording of the monologue and the knowledge that listeners may bring to it.

The generalization examples frequently address the audience collectively. Expressions such as sareng sami and seluwir help the speaker speak to a gathering rather than to one person. These forms are used to give direct attention and encourage shared participation. Other expressions connect behavior with moral expectations, particularly the need to respect the performance and follow its rules. This suggests that the pengundangan monologue does more than introduce the event: it also communicates expectations about how people should behave within a sacred setting. In the research, however, does not observed that every listener responds in the same way.

The intended effect of an expression, such as creating curiosity, encouraging caution, or strengthening belief are useful interpretations of the monologue's possible communicative function. The counts show how often the researcher assigned an expression to a Meta Model category; they do not measure comprehension, belief, or behavioral change. A future study could compare these interpretations with interviews with audience members and with a more detailed account of the coding decisions. Such work would help explain how ritual language is understood by listeners with different levels of cultural knowledge.

This study contributes to the discussion of language in Balinese sacred performance by showing how a set of spoken expressions can be categorized and interpreted within a specific ritual setting. It also illustrates the need to read linguistic patterns alongside local concepts rather than treating them only as abstract examples of communication. The purpose of Calonarang extends beyond entertainment: the performance is also associated with ritual responsibility and the preservation of Balinese cultural heritage. A language-focused analysis can help make that relationship more visible to international readers.

5. Conclusion

This study examined the pengundangan monologues in seven Calonarang performances through the NLP Meta Model categories of deletion, generalization, and distortion. The reported data contain 210 instances of distortion, 142 of deletion, and 84 of generalization. The selected expressions show how the speaker

leaves certain details unstated, addresses groups collectively, and presents relationships between behavior and spiritual or moral consequences.

In the context of Calonarang, these linguistic patterns can be understood as part of a wider practice of ritual communication. They may help direct attention, express shared cultural values, and reinforce expectations about respectful behavior. These are interpretations of the recorded speech, not direct measurements of audience response. The study highlights the value of examining Balinese ritual language closely while preserving the cultural meanings of terms such as taksu, niskala, and rwa bhineda.

Further research could compare different performers, document the coding process in greater detail, and include audience perspectives to explore how ritual messages are understood. Such work would deepen the connection between linguistic analysis and the study of Balinese cultural and spiritual traditions.

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