

# Okokan Tradition: Understanding Noble Value in the Frame of Symbolic Interactionalism

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## Abstract

**Purpose:** This study aims to explore the meaning of the noble value of the *Okokan* Art tradition in the Village of Kediri, Tabanan, Bali Province by using the symbolic interactionism point of view.

**Research methods:** The case studies are used as a method in discussing symbolic interactions that occur in the *Okokan* tradition performers.

**Results and discussions:** Based on the results of scientific studies in the field, it was found that the *Okokan* tradition is a form of representation of noble values in each symbolic such as the representation of seeking safety to Sang Hyang Widhi through the offerings of the performer, the noble value of the work ethic in the manifestation of dance movements, the attributes imposed reflecting the noble values of human nature to always harmonious, and the representation of folklore displayed is the harmony of humans and nature.

**Conclusion:** Symbolic interaction in the *Okokan* tradition is a representation of the noble values that exist in Kediri Village, Tabanan, Bali, Indonesia.

**Keywords:** *Symbolic meaning, Okokan tradition, bali regional art*

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## INTRODUCTION

The terminology of society is a group of people who interact with each other. The life of a group of people is jointly carrying out collaborative actions with ties of social dependency between one another. The ties possessed by the community are a unique pattern of behavior about all factors of life called customs. Apart from the bond of customs and traditions which constitute the life sector of a society is a sense of identity among its citizens or members. In the context of anthropology, society is the unity of human life that interacts according to a particular system of customs which is continuous, and which is bound by a sense of identity. Community life is inseparable from the history of the ancestors, one of which is about art. Art as an inseparable part of universal cultural elements. Overview of culture is basically a whole system of ideas, actions and results of human work in the rare life of society which is made to belong to humans by learning (Koentjaraningrat, 1990).

Art is one element that becomes a portrait of human civilization. In a simple community, art tends to be seen as an expression and cultural product related to the social system of society (Macaryus, 2008). Art becomes an aesthetic experience embodied in behavior or activities that can be clearly enjoyed. Indonesia is one of the countries famous for its art from various regions. The categories of art in Indonesia are as diverse as the performing arts, art in the form of songs, art in the form of dance and others. One area that has a stake in introducing Indonesian art is the island of Bali.

Denpasar is the capital of Bali province in Indonesia. Bali is known as 'the island of god' and has become one of favorite tourist destinations in South East Asia. The population of Denpasar has grown from 532,440 in 2000 to 788,445 in 2010. Tourism industry is the main driver of migration to Bali. According to Bali Statistical Bureau 30.6% of population in Denpasar migrated to Bali with the highest number migration from the island of Java. (Tri Anggraini Prajnowrdhi, Sadasivam Karuppannan, 2015) Denpasar is also the center of government, commerce, business, and education.

The potential possessed by the island of Bali is inseparable from the frame of art, tradition, and culture. Art in Bali is very closely related to religious ceremonies, beliefs and customs. This series of cultural forms cannot be separated from one another. Hindu religious affiliation is a pillar of the arts that grow on the island of Bali. (Budiarta, 2018) The development of art on the island of Bali is currently one of the factors that increase tourism that is able to bring in foreign exchange for the country of Indonesia. The art and beauty of Bali is a reflection of the social life of the people there. The Balinese social system has been initiated by artists such as dancers, painters, carvers, and others. The Provincial Government of Bali supports the arts as a tourism potential by holding a Bali Arts Festival or *Pekan Kesenian Bali (PKB)* every year. This aims to appreciate the arts, especially the Balinese artists so that they are not eroded by time. (Janiasa, n.d.).

Kediri Village, Tabanan is one of the villages that pioneered the tradition art, the *Okokan* Tradition. *Okokan* is well known by foreign tourists as a performance art. *Okokan* is generally made of wood which is hollowed like a block, but inside it is filled with a bat called a *palit*. Sound instruments are generally installed on pets such as cows or buffaloes, which function as decorations or markings of these animals. The agrarian community is always close to the tradition of farming, *Okokan* is also used as a means of entertainment or ritual events that is related to magical things. Nowadays *Okokan* is an art show at events held by the Tabanan government and even the island of Bali. This traditional art creates a mystical impression for tourists who are watching. (Gd, Wira, & Natha, 2017).

The development of today's modern world is indicated to threaten the traditional art of *Okokan* if there is no effort to defend the existence. The existence of traditional arts depends on the ability of society to maintain, the art of an area can be given meaning when run by the community. (M. Gina, 2014) The existence of the arts depends on the public use of which can be the sublime values or symbolic meanings contained in the arts. *Okokan* Traditional art can become the identity of tourism and culture of Tabanan village.

The development of tourism based on a city identity will have positive impact for the increase of foreign exchange in an area (K.M Woosnam, Norman, 2009). The involvement of society in tourism service industry has an important role. As a tourism based on a city identity, it needs action from the society themselves to keep their identity and features. Because the involvement of features does not only sell and get profit, but also the satisfactory level of the tourists has become the benchmark of tourism activities. The continuation of tourism activities cannot be separated from the society who manage those tourisms well (Meitolo Hulu, M. Baiquni, Chafid Fandeli, 2019). Seeing the importance of preserving features, as in this case the *Okokan* Art Tradition, then it needs to be done a preservation of the values contained in this art form so that the culture aspect of this Kediri Village art form in Tabanan can get through the current development.

Identity becomes a function of communication to assert certain distinctive features in order to reveal the existence of a person or group of people in the community. Communication can be a process, symbolic activity and interhuman meaning exchange. Therefore, communication became a basic pattern to attract others to participate together (Carole, 1999)

The dynamic movement of a city is inseparable from the role of the younger generation as the successors who assume the task as actors of change to create a better city than before. This has become an important basis to rise the interests and artistic talents of the younger generation as art performers in order to be able to provide innovation in the midst of an increasingly modern world but cannot be separated from the essence of the noble values of *Okokan*.

The change in the city area based on the modern times cannot be separated from the younger generation, who bear the task of being the actor of change in order to create a better city than before. This is an important base to generate interest and artistic talents that are owned by the younger generation in order to provide innovation in the development of an increasingly modern world. Preserving and gaining interest and artistic talent can be used as a means of preserving the sublime values of *Okokan* art.

Based on the description above, an in-depth study will be carried out on the meaning of the *Okokan* tradition for artists in the frame of symbolic interactionism belonging to Hebert Mead. This study is important to know how the symbolic interactionism of art performers in interpreting the noble values of *Okokan* art.

## **RESEARCH METHODS**

This research is a single case study, in which a directed research procedure is on one characteristic which means that this research is only conducted at one target / location. Case study in this research is included in the type of qualitative research in which this research is a social research that contains an understanding as a one of the main approaches which is basically a label or a general name from a cluster of research methodologies. (Sutopo, 2002) In conducting qualitative research, the researcher can be a flexible instrument, so he/she can assess the situation and can make decisions. In addition, only humans can relate to respondents or other objects and only humans are able to understand reality on the ground.

A cross sectional study technique was chosen to solve the problem on this research. Cross sectional study is a technique used in qualitative research with the aim of shortening observation time through observation in certain parts and finally getting a conclusion (Bungin, 2003). Cross sectional is a method that allows research time to be shortened to several months. The use of cross sectional technique is carried out by observing and recording the presence of symbols found in the *Okokan* tradition art performers in Kediri Village, Tabanan Regency. This study not only collects factual data but also examines the meaning of the noble value of the *Okokan* tradition by using the perspective of symbolic interactionism. Artists in the *Okokan* tradition were chosen as informants in this study. The selection of informants is based on the classification of age and social status in society. In addition, the informants who were considered to be able to provide information related to research problems were local religious leaders who were considered to have a role in this tradition. Art figures from government circles were also selected as informants by categorizing the two groups namely the old and young groups.

A stage of the social research process is inseparable from determining the results using data analysis. Data analysis is a process carried out to organize data (Moelong, 2007). The process of data analysis in qualitative research is basically carried out simultaneously with the implementation of data collection. There are three components that must be present in conducting data analysis including data reduction, data presentation and drawing conclusions.

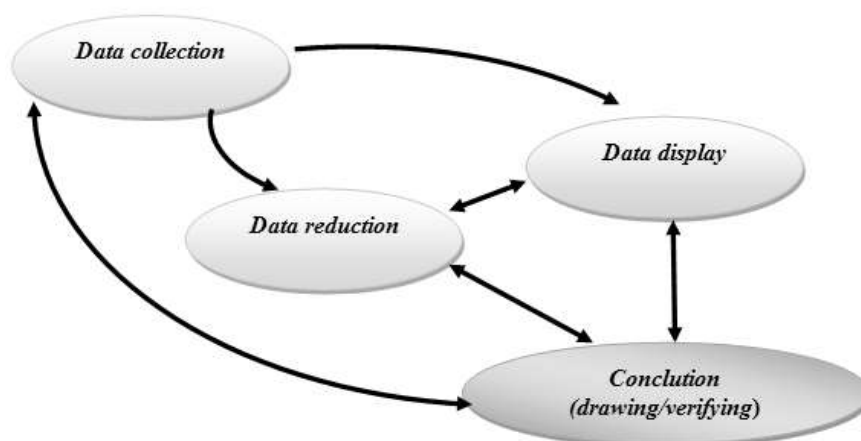


Figure. 1 Interactive Data Analysis Technique  
(Miles, M.B., Huberman, A.M dan J, 2014)

## RESULT AND DISCUSSIONS

In this chapter data will be presented as well as analysis of the *Okokan* tradition by interpreting noble values using a symbolic interactional frame that targets art practitioners. Traditional art was born as a form of condescending aesthetics and entertainment. Its existence is closely related to ideology, outlook on life, traditions that are applicable and enforced by the surrounding community. The existence of art that prioritizes local wisdom is currently alienated because it is considered to be inadequate to meet the demands of the tourism industry standards which are biological children of the global world (Maladi, 2017). The development of local or traditional art can not be separated from the meaning, function and socio-cultural conditions that surround the scope of the community. The performers of traditional arts in their era felt more comfortable in communal life than individuals. Based on the socio-cultural conditions that create togetherness, traditional performing arts are held collectively in order to prioritize peace and as an embodiment of the ancestors who created the art. Starting from the attitude of prioritizing peace and tranquility in the socio-cultural conditions of a society, a number of rules, norms and forms of traditional art expression are passed on to the next generation through traditions to sustain and maintain social collectivity.

Pereira, 2017 said that along with the journey of the demands of the global world, the inheritance of traditions to sustain and maintain collectivity encountered quite serious obstacles. (Pereira, 2017). One obstacle that occurs is the fading of cultural identity that has been inherent in the community. In addition to cultural identity, symbolic meaning in traditional and cultural arts also faded. Speaking of culture, basically the relationship between humans and culture cannot be separated thus humans are referred to as cultural creatures. (Billy Tanius, Tiurma Sinaga, 2018) The culture itself consists of ideas, symbols, and values as a result of the work of human actions. Humans as creatures with symbols and they give meaning to these symbols. Humans think, feel and behave according to symbolic expressions. Culture is also a very complex problem, as is culture that is related to the way people live, customs, and manners that is held firmly by their people. Indonesian society is heterogeneous with a diversity of different customs based on customs or traditions that are still maintained today including one of traditional arts. It is important for generations, especially cultural practitioners, to know the symbolic meaning of the arts, culture and customs that are carried out so that it does not create cultural imbalances, the lack of understanding of symbolic meaning as a result of the flow of modernization in the global world.

### 1. *Okokan* Tradition: Reviewing the Track Records of Balinese Traditional Art

Bali is the result of the representation of the planting of cultural traditions that are currently still rooted and pervasive. Starting from religious ceremonies, traditions in each region, customs, and art that is carried out every day and at certain events. This is an attraction for domestic and foreign tourists. (I Wayan Gede Lamopia, 2018) One tradition that is still not getting

enough attention for foreign and domestic tourists is the *Okokan* tradition. *Okokan* is generally made of wood which is hollowed like a block, but inside it is filled with a bat called a palit. Sound instruments are generally installed on pets such as cows or buffaloes, which function as decorations or markings of these animals. Grafting is installed on domestic animals such as cattle or buffalo as aesthetics of the mark of the animal.

A long time ago, a group of agrarian societies were always close to the tradition of farming, *Okokan* was also used as a means of entertainment or ritual events that is related with magical things. *Okokan* is a mystical activity to ward off disease outbreaks. At dusk the inhabitants would go around the village to ward off evil spirits that spread disease outbreaks. They brought a kind of bamboo sticks and pounded it which made sounds. In Kediri Tabanan, it is not the bamboo that is brought, but the *Okokan* that usually hangs on the neck. In ancient times, outbreaks of disease were considered by the surrounding community as a stub of spirits, and therefore must be driven out by sounding instruments that produce sounds. So the local people of Kediri village use *Okokan*, which is played by several people.

The *Okokan* tradition has now begun to be developed in various districts in Tabanan or villages in Tabanan. According to information from existing community leaders namely from the village of Kediri, that the *Okokan* tradition or *Tektekan* in the village of Kediri is a hereditary tradition which at first the community did not know when it started. This means that this tradition has existed since ancient times. Due to the fact that in writing there is no inscription or lontar which writes about the history of *Okokan*. The *Okokan* Culture Perpetrators are the entire Kediri village community consisting of children, adolescents to adults both male or female.

The process of cultural activities begins with worship activities at the respective *banjar* hall. Furthermore, those who are "*negen*" or shouldering the *Okokan* will choose *Okokan* which will be paraded later. After completing their selection, they marched out of the *banjar* hall and performed a *mapekeling* ceremony with *Okokan*, then after that *Okokan* was first played in front of each *banjar* hall, continued to the other *banjar*, meaning after the attraction was done in the *banjar* itself, the *Okokan* parade walks to the other *banjar* while playing *Okokan*.

Entering 2013, based on the results of Paruman (meeting) of the Traditional Village of Kediri, the *Tektekan* Art tradition began to be revived to preserve the tradition so that it would not become extinct. *Tektekan* held 1 (one) month before the Nyepi celebration in 6 traditional *banjars* in the area of the Traditional Village of Kediri. This tradition is carried out as a substitute for staging *ogoh-ogoh* which is usually done before the celebration of Nyepi every year. According to Bendesa Adat Kediri, Anak Agung Ngurah Panji Wisnu, the *Okokan* or *Tektekan* Tradition Art needs to be introduced to the younger generation as an effort to preserve ancestral traditions without losing the sacred values contained therein. Further development, in 2014 *Okokan* was reorganized by Bendesa Pekraman Kediri. Every *banjar* adat is obliged to do a *tektekan* every night for 1 month before Nyepi Day. Since then, the *Tektekan* Art Parade was held at the time of *Penggrupukan* (one day before Nyepi) by conducting a walking tour in the area of the Traditional Village of Kediri. This parade was held to preserve and reintroduce the sacred arts that had been in the village of Kediri, Tabanan. (Tenaya, 2018).

The existence of traditional arts and culture in the modern era is now threatened. The phenomenon that is currently happening, traditional art in the area is quite alarming both in terms of presentation, as well as the opportunity of time to make a presentation. Several factors affect both the influence of the art itself, especially the arts supporting community or influences from outside the art environment, both directly and indirectly. But this does not happen to the people of Kediri Village who are never bored to preserve traditional art which is an element in a culture. The *Okokan* tradition is one of the distinctive features of the traditional arts of the Kediri village and is a prima donna for the artists who run the art.

Tradition in a cultural setting has an important meaning if it continues to be carried on from generation to generation by each practitioners during the procession of implementing tradition. In general, the older generation mostly dominates as practitioners in cultural, artistic, and cultural activities, so that some mention of pinning them as elders. (MacKenzie, 1996)

Concern is quite felt by the artists of the *Okokan* Tradition regarding the existence of the tradition due to seeing various other cultures that exist in Indonesia lacking in the form of failure of regeneration for the Balinese traditional art, especially *Okokan*. Soekanto said that a generation is a group of people who are born and live within a certain period of time. From this understanding, regeneration can be referred to as a process of changing community groups that takes place continuously. The process of regeneration carried out by *Okokan* traditional art activists is natural. They joined without coercion and planning to be prepared in carrying out this *Okokan* tradition. The regeneration of the *Okokan* Tradition originates from young people who are members of the local *Banjar*. In fact, there is one of the affiliated *banjars* in the shelter of young people to be trained in the *Okokan* art, the Bali Brahma Diva Kencana Studio. The regeneration process starts from the Bali Brahma Diva Kencana Studio. Packing the *Okokan* tradition with the collaboration between the mystical rituals carried out and innovation due to the development of time can produce commodities for generations to continue to carry on this tradition for generations. The younger generation as heirs of art and culture in an area will later bear the task of advancing their area. awareness participation and support from all groups both young and old can facilitate this regeneration to run well. The young generation as cultural heirs also have a creative spirit and a high spirit so that it hopes to be a supporting inspiration for the preservation of traditional art traditions. One of the originators of the Bali Brahma Diva Kencana Studio was Mr Ngurah Adnyana.

Many have had scientific study about the *Okokan* Art Tradition in the Village of Kediri Tabanan, but unfortunately there are still many weaknesses and need further study. Like the research that has been done by Ni Pt Wikantariasih, etc regarding *Okokan* in terms of arts. This study only examines *Okokan* from the visual elements of the use of *Okokan* for religious ceremonies and home decoration. This is seen based on differences in material, color and shape and *Okokan* motives. *Okokan* used for religious ceremonies lies in the sound of *Okokan*, the motives used also do not prioritize aesthetic values. As for home decoration, the priority is the aesthetics of the color, and the symmetrical *Okokan* shape. (Ni Pt Wikantariasih, Gd Eka Harsana Koriawan, 2018).

Other scientific studies have also been conducted by I Made Yoga Sedana, et al on the use of *Okokan* in Tawur Kasanga (Perspective of Socio-Religious Education). This literature study resulted in a procession of performing rituals on the use of *Okokan* in Tawur Kasanga, beginning with preparation, performing the performance and ending with the placement of *Okokan* in *Banjar*, Kediri Tabanan Village. The *Okokan* function in this study is the religious function, the complementary function, and neutralize the negative power, the function of cultural preservation, aesthetics and harmonization. The value of religious social education contained in this *Okokan* is the value of Parhayangan, Pawongan and palemahan (I Made Yoga Sedana, Made Sri Putri Purnamawati, 2019).

Scientific studies of *Okokan* Art are unfortunately still very minimal to be found so that further research needs to be done as an exploration of knowledge about the *Okokan* Tradition of Art. To realize the preservation of *Okokan* is not only limited to providing information to the general public about this art, but also needs to be done it is necessary to instill values for the people of Kediri Tabanan Village, especially the younger generation so that the preservation of the *Okokan* art is not only outwardly but also mentally expressed in attitude and the ethics of these artistic virtues.

## **2. Noble Values contained in the *Okokan* Art Tradition**

### **a. *Banten pejati***

*Banten* (offering) is a fruit of thought that means a complete and clean mind. When deeply lived, *Banten* is a form of complete thought based on a sincere and pure heart. Creating *Banten* that will be witnessed to be beautiful, neat, lively and unique, containing symbols, begins with a clean, sincere and pure mind. The form of *Banten* has a high meaning and value containing deep philosophical symbols. *Banten* is then used to convey a sense of love, devotion and love. *Pejati* comes from the Balinese language, from the word "jati" gets the prefix "pa". *Jati* means truly, sincerely. *Banten pejati* is a group of *banten* which is used as a means to express sincerity before Hyang Widhi and his manifestations, will carry out a

ceremony and ask to be witnessed, with the aim of obtaining salvation. (Wijayanandha, 2003) The use of *banten pejati* at the peak of the event serves as a sign or proof of sincerity before the previous announcement, that the ceremony will soon be held, His testimony is also requested. *Banten pejati* can also be used at the end of the ceremony with a philosophy of acknowledgment containing gratitude and apologizing for any possible shortcomings related to the activities that have been carried out.

*Okokan* art performances always begin with a ceremony to Hyang Widhi using *Banten pejati* which aims to maintain safety during the performance. *Banten pejati* that is used consists of *Daksina*, *Peras*, *Ajuman* and *Tipat Kelanan*. The symbolic interactionism matrix on the cultivation of the noble values contained in the *banten pejati* is as follows:

**Tabel 1. Symbolic Interactionism Matrix in Understanding *Banten Pejati*'s Noble Values**

No.	Elements of <i>Banten Pejati</i>	Description <i>Banten Pejati</i>	Symbolic meaning	Categories of Noble Value Meaning
1.	<i>Daksina</i>	<i>Bebedogan</i> – made from palm leaf material at the bottom is round, it is used as a place to arrange all the <i>banten pejati</i> equipment	The basic round shape of <i>daksina</i> symbolizes concentration of mind towards Hyang Widhi Wasa	The Nature of Safety and Success in Life
2.		<i>Tampak</i> – made of young coconut leaves that are crossed so that it will look like Tampak Dara.	The symbol <i>tampak dara</i> has the meaning of swastika in a form that is still neutral	
3.		<i>Benang Tukeman</i> - White cotton yarn placed above <i>Tampak</i>	Liaison from all aspects	
4.		Rice - basic food for human	Prosperity	
5.		<i>Base Tampelan</i> - made from betel leaf which is used as a base and one sheet attached above, filled with chalk and areca nut that is folded up and down then sewn together	Symbolic manifestation of devotion	
6.		Coconut	The symbol of the fruit from earth which is called Bhuwana Agung	
7.		Duck's egg	Wise	
8.		<i>Bijiratus</i> - combination of five grains wrapped using dried banana leaves ( <i>keraras</i> )	The results of the earth as thanksgiving symbol	
9.		<i>Gantusan</i> - seasonings, salt and anchovies wrapped in	Prosperity	

		a container of dried banana leaves	
10.		<i>Perselan</i> - consists of five different types of wood leaves	Symbolizes cooperation ( <i>Tri Hita Karana</i> )
11		<i>Uang Kepeng</i> (traditional Balinese Money)	The power core to create life and source of life
12.		<i>Sesari</i>	Essence symbol of karma or work
13.		<i>Canang Sari</i> or <i>Canang Genten</i>	symbol of <i>Asta Aiswarya</i> and <i>Panca Dewata</i> which occupy the five cardinal points. <i>Canang Sari</i> contains <i>porosan</i> .
14.	<i>Peras</i>	Means for announcement with sincerity to get the success of the event to be held. Consists of <i>Tumpeng</i> , <i>Rerasmen</i> , Fruits, Snacks, Rice, and <i>Sampian</i>	<i>Tumpeng</i> - the cone shape symbolizes power only on one axis, Hyang Widhi Jajan - symbolizes if you want to get success you must integrate all elements of the body namely mind, speech, energy and conscience
15	<i>Ajuman</i>	Contains two <i>penek</i> which is a symbol of the lake and the ocean or <i>Purusha</i> and <i>Pradana</i> . Then on top of it is placed <i>Sampyan Plaus</i> in the form of a triangle, which is equipped with <i>poros</i> , flowers, <i>kembang rampe</i> , and <i>miyik-miyikan</i> .	As an offering to <i>Ida Sang Hyang Widhi Wasa</i>
16	<i>Tipat Kelanan</i>	<i>Tipat Kelanan</i> is a rice <i>ketupat</i> with a total of six pieces that are bound together by two using a mat in the form of <i>Tamas</i> . This <i>tipat</i> is placed in a circle with the end of the bond in the middle and arranged with <i>ituk-ituk</i> as a place of salt and eggs	Purge symbol

Source : (Wijayanandha, 2003) & Dept Interview, 19 October 2019

The above Matrix shows that *banten pejati* is the planting of sublime values of the safety and success of mankind in this case is the art of *Okokan*. The offerings for ancestors in the form of *banten pejati* are believed to affect performances at every *Okokan* event. It is also influenced



by the belief of Bali's customary social system which believes in the presence of Ida Sang Hyang Widhi in the tradition. Here is a picture of *banten pejati* that used to show *Okokan* art.



Figure 2. Banten Pejati for *Okokan* Art Performance

b. Attribute

Understanding an art is not only limited to doing it every day without basis of appreciation. The value of art and culture of the region is the values contained in the culture of the region itself. Cultural values are not easily replaced or removed because the cultural values as stated above are good and are considered valuable and serve as guidelines for behavior. In *Okokan* art, many values are contained in the attributes and movements of this art tradition. In the Movement for example, every movement that is displayed always tells a story about puppet life, one of which is the story of Mahabarata. This art movement must go hand in hand. Bringing *Okokan* which weighs approximately 4kg must be done together and in full cooperation. The symbolic interactional matrix in interpreting the noble values of *Okokan* traditional art can be seen in the following table:

**Table 2. The Symbolic Interactionism of the Symbolization of The Noble Values of The Traditional Art of *Okokan***

No.	<i>Okokan</i> Symbolic Description	Meaning of Noble Value
1.	The <i>sesajen</i> ceremony uses <i>banten pejati</i>	Representation of seeking safety in performing
2.	Manifestation of movements in the <i>Okokan</i> art training process	The storyline that will be played in the show contains learning about teamwork, perseverance, patience reaching the level of success of a movement. This is interpreted with the noble value of the work ethic, where in every effort or work will produce the desired goals.
3.	Representation of folklore such as <i>Giri Toh Langkir</i> , <i>Mahabarata</i> , <i>Nangluk Merana</i> .	Submission of this folklore as a form of instilling the value of local wisdom of the life of the island of Bali that instills the value of family, the value of human relations and nature and the value of harmony in life.
4.	Attributes used in the Performance	<ul style="list-style-type: none"> <li>- <i>Tapel</i> (mask) decoration in form of <i>Bona</i> - as a symbol of anger in casting out evil spirits</li> <li>- Beating the right and left movements as a manifestation of the noble value of harmony with each other. All</li> </ul>

		<p>personnel must cooperate with each other.</p> <ul style="list-style-type: none"> <li>- <i>Poleng</i> Pants - as a form of life there are good and bad things. The value that is raised is the balance of life between humans and nature</li> </ul>
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Source :Interview, 19 October 2019

The significance of the value of the noble value of the art of the show *Okokan* consists of the value of the family in the representation of folklore, the value of life safety of *Ida Sang Hyang Widhi* from Banten prepared, the value of work ethic in doing Dance movements, and the value of life balance between humans and nature. *Okokan* images used during performing arts events. Equipment used like wood *Okokan*, *Poleng* pants in *Okokan* show can be seen on the figure 3 and 4.



Figure 3. One of *Okokan* Instrument



Figure 4. Two *Okokan* Performances

The activity in the picture above is a manifestation of *Okokan* art performers wearing *Poleng* (black and white) pants attributes during the *PKB* Event and *Penggrupukan* Day before

Nyepi Day. *Poleng* is generally interpreted with a touch of magical and mystical atmosphere. *Poleng* attribute is interpreted as an element of mutual duality in synergy such as *rwa bhineda* and the concept of *sekala niskala*. *Poleng* is often found in pelinggih buildings, sacred sculptures, and also the artistic needs of dancer clothing and decoration in the *gamelan*. Rupawan said that *poleng* cloth in Bali is often used as a traditional Balinese outfit called *saput*. In the *Okokan* performance art in Kediri Tabanan Village, they combine the elements of *Tri Datu* Fabric or *Saput Poleng*, which are white and black and red. This fabric is generally understood by the Balinese people as a symbol of human nature where red means hard, black means lazy, and white means wise. In addition to using *Tri Datu Poleng* types, in certain events such as *Pengrupukan* Ceremony before *Nyepi* Holiday, they use the *Rwa Bhineda Poleng cloth* attribute, which is black and white which means to teach a balanced life between humans and nature.

### **Analysis Of The Symbolic Interactionism Traditional Art Of *Okokan***

The art portrait of *Okokan* tradition in the village of Kediri Tabanan is a manifestation of the symbol created from the interaction of the art actors. The symbol contains a meaning of sublime values that can be used as a means of communication to influence one another so that when displaying the art of performing the tradition *Okokan* will be more meaningful and interesting. The traditional art of *Okokan* is a cultural product that must be kept in existence and existence. This art is not only a performance but also teaches moral guidance for the people of Kediri Tabanan and surrounding communities. The sublime value contained in the interaction symbol of the *Okokan* art forms the same value classification pattern of the universal value developed by Kluckhohn. According to Kluckhohn, the value of the Kluckhohn value includes a universal problem concerning the nature of life, works and work ethic, human and natural relationships, and human relationships with a contraman. (Kluckhohn, 1951) Thus, the symbol that creates interactions in the art of *Okokan* contains a lot of live learning to be defended by the younger generation.

### **CONCLUSION**

Symbolic interaction in the *Okokan* tradition is a representation of the noble values that exist in the Tabanan Kediri Village. These noble values include values about the nature of life, noble values regarding the balance between humans and nature, values of prosperity, noble values about work ethics and gratitude towards *Sang Hyang Widhi*. These noble values are important to be applied to social life, especially for young people as artists. The meanings and symbols contained in the *Okokan* Tradition Art are derived from *banten pejati*, *Okokan* art attributes, movement manifestations, folklore plot is a representation of the cultivation of noble values in daily life such as the *Mahabarata* story, *Giri Toh Langkir* story, and Nangluk Merana story. Representation of these noble values is also a form of preservation of the *Okokan* tradition as an identity or tourism icon in the Kediri Village of Tabanan in the aspect of art and culture so that it is expected that young artists who can follow the development of the era by innovating but not separated from the essence of the meaning of noble values contained in the *Okokan* Tradition of Art.

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