

Aspects Of Art, The Mystical Story And Religiosity Of Rangda And Barong In Mamintar Ceremony In The Adat Village Of Serangan

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Artikel ini adalah ringkasan hasil penelitian yang mengulas aspek seni, kisah mistis dan religiusitas Barong dan Rangda dalam Upacara Mamintar di Desa Adat Serangan. Untuk mengungkap secara mendalam aspek-aspek tersebut, digunakan pendekatan kualitatif dengan desain etnografi melalui teknik observasi partisipasi aktif, wawancara mendalam dan studi dokumen. Berdasarkan metodologi ini, hasil penelitian menjelaskan bahwa pertama, Barong dan Rangda bagi masyarakat Serangan memiliki aspek seni namun bersifat religius. Seni-religius ini dibutuhkan untuk mengikat rasa bhakti ke hadapan Tuhan. Kedua, aspek seni-religius pada Barong dan Rangda lahir karena proses sakralisasi yang panjang, termasuk daya magis yang dibangun melalui berbagai mitos dan kisah-kisah mistis. Ketiga, Barong dan Rangda adalah pertemuan dua kekuatan berbeda menjadi satu atau monodualistik dari sebuah *samyoga* untuk menghasilkan energi baru. Upacara Mamintar adalah *samyoga* dari monodualistik Barong dan Rangda dengan energi yang dihasilkan untuk menetralkan pengaruh negatif yang datang dari laut. Keempat, kehadiran Barong dan Rangda dalam Upacara Mamintar menjadi legitimasi untuk peneguhan kembali solidaritas sosial masyarakat yang mengalami ancaman, terutama dari luar melalui proyek raksasa reklamasi pantai, penguatan identitas diri sebagai masyarakat kepulauan yang masih mencintai laut, dan sarana budaya untuk harmoni dengan alam semesta.

This article is a summary of the result of research to review aspects of the art, mystical stories and religiosity of Barong and Rangda in Mamintar ceremony at Indigenous Village of Serangan. To reveal these aspects deeply, a qualitative approach is used with an ethnographic design through active participation observation, interview and documentation method. Based on this methodology, the research explained that first, Barong and Rangda for Serangan people has an arts aspect but religious. This religious art is needed to bind a sense of devotion to God. Second, aspects of religious art in the Barong and Rangda were born from a long process of sanctification, including the magical power that is built through various myths and mystical stories. Third, Barong and Rangda is the meeting of two different strengths into one or monodualistic of a *samyoga* to generate new energy. Mamintar ceremony is *samyoga* of monodualistic Barong and Rangda with the energy produced to neutralize the negative influences that come from the sea. Fourth, the presence of Barong and Rangda in Mamintar ceremony becomes legitimization to the reinforcement of social solidarity of the society that are under the threat, especially from the outside through a giant project of beach reclamation, strengthening self identity as an island communities who still love the sea, and means of culture to be in harmony with the universe.

Keywords: Religious-Art, Mystical Stories, Religiosity, Barong, Rangda, Mamintar Ceremony.

INTRODUCTION

Before the massive beach reclamation conducted Bali Turtle Island Development (BTID) in the 1990s, the Serangan community is a productive fishing community. They fully depend on marine life. In a story that was told by local leaders, they are known as great seaman who can roam the islands of Sulawesi, Nusa Tenggara cluster up to the vast ocean. Perhaps because of exchange of the sea yield and fishermen in the past, pretty much Bugis and Sumbawa ethnic settle in Serangan.

Now the wonderful story begins to feel worn out, because the fishing profession has been largely abandoned, especially by young children. What is slightly encouraging is that, although young children work more in the office but most are still associated with the sea, whether working outside and the surrounding of Serangan. The strong desire to work not far from the smell of the sea is a sign of self-preservation of their identity as ethnicity as the island communities. They are ultimately never really able to get out of their identity bounds.

Dashefsky and Shapiro (1975) in Dashefsky (ed.) see the phenomenon as a form of strengthening of ethnic identity in the social space (see also Barth, 1969). Various ways can be done to remain steady in the identity. In the case of Serangan community, although there is now a major bridge connecting it to Denpasar, they are still proud to call themselves coming from Serangan Island. They are also still happy to introduce Serangan as Pulau Penyu, or Turtle Island, the name given by the tourist who in the 1970s came from Sanur to stop by to Serangan with outrigger boats. Indeed, in the past most of the Serangan shoreline was known as the friendly home for turtles to lay their eggs.

As the evolution of nature and time, the spatial arrangement of Serangan has now changed. Since the year 2000s, geographically, Serangan occupies the northern flank of a reclamation project that is marked by the canal boundary. The canal upstream starts from the bridge leading to the two regions, Serangan and BTID. This canal is wide enough and has the estuary on the east coast. The island that is first of ± 80 ha (Data from keluarahan Serangan, 1990) and BTID area of ± 400 ha, as if split into two parts by a winding canal water. As a result of the

division of the territory, Serangan is now widely reduced to only ± 50 ha (informant Wayan Karma, Head of Serangan village).

The division of the region also results in elementary changes, especially livelihoods. Social, cultural and religious Activities of Serangan people also changed, such as Mamintar ceremony. Essentially, the ceremony of Mamintar does not undergo any change from the scouring of the giant project of BTID, but exoterically it is quite evolutive, such as trips become shorter because the size of the island reduced or they have to ask permission to enter the reclamation area as there are some small temples that remain in the region under BTID controll. Other change is that activities used to be done around the shoreline, but now the activities are carried out along the edge of the gravel and dusty canal, not on the gently sloping white sand like in the past.

Etymologically, Mamintar ceremony consists of two words, namely 'ceremony' and 'mamintar'. The ceremony, if it is associated with a religious ceremony or ritual Hindu by Mas Putra (1982) in Segara (1997: 63) is defined as everything associated with motion or implementation of *upakara* or *banten* (offerings). While Mamintar derived from the word 'Mintar' which means to go, and got the prefix 'ma' becomes an active verb that means traveling. In the language of Bali, Mamintar equal to or *ngiterin malancaran* word that means also traveling (Disdikdas Prov. Bali, 1991 in Segara, 1997: 63). Based on this understanding, Mamintar Ceremony is interpreted as the implementation of *yajna* by way of traveling, circling. According to the Serangan community, Mamintar ceremony is conducted by circling throughout the indigenous village region.

The most unique and interesting in this Mamintar ceremony is carrying *pratima* in the forms of two pairs of Barong and Rangda. One *pratima* Barong is just a *punggelan* or *tapel* (mask) named Ratu Ayu Alit, and the other is complete with *papayasan*, named Ratu Ayu Lingsir. While the two *pratima* of the Rangda complete with *papayasan* are named Jero Luh and Dewa Rangda. According to the Serangan people's habits, in this article, both *pratima* will be called Ratu Ayu and Jero Luh. The existence of *paratima* of the Barong and Rangda in

Mamintar ceremony becomes the main topic that will be discussed in this article.

Analytical framework used to analyze the topic is more approachable with structural-functionalist paradigm. For example, the ability of Serangan community to maintain the tradition of mamintar from the complexity of the problem faced, that this phenomenon seems very close to the concept of AGIL initiated by Talcott Parsons in *The Social System* (1951). Parson said that change in society is for the sake and for the equilibrium. To achieve this balance, at least should go through the stage of adaptation (A), goal attainment (G), integration (I) and latency (L).

In case of Serangan, it can be narrated that after the social structure had a little 'shock' because of a problem, in this case reclamation, they need to adapt by considering various objectives to be projected in the future. Integration of cultural values should be developed so that there are manifest in the form of inheritance norms to embrace by the next generation. Of course, the structural-functionalist paradigm approach like this does not stop at Parson, since the perspective developed by anthropologists through several studies that the analytical unit similar to Mamintar ceremony will be an inspiration to reread the theory and field data.

To be able to dive into the field data, this research method uses a qualitative approach through 1) active participation observation technique. As a native of Serangan, the author has the opportunity to participate actively in Mamintar ceremony. 2) depth interview. This technique is done through in-depth dialogue with the figures and the actors involved in Mamintar ceremony. 3) studies of document. The author uses field data that was taken in 1997 ago. All the data is neatly filed in the thesis as well as in the memories of the author and the figures who are still alive.

All the above privileges that the author has become a row of data that are very helpful when doing further research about Barong and Rangda in Mamintar ceremony during post-reclamation. It can be said, this research is continued with a view to find the sensitivity and the new experiences and develop it from the anthropological perspective that is designed with ethnographic methods.

Geertz (1973: 5) believes that the ethnography-based anthropological research is intended to enrich the sensitivity of researcher (see also Spradley, 2007), including the experience and consciousness, although in fact there is no ethnography that is able to dive into the surface reality of the everyday life.

Based on the above methodological design, the author has only tried to get the qualitative data as much as possible out of the heads of the actors and explore new things after this topic has been studied. Interestingly, due to discrepancy of space and time, experiences and expressions of the actors and the public in general, as Bruner (1986) said would certainly never be the same. New experience like this will be an entry point for the author to renarrate their historicity before and after the change in the area of traditional village of Serangan.

ASPECTS OF ART, MYSTICAL STORY AND RELIGIOSITY

Barong and Rangda to the Community of Serangan as a Religious Art

According to experts, there are three basic theories that explain the history of the birth of aesthetics, among others, theory of play, that considers that the birth of art is purely for fun and leisure time; theory of utility, ie all artistic arts are intended for the benefit of practical and social needs; and the theory of magi and religion, which is the birth of the art to obtain supernatural power for the sake of hunting purposes and other needs (Segara, 1997: 17-18). The birth of a variety of art, especially in Bali seem to follow the three tendencies of the theory.

As regard to Barong in particular, ASTI Survey Team (1977) in Segara (1997: 18-19) explains that in the sixteenth century, the golden peak of Balinese art and culture occurred when Dalem Watureng-gong ruled. One art that attracts attention was the discovery of Boma relief, followed by an explanation of the philology of word *Banaspati* and *Calon Arang*. These findings reinforce that Barong has long grown in Bali, and it is also made possible because of the foreign element, the strongest influence of Japan and China. There is a strong suspicion that Barong entered simultaneously with these two foreign culture. The legend of King Jayapangus who married Chinese woman to legitimize the truth of this historical data.

In contrast to the historical data, the appreciation of the Hindu community, which has sacred Barong through the ceremony is believed to be one of the sacred vehicles of the god called *Unen-Unen* or *ancangan*. The divine form of *ancangan* generally in the forms of ox, tiger, birds, lions and others. Barong as *ancangan* also take a variety of forms of animals, one of the most famous is the Barong Bangkal. Such belief is not free from the influence of ancient manuscripts in the form of palm leaves in Bali, some of which are *Barong Suari palm*, *Kanda Pat Bhuta*, also *Shiva Tattwa lontar*.

Based on the above explanation, the existence of Barong and Rangda in the traditional village Serangan more represent *theory of magic* and *religion*. As an island communities that do not have a tradition of art with high taste, they only have the capacity to construct the two forms as *ancangan* which then the status is raised to a *pratima* (often called *pralingga* or *palawatan*). Barong and Rangda are no longer the art of the profane but sacred as *pratima* supernaturally believed to be capable of binding sense of *bhakti* of the community in depth. By coincidence, in Serangan no Barong and Rangda than those *malinggih* (dwell) in Pura Desa located in the middle or center of the traditional village.

Ratu Ayu and *Jero Luh* usually *tedun* to dance or *masolah* on *jaba* Pura Desa every holy day of *Purnama* and *Tilem*. Serangan society, whether old, young and children after prayers usually do not go straight home but watch *Penyandaran* in which there are ritual "battle" between *Ratu Ayu* and *Jero Luh* until *masineb*. Although there is an entertainment accent in it, performing *Penyandaran* dance remains mystical and religious. The dancers or *penyandar* are *teruna-teruni* (youth) selected from each of the traditional banjars. One of the magical power of *Penyandaran*, is that the *penyandar* after dancing often in trance or *kerauhan*. *Penyandaran* is accompanied by *tetabuhan* played by the village *sekaa tabuh* whose members are also representatives of each *banjar adat*. While the youth of each *banjar adat* in rotation every *Purnama* and *Tilem* have to be *ngayah* to become officers who are responsible for *nedunang* and *nyinebang Ratu Ayu* and *Jero Luh*, as well as holding means of *upakara* (ceremony), such *lelontek*, *tedung*, and *kerab* during *Penyandaran*.

According to an informant, Jero Mangku Dunung, *Penyandaran* performances are done as entertainment with religious nuances, also a sacred ritual for the community to strengthen *bhakti* before God personified through *Ratu Ayu* and *Jero Luh*. The performing of *penyandaran* also teaches people to take the wisdom that goodness and truth will always defeat evil. But after the "battle" of *Ratu Ayu* against *Jero Luh* is over, both are stored (*sineb*) in a special room in the *jeroan* of the Village Temple. Interesting to explore whether the *Penyandaran* stage is also another form of *Calon Arang*. But Mangku Dunung who usually danced *Jero Luh* says that this *Penyandaran* has become a tradition for generations to celebrate the success of the release of Serangan community of the distress.

Myths and Mystical Stories of Barong and Rangda in Pura Desa Adat of Serangan

The existence of Barong and Rangda as *pratima* and adored by the public *penyungsungnya*, almost in several areas in Bali have different meanings, including forms, types and naming. So is a myth and mystical stories behind them. In the view of anthropology, perhaps just diversity like this can happen because humans have a picture that is different about God and gods (see Howe, 1984), especially in the system of appreciation of the Balinese, things like this are full of symbols (see Boon, 1986). Similarly, where the Barong and Rangda for people who are only able to Serangan interpret it as a sacred and magical objects, especially when taken in Mamintar ceremony.



Picture 1:

Ratu Ayu and Jero Luh are dancing *masolah* in *jaba* Pura Desa soon after returning from *pamintaran*
(Source: Photo by Made Sukarya, 2015)

The collective interpretation of Serangan community on Barong and Rangda does not occur suddenly, there is even a mythical story behind them. Long ago, as told by an informant, i.e Mangku Dunung, the community of Serangan in the 1950s had experienced a terrible *gerubug gering*. Several people died in turns. Once there was a public figure experiencing trance and asked for *Tirtha* by dipping the *prerai* (face) in the form of *Ratu Ayu* beard into the water. After all the indigenous villages and communities are sprinkled by *Tirtha*, the situation began to secure back. Since then, *Ratu Ayu* is always presented by Serangan community in celebrating the happiness and facing a problem.

The explanation of informant is in line with the belief that Hindu society traditionally when facing problems, such as *gering*, *gerubug*, *desti* and so on, they will find a way to bring the solution to the gods, not with mere ratio. For this purpose, the gods become a diversionary. In Hinduism, the gods are of the essence, while events, such as distress is real activity and symptoms. The gods are then opted to resolve the issue. To succeed, the gods must be expressed in various forms more horrific than the form of fear induced of distress. Barong is believed to be more horrific and terrifying than *gering* and the *gerubug* (Project Sasana Budaya Bali, 1975/1976 in Segara, 1997: 20).

The creepy picture that manifests itself in the form of Barong, is also obtained from the information of *Shiva Tattwa lontar*. The short story is as follows:

"In *Tilem Sasih Kalima*, *Sang Hyang Siwa* descended into the world. At the same time, his wife, Dewi Durgha, was already seen as Rangda with the title *Sang Hyang Berawi*, namely as a god of *Pemuhun*. Similarly, the minions, like *Bhuta Kala* and *Pamali* who were escorting. To neutralize the power of Rangda and return the form of his wife, who was considered as wrong *Wetu*, then at that time *Sang Hyang Siwa* transformed himself into *Bhuta Egeg*, a kind of *bhuta* with the form of *Kala Banaspati Raja*, like the embodiment of Barong. Barong shape or *Kala Banaspati Raja* is very scary, and with the power of truth, *Sang Hyang Siwa* could eventually neutralize the evil forces of Goddess Dewi Durgha to return to the *Bhatari Uma* as before".

The story and *lontar* above are closely related to what is perceived and carried out by Serangan society. In order for the mystical aspects and religious moral legitimacy, *Ratu Ayu* and *Jero Luh* are harmoniously juxtaposed in every *karya agung* implemented, such as the current *meprani* ceremony done during *pemlaspasan agung* of three grand temples, *tedun* to the sea when *melasti*, in addition to the regularly every *Purnama* and *Tilem*. Both became the main center of worship of the Serangan community. The same nuance to be found when *Mamintar* ceremony is carried out. The presence of Barong and Rangda in *Mamintar* ceremony is motivated partly because of the myths and mystical stories above, not only because both were as *pratima* alone.

Barong and Rangda in Mamintar ceremony as Monodualistic Philosophy of God

In general, Barong and Rangda on Bali are often symbolized as a form of *rwa bhineda*, namely the Hindu concept which states that in this life, also in the universe, there are two different things but complementary, like left and right, right and wrong, up and down and other forms of duality. Eiseman (1989) described it over *sekala* and *niskala* world. *Rwa bhineda* as well *Rta* law in man through the nature of *daiwa* and *asura*.

The portrayal of *rwa bhineda* in the Barong and Rangda refer to properties attached to Barong representing goodness and Rangda, evil. To create rhythmic as well as generate new equilibrium, these two properties are expressed through symbolic battles. *Calon Arang* is one of the play that inspired

the Hindu community in Bali to "incite" the Barong and Rangda, whereas the main plot of *Calon Arang* actually stems from the wrath of an old widow. The short story as follows:

"Natural disasters and severe disease suddenly attacked the village of Girah, in the kingdom of Daha, Kediri. Farmers failed to harvest and many people, both old and children died. Girah was gripping. *Calon Arang*, elderly widow who lived with *Ratna Manggali*, her only daughter was furious. The people were growing increasingly terrified as *Calon Arang* succeeded in kidnapping a girl and was offered to *Bhatara Durga*. She was malicious because residents mocked her beautiful daughter that no one would married her because she was considered to be evil

black magic ruler. King Airlangga immediately asked his adviser, Mpu Baradah, to resolve the matter. Bahula, the student of Mpu was sent to marry Ratna Manggali, and seek out the weaknesses of Calon Arang. After the wedding that made the village was in a safe state for while, Bahula managed to find a book of black magic and witchcraft. Soon the book was delivered to Mpu Baradah. Calon Arang knowing his book was stolen, returned furious and challenged Mpu Baradah. But without the help of Bhata Durga, Calon Arang was eventually defeated. The village was back to normal again, Ratna Manggali and Bahula lived happily"

The play of Calon Arang above is a folklore from Java and Bali in the XII century, although not many know who the author was. However, this story has become a legend entering the realm of conscious of the people to describe Rangda as the bad guy and creepy, but in a lot of contemporary analysis, one of which is gender approach, Rangda, which means widow (Calon Arang) is a victim of a patriarchal society that has been firm and still strong until now (Toety, 2000). This kind of analysis can be found in Darwin and Tukiran, ed (2001), Fromm (2007), and Bourdieu (2010).

What is interesting is the public perception when inciting Rangda (evil) against goodness (Barong) in many performing arts both sacred and profane, as Calon Arang, Barong Dance - and also possibly *Penyandaran* in the traditional village of Serangan - philosophically have internalized the concept of duality that continues to move dynamically. The goal of fight between Barong and Rangda is meant to rediscover a new balance. Anthropologically, changes and dynamics are really only to give birth to harmony, as the relentless fight between *dewa* and *bhuta* which produces *somya* circumstances, a new balanced order. The momentum of this balance can be in many arenas, such as Nyepi that is regarded as the pinnacle of *somya* after the previous *tawur agung Kesanga*

For the people of Serangan, *rwa bhineda* concept which is illustrated by the embodiment of Barong (goodness, *dewa*) and Rangda (evil, *bhuta*) found its momentum during Mamintar ceremony. In the philosophy of divinity, this blend is monodualistic form, as the book of the Upanishads describes it as Tat Tvam Asi or Veda *mantrams* describing *atman*

brahman aikyam, aham brahma asmi, and Ekam sat viprah bahuda vadanti. While in term of cosmic, *rwa bhineda* as one of the Rta laws is an encounter two different things in the universe that generate new energy to organize the life. The bad influence of the universe is neutralized through this kind of energy.

Barong and Rangda in ceremony Mamintar are no longer be fought by the people of Serangan, but on the contrary, *disungsung* together as two united different forces (monodualistic). Serangan community celebrated the victory of this monodualistic by surrounding every inch area of the traditional village to avoid the bad influence caused by the sea breeze. Energy from the monodualistic between Barong and Rangda is expected to give *kerahayuan*, inner comfort and spirit of the fishermen and young people to earn a fortune generated by the sea, the sacred center of balance.

Monodualistic picture of Barong and Rangda in the above Mamintar ceremony, in the Samkhya philosophy, which is also confirmed in Wrhaspati Tattwa is referred to as a mix between *cetana* (supreme consciousness) and *acetana* (unconsciousness, darkness). The duality principle of *Sarhkhya* then causes evolution after the existence of *samyoga*, namely the balanced condition of *cetana* and *acetana* meeting. This *samyoga* balance point or bring about changes to the original balance, then the law of motion operates that causes everything to change, move and grow again (I Gde Sura, et al, 1994 in Segara, 1997: 88).

The monodualistic of *cetana* and *acetana* meeting, is then personified into the form of Barong and Rangda with a view to moving life towards a new equilibrium. This objective is in line with the meaning of Mamintar ceremony as a form of *Bhuta Yajna* which is marked by *ngaturang pakelem* to the sea. In the lontar *Sri Purana Tattwa*, *pekelem* is intended to prevent the arrival *mrana* or various diseases from the sea. These are a lot described in the papyrus of Roga Senghara, Bhama Kretih and Kuttara Dewa Tattwa. Even as regard to the explanation of *mrana* from the sea, *Purana Bali Dwipa* stated clearly: *weting ring mrana sakeng ocean datengnya* (the cause of all kinds of diseases come from the sea).

Religiosity of the Mamintar Ceremony: Social Solidarity, Identity, and Harmony of the Universe

Based on the above discussion, the ceremony of Mamintar eventually becomes a public arena for the Serangan community to come out of big trouble and avoid the bad influence caused by the sea primarily on *sasih kenem*. According to *padewasan* in Bali, each *sasih* has a detrimental effect (*hala*) and good (*hayu*) on the universe and its contents. *Sasih kenem* which falls in December for Hindus, is considered especially by coastal communities as *sasih* which carries the disease, not healthy sea breeze, the sea water are not good for fishing.

On the basis of the calculation of *hala hayu dewasa*, in some areas of Bali several ceremonies are performed to neutralize the adverse effects of nature, not just a disease that comes from the sea, but also diseases that afflict agricultural land, one of which *nangluk merana* ceremony. Uniquely, the ceremony begins with a procession called *ngelawang*, which brings *pralingga*, generally in the shape of Barong to get around from house to house of the residents. The essence of *Ngelawang* is almost the same as Mamintar trip of Serangan.

Pamintaran by bringing the Barong and Rangda legitimize the confidence of Serangan community to produce a collective sense. Massive changes of reclamation project was not able to change the essence of the Mamintar ritual. On the contrary, their social solidarity is now even stronger over the similarities of fate especially the threats coming from the outside. BTID reclamation project is considered as a threat to the survival of fishermen. Glorification of Barong and Rangda in Mamintar ceremony has been successfully pumping spirit of the community to become more solid.

In the view of Durkheim (1976 [1912]), the collective consciousness and social solidarity like the Serangan community can be awakened because of the similarity of grief and happiness together. The survival phenomenon of Mamintar ceremony, the Barong and Rangda as the most powerful marker of *bhakti* is a set of mechanisms that show that Serangan community is able to make changes internally, as Geertz (1973) saw the Balinese people in general have an internal conversion

A similar situation was once seen by Rappaport (1968) while doing research in Tsembaga Maring, Papua New Guinea. In *Pigs for the Ancestors*, Rappaport explained the slaughtering of pigs in bulk offered by the society voluntarily to their ancestors that is actually based on the anxiety that they were struck by curse at the same time excitement free from disease that may have caused the population of pigs to be uncontrolled. Other excitement is that the people's plantation become safe from the swine. This study shows that the moral legitimacy of religion is important to strengthen solidarity.



Picture 2:

Seen in the picture that the people of Serangan in cornucopia to hold Mamintar ceremony by *nyungsung* Barong dan Rangda. Not like the old days they passed the white sand on the shoreline, now they are a little bothered by the edge of the canal that was built by BTID. (Source: Photo by Made Sukarya, 2015)

Inspired by the research of Rappaport, in the ceremony of Mamintar, Barong and Rangda is a legitimator of sincerity made by the community during the long trip. Serangan society that believes "the power" of *Ratu Ayu*, and coupled with the strength of *Jero Luh* who accompanied him, making them not tired of walking around the area of traditional village. They in turn and based on the order of *banjar menyungsung pralingga* of Barong and Rangda with the trip limits that are specified earlier in *paruman prajuru* of the *adart* village.

Although the profession as fishermen are still done by some old people, the ceremony of Mamintar also becomes a momentum of their nostalgic restoring collective memory of the past. Unconsciously there

is a process of habituation to strengthen self-identity through various stories and saga. Along the way, they teach their children who participated in Mamintar about the beach, ocean and fish as a resource that should be maintained. During Mamintar anyway, not uncommon for parents and children to play gravel found alongside the canal, and tossed it into the water flow. This romanticism seems to be repetitive and come back to life when they first played the shells and threw it far out to sea.

Another scene, they are also pointing towards the beach and the former area of traditional village in the hope that their children still have a nautical love. However, being a fisherman is still so strongly attached. Youngsters mostly chose the profession as an office employee, or any other profession that is still associated with the sea, such as guide, diver, snorkler, the ship driver, and still feel proud as fisherman's kids. Identity as the fishermen have crossed the boundaries of their present.

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Reinforcement of identity above can only happen from the culture of their own (Hall, 1991). Mamintar in the present or the post-reclamation has become a means of culture and a set of systems to demonstrate their excitement about the past as an accomplished fisherman. This pride is projected into the future through the power of adaptation, survival and response to the challenges of the times. At the very least, they still have pride in the identity of fishermen amid the stigma as a society who lost their public beaches and the sea due to reclamation. The ethos to survive as it has long been argued by Bateson (1972), and reinforced by Geertz (2000) when describing the magnificence of the ceremony through a stage of *ilen-ilen*. Mamintar is one way of Serangan community to show the greatness of the ceremony and ethos without abandoning its identity as an island community.

What is interesting is that the strengthening of identity through the beach and the sea remain stable, Mamintar culture is also a means to maintain the balance of the universe. Metaphysically, the maintenance is done by making *sesawen* at every door, *Mulang Pেকেlem* to the sea and do *pamintaran* from and back to the Village Temple, the sthana of God in its manifestation as creator (Brahma). While physically, social solidarity when all the people (*pawongan*) join together to do *pamintaran*, and clean the edge of the canal (*palemahan*) of gravel, rocks and garbage along the way, as well as presenting Barong and Rangda as a form of devotion to God (*parhyangan*) is a concrete manifestation of internalization of *Tri Hita Karana*. This concept teaches how people can find physical and mental happiness if they are able to establish harmony with God, amongst human beings and the natural environment. Barong and Rangda in Mamintar ceremony is a manifestation of human desire for harmony with the universe (*parhyangan*) is a concrete manifestation of internalization of *Tri Hita Karana*. This concept teaches how people can find physical and mental happiness if they are able to establish harmony with God, amongst human beings and the natural environment. Barong and Rangda in Mamintar ceremony is a manifestation of human desire for harmony with the universe.

CONCLUSION

In general, Barong and Rangda are interpreted as a symbol of *rwa bhineda*. This conception is strongly influenced by the legend of *Calon Arang* who is still popular among the people of Bali. Several lontars also implies that the Barong is a form of truth, while the evil is represented in the form of Rangda. This view is ultimately neutral for the real concept of *rwa bhineda* contains interdependence law between good and evil. The presence and the existence of Barong and Rangda in Mamintar ceremony has its own meaning and symbolism for the people of Serangan.

Based on observations, interviews and document study, Barong and Rangda in Mamintar ceremony for the community of Serangan can be concluded, among other things: First, the embodiment of Barong and Rangda not only has artistic value, but is also filled with religious values. This religious art

is needed to tie the flavor of devotion to the God so that the Barong and Rangda eventually become the center of worship in any religious activity. In addition to being a sacred pratima Barong and Rangda are expressed through art performances, one that is routinely performed every *Purnama* and *Tilem* is *Penyandaran*. *Penyandaran* performance is a cultural means to teach people to understand the cultural aspects of religious art contained in Barong and Rangda.

Second, the meaning of religious art of the Barong and Rangda, as in the theory of magi and religion, does not occur suddenly. The sanctification of process of both even begins with myths and mystical tales that accompany it, so the people of Serangan, Barong and Rangda has a magical power. This concept is strongly stuck in everyone's consciousness so Barong and Rangda seems to have supernatural powers to bind their sense of devotion to God.

Thirdly, the presence of Barong and Rangda in Mamintar ceremony is a singular form of unification of two different strengths. In the philosophy of divinity, such as the description of the book of the Upanishads, *Samkhya* Philosophy and *Wrhaspati Tattwa*, a meeting of two different strengths is monodualistic generated from a *samyoga* or a new balance point. *Mamintar* ceremony is *samyoga* of Barong and Rangda meeting to generate new energy that is used to organize life. This monodualistic energy is used to neutralize the negative influences that come from the sea, as the main purpose of the implementation of *Mamintar* ceremony.

Fourth, with the religious art aspects, sacred and magical power, the presence of Barong and Rangda in Mamintar ceremony becomes legitimator for the community of Serangan to reaffirm the social solidarity that are under threat, especially from the outside through the giant reclamation project; strengthen its identity as an island communities who still love the sea; and a cultural means to keep the harmony with the natural universe.

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