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

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This article is a summary of the result of research to review aspects of the art, mystical stories and religiosity of Barang 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, Barang 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 Barang and Rangda were born from a long process of sanctification, including the magical power that is built through various myths and mystical stories. Third, Barang and Rangda is the meeting of two different strengths into one or monodimensional of a samyoga to generate new energy. Mamintar ceremony is samyoga of monodimensional Barang and Rangda with the energy produced to neutralize the negative influences that come from the sea. Fourth, the presence of Barang and Rangda in Mamintar ceremony becomes legitimator to the reinforcement of social solidarity of the society that are under the threat, especially from the outside through a gigantic 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, Barang, 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 kelurahan 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 evolventive, 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 control. 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 giterin 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-functional 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 the 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 reanimate 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 Waturenggong 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 penyungsiungnya, 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 pemulasapan agung of three grand temples, tegun to the sea when melasti, in addition to the regularly every Purana 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 Bhataras 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 Bhatara 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 patriarchical society that has been firm and still strong until now (Toey, 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 monodimensional form, as the book of the Upanishads describes it as Tat Tvam Asi or Veda mantras describing atman brahman aikyam, aham brahma asmi, and Ekam sat vipra 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 (monodimensional). Serangan community celebrated the victory of this monodimensional by surrounding every inch area of the traditional village to avoid the bad influence caused by the sea breeze. Energy from the monodimensional 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.

Monodimensional 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 Sarthkya 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 monodimensional 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, Bhma Kreth and Kuttrara Dewa Tattwa. Even as regard to the explanation of mrana from the sea, Purana Bali Dwipa stated clearly: weting ring mrana sakeng oceun 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 padewasau 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.

Inspired by the research of Rappaport, in the ceremony of Mamintar, Barong and Rangda is a legitimating 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 adat 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, 
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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 ident-
ty through the beach and the sea remain stable, 
Mamintar culture is also a means to maintain the 
balance of the universe. Metaphysically, the main-
tenance is done by making sesawen at every door, 
Mulang Pekelem 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 present-
ing 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 envi-
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harmony with the universe (parhyangan) is a 
concrete manifestation of internalization of Tri Hita 
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physical and mental happiness if they are able to 
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beings and the natural environment. Barong and 
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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 legitimatior 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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