

THE LEGITIMACY OF PURI AGUNG KERAMBITAN TABANAN TOWARDS THE CULTURAL DEGRADATION CRISIS OF THE OKOKAN TRADITION

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ABSTRACT. The progress of the times has an impact on the behavior of memory decline regarding culture and profane values so that it has an impact on the ambiguity of the future of culture itself in this case is the tradition of the Okokan performance. This study aims to explore the role of power (legitimacy) of Puri Agung Kerambitan Tabanan on the Okokan Tradition to the cultural degradation that occurred. The method used in this study is a qualitative research method using two types of data sources, namely primary and secondary as well as data collection in the form of observations, interviews and literature studies (literature). Talcot Parson on Structural Functionalism was used in honing this research. Based on the data in the field, it was found that the role of the legitimacy or power of Puri Agung Kerambitan Tabanan was to first form a new group of the young generation of okokan art to be included in every event / activity of the castle. Second, support and take an active role in okokan performing arts groups. This role that has been carried out still requires an understanding strategy to be disseminated to meet the needs disposition. In line with Talcott Parson's thinking that the disposition of needs can be achieved through a physical system (environment) and a personality system that can be done through socialization in the form of disseminating information through digital media and social control through awig-awig published by stakeholders, both Heritage Village and Puri Agung Kerambitan.

Key words: Legitimacy; The Cultural Degradation Crisis; Puri Agung Kerambitan; Okokan Tradition

LEGITIMASI PURI AGUNG KERAMBITAN TABANAN TERHADAP KRISIS DEGRADASI KULTURAL TRADISI OKOKAN

ABSTRAK. Kemajuan zaman berdampak terhadap perilaku kemerosotan daya ingat tentang budaya dan nilai profan sehingga berdampak pada ambiguitas masa depan budaya itu sendiri dalam hal ini adalah tradisi pertunjukan Okokan. Penelitian ini bertujuan untuk mengupas peran kekuasaan (Legitimasi) dari Puri Agung Kerambitan Tabanan terhadap Tradisi Okokan terhadap degradasi kultural yang terjadi. Metode yang digunakan dalam penelitian ini adalah Metode Penelitian Kualitatif dengan menggunakan dua jenis sumber data yaitu primer dan sekunder serta pengumpulan data berupa observasi, wawancara dan studi kepustakaan (literatur). Talcot Parson mengenai Fungsionalisme Struktural digunakan dalam mengasah penelitian ini. Berdasarkan data di lapangan ditemukan hasil bahwa peran dari legitimasi atau kekuasaan Puri Agung Kerambitan Tabanan adalah pertama membentuk kelompok baru dari generasi muda seni okokan untuk diikutsertakan setiap event / kegiatan dari puri. Kedua, dukungan dan berperan aktif kepada kelompok-kelompok seni pertunjukan okokan. Peranan yang telah dijalankan ini masih memerlukan strategi pemahaman untuk disebarluaskan untuk memenuhi disposisi kebutuhan. Sejalan dengan pemikiran Talcott Parson bahwa disposisi kebutuhan bisa dicapai melalui sistem fisik (lingkungan) dan sistem kepribadian yang bisa dilakukan dengan sosialisasi berupa penyebaran informasi melalui mendia digital dan kontrol sosial melalui awig-awig yang diterbitkan oleh pemangku kepentingan baik Desa adat maupun Puri Agung Kerambitan

Kata Kunci: Legitimasi; Krisis Degradasi Kultural; Puri Agung Kerambitan; Tradisi Okokan

INTRODUCTION

Indonesia is famous for its thousands of islands and various ethnic cultures that have been attached since the first. This is what makes Indonesia have a high social spirit towards differences that have been maintained until now. Then society and culture are things that can also be called in socio-cultural life which has deep meanings and elements contained in it. Such as elements of culture that look real and visible, which can be in the form of material or in the form of objects. This is different from the elements of human culture that cannot be touched and can only be felt with the five senses, such as thoughts, ideas, mental spirituality, reason, and some of the normative values inherent in them. (Abdullah, 2010)

In one sense, people interact with each other, both within their social system and outside their social system, and in another sense, in this interaction, humans and society create, organize, and develop culture in a cultural system. This reciprocal relationship between society and culture forms the social system and cultural system (Forlizzi, 2008). The discussion of social systems and cultural systems becomes more meaningful if it is understood and realized that in human life there are so many and varied social systems and cultural systems. (Geertz, 1973)

The island of Bali is one of the portraits of the viscosity of socio-cultural life, customs and traditions, arts from Indonesian Cultural Identity. In addition to the advantages of tourism, every corner

of the island of Bali is filled with cultural spirits with its uniqueness. Over time, the people of the island of Bali experienced changes in terms of technology, culture, and this also affected the arts in Tabanan Bali, namely the Okokan Traditional Art. The Okokan tradition is a tradition owned by the people of Tabanan City, Bali which is used to ward off disease outbreaks. The results of field observations show that there is a cultural shift such as signs, meanings and sacredness itself. This change in the values of cultural traditions is a phenomenon that is often found in this digital era so that this can be called Cultural Degradation (Dymitrow, 2017). Based on the results of observations and also a simple questionnaire given to Okokan artists by sampling artists from Sanggar Brahmin shows that 80% of the performing arts of the Okokan Tradition experience shifts and signs and values. The community, especially art performers, continues to think about the continuity of the Okokan tradition that is maintained so that innovations with a materialistic frame emerge, ultimately reducing the value of this sacredness (Aris Agus, 2005)

Starting from a previous study entitled transformation of cultural identity of the Okokan performing arts: disruption or innovation which resulted in the phenomenon of changes that occurred in the Okokan Performing Arts, it was finally found that there was a shift in meaning, sign and value. Where everything related to the Performing Arts is commodified and even the sacred is removed. So, there was a disruption of the performing arts of this okokan (Wulandari, 2020). In 2020, similar research was also found on the commodification of the okokan tradition with the result that there was a level of participation of the people of Kediri Village in the development of the Okokan tradition, including in the form of consultation levels. This is despite the fact that it has not been conveyed and realized, the obstacles are inseparable from the absence of a budget, government support, and other factors from the community. Second, the stages of developing the Okokan tradition as a tourist attraction are in the growth phase. In the development of the Okokan tradition as a tourist attraction, there has been commodification in it, with forms of commodification including the processes of production, consumption, and distribution. This study suggests that further research needs to be done by taking the subject of the Tabanan government as a form of government effort in preserving culture. (Windutama, 2020)

Talking about capitalism, consumerism and popular culture is very interesting indeed. Moreover, coupled with the phenomenon of social phenomena of declining ethical and moral values, which causes a

shift in meaning and action. A new culture began to emerge. According to Marzali (2005: 207) the initial factor of the symptoms of degradation in Indonesian society is due to economic development without moving into a transition period towards urban society and commercial industry. Capitalism in industrial society has given birth to materialism which has an impact on very sharp class gaps, and society becomes consumptive. This is part of the socio-cultural changes in society. Consumerism, nepotism, sadistic, aggressive, hypocritical (Colin, 2010) materialistic, individualistic, and hedonistic are only a small part of the new culture. Kentucky Fried Chicken, Pizza Hut, McDonalds, A&W are new consumption patterns for fast food from abroad which are now much favored by the people of Indonesia. In fact, these restaurants are visited by more teenagers than restaurants that serve Indonesian specialties. The development of the world cannot be doubted, even a new culture has begun to penetrate the world of tradition and art where tradition with its sacredness is now packaged in a modern way with a frame of innovation. (Marzali, 2005)

It is undeniable that each area in Bali, especially in Tabanan, is influenced by the legitimacy of Puri in carrying out daily activities, ranging from individual activities to community groups. Etymologically, legitimacy comes from the Latin word *lex* which means law. In terms of legitimacy is the acceptance and acknowledgment of the community towards authority and power (Graham, 2019). Legitimacy is the acceptance and acknowledgment by a person or group of the authority and power of another person legally (Hermawan, 2001). Legitimacy is also defined as the acceptance and acknowledgment of the community's moral right to govern, make and implement political decisions. Puri is defined as the residence of the royal family as well as the center of government (palace) during the royal era in Bali. As a form of ancestral heritage, the construction of this castle is known to have been around since the 14th to the 20th century until now, the spread of the castle can be found in urban and rural areas in Bali. The legitimacy role of the Puri is very important in the Balinese community from the past until now, where portraits of the cultural and spiritual roots of the Balinese people can be found there, namely the implementation of religious, spiritual, and various Balinese cultural rituals.

This research departs from the road map of previous research where there is a disruption of shifting meaning and signs of Okokan performing arts. The emergence of the problem of cultural degradation of the Okokan tradition is in our common

interest to find solutions to the decline of sacred values. The purpose of this study was to discover the role of the legitimacy of The Great Castle kerambitan Tabanan to the problem of Cultural Degradation of the Okokan Tradition. Based on previous literature, there has never been any research on the legitimacy of Puri Agung Kerambitan in Tabanan to the Okokan tradition so that this becomes a novelty in scientific characteristics both for readers and researchers. This research is also expected to provide recommendations both for Puri Agung Kerambitan and art actors for the future of the upcoming Okokan Tradition so that the existence of this art is maintained.

METHOD

The research entitled Puri Agung Kerambitan Tabanan Legitimacy against the Okokan Tradition Cultural Degradation Crisis was captured using a Qualitative Type Methodology. Sulistyono and Basuki revealed that in order to produce an overview of social phenomena based on the social background and context, an appropriate research system must be used. One of the appropriate systematics is to use the qualitative method. Reveal an idea, perception and opinion or belief of the informant then from the data obtained it is measured by using a narrative that describes the issues raised (Basuki, 2006).

Qualitative research is generally structured to provide an experience of reality and capture meaning as it is created in the research field through direct interaction between the researcher and the researched. In addition to those mentioned above, research using this method is an investigative process to understand social problems based on creating a complete holistic picture formed with words, reporting the views of informants in detail, and arranged in a scientific setting (Silalahi, 2012). Basically, qualitative research is an empirical study strategy to uncover problems that cannot be measured by numbers such as perceptions, opinions and interpretations of informants.

In qualitative research methods the results of the analysis do not depend on the amount but the data analyzed from various perspectives so that the activities include data collection, compilation and data analysis. A qualitative descriptive approach was chosen in solving problems and seeking an understanding of reality from the perspective of people who are experts in their fields. All data from key informants are considered correct (Bungin, 2011).

Lofland revealed that the main data sources are in the form of words and actions, while additional data sources can be in the form of written documents,

photos, and other recordings. This study has two data sources, namely Primary Data Sources and Secondary Data Sources. Primary data is information obtained from the first hand relating to interest for the specific purpose of the study. Examples Primary data sources are individual informants, focus groups and panels specifically determined by the researcher where opinions can be sought regarding certain issues from time to time (Ananta Wikrama Tungga, Komang Ady Kurniawan Saputra, 2014).

Meanwhile, according to Moloeng, secondary data sources are all forms of documents, both in written form and photos. Although referred to as secondary or additional data, documents and photos cannot be ignored in a study, especially written documents such as books, scientific magazines, archives of personal documents and official documents (Ibrahim, 2015). To describe the primary and secondary data sources in the study, see the table below.

Table 1. Research Data Source

	Informant	Classification
Primary Data Source	Caretakers of Puri Kerambitan	Organizational Status
	Elders and Youngsters in Puri Kerambitan	Gender type and age
	Tabanan City Municipality	Organizational Status
	Literature	
Secondary Data Source	Archives in Puri Kerambitan Tabanan	
	Archives in Tabanan Municipality	
	Journals, Magazines, Books and Photos	

This research uses observation data collection, interviews and literature study which will be conducted at the research location, namely Puri Kerambitan Tabanan. In collecting data, it is also necessary to have supporting tools in the form of cameras, tape recorders in order to record the results of the opinions or views of predetermined informants. The implementation of data collection at the initial stage was carried out taking care of administration such as survey letters and also interview guides as a guide in the interview to Puri Agung Kerambitan so that it ran smoothly. It should be noted that in carrying out data collection techniques, it does not only stop at that time but also requires cross-checking with other informants which is known as the Data Triangulation process. This is to ensure the validity of what has been conveyed by the informant

Data analysis in qualitative research methods is carried out if the empirical data obtained is qualitative data in the form of a collection in the form of words not a series of numbers and cannot be arranged in a classification structure category. The data collected

can use various methods such as observation, interviews, document digests, video recorders and this is usually processed first before it is ready for use (recording, typing, editing or transcribing). Data analysis in qualitative still uses words that are usually arranged into clarified text and does not use mathematical calculations or statistics as analytical tools.

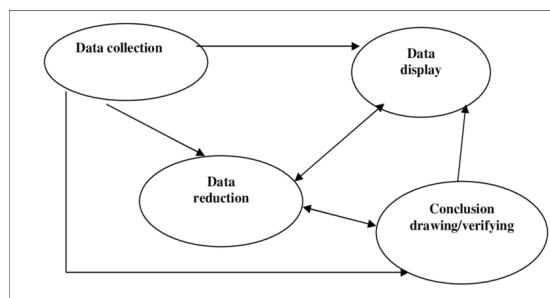
Miles and Huberman revealed that the analysis activity consists of three flow of activities that are carried out together, namely data reduction, data presentation, conclusion drawing or verification. In this case what is meant by happening simultaneously means data reduction, data presentation, drawing conclusions as something that is intertwined such as the interaction cycle process before, during, and after data collection in parallel forms that build general insights called "Analysis" (Silalahi, 2012)

The process of analyzing research data in qualitative research is different from the process of analyzing data in quantitative research using statistical programs. The data analysis process in the quantitative approach can be carried out if all research data has been successfully collected, while in the qualitative approach the data analysis process is carried out during the data collection process until the research report is completed. Data collection and analysis is carried out in an integrated manner, meaning that the analysis has been carried out since in the field, namely by compiling data or empirical materials (synthesizing) into patterns and various categories appropriately. The following is the process of data analysis in this study:

- a) Data reduction is part of the analysis. This reduction is defined as the process of selecting, focusing on simplification, abstraction, and transformation of raw or raw data that emerges from written notes in the field. In data collection, the reducer is tasked with summarizing, coding, tracing themes, and recording memos. It aims to sharpen, classify, redirect and discard unnecessary raw data results. In this cultural identity transformation research, researchers will collect data according to the matrix that has been formed. Then filter, discard unnecessary from the results of the raw data field which is then forwarded to the data presentation stage.
- b) Presentation of Data. Data presentation is the second stage in the data analysis process. Presentation of data in qualitative research can be done in various ways such as matrices, graphs, networks and charts. They are designed to combine organized information in a coherent and

easily accessible form. The process of presenting data in this cultural identity transformation research will be presented in the form of narrative text and also a matrix.

- c) Drawing Conclusion. The third analytical activity is drawing conclusions and verification. The researcher begins to look for the meaning of things, noting regularities, patterns, explanations, causal pathways and propositions. Conclusions that were initially unclear will escalate into more detail.



Source : (Miles,M.B, Huberman,A.M dan J, 2014

Gambar. 1 Miles and Hubberman data analysis

RESULTS AND DISCUSSION

1. A Brief Review of the Historical Record of Puri Kerambitan Tabanan

Traditional art is part of the type and form of local wisdom. In addition, as an element of culture, the existence of art is very closely related to other staples such as religion, economy, social structure, politics and others. (Agus Nero Sofyan, Kunto Sofianto, Maman Sutirman, 2021) As part of contributing to the appeal of cultural tourism, efforts are needed to preserve and safeguard intellectual assets within the traditional knowledge frame.

The development of the existence of cultural traditions in Indonesia today is quite interesting because many cultural shifts are found due to the disruption that is present on a large scale. Entering the 4.0 revolution and also the current world condition which is experiencing a pandemic requires all aspects such as culture, economy, tourism, politics, law and the environment to make new breakthroughs so that their existence will still exist. The island of the gods, which has become a trend center for the complexity of society from all aspects, also feels anxiety about the degradation of art and culture that has lost its way. However, this anxiety does not apply to the life of the socio-cultural order found in the Balinese Puri (Kingdom). Being a world attraction, the portrait of ancient Balinese life is reflected in the pattern of activities carried out at Puri Bali. The beauty of the Puri is also a cultural tourist attraction that has a high value, this can be seen from the architecture of the building to cultural arts activities that still feel sacred.

The Indonesian archipelago had once been in the Middle Ages era, at that time the system of government was governed by the kingdom. The government system in this classical country is referred to as a monarchical government system which reflects on the customs of Hindu-Buddhist traditions followed by the presence of other religions such as Islam, Kejawen Islam, Javanese Hinduism which also influenced the socio-cultural life of the Indonesian people, especially the island of Bali which implemented a monarchical government system which at that time was led by someone who has been passed down from generation to generation. But over time, this form of government changed in line with the post-independence state of Indonesia. There is a shift in the function of the castle in Bali not only as a residence for noble kings but also as a tourist spot that reflects the portrait of the governance system of the ancient Balinese era. Even though it is a tourist attraction, the existence of the castle that has magical powers has not completely shifted.

The existence of the castle in the Balinese society from the past until now has an important function and role. The philosophy of Puri is as the residence of the royal family as well as the center of government during the royal era in Bali. Developed in the 14th century to the 20th century which until now the existence of the castle can be found in urban and rural areas. The architecture of the castle building is a landmark for the representation of the spiritual cultural roots of the Balinese people. The implementation of religious, cultural, traditional and spiritual rituals in Puri still feels natural and sacred, so it is not surprising that the puri is a reflection of the functionality of the various ritual and cultural needs of the Balinese. (Karthadinata, 2017)

The construction of the cultural identity of the Balinese people still views the castle as a legacy of aristocratic identity that needs to be preserved from generation to generation. The patron-client relationship is still being implemented, this is evidenced by the reciprocal relationship between the puri and panjak who are still loyal to ngayah to the castle when there are religious activities being held. The spread of castles in various areas in Bali has become one of the legitimacies of power related to social, cultural, traditional and spiritual aspects. Puri in Bali has also become one of the cultural institutions which has the meaning as a group of people in a place or place to accommodate organizational activities engaged in Balinese culture. Taking the concept from the encyclopedia of sociology, culture is defined as a representation of customs, arts, beliefs and social forms that are reinforced by the language they use,

the rituals they practice and the type of society in which they live. (Montgomery, 2000).

Puri Agung Kerambitan Tabanan is one of the providers of cultural institutions that also implemented the monarchical system of government in the past. Located in the eastern part of the island of Bali, Puri Agung Kerambitan is a legacy of aristocratic identity that must also be preserved. The demographics of Puri Agung Kerambitan have an area of ± 4 Ha which is estimated to have been established in 1650. Based on information from interviews with the nine generations of Puri Kerambitan, there are currently 196 total descendants of the Puri Agung Kerambitan Kingdom. Starting from the history of Kerambitan Village, namely the efforts of King Tabanan Ida Cokorda Mur Pemade Ratu Singghasana Tabanan XIII had two sons, namely Sirarya Ngurah Sekar and Surarya Ngurah Gede. There was an order that said who had offspring first would be made King, which at that time Siraya Ngurah Gede was able to make it happen. Long story short, Sirarya Ngurah Gede, who holds the title Ida Cokorda Gede Banjar, began to build a new location for the castle in the XVIII century. All the people were satisfied and amazed by the splendor of the beauty or Kerawitan of the Puri, so they were given the name Puri Agung Kerawitan, hereinafter called Kerambitan. Information from interviews also mentions that there are two versions of the early history of Puri Agung Kerambitan. The common thread that can be drawn with two different versions is that in the Kerambitan area, many artists lived in the past. Puri Kerambitan also has the nuances of an ancient 17th century building, so it has its own charm. One of the attractions of Puri Agung Kerambitan is the tektekan gamelan which in the past was interpreted as the expulsion of bhuta kala or disease outbreaks in the village of Kerambitan Tabanan. The tradition of playing the gamelan tektekan is called the Okokan Tradition.

2. The Role of Puri Kerambitan in Okokan Traditional Arts

The lineage of 1650, in Puri Kerambitan already has 11 generations to date. The generations from Puri Agung Kerambitan have spread out in many areas, so that only 5 family heads remain in the castle. The field that he was involved in at Puri Agung Kerambitan in 1986, the father of the 9th generation established a tourist attraction, namely the puri environment which can be used as a dinner party, wedding party or lunch. The establishment of tourism was carried out as simply as possible, which also received a mandate from Governor Ida Bagus Mantra to preserve the existence of the castle and

surrounding villages by turning them into tourism objects. The main goal is to introduce to foreign countries about the arts, customs, traditions, culture and also the environment of Kerambitan Village through the power of Puri Agung Kerambitan. According to the eyes of the 8th generation, who was also an informant at the time, said that the Okokan tradition is one of the traditions that has the meaning of expelling disease outbreaks and can also welcome the joy of the harvest. The symbol of the okokan tradition is found in the gamelan made of wood that resembles a cow's necklace. The current condition is that Okokan traditional art is rarely done. This is because the lack of interest in joining an okokan art group has begun to decline.

Puri Agung Kerambitan has quite an important role in the development of arts, culture and traditions in Kerambitan Village. The existence of Puri Kerambitan which is still respected or respected by local residents can be an opportunity in a positive way to regulate the course of culture so that it continues to exist. One of the actions taken by Puri Agung Kerambitan in maintaining the traditional art of okokan is to create new groups of young okokan generations who will always be side by side at every activity held by Puri Agung Kerambitan. The role of the power of Puri Agung Kerambitan also lies in introducing this traditional art to domestic and foreign people who travel to Puri Agung Kerambitan. The second role at Puri Agung Kerambitan is to play an active role in every training agenda carried out by the Okokan traditional arts group. However, it is also recognized that this is still lacking so that a special strategy is needed by involving various parties from the government, education and community support aspects to bring back the Okokan traditional art. The Okokan tradition will be maintained in the event of a tragedy that is considered very big and fatal on the recommendation of an elder so that its sacred meaning is needed at that time. This Okokan Art tradition also attaches importance to the innovation of the okokan art, considering the mandate that was given in 1986 with the aim of introducing tourism in Puri Agung Kerambitan and the surrounding villages.

3. The Legitimacy of Puri Kerambitan in Talcott Parson's Analysis of Structural Functionalism Dimensions

Based on the implementation, the roles of social roles can be divided into two, namely the expected roles which are the ideal way of implementing the role according to the community's assessment. The community wants the expected role to be carried out as carefully as possible and this role is non-negotiable

and must be carried out as determined. This type of role includes the role of judges, the role of diplomatic protocol, and so on; and the second is the actual roles, namely the way in which the roles are actually carried out. The implementation of this role is more flexible, it can be adapted to the situation with certain situations and conditions that are adapted may not be suitable for the local situation, but the shortcomings that arise can be considered reasonable by the community (Munir, 2008)

Merton said that role is defined as the pattern of behavior that society expects from people who occupy certain statuses. A number of roles are referred to as role sets. Thus, the set of roles is the completeness of relationships based on the roles that people have due to occupying special social statuses. Stryker builds role theory by using several general principles such as human actions (actors) not only carrying out a role but also thinking actively and creatively about their role. Actors will act according to the social structure that is run (Kinloch, 2009).

Structural functionalism is a broad perspective in sociology and anthropology that seeks to interpret society as a structure with interrelated parts. Functionalism interprets society as a whole in terms of the function of its constituent elements, especially norms, customs, traditions and institutions. In the structural functional paradigm, all the elements that make up society are intertwined with each other, known as the system. So, if one of the elements does not work then the community will be disturbed. With interdependence, cooperation shows that society is fully integrated and lasts a long time. (Sujatmika, 2012)

Talcott Parson describes that in social life there must be a system of parts that are interconnected with each other and have reciprocity. This social integration becomes the fundamental basis of the social system even though the achievement targets do not work perfectly. This social system is always dynamic. The reality encountered in the field of this social system is also experiencing tension, dysfunction and deviation. Like a spinning wheel, changes in social systems also occur gradually. The social values that are implemented have an important factor in the integration of social systems that are jointly decided.

Society has basically formed a system for the future of the system itself on the condition that the system must be structured. A system that is run in accordance with this flow is able to maintain survival and can provide a balance between systems. In addition, the managed system must be able to accommodate the roles of actors and structures.

Giddens also explained that in structuration theory, it is important to have a reciprocal relationship between actors and structures where in this study the actors are the community and the structure is the group that has power, starting from the Traditional Village and Puri Agung Kerambitan Tabanan. In this case, Puri Agung Kerambitan Tabanan has power over the socio-cultural system in Kerambitan Village. The legitimacy of the power possessed by Puri Kerambitan here must be able to accommodate the community, especially the performers of the Okokan performing arts for the sustainability of the future proportionally. The occurrence of cultural degradation in the performing arts of Okokan is considered a confusion of meaning for the art tradition. In this case, the social structure which in this case is Puri Agung Kerambitan is tasked with controlling potentially disruptive behavior so that this chaos can be controlled immediately.

This is in line with Talcott Parson's view that the confused action system in the cultural degradation that occurs in the Okokan performing arts requires two systems to control it, namely the biological system and the personality system. The biological system is the physical aspect of humans which in this study is the environment of the Kerambitan Village. The support from social conditions in Kerambitan Village is an important point in anticipating cultural degradation. While the personality system in this case is determined by the actor or actors. The personality system lies in the needs, motives and attitudes in getting decisions. This system is controlled by a socio-cultural system that is independent or based on the disposition of needs. This need disposition forces actors to make decisions between accepting or rejecting objects that have been run in that environment. The legitimacy of Puri Agung Kerambitan has played a role in ensuring the continuity of the okokan performing arts but unfortunately it has experienced a meaning dysfunction in a journey that is not known to the wider community that the decision to carry out the essence of the okokan performing arts as expelling disease outbreaks must require the agreement of the ancestors. In addition, the performing arts okokan in 1986 has received the mandate to be introduced in the world of tourism. As stated in structural functionalism, if the satisfaction of the need disposition is not met, the environment and the system that regulates it can look for new objects to achieve this satisfaction. In this case, the role of Puri Agung Kerambitan's power is to support the performing arts of okokan to develop and innovate so that the disposition of the mandated needs can be fulfilled.

Efforts to suppress cultural degradation in the performing arts of okokan in this case require the roles of actors (artists and society) and structures (Puri Agung Kerambitan) to work together to carry out their respective roles well. There needs to be an integration of value patterns between actors and social structures that can be obtained from internalization and socialization. In a successful socialization process, these norms and values are internalized or become part of the actor's consciousness. As a result, actors in pursuit of their interests, actors must devote themselves to the interests of the system as a whole. The socialization process here not only provides knowledge about someone to act but also learns norms and values in society. Puri Agung Kerambitan needs to create a social control system that is regulated in a customary policy which can be referred to as awig-awig. Awig-awig is here as a social controller for the younger generation who are members of the okokan group, the community and stakeholders in all fields who will introduce okokan performing arts. In this case, awig-awig must also look at the social conditions of modern society so that there is no rigid social system. The future continuity of the okokan traditional art will be clearer and more organized with socialization and social control. Socialization can be carried out by introducing the performing arts of okokan on digital media and social control lies in awig-awig which is decided jointly by all parties.

CONCLUSION

Based on the results of the research described above, it can be concluded that the role of legitimacy (power) of Puri Agung Kerambitan Tabanan is still not optimal. Basically, the art of okokan is incorporated into groups that are not in every village or banjar, the lack of interest and actualization of these groups has resulted in the formation of a new group of young people who have an interest in developing Okokan art and culture. As for the role played to overcome the cultural degradation of the Okokan traditional arts, apart from forming a new group of Okokan young people to be involved in every puri activity, the second is to take an active role and support the training of the Okokan art group. However, it is felt that this is still lacking so that strategies such as socialization through digital media are needed to introduce Puri Agung Kerambitan and Okokan performing arts and social control made by stakeholders such as Awig-Awig initiated by the Traditional Village and Puri Agung Kerambitan so that all components can play a role. properly and produce a disposition of fulfilled needs.

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