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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 legitimator untuk penguatan 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 legitimator to the reinforcement of social solidarity of the society that are under the threat, especially from the outside through a giantic 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 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.

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 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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