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The impact of cultural globalization on Indonesia's traditional culture

Implications for cultural identity and heritage in Indonesia

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Abstract:

This dissertation investigates the impact of globalization on traditional Indonesian culture. The research delves into how cultural globalization, which involves deterritorialization and reterritorialization, affects local cultures and reshapes them in reaction to global influences. The study examines different cultural globalization theories, such as homogenization, polarization, and hybridization. It also showcases case studies on how reggae music has influenced Indonesia, the effects on the Baduy community, and the revival of batik as a cultural emblem. The results emphasize the two-sided aspect of cultural globalization, in which local cultures not only adjust to but also influence global cultural trends, playing a role in shaping the changing global cultural scene.

Keywords: Globalization, Cultural Globalization, Indonesian Culture, Reggae in Indonesia, Baduy Community, Batik, Cultural Identity, Homogenization, Polarization, Hybridization

Resumen:

Esta tesis investiga el impacto de la globalización en la cultura tradicional indonesia. La investigación ahonda en cómo la globalización cultural, que implica desterritorialización y reterritorialización, afecta a las culturas locales y las remodela como reacción a las influencias globales. El estudio examina distintas teorías de la globalización cultural, como la homogeneización, la polarización y la hibridación. También presenta estudios de casos sobre la influencia de la música reggae en Indonesia, sus efectos en la comunidad de Baduy y el renacimiento del batik como emblema cultural. Los resultados ponen de relieve la doble vertiente de la globalización cultural, en la que las culturas locales no sólo se adaptan a las tendencias culturales mundiales, sino que también influyen en ellas, desempeñando un papel en la configuración del cambiante panorama cultural mundial.

Palabras clave: Globalización, Globalización cultural, Cultura indonesia, Reggae en Indonesia, Comunidad Baduy, Batik, Identidad cultural, Homogeneización, Polarización, Hibridación.

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1. INTRODUCTION

Although globalization, being defined simply as the integration of novel elements belonging to societies outside those in a geographical area, has been a constant force since the inception human society, the impacts of globalization as well as the speed at which it spreads have undergone a substantial transformation with the emergence of communication technology and the development of the communication era. One can argue that globalization, just like technological development, has existed since man became Homo Faber (Ambirajan, 2000, p. 2141), and that just like technological development it has increased as human beings and society have evolved. This escalation in technological capabilities coupled with economic liberalization has resulted in globalization monopolizing every aspect of the society in which we live, having a particularly high impact on the different local and traditional cultures that exist across our planet.

The repercussions of globalization on the cultural sphere have become so pronounced that scholars like Arjun Appadurai, Saskia Sassen and John Tomlinson have increasingly employed the term "cultural globalization". Saskia Sassen (1991) defines cultural globalization as a process of deterritorialization and reterritorialization of culture, in which local cultures are affected by global forces and in turn reconfigure them (Sassen, 1991, p.45). According to this definition, we can say that cultural globalization is not only the result of global culture on local culture, but also the effect of local culture on global culture, contributing to the evolving global cultural landscape.

In the study of cultural globalization, various theses explore the dynamics adopted by local cultures in the face of global culture. Holton (2000) states that three main theses have been defended since the inception of cultural globalization studies: homogenization or Westernization, polarization and hybridization (Holton, 2000). These three theses will be elaborated later in the theoretical framework section, which will also encompass a review of the available literature on the study of cultural globalization. Even so, the relevance of the impact of globalization on culture is evidenced not only by the existing literature and studies on the subject but also by the various policies for the preservation of cultural heritage that have been promoted by states, international organizations, NGOs and the world's own population.

Likewise, cultural globalization increasingly influences various areas of the social sciences, being intrinsically related to communication, which is not only part of culture itself, but also one of the major vectors of cultural transmission. Culture has been transmitted through the human factor since the beginning of society, but the way in which culture is consumed and transmitted has changed radically with the creation of an increasingly interconnected world with a greater number of media. This makes communication studies, especially mass media and social networks, a fundamental part of studies on cultural globalization.

That is why it has been considered pertinent to focus this dissertation on the impact of globalization on traditional culture in Indonesia, considering the research topic relevant to the current world scenario and to the different academic currents in the area of social sciences and especially in the area of communication. Furthermore, leading scholars in cultural globalization have not reached a common conclusion on which of the three theories proposed above is the most valid, often using mixtures of the three to analyze the effects of globalization on specific populations and cultures. It is because of this lack of consensus and the lack of a large body of literature analyzing the impact of globalization in this specific region of the planet that the two main hypotheses behind this research work are the following: traditional culture in Indonesia has undergone a change due to cultural globalization, and there this a high chance of this change being either an assimilation or a hybridization of cultural elements of hegemonic cultures worldwide and cultures geographically close to the country.

With the purpose of demonstrating the veracity or falsity of these hypotheses, the research questions of this dissertation will be the following: Has cultural globalization impacted traditional culture in Indonesia? If cultural globalization has influenced traditional culture in Indonesia, what have these effects been? Do these effects align with one of the three main theses of cultural globalization? Does traditional culture in Indonesia still prevail? To what extent?

The selection of Indonesia as the geographical area on which the study is focused is due to multiple factors, among them its history, its position and wide geographical extension, as well as a personal bond of the author with the country. With more than 17,000 islands and a geographical area close to 2 million square kilometers Indonesia is one of the most culturally diverse countries today with more than 1120 ethnic groups and a plurality of languages, belief systems and cultures (Rosyada, 2014). In addition, Indonesia is one of the countries that have

been most exposed to globalization, as Hannigan (2015) highlights Indonesia has been one of the world centers of trade since ancient times, resulting in the collision of cultures from around the world in the archipelago and creating the mosaic that today is considered the traditional and local Indonesian culture.

2. METHODOLOGICAL FRAMEWORK

In order to answer the research questions proposed in the introduction and to test the hypothesis on which this research work is based, the research method will be qualitative. Case studies will be the primary investigative technique employed due to their ability to offer thorough examination of social and cultural contexts, allow for comparison of multiple scenarios, and utilize various data collection methods, resulting in strong and trustworthy research outcomes. Likewise, three different case studies will be analyzed with the intention of fulfilling the objective of this research. The three cases to be studied are: reggae in Indonesia, globalization's impact on the Baduy Community, and the rebirth of Batik.

In the case of the choice of reggae in Indonesia, this is due to several reasons. First, music is one of the major forms of cultural expression with millions of different traditional musical styles based on geographic location, but, in addition to being one of the major forms of cultural expression it is also one of the most globalized and commercialized so it is a good starting point to observe the impact of globalization on a culture. In addition, Reggae is one of the most popular musical genres in Indonesia, and multiple authors claim that a cultural hybridization has occurred, in which not only Reggae artists from other countries are very popular but also a synthesis with traditional Indonesian music has occurred, making it a fundamental part of the cultural identity of the younger generations of the country.

Likewise, many scholars theorize that it is the older local communities that are most at risk and at the same time resistant to the changes brought about by cultural globalization. This is why the second case to be studied in this dissertation is the case of the Baduy community. The Baduy are a community with less than 40,000 members living on the island of Java and despite the six centuries of cultural globalization and colonization, such as Dutch, English, and Japanese, that the island has suffered, they continue to maintain a large part of their practices and cultural heritage, being an example of resistance to the effects of cultural globalization.

Finally, the last case to be studied is the case of the Batik technique. Batik, apart from being an artistic technique, is also considered a traditional product of the South Asian region, especially Indonesia and its neighbor, Malaysia. The purpose of including this case in the study is to be able to analyze the effect of cultural globalization on Indonesian material art

productions. Today there are many initiatives and associations throughout the country that advocate for the survival of Batik, which has once again become part of the daily life of many Indonesians, as well as a globally recognized cultural element. The case of Batik demonstrates both an example of resistance to cultural globalization and of hybridization as the designs and styles of clothing have been modernized and adapted to Western fashion.

The methodology employed in this research, aimed at achieving the objective of the study, is based on the critical analysis of the effects of cultural globalization in Indonesia. The corpus of the research is drawn entirely from secondary sources. Therefore, multiple articles and scholarly works of experts in Indonesian culture and culture globalization with varied geographical origins will be analyzed and examined. In addition, various approaches will also be employed throughout the research, with special emphasis on the critical-analytical perspective that will include bibliographical and comparative analysis of the used sources.

Finally, in order to carry out a correct analysis of the proposed case studies, the following dimensions will be analyzed: the loss of traditional cultural elements, the resistance and/or rejection of foreign cultural elements and the assimilation of foreign cultural elements. The three variables also correspond to the three main theses on cultural globalization proposed in the theoretical framework below.

3. STATE OF RESEARCH AND THEORETICAL FRAMEWORK
A. DEFINING GLOBALIZATION

The term "globalization" has gained widespread use in recent decades, reflecting the growing interconnectedness of the world on various fronts. While its roots can be traced back to earlier economic and political thought its appearance and inclusion in Anglo-Saxon language was not until the 1940s. It was only in 1983 that economist Levitt coined the term, marking an important milestone in the inclusion of the term within academia. However, the inclusion of the term "globalization" in language and in the world of academia did not bring within it an inclusion or understanding of the word in society. The use and understanding of the concept of globalization by the general public did not occur until the 1990s. Public comprehension of the concept only became prominent in the 1990s (Steger, 2017), driven by the undeniable interconnection of diverse societies on a global scale—societies that shared neither culture nor language.

Nevertheless, during the 1990s the theoretical focus was not on "globalization" itself, but rather the fear of "Americanization" gained traction and was transcribed into research. Most studies on globalization during these decade is predominantly focused on both "Americanization "and "Westernization", aligning with the Homogenization thesis introduced at the beginning of this research article and proposed as one of the key theories of globalization by Holton (2000). Since defining globalization with a definition so tied to one of the theories surrounding cultural globalization does not serve the purpose of this study any definition of globalization with its focus on "Westernization" or "Americanization" will be overlooked within the theoretical framework, focusing on broader definitions that do not have any theoretical undertone.

On the other hand, Manfred B. Steger (2017) moves away from the conceptualization of globalization as the social and cultural conversion of the world to Western or American standards. Instead, he defines globalization "as the myriad forms of connectivity and flows that connect the local to the global, both east to west and north to south" (Steger, 2017, p.22). The flows of which Steger talks in its definition encompass economic exchange (trade), cultural exchange (ideas, media), information flow (communication technologies), and movement of people (migration). Although the definition proposed by Steger is broad and general, it serves as a preliminary definition of globalization, globalization is simply everything that connects

different geographic points on planet earth with other geographic points, whether near or far. Nevertheless, as has been stated above, the definition provided by Steger is too general and broad and therefore it alone does not suffice for the purposes of this research.

Similarly, Melanie U. Pooch (2016) explores related terms such as "globality" and "globalism", avoiding a single and closed definiton of "globalization". In the book Pooch describes "globalization" as an ongoing, transnational process characterized by continuous interconnectivity, "globality" as a condition that is occurring at the moment, and "globalism" as a development of global interconnectivity that is driven by economics and economic development (Pooch, 2016, p.16). However, much as Steger's definition, this definition does not suffice for the purposes of this research since it does not offer an unified definition neither does it pose an specific framework. Therefore, on its own it does not meet the specific research goals outlined earlier.

A third perspective on globalization is presented in The Ford Foundation 1997, stating that "globalization reflects a more comprehensive level of interaction than in the past, something different from the Word 'international.' It implies a diminishing importance of national borders and the strengthening of identities that stretch beyond those rooted in a particular region or country" (Ford Foundation Report, 1997, p.9). Emphasizing the supranational nature of globalization, this definition posits that it is not solely an economic matter but also a question of identity. This perspective will be considered in the research, contributing to a more comprehensive understanding of globalization within the specified context.

Based on these three definitions, it can be stated that globalization is an ongoing process of interconnectivity, based on different forms of connectivity and flows that might be economic, social, cultural, or informational. That this process does not happen in just one direction, but rather bidirectionally, the south and the north affect and transform each other just as the east and the west do, and that it surpasses national borders leading to the creation of a global identity. Therefore, it is a process that affects identities, within which we can find cultural identities. It is this definition based on the three previous definitions that will be considered as the definition of the term "globalization" in this research. Therefore, the characteristics of globalization are interconnectivity, continuity and temporal evolution, and the creation of new identities as well as the transformation of pre-existing ones. This definition serves as a foundation for exploring the multifaceted nature of globalization within this research. It

underscores the interconnectedness, bidirectionality, and transformative impact on identities, emphasizing the need for a comprehensive understanding that transcends narrow theoretical frameworks. As the theoretical approach is further explained and the definition of the vital terms for this paper are illustrated these characteristics will guide the analysis and provide a strong framework.

B. DEFINING CULTURE

Culture can be considered one of the most difficult concepts to define within the English language. In fact, the writer and intellectual Raymond Williams (1976) says that "culture" is among the two or three most complicated words in the English language (Williams, 1976, p.76). In his book Williams offers three fundamental definitions of culture, which embrace the most popular lines of thought within social sciences studies related to culture, these three definitions are: ""(i) the independent and abstract noun which describes a general process of intellectual, spiritual and aesthetic development, from C18; (ii) the independent noun, whether used generally or specifically, which indicates a particular way of life, whether of a people, a period, a group, or humanity in general, from Herder and Klemm; (iii) the independent and abstract noun which describes the works and practices of intellectual and especially artistic activity. " (Williams, 1976, p. 79).

Starting from William's most groundbreaking definition in which culture does not only refer to art and artistic representations, but many scholars also began to redefine culture within parameters that went beyond what today, especially in the world of cultural studies, is known as "high culture". Among these scholars is Gilberto Giménez (1990) describes the concept of culture as the social organization of meanings internalized by subjects and social groups, and embodied in symbolic forms, all in historically specific and socially structured contexts (Giménez, 1990). This definition can be considered a combination of the first and second definition given by William's from which we can conclude that culture is a specific way of life, whether this way of life belongs to a group of people, to a period of time or to humanity as a whole, and we can also say that culture is not only this way of life but also the practices and works that are created through the intellectual and artistic activity of this way of life. By adding to these two definitions of William's the definition given by Giménez one can also determine that culture has a temporal or historical framework as well as being a social phenomenon.

Based on the works of Clifford Geertz (1973), Edward Sapir (1921) and Benjamin Lee Whorf (1956), language is considered a fundamental element in culture in terms of its formation and transmission. These works are based on the theory and hypothesis of linguistic relativism. Language, as a communication system, is fundamental for the construction, transmission and maintenance of culture, since it allows individuals to express the ideas, norms and traditions that make up their collective identity, and therefore, their culture.

Therefore, it can be stated that in general terms, the term culture is a social phenomenon, with a specific historical framework, which comprises a certain way of life that is reproduced in different ways, being this the definition that will be used in this research work. Although this definition may be considered too broad, it meets the need to address the areas to be studied and analyzed in this work. It is not possible to consider culture as simply the artistic or intellectual products of a way of life in a specific historical period and society, as simply analyzing these aspects would leave a significant part of the impact of globalization on traditional culture in Indonesia unanalyzed. Likewise, it is not correct to consider culture only as a way of life without specifying beyond that since then the concept would be too broad to fulfill the objective of this study.

Based on the definition provided in the previous paragraph it can be stated that the characteristics that something has to meet to be determined as culture are the following: belonging to the human being, related to a specific way of life, and can be transmitted from intellectual and artistic works. Therefore, elements such as food, literature, plastic art (paintings, photographs, gold work), textiles, clothing, history, and the traditions of a given society would fall into the category of cultural elements or culture in this work. Moving forward, it is crucial to define key concepts such as cultural identity, local culture, and traditional culture within this framework since these definitions will provide clarity and depth to the analysis of how globalization shapes cultural landscapes in Indonesia.

a. TRADITIONAL CULTURE AND LOCAL CULTURE

Traditional culture and local culture are very similar terms that in many aspects start from the same base, but at the same time have a series of differences between them. On the one hand, traditional culture can be defined as the cultural elements that are transmitted from generation to generation to a specific society or cultural group (Kottak, 2011). Likewise,

traditional culture is usually transmitted by oral tradition and practice as illustrated by Franz Boas (1911). Finally, traditional culture has a certain resistance to change, being seen on many occasions as something static and resistant to change (Redfield, 1956). Nevertheless, there is a long-term evolution and adaptation of traditional culture.

On the other hand, local culture refers to the cultural elements shared by a particular group of people within a specific geographic area (Kottak, 2011). Therefore, local culture is a type of culture that belongs to a geographic community and helps to define and differentiate a geographic community among others that may belong to the same region (Barth, 1994). Furthermore, according to Kottak (2011) local culture is dynamic and continuously evolving and is not only affected by the changes suffered by the community that conforms it, but it is also continuously affected and changed by external cultures (Kottak, 2011).

As can be seen in the two previous paragraphs, and as mentioned above, traditional culture and local culture are very similar terms since both refer to the specific culture that exists within a community. However, although they are very similar, they have their differences. On the one hand, traditional culture is more difficult to transform and does not evolve as quickly as local culture does. An example of this is the cultural changes that occur with mass immigration to a given geographical location. Soon after the arrival of a large number of immigrants the local culture will change and adopt to the new community now living in that geographic area. While the traditional culture will remain intact for a longer period of time, finally changing after several generations of these new community members have passed. This specific case can be seen in the celebration of the second largest Oktoberfest festival in the world in the town of Blumenau in Brazil. The festival is an element that was introduced due to mass immigration from Germany to the Brazilian town after World War II and is now part of the local culture of Blumenau. Although the festival is now an element of the local culture, it is not an element of the traditional culture, since the elements of the traditional culture remain mostly intact, maintaining the gastronomic tradition, the oral tradition and in general the Folklore belonging to the southern Brazilian region. As illustrated by the case of Blumenau, the local culture is much more susceptible to change, often adopting as its own cultural elements belonging to other cultures, both local and traditional, than the traditional culture, which remains to a certain extent intact.

On the other hand, the great difference between traditional culture and local culture is the intrinsic quality of the latter to be constrained within clear geographical limits. For although

traditional culture can also be found within defined geographical boundaries, this is not an intrinsic quality of traditional culture. This can be observed in the case of the Gypsy culture as a whole, it is a culture that as such does not belong to a specific geographical area, but belongs to a community. Likewise, the traditional Gypsy culture has different local cultures, since there are elements of the traditional culture that suffer small variations based on the geographic area where a specific part of the community is located.

Another difference we can find between traditional culture and local culture is that the former tends to be more homogeneous, being shared in its entirety by all members of the community. This is due to the first differentiating element that has been mentioned, the capacity for transformation and evolution. As it has a lower capacity for transformation and a slower evolution, traditional culture tends to be more homogeneous, and there are cultural elements within it with which the community feels identified for the most part. Although traditional culture tends to be more homogeneous and local culture tends to be more heterogeneous, this does not mean that there cannot be a certain heterogeneity within the former and a certain homogeneity within the latter.

Due to the large geographical extension of Indonesia and the large number of local cultures that can be found within it, this study will focus mainly on the effect that globalization has had and is having on the traditional culture of the country. The concept of traditional culture has the necessary requirements for this research work since it is transmitted generationally in a specific community, in this case the Indonesian community, and comprises a series of cultural elements much broader than the local culture. Likewise, the difficulty of analyzing local culture in Indonesia is also a determining motivation for the choice of traditional culture as the object of study rather than local culture.

b. CULTURAL IDENTITY

Preliminary definitions of cultural identity define it as a set of characteristics and values, common to all members of a group, that define it and differentiate it from the rest (Eriksen, 2016). But, as John Tomlinson (2016) explains the concept of cultural identity has undergone a paradigm shift with the onset of globalization studies. Previously, cultural identity was conceived as something intrinsic to the human being, everyone had an immovable and static cultural identity that depended on the traditional and local culture in which he or she was born. But with the increasing impact of globalization on traditional and local cultures cultural

identity goes from static to a continuous movement, it becomes something that suffers the influence of the rest of cultures (Tomlinson, 2016). This in turn gives rise to a new concern: the disappearance and significant transformation of both cultures and the cultural identities that compose them and that they themselves create. It is from the growing concern about the impact of globalization that cultural identity goes from being seen as something intrinsic and belonging to the human being by the simple fact of being human to a multidinary process from which an individual or a group defines itself.

Therefore, when we speak of cultural identity in this research work, we will not refer to something we are born with and which is within the human being from the moment of conception. Rather, as Jorge Larraín (2013) says it is a continuous process of construction through which individuals and groups define themselves in relation to the rest of the world. Cultural identity is therefore not something fixed, but rather a dynamic process and therefore is in constant construction and reconstruction through social interaction (Halls, 2003). Likewise, within this research work we will refer to the collective aspect of cultural identity, and therefore of traditional cultural identity, rather than to the individual aspect of it. This is because it is this group or community identity that we mostly find within traditional culture, while within local culture we find more individual cultural identities due to its heterogeneity.

It is also relevant to clarify that cultural identity and traditional culture are tied to each other. It is the existence of this traditional culture that allows the existence of a cultural identity. It is the specific elements and characteristics of a traditional culture with which a community identifies itself as a whole that gives rise to the existence of a cultural identity. Likewise, to have an identity, whether cultural or not, is not only to reflect or project outwardly the values and characteristics of a group, but also implies the creation of limits or boundaries to the "outside", to what is alien to that community (Samour, 2005). This delimitation that is made when defining a cultural identity also gives rise to the differentiation of what belongs or does not belong to a traditional culture, delimits who belongs to this community forms the traditional culture and to which belong those who identify themselves with a cultural identity belonging to this same culture.

In conclusion, cultural identity in this research work will be considered a group quality that is endowed with a continuous dynamism and that is transformed by internal and external factors. And this transformation of the cultural identity is linked to the transformation of the

traditional culture, being reflected the changes in the traditional culture in the cultural identity of the community that belongs to it.

C. DEFINING CULTURAL GLOBALIZATION

Cultural globalization refers, in its broadest definition, to the cultural aspects of globalization. Scholars such as Appadurai define cultural globalization as the process of exchange and diffusion of ideas, values, beliefs and cultural practices across national boundaries (Appadurai, 1990). The process of cultural globalization referred to by Appadurai is a dynamic and multidimensional process that is neither unidirectional nor homogeneous. Nevertheless, the two definitions provided in this paragraph are not specific enough to present a theoretical framework of the concept of cultural globalization that is sufficiently narrow for this research work. Therefore, in order to conceptualize and define what cultural globalization is, it is necessary to look for other definitions of the concept that will narrow it down to a more specific framework through which to carry out the research.

Gilberto Giménez (2005) defines cultural globalization as the relationship between the growing interconnection between all cultures, whether individual or media, and the flow of information, signs and symbols on a global scale (Giménez, 2005, p. 45). This definition serves to contextualize that cultural globalization is not only about the impact of globalization on the specific way of life of a community, but also that this impact is seen in the artistic and intellectual reproductions of the same. In other words, cultural globalization not only affects the more intangible parts of culture, such as values or religion, but also affects all types of media that are produced within a specific culture. Likewise, Néstor García Canclini (2001) emphasizes that the process of cultural globalization is characterized by greater interconnection between cultures, which gives rise to the mixing and transformation of cultures, creating new cultural forms by mixing and combining elements belonging to geographically disparate cultures. Based on these two definitions, we can determine that cultural globalization is the interconnection between cultures that produces changes in all aspects of them, whether these aspects are tangible or intangible. Therefore, we can define cultural globalization as the process by which geographically disparate cultures intermingle and affect each other across geographical boundaries resulting in a change in all aspects that make up a specific culture. This will be the definition that will be used for the concept of cultural globalization.

Once we have achieved a definition of cultural globalization, it is also necessary to determine which are the elements of cultural globalization on which this thesis will focus, as well as which are the main agents of cultural globalization and on which we will focus in this research. In order to further explain his definition, Appadurai proposes the concept of "landscapes", referring not to physical places, but to dynamic and intertwined flows of cultural elements that circulate beyond national and geographical borders. These "landscapes" that Appadurai (1990) speaks of, serve to understand the characteristics and qualities of cultural globalization, as well as its main elements. According to Appadurai, the five different types of cultural "landscapes" are ethnoscapes, mediascapes, technoscapes, finanscapes and ideoscapes (Appadurai, 1990, p. 6). On the one hand, ethnoscapes refer to the movements of people and groups from one geographical area to another, which create new diasporas, communities and transnationals and cultural mixtures (Appadurai, 1990, p.7). Within the ethnoscape are the effects of phenomena such as migration, tourism, refugees and exiles. On the other hand, technoscapes represent the global circulation of technologies, which influence the way people work and experience the world (Appadurai, 1990, p.8) and finanscapes refer to the global movement of financial capital, investments, and stock markets (Appadurai, 1990, p.8). Finally, the mediascape refers both to the "landscape" we create of our own cultural identity and local culture, and the "landscape" we create of cultures outside our own (Appadurai, 1990, p.9), while ideoscapes refers to to the international movement of ideologies, ideas, and stories, mainly related to democracy, human rights, welfare, and sovereignty (Appadurai, 1990, p.10). These five dimensions are not static or independent of each other, but rather are interconnected and constantly interacting so that changes in one landscape can affect the other landscapes. Based on Appadurai's five landscapes we can say that the main elements of cultural globalization are the exchange of ideas and values, the diffusion of media, the circulation of cultural products, and the movement of people. Of these main elements this dissertation will focus on the diffusion of media, the circulation of cultural products, and the exchange of ideas and values. The decision to focus on these three elements is due to the nature of this research work, since belonging to the area of Global Communication these are the elements most related to it.

As stated above, these five landscapes serve not only to understand the dimensions of cultural globalization, which are very broad in themselves, but also to determine the main agents of cultural globalization. In terms of agents of cultural globalization, migration, multinationals, the media and international organizations are the main actors. The idea that

these are the main agents of cultural globalization is not only supported by Appadurai's five landscapes, but is also advocated by Néstor García Calcini (2001) and many other scholars in the field of cultural and international studies. This endows the proposed principal agents with a certain authenticity. It can be observed that each agent relates itself to a landscape and thus to an element of cultural globalization. Therefore, given the nature of this work focused on studies in the area of Global Communication, we will focus on mediascapes, that is, on the media as the main agent of cultural globalization. The media is not only an agent of cultural globalization, but also a product and element of it, since it is part of the tangible elements of culture. It has an effect on the vast majority of local cultures around the world, whether it is an effect that results in the mixing of local cultures with other cultures, an effect that causes a foreign culture to absorb the local culture, or an effect that results in the strengthening of the local culture. These three options given on the effects of the media on local culture also correspond to the main theories on the effects of cultural globalization that will be explained in the following section.

D. THEORIES OF CULTURAL GLOBALIZATION

As illustrated in the introduction to this research Holton (2000) states that three main theses have been defended since the inception of cultural globalization studies: homogenization or Westernization, polarization and hybridization (Holton, 2000). These three theses serve as foundational frameworks for scholars in their examinations of cultural globalization. However, while some researches emphasize one thesis over the others, they often delve into them with varying degrees of depth, and some even offer new adaptations tailored to the specific phenomena under study.

On the one hand, the homogenization thesis refers to the standardization of global culture around Western or American culture (Holton, 2000, p.140). According to this thesis, cultural globalization is leading to the disappearance of local cultures, especially those of the global south, as they are being swallowed up in their entirety by Western or American culture. Homogenization was the main current of thought in cultural globalization studies until the late 1980s and has since become one of the least accepted. Among the proponents of this thesis are scholars such as Friedman (1994), Schiller (1979), Tomlinson (1999), and Hannerz (1987).

In Friedman's case, his version of the homogenization thesis resembles the idea of cultural imperialism. He believes that as an intrinsic consequence of the hierarchical nature of imperialism there must occur a hegemony of particular central cultures, which includes the diffusion of American values, consumer goods, and lifestyle (Friedman, 1994, p.195). In a line of thought very similar to Friedman's, Schiller argues that the homogenization of culture is due to the spread of capitalist culture (which is the same as American culture according to the author) since it is erasing all other cultures (Schiller, 1985). Within Schiller's conceptualization we also find the big media multinationals as the great culprit of the homogenization of culture, since they propagate in their imagery and messaging the beliefs and perspectives that create and reinforce their audiences' attachments to the way things are in the capitalist system overall (Schiller, 1979, p.30). Both authors defend the homogenization thesis in its entirety, theorizing that this is largely due to capitalist culture and to the imperialism and colonization that occurred in previous centuries. In the case of Friedman and Schiller, support for the homogenization thesis is complete, despite having different nuances.

On the other hand, Tomlinson and Hannerz defend the homogenization thesis, but not in its entirety. Tomlinson argues that the homogenization thesis presents globalization as a synchronization to the demands of a standardized consumer culture, making everywhere seem more or less the same (Tomlinson, 1999, p.6). Nevertheless, he also states that this synchronization does not occur in its entirety, and that the change that occurs in it has to go beyond technology, but that it is necessary that local landscapes change in order to determine that a homogenization of local culture has occurred. Finally, Hannerz states that there is a global culture that is the product of homogenization, but that this does not mean that this occurs in its totality, but rather that a "common cultural identity" is created (Hannerz, 1987).

Examples of this creation of a global culture or homogenization thesis are the rapid expansion of McDonalds from the United States to the rest of the world; today the fast-food super-chain has franchises in 119 countries out of the 193 that currently exist. Another example is the worldwide success of American artists such as Taylor Swift, Olivia Rodrigo, Beyoncé, Drake and many others in contrast to the absence of artists from the global south in the charts. The same goes for big brands like Apple, Amazon, Coca-Cola and Starbucks, which have changed the landscape of global communities around the world. But as Friendman himself illustrates in the previous paragraph, not all aspects have been transformed toward this global, homogenous culture inspired entirely by American culture.

Holton (2000) himself criticizes the focus of the homogenization thesis on Westernization or Americanization. He also states that one of the main effects of this homogenization of culture is the fear of losing one's own local or traditional culture to the process of globalization. A critic that is supported by Arjun Appadurai, one of the main critics of the homogenization thesis and main supporters of the hybridization thesis. Appadurai argues that it is not always Americanization, as proponents of the homogenization thesis suggest, that leads to the loss of local culture, but instead one might feel more threatened by cultures that are geographically closer but still foreign. For example, for the people of Irian Jaya, Indonesianization may be more threatening than Americanization; for Koreans, Japanization may be more worrisome, and for Cambodians, Vietnamization (Appadurai, 1990, p.5-6). Although in today's globalized world it may seem that Americanization is the only threat to a country's culture, there are cases, such as those mentioned above, where other countries, having greater influence, can have a greater impact on the loss of local culture.

The polarization thesis states that there is a rejection of American or Western culture, giving rise to a collective choice of the opposite, in this case the local or traditional, before it (Holton, 2000, p.140). This gives rise to a polarization of the world around different cultures other than those that can be considered "mainstream". The polarization thesis arises from the very limits of homogenization theory that are engendered through the cultural resistance that leads a community to choose between the "global" and the local culture causing them to cling more strongly to the local one. It can be seen in examples such as the rejection of everything Western or American by Middle Eastern countries and the emphasis of these countries on their own values.

One of the biggest supporters of this theory is Edwards Huntington, who in his book "The Clash of Civilizations and the Remaking of World Order" (1996), illustrates how the world is not moving towards cultural homogenization, but predicts a clash between different cultures based mostly on cultural, religious and value differences (Huntington, 2011). Within his hypothesis Huntington identifies eight majority societies that he believes will give rise to cultural polarization among them. These societies are: Western, Latin American, Orthodox, Islamic, Sinic, Hindu, Japanese and African (Huntington, 2011). This likewise moves global conflicts away from nationalist identities by focusing them on ethnic identities and giving rise to the emergence of ethnonationalisms instead. One proof of Huntington's hypothesis is the rise

of ethnonationalist movements in recent years, in which second- and third-generation immigrant communities do not feel identified with their country of birth but rather with their ethnic origins. This results in a majority rejection by migrant communities in the West of Western culture and rootedness to the local and traditional cultures of their ethnic origins. In relation to this, the Irish political scientist and historian Benedict Anderson created the term "long-distance nationalism" referring to these communities that identify themselves culturally and ethnically with countries other than their country of birth and that are one of the empirical proofs that cultural globalization has had the effect of polarizing culture (Anderson, 1983).

Another theorization of the polarization thesis is given by the Dutch-American sociologist Saskia Sassen (1991). Although Sassen defends hybridization rather than polarization the author poses important insights to the polarization thesis. She argues for the creation of global cities in which the political, economic and cultural power that transforms the rest of the world is centered (Sassen, 1991). It is these global cities, such as New York, London or Tokyo, which dictate the cultural norms to be followed by the rest of the world, fighting among themselves for the monopoly of these norms. Nevertheless, the author also states that the convergence and continuous coexistence of different ethnicities and cultures within these global cities gives rise to the assimilation of cultural elements foreign to those traditionally belonging to the region where they are located, not supporting fully the polarization thesis.

As has been stated in the previous paragraph through Sassen's ideas, although there is a certain amount of empirical evidence for the cultural polarization thesis, it is not entirely foolproved, since there are elements of Western cultures that have been incorporated into non-Western cultures such as language, especially English, French and Spanish, fashion trends, one finds global clothing brands in all countries of the world and fashion trends are followed almost equally throughout the world, and the products of large multinational media companies such as movies and series. Likewise, one finds elements of non-Western cultures in Western cultures such as martial arts with Asian origins, elements of traditional Spanish culture such as the manila shawl or shawls which come from the Philippine culture, or the introduction of Afro-Caribbean rhythms in American popular music. The existence of these elements foreign to local and traditional cultures in opposing cultures according to the polarization thesis proves that this thesis is not completely correct.

Hybridization is the last thesis proposed by Holton. According to this thesis, globalization implies a change in the different cultures around the world as they mix with each other, adopting cultural elements from each other, but still maintaining a certain uniqueness (Holton, 2000, p.140). The hybridization thesis can currently be considered the most accepted of the three theses and the most widely used within cultural and communication studies. According to Holton (2000), hybridization recognizes that culture is not a static entity that is simply lost or remains intact in the face of globalization. Rather, hybridization assumes that cultures interact and transform each other, creating new cultural forms that blend local and global elements. This holistic perspective provides a basis for understanding current cultural dynamics, as it does not reduce the effects of globalization to mere domination or (as in polarization theory) see them as exclusive resistance to external influences. Arjun Appadurai is one of the main proponents of this theory, arguing that globalization not only homogenizes but also diversifies and enriches local cultures through a process of hybridization (Appadurai, 1990). This idea is very important because it provides a more optimistic and dynamic view of globalization and recognizes the ability of local cultures to transform and reinterpret external influences in unique and creative ways. Among the scholars who support this thesis are Appadurai (1990), García Canclini (1991), Sassen (1991) and Hannerz (1987).

Appadurai (1990) argues that there is no global homogeneous culture, but that there is cultural hybridization in which different elements from different cultures interact, flow and combine to form new cultural forms and elements. The author defends the existence of a global heterogeneous or hybrid culture over a homogeneous culture, saying that as soon as new cultural forms appear from the new metropolises these forms are indigenized in one way or another (Appadurai, 1991, p.5) giving rise to the creation of this global heterogeneous culture. As has been explained in the "Defining Cultural Globalization" section of this research paper the "landscapes" used by Appadurai facilitate the movement of cultural elements between cultures, this being what gives rise to hybridization. This does not mean that cultural elements are copied from one culture to another through these landscapes, but rather that they are reinterpreted, adapted, and combined to create new cultural forms that reflect the current context (Appadurai, 1990). It is also important to note that not all cultural elements have the capacity to move across the five landscapes and that traditional and local cultures have some agency in deciding what elements they choose to incorporate and transform within their culture as well as resisting to some extent the change brought about by cultural globalization.

On the other hand, García Canclini (1991), argues that the thesis of cultural hybridization and hybridization in general is not a novelty, but is a reality and rather the norm in the interconnected world in which we live. To correctly explain the process of cultural hybridization belonging to this thesis and in an attempt to move away from the biological notions of the word, he uses the term "transculturation" which refers to the process through which foreign cultural elements pass, which are not simply adopted, but undergo a process of transformation and resignification within each new cultural context in which they arrive (Canclini, 1991). By this Canclini refers not only to geographical areas, but also to the reconfiguration of local and traditional culture in the spatio-temporal framework in which cultural elements are transformed as society evolves. Another relevant nuance of Canclini's theory of hybridization is the notion that hybridization does not occur heterogeneously within the same geographic area, but is influenced by power dynamics, so that dominant cultures may have a greater influence on the process of hybridization and different cultural elements may be hybridized depending on the social class to which different communities in the same geographic area belong. Likewise, Canclini also emphasizes that hybridization is not only a spontaneous process but can also be a planned process that arises from individual and collective creativity (Canclini, 1991, p.14) in the attempt to keep traditional and cultural elements alive or to create new forms of cultural expression. This is why Canclini defends the existence of an interest on the part of both hegemonic and popular sectors in hybridization.

However, despite its broad acceptance the hybridization thesis is not without its critics. One of these main critics is Jan Nederveen Pieterse (2009) who argues that the main shortcomings of the hybridization thesis are the need to consider power relations, the social and political processes that occur behind cultural globalization and the diversity of different cultural experiences. Regarding the first shortcoming, he argues that the hybridization thesis may simplify the power dynamics within cultural exchanges, as the dominant cultures may not be more influential than the dominant cultures, but rather a case of cultural appropriation (Pieterse, 2009). Although the role played by power dynamics in cultural hybridization is explained in Canclini's version of cultural hybridization, his explanation lacks depth to fully explain the effect of power relations. Another of the most powerful criticisms made by Pieterse (2009) is that the hybridization thesis focuses mostly on the creation of hybrid cultural products, such as music or cuisine, leaving aside the complex political and social processes that drive these hybridizations. This critique does not in itself negate the hybridization thesis, but rather focuses on the need for more research on how cultural and political processes intertwine

to create these hybrid products. The last critique provided by Pieterse (2009) is based on the fact that not all cultural processes arising from globalization give rise to hybridization, but that other phenomena such as homogenization, fragmentation and persistence of distinct identities occur. Although this criticism is completely valid, it is very general in itself, since, as in any other phenomenon within the social sciences, it is complex to find a hypothesis that holds true in the vast majority of cases and there are always exceptions and non-normative cases.

E. THE IMPACT OF GLOBALIZATION ON INDONESIAN TRADITIONAL CULTURE

The previous research that has been found on the impact of globalization on traditional culture in Indonesia, and indeed on culture in general in Indonesia, tends to make two mistakes, either to specify too much by focusing only on one specific phenomenon or just the opposite, to generalize too much. That is why this section will only discuss three scholarly articles on such impact and the rest of this research paper uses sources focused on the three chosen case studies.

In the case of Dieng et Al (2018), they argue that globalization has had a purely negative impact on Indonesian culture, leading to the erosion of traditional norms and values. Likewise, the article expresses great concern about the homogenization of Indonesian culture with Western culture, i.e. westernization. It also emphasizes the need on the part of the state and local communities to push for policies and initiatives that help the preservation and development of traditional culture (Dieng et al, 2018). On the other hand, this work considers that the dominance of Western media has resulted in the younger generation of Indonesians moving away from tradition preferring what is portrayed by said media. He also makes a brief reflection on how it is necessary to embrace the positive aspects of globalization, but always when there is an emphasis on preserving traditional culture before accepting foreign cultures. Given this, he stresses the importance of preserving traditional art as a fundamental part of the country's culture and cultural identity. As can be seen, they defend the homogenization thesis, concluding that Indonesia is undergoing homogenization towards Western culture. But, although their analysis is not wrong, it has the following shortcomings. This analysis focuses mostly on the negative aspects and only focuses on the struggle between the West and Indonesia, without taking into account the effect of other Asian super nations culturally such

as Korea or Japan. Likewise, it does not have finds the socio-economic factors that affect the state of traditional art as much as cultural changes.

On the other hand, Sumaryadi (2004) conducts a study on the impact of globalization in Indonesia but only focuses on Javanese culture and not on the archipelago in general. According to his study, Indonesian youth give too much importance to the western media, resulting in the loss of values and traditions belonging to the island of Java. He asserts that the younger generation rejects traditional elements, especially oral tradition such as stories or sayings (Sumaryadi, 2004). For him, oral tradition is also the most threatened cultural element as the solution to maintain the traditional values and norms of the island. Like Dieng et al, Sumaryadi (2004), also supports the homogenization thesis, but by focusing so much on it, he overlooks other important factors. Among the factors obviated by Sumaryadi (2024) are the positive factors of globalization, the challenges and threats not coming from the West. In addition, his study only focuses on the decline of the Javanese tradition, never taking into account the adaptability of the Javanese tradition.

Finally, Amin et al (2023) also discusses the impact of globalization on Indonesian culture. He argues that the introduction of "cooler" and more modern elements by the Western media makes the younger generations lose all interest in the traditional. He also says that this loss of interest could lead, in the most serious case, to the loss of national identity (Amin et al, 2023). On the other hand, unlike the previous authors, he stresses the need for a balance between accepting and incorporating foreign cultures and maintaining local traditions and emphasizes that globalization has also brought positive aspects such as cultural exchange, economic growth and international recognition[1]. On the other hand, Amin et al (2023) also states that modernization is not necessarily an enemy of tradition but can be a tool to preserve the traditional culture of any region. Although the study by Amin et al. is more comprehensive than the previous authors, the work still suffers from several shortcomings. Among them is the assumption of the homogenization thesis as the only option, again ignoring the adaptive capacity of traditional culture. Likewise, it does not consider other cultures that pose a threat or change, such as the cultures of circumcising countries, nor does it mention the initiatives taken by the new generations towards the preservation of tradition.

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[1] Regarding international recognition, special emphasis is placed on the various Indonesian traditions, rituals, sites and art forms that UNESCO has designated as World Heritage of Humanity.

4. THE CONTEXT OF INDONESIAN CULTURE

As stated in the introduction of this dissertation, Indonesia is one of the most culturally diverse countries. Indonesia has more than 1340 ethnic groups, a plurality of languages, belief systems and cultures (Rosyada, 2014). This plurality of cultures and distinctive cultural elements is not only due to its large geographical extension, which facilitates the emergence of more diverse cultural forms within the country, but largely due to the continuous exposure it has suffered since before the time of the sultans to cultures foreign to its own. It has been this constant exposure to different cultures over the centuries that has made Indonesia a cultural mosaic, endowing it with a unique local and traditional culture. In order to illustrate the creation of this unique traditional culture in Indonesia today and to contextualize the culture in Indonesia, the following two sections will explore both topics in depth.

A. HISTORICAL CONTEXT OF CULTURAL EVOLUTION

Indonesia, the largest archipelago in the world with 13,667 to 18,307 islands, is home to a quarter of a billion people, making it the largest Muslim-majority state (Hannigan, 2015, p.10). Throughout history, Indonesia has been a global trade center, exposed to different cultures from across the globe. Its natural resources have attracted multiple invasions and colonizations, intrinsically changing its social and cultural base. The continuous contact with various cultures has endowed Indonesia with unique traditions and cultural elements.

Although the Homo Floresiensis is the first ancestor of the human being in Indonesia, historians begin to consider the history of Indonesia from the arrival of the Austronesians to the archipelago, especially to the island of Flores. The Austronesians later gave rise to the multiple ethnicities that can now be found in Indonesia, having a cultural impact that continues to last today. These remnants can be found in belief systems, especially in funeral rites, and in cultural representations such as architecture, remaining in areas of the country that have undergone the most cultural change over the years such as Bali. One can argue that the cultural tradition in Indonesia begins with this, and therefore begins with elements directly foreign to its geographical area. It is centuries after the arrival of the Austronesians that the Indonesian archipelago undergoes one of the periods of major changes and transformations, marked by the rise and subsequent decline of powerful empires, the arrival of foreign religions and the flourishing of trade and culture. Among these major changes was the arrival of Hinduism and

Buddhism, which came through trade and significantly influenced the cultural and belief systems of the archipelago (Hannigan, 2015).

Within the Hindu-Buddhist empires, the most relevant were the Srivijaya Empire on the island of Sumatra, the Mataram Empire on the island of Java and the Mahapajit Empire, which originated on the island of Java and later spread over much of the archipelago. The Srivijaya Empire, a Buddhist empire with Hindu syncretism, had an unprecedented cultural impact in Indonesia, since the current official language of Indonesia (Bahasa Indonesia) has its origins in the important role of the Srivijaya empire in the diffusion of Sanskrit (Hall, 1985). It is during the hegemony of this empire as the main center of power in Indonesia where many theorize the appearance of Batik, being the first written source about its existence belonging to an expedition to the north of Sumatra.

On the other hand, the Mataram empire appeared in the second half of the 8th century (Miksic, 1996). The Mataram Empire, particularly under the Sailendras dynasty, contributed to religious syncretism and the construction of the Borobudur and Prambanan temples. At the end of the 10th century AD, the great Hindu-Buddhist empire of Mataram fell, giving rise to the rise to power of a new great empire, the Mahapajit empire. It is with the birth of the Mahapajit empire that the center of power in Indonesia shifts from Sumatra to Java. The empire will gradually become one of the most important empires of its time in the South Asian region (Walters, 1982) and will unify much of the future Indonesian nation and established extensive trade networks, facilitating the spread of Islam (Ricklefs, 2008). The great importance of this empire in the history of Indonesia lies in the great geographical extension that the empire achieved. From 1350 to 1425, the Mahapajit empire expanded its territory considerably, unifying parts of the archipelago as well as other regions of Southeast Asia (Cœdès, 1968). The Mahapajit created extensive trade networks, creating routes with India, China, the Middle East and other Southeast Asian countries. It was this increase in trade that slowly brought Islam to the archipelago, slowly leading to the next great cultural change it would undergo. By around 1400 the Muslims had already begun to settle in Java, bringing with them a change of titanic magnitude.

Although Islam was not consolidated in Indonesia until the 17th century, the first Muslims arrived in the archipelago around the 9th century with traders and missionaries (Ricklefs, 2008). The process of settlement and assimilation of Islam in the archipelago is very similar to

the process by which Hinduism and Buddhism were established. ⊞Islam began spreading in Indonesia between the thirteenth and fourteenth centuries, reaching dominance in Java and Sumatra by the sixteenth century due to both conversions and a Muslim exodus following Portuguese missionary activity (Hannigan, 2015). The next century, saw the final fall of the Mahapajit empire and the rise and fall of the first great Muslim empire of Java, the Demak empire. It is in the middle of this century, with the fall of the Demak empire that the next great Muslim empire was created, which takes from the past the name of Matarm and the Dutch colonialism was already starting in 1596 with the East India Company (VOC).

The Dutch colonization of Indonesia was a slow process that lasted more than three centuries, starting as a simple commercial interest on the part of the Dutch who had no real power and ending in a full-fledged colonization. The establishment of the VOC in Indonesia was hardly profitable for the Netherlands, and it was not until 1617 that the VOC made a profit. The arrival of Jan Pieterszoom Coen in the same year results in a reform of the VOC and the establishment of Batvia (Hannigan, 2015), the main VOC enclave that would later become Jakarta. The fall of the Mataram Empire in 1645 allowed the VOC to gain more power, as local kingdoms sought their help, and thus Dutch colonization, began to gain greater control of the island and the archipelago. In 1806, with the arrival of a new governor, the Dutch began the De Grote Postweg road network that was one of the main successes of colonization (Vickers, 2003). Although it was short-lived since in 1806 the English colonized Java, wresting power from the Dutch until 1821. Post-1821, the Dutch faced resistance, leading to the implementation of the Cultivation System, the impartation of Culturstelsel resulted in the enrichment of Holland and the impoverishment of the local communities which began to have increased resentment towards the Dutch settlers (Reid, 2015).

The Dutch cultivation system lasted until the 1870s, during which time fights and insurgencies by the indigenous population increased (Booth, 1988). Faced with this situation the Dutch decided to establish the "Ethnical Policy" with the intention of improving the lives of the locals and avoiding revolts, but it was not particularly effective (Van Niel, 1996). The Ethnical Policy inadvertently fostered an educated population, population with western notions of freedom and self-determination, that later spearheaded the independence movement (Ricklefs, 2008). With the outbreak of World War II in 1939 came the Japanese occupation of the archipelago in 1941, which lasted four years. The Japanese occupation was brutal and violent, but it provided the nationalist movement with military knowledge and techniques that

would be of great use to them in the subsequent Indonesian National Revolution of 1945-1949. On August 17, 1945, Sukarto and Mohammad Halta declare the independence of the Indonesian nation along with the departure of the Japanese from the archipelago after being defeated in World War II. Nevertheless, true Independence didn't come until 1949 after Dutch recognition.

After its Independence Indonesia experienced political instability until 1965 when Sukarto established a "guided democracy" through which he concentrates power in himself. Sukarto's rule will last until 1967, when it is overthrown by a coup directed by General Suharto. Suharto's regime or "The New Order" was a period of great economic growth, but few political freedoms, resulting in a military dictatorship. Suharto's regime ended in 1998 because of the Asian Economic crisis of 97 and the rise of student protests against the regime in the archipelago, whcih led ot the begining of the "Reformasi" (Hannigan, 2015). Behind the "Reformasi" was the idea of walking towards true democracy, solving structural problems such as corruption, poverty and strengthening national sentiment (Ricklefs, 2008). The socio-economic and political ideas behind the "Reformasi" are still held today so that the political, social and economic change in Indonesia has not yet come to an end.

As can be seen through the historical development of Indonesia, Indonesia is a complex and multicultural country, in which great empires have risen and fallen and adapted to the effects of globalization since its inception. Today, the effects of the multiple colonizations and the meeting of cultures that have occurred in the archipelago are still alive. Indonesia continues to adapt to the new challenges brought by globalization, the internal challenges and the unsolved problems of such a turbulent past without losing the most significant elements of the cultural and social identity of Indonesians. This historical context teaches us how Indonesian culture and cultural identity is complex, varied and above all composed of a series of elements that were not native to the archipelago but have become a fundamental part of it, as is the case of Islam.

B. DIVERSITY OF INDONESIAN CULTURE

Both due to its vast geographical spread and its intriguing and intense history, Indonesia is a country of great cultural diversity. Indonesia has more than 1120 ethnic groups (Rosyada, 2014), each with their own traditions even though they are part of the same nation and have

also common traditions that are not as old. Within this large number of ethnic groups, the most numerous are the Javanese, Sundanese and Malays. Likewise, Indonesia has an unparalleled linguistic richness, with more than 700 dialects despite having one official language, Bahasa Indonesia (Badan Pusat, Statiskit, 2021). Among the dialects, the most widely spoken are Javanese, Sundanese and Balinese. The cultural richness of Indonesia goes beyond ethnicities and languages, despite the fact that the majority religion is Islam, with 87% of the population, more than five religions coexist within the archipelago (Geertz, 1960). Indonesia has Christians, Hindus, Buddhists and multiple indigenous beliefs that are not related to the world's majority religions, as will be seen later in the case of the Baduy community. Another aspect that reflects the cultural plurality of Indonesia is the high number of artistic expressions. One of the most characteristic artistic expressions of the country is Batik, which has different patterns and versions depending on the region where it is produced (Stephensen, 1993), as will be seen soon in the case studies, more and more regions have their own regional batik. Another example of diversity within artistic expressions is the case of music, Indonesia has different traditional music and instruments based on the region. The traditional ganmelan orchestra changes from region to region, with Javanese ganmelan and Balinese ganmelan having their own peculiarities (Colquhoun, 2011). Likewise, it also has a plurality of regional musics as is the case of Dangut (Permana, 2018). In short, Indonesia is a culturally complex country made up of a myriad of distinct traditions that have evolved along with the country's population and history. This makes it a particularly interesting case when determining the effects of globalization on its traditional culture.

5. CASE STUDIES

As stated previously three different cases, each one related to one dimension of culture that has been determined relevant for this dissertation, will be studied with the purpose of answering to the research questions and prove whether the proposed hypothesis is correct or not. The case studies are reggae in Indonesia, the Baduy Community, and the art of Batik. Finally, three specific case studies are analyzed to achieve the purpose of this study. The choice of reggae in Indonesia is due to the fact that the music is one of the most important forms of cultural expression, and also the most globalized and commercialized. Extremely popular in Indonesia, reggae has undergone significant cultural hybridization, merging with traditional Indonesian music and becoming an integral part of the younger generation's cultural identity. The second case, the Baduy community, was chosen because it represents an example of resistance to cultural globalization. Despite centuries of colonization and globalization on the island of Java, the Badui people have retained many customs and cultural heritage, demonstrating the resilience of the local community to outside influences. The last case is the batik technique, a traditional Indonesian and Malaysian artistic technique. This case study allows us to analyze the impact of cultural globalization on the production of material art in Indonesia. These cases were selected to observe how cultural globalization impacts Indonesian music, community and material art in different ways, providing a broad and diverse perspective of the phenomenon.

A. REGGAE IN INDONESIA

Reggae itself is a musical genre originating from Jamaica that has been exported all over the world, becoming a world-famous music genre with highly recognized artists such as Bob Marley, Shagy, UB40 and many others. Reggae has found its place in the music scene of the vast majority of countries around the world, with artists who have no ties to Jamaica such as the Spanish Manu Chao, the Brazilian group Lagum or the German group Seed. In Indonesia this globalization and inclusion of Reggae in the country's music scene has been especially intense and relevant both culturally and politically.

Reggae arrived in Indonesia with the beginning of tourism in Bali and Lombok during the Dutch colonial era (Baulch, 2004). In the decade of the 90's both islands undergo a cultural transformation due to the new focus of western tourism that is created in them. On the island

of Bali opened bars that would later go down in the history of Indonesian reggae both in the more touristy areas such as Kuta or Sanu as well as in the more local areas such as Lovina (Baulch, 2024). The first years of the introduction and popularization of the musical genre in Indonesia occurred around the tourist scene of these two islands, both becoming from 1990 to 1994 the center of Reggae in the archipelago and the Sasak and Balinese being the first to adopt the musical genre as something belonging to their identity (Wallach and Clinton, 2013). But this adaptation as its own identity and outside the commodification of tourism barely lasted until 1995 when the entry into force of a new tourism law on the island of Bali resulted in the disappearance of local bars such as the first Reggae bar on the island, the Bruna (Colquhoun, 2011). The disappearance of these entertainment venues, where there was a union between locals and tourists, and where there was no socio-economic differentiation of their customers, also led to the commodification of Balinese Reggae as a tourist good, especially with the creation of an annual festival organized by the Bali Tourism Academy that determined which bands would play in the big venues (Baulch, 2024). In spite of this commodification, and the consequent loss of the authenticity of the reggae movement in Bali and Lombok, and consequently in Indonesia, great Indonesian Reggae artists like Tony Q emerged during these years. After the commodification of Reggae in Bali and the consequent loss of the Balinese reggae scene, comes the Asian crisis in 1997 and the terrorist attacks on the island of Bali in 2002, events that destroyed the tourism industry in the eastern islands of the archipelago and resulted in the migration of those remaining reggae musicians to other areas such as Jakarta, Yogyakarta, Medang, and Bandung (Colquhoun, 2011).

It is in the cities where reggae artists moved to that the locally called "Indonesian reggae revolution" begins (Colquhoun, 2011). Here artists began to mix reggae with local particularities and definitions, adding to the songs, and thus to the musical genre in the country, characteristics and meanings that belonged uniquely to Indonesia and its regional cultures. The incorporation of gamelas rhythms (traditional Indonesian instrumental grouping characterized mainly by percussion instruments such as the metallophone, xylophone and others), the use of traditional instruments such as the angklung, and lyrical themes that reflected local folklore and social issues, are examples of these characteristics that made reggae unique and cultural. It is finally in the year 2000 when the genre begins to gain special importance throughout the archipelago, creating its own sound and rhetoric, finding its main audience in cosmopolitan youth. It is important to note that the integration of Reggae in Indonesia goes beyond the existence of bars where said music is the central axis. Its importance comes with the creation

of Reggae albums and songs that were aimed solely at the Indonesian public and that dealt with geolocated social and political problems, such as youth unemployment, biodiversity loss and political corruption. In addition to including lyrics not only in English or Bahasa Indonesia, but also in different regional ones. Examples of the inclusion of Bahasa in addition to English in the songs of Indonesian artists are Tony Q with his song "Women" - "Kau ikuti aku ke kamar mandi / Women, you make me feel so good" or Steven and CoconuTTreez in their song "Long time no see". Other artists like Mbah Surip in his song "Tak Gendong" mix English with Javanese, "Follow me, ok?/Tak gendong ke mana-mana", artists like Mellow Mood in his song "Lombok Holiday" mix English with Sasak, the regional language of the island of Lombok, and some even mix English, Spanish and Bahasa, like artist Marapu in his song "Proud to be".

The inclusion of reggae within the traditional culture of the archipelago goes beyond the use of typologies and messages belonging to the same, or the use of regional languages, but is also reflected in the use instruments and melodies traditionally belonging to the different peoples of Indonesia and the export of Indonesian reggae as a cultural asset to the rest of the world. Some examples of the union between traditional Indonesian styles and instruments in Reggae are the case of the artist Marapu who mixes the folk of the island of Sumba with reggae, the case of Tony Q, who mixes Javanese ganmelan and sundanee kendang (traditional Indonesian wood, leather and string instrument) with reggae, the case of Joni Angung which uses Baline ganmelan in his Reggae songs (Colquhoun, 2011), or the case of Via Vallen who is one of the major representatives of "dangut reggae" subgenre which mixes traditional dangut genre with culturally imported reggae (Permana, 2018). Finally, regarding the cultural relevance that Indoneisa reggae has achieved in the rest of the world there are two examples that illustrate almost entirely the same. The first is the case of the song "Welcome to my pradise" by Steven and CoconuTTreez which became not only incredibly popular amongst tourist in Bali and Lombok, but within the local spheres all around Indonesia and in many other countries (Colquhoun, 2011). The other example, is the fist Indonesian Reggae festival ever organized in may 21st 2011 to which appart from 50 indonesian bands internatinal artists were invited and the public came not only from indonesia but also from Russia, the US, Europe, Japan, and Australia (Colquhoun, 2011).

B. THE BADUY COMMUNITY

The Baduy is an Indigenous community from the island of West Java. Their settlements are specifically located at the foot of the Kendeng Mountains in Kanekes Village in the province of Banten (Idris, 2023). There is no agreed theory on the origin of the Baduy. Some authors such as Enkin (2007) argue that their origins can be traced back to the Banten sultanate the 16th century, while others such as Iskandar, Johan & Supangkat, Budiawati (2017) argue that their settlement is due to fleeing religious persecutions by both Muslim empires and Dutch colonialism. The exact numbers of the Baduy community members are not known, Iskandar, Johan & Supangkat, Budiawati (2017) approximate numbers between 25,000 and 35,000 members, finding the community in steady growth. The Baduy are an example of pure Sundanese culture, which is the traditional culture belonging to the inhabitants of the mountainous areas of the island of Java, being one of the few communities that maintain the most traditional aspects of it through the centuries as they have not only rejected Islam but also any other cultural changes and developments that have come to the island (Wessing, 1977). The Baduy are subdivided into two groups, the Baduy Dalam or Tangtu and the Baduy Luar or Panamping. The Baduy Dalam correspond to the innermost community both geographically and socially, have a smaller number of members and follow the traditional rules and taboos without any exception (Hasim, Irfan & Sudradjat, Iwan & Faisal, Budi, 2023) On the other hand, the Baduy Luar live in more outlying areas and maintain more regular and direct contact with the rest of Indonesian society, which is why they do not follow the traditional rules and taboos as strictly and serve as intermediaries between the Baduy Dalam and the rest of society (Hasim, Irfan & Sudradjat, Iwan & Faisal, Budi, 2023).

The traditional Baduy culture starts from respect for nature, simplicity and independence of the community (Suparmini, Setyawati & Sumunar, 2012). It is from these three main aspects that the norms and taboos of their way of life emerge. Among these norms and taboos are: not to use electricity, not to use animals for construction or agriculture, not to practice animal husbandry, not to wear clothes beyond the traditional ones, not to use any kind of chemical or pesticide or advanced farming technique, not to use any material in the construction of houses beyond bamboo and wood, no stealing, no trading, no lying, no killing, prohibition of members from outside the community to access traditionally sacred spices, and great adherence and following of all religious rituals pertaining to their religion, Sunda Wiwitan (Iskandar, 2017).

Although it may seem impossible in such a technologized world for a community of people to follow such strict rules and traditions as those outlined above the Baduy have succeeded, especially the innermost part of their community, the Baduy Dalam. A study on tourism to the Baduy Luar and Baduy Dalam villages by Arcana, Komang & Rech, M. & Wiweka, and Kadek (2017) shows that both from the point of view of the Baduy community itself and from the point of view of visiting tourists the community has managed to maintain their traditions authentically. According to this study, traditional farming techniques are still in use today, strictly adhering to traditional norms. Likewise, the architecture of the Baduy villages has maintained its traditional construction using only bamboo and wood. The continuation of traditions in architecture and agriculture is not only validated by this study, but a study on the Baduy community's relationship with nature and tradition by Hasim, Irfan & Sudradjat, Iwan & Faisal, Budi (2023) also supports these findings. Likewise, this continuity with traditional culture is observed in clothing. The Baduy community continues to wear their traditional clothing, they do not use other types of garments, and these are used both in their daily lives and on special occasions such as religious ceremonies or events of cultural renown (Hasim, Irfan & Sudradjat, Iwan & Faisal, Budi, 2023). Another distinctive element of Baduy culture is the continuation of its rigid rituals, among which are the rituals of "Seba" and "Hajat Puun" (Hasim, Irfan & Sudradjat, Iwan & Faisal, Budi, 2023). In the case of the "Seba" ritual, it serves the purpose of honoring the existing government as thanks for the land and represents the tradition of showing gratitude to God (Apriyanto et al., 2024). Last year, 2023, more than 1350 members of the Baduy community participated in the Seba ritual, walking 160 km and the 87 members of Baduy Lamar who performed the pilgrimage did it barefoot (Hasim, Irfan & Sudradjat, Iwan & Faisal, Budi, 2023, p.9). Regarding the ritual "Hajat Puun", this is considered the biggest spiritual ritual of the Baduy community, in 2023 80 members of the Baduy community participated in the veneration (Hasim, Irfan & Sudradjat, Iwan & Faisal, Budi, 2023, p.9).

With respect to regulations such as the use of electricity, motor vehicles and other elements of modernity, the respect for them is divided between the Baduy Lamar and the Baduy Luar. While in the 64 Baduy Luar villages there is electricity, even if it is entirely from solar panels due to the cultural element of respect for nature, in the 3 Baduy Lamar villages no electricity is allowed, only oil lamps can be used at night (Arcana, Komang & Rech, M. & Wiweka, & Kadek, 2017). The distinction between indoor and outdoor villages goes beyond

the use of electricity, the strict adherence and following of traditional rules result in Baduy Lamar villages having no access to telecommunications (this comes to be regulated by the state government), no modern medicine medical centers and being closed to tourism during the most culturally and religiously significant ceremonies.

C. THE REBIRTH OF BATIK

In its purest definition Batik is an artistic form based on a wax-resit dyeing method that leaves intricate patterns on cloth (Stephenson, 1993, p1). The origins of the technique have not been determined due to the lack of records about it, all the sources consulted for this research work on this case study determine that its origin is unknown. Likewise, Batik as such does not belong only to Indonesia, but is a heritage shared with other countries in the South Asian region, especially Malaysia. But it is in Indonesia, especially on the island of Java, where Batik reaches its greatest expression (Stephenson, 1993) and where the most common and sophisticated styles of this technique are created. Although Batik historically and artistically refers to the technique itself, today the term Batik goes far beyond it, becoming an element of the traditional culture of Indonesia in each of its islands. Currently Batik is considered those fabrics that have prints inspired by the traditional patterns of Indonesia, whether they are made by the wax method, by block printing or with more modern techniques such as laser printing.

Starting from the ignorance of its origin, Batik has a complicated history. The original use and technique was first popularized in Indonesia by the great sultans of the dynasties that settled in the city of Yogyakarta around the eighteenth century (Ratuannisa et al, 2020). Throughout the eighteenth century and much of the nineteenth century the technique was used only for traditional Indonesian garments such as the sarong and was at no time adapted to European fashions brought by the Dutch (Ratuannisa et Al, 2020). This was changing little by little, in the year 1872 a rule was established by the Dutch government in the archipelago by which the ethnic groups had to dress outside their homes in a way representative of the ethnic group to which they belonged (Ratuannisa et al, 2020), so the Batik fabrics began to be used in more conventional garments. From then on Batik gained popularity not only among Indonesians, but also among Dutch women living in the archipelago, but this popularity lasted only a few years. Between 1930 and 1940 there was a decline in the use of Batik and traditional Indonesian dress, moving the population towards a more western style and being relegated to ceremonies and special occasions (Ratuannisa et al, 2020). With the independence of Indonesia, an attempt is

made to nationalize Batik and establish it as a distinctive element of Indonesian culture and identity (Febriani, Knippenber, Aarts, 2023). The first president after independence, Sukarno, presented Batik as the symbol of the Indonesian nation and its union, creating the "Indonesian Batik", a new style of Batik that combined the different styles and patterns existing throughout the nation (Stephenson, 1993). This effort on the part of Sukarno helped batik to become popular again, but this popularization occurred more internationally than among the Indonesian population, becoming a symbol of the nation outside of Indonesia but not being used by Indonesians. His successor, Suharto, encouraged and promoted the use of Batik as a uniform for all kinds of events, meetings and occasions (Febriani, Kinippenber, Aarts, 2023) which gave a second boost to Batik. Despite the efforts made by both presidents, Batik finally became an intrinsic cultural element of all Indonesians in 2009 when UNESCO recognized it as Intangible Cultural Heritage of Humanity (UNESCO, 2009) and considered that Batik was a traditional element of Indonesian culture and not Malay. This recognition, together with the victory against Malaysia, and the efforts made by the heads of state resulted in the Batik finally becoming popular again (Ratuannisa et al, 2020), even growing in recent years.

Figure 1 Stalls in one of the two main markets of Malioboro (Yogyakarta) with Batik print garments (Photograph by the author).

Figure 2 One of Malioboro's (Yogyakarta) main streets with Batik selling stands.(Photograph by the author).

Figure 3 Batik workshop, Yogyakarta. (Photograph by the author).

Today Batik is a traditional Indonesian cultural element that is used in all the islands of the archipelago and is internationally renowned. Such is its cultural relevance that there is no

souvenir store in Indonesia that does not sell Batik garments (see figure 1), there are traditional Batik workshops that belong to schools that teach the technique (see figures 2 and 3), and there is a national Batik day on October 2 (Febriani, Knippenberg, Aarts, 2023), airlines such as Garuda Indonesia have traditional dress with Batik fabrics in their uniform, schools and workplaces have days of the week in which it is encouraged to wear Batik clothing (see figures 4 and 5) and farmers continue to use Batik as their daily clothing, especially women (see figures 6 and 7). In addition to this, data from studies by Maria (2013) and Raya et Al (2021) show that batik and its popularity have maintained a steady growth in recent years. In 2013 there were a total of 23 provinces in Indonesia that had their own specific Batik print (Maria, 2013), and in 2021 the number of provinces that had their own Batik print was 34 (Raya et Al, 2021). Despite the fact that Batik has been molded into more modern forms of clothing its cultural impact has not diminished, in fact it could be said that in relation to the decades between 1930 and 1970 it now has greater cultural relevance.

Figures 4 & 5 Posters of a school in Yogyakarta indicating how to dress each day of the week, for both teachers and students. Both include special Batik days. (Photograph by the author)

Figures 6 & 7 Photograps of women in Tetebatu (Lombok) and Ubud (Bali) wearing tradiitonal Batik clothes during their daily lives. (Photograph by the author)

6. ANALYSIS AND DISCUSSION

The previous research focuses on the impact of globalization on three elements of traditional culture in Indonesia; belief and value systems (Baduy Community), material artistic expressions (Batik) and immaterial artistic expressions (Reggae). Each of these three aspects has been studied through a case study.

On the one hand, it can be clearly observed that Reggae music, originating from Jaimaca, has been deeply integrated into Indonesian culture and cultural identity, especially by the younger generations. Reggae has had a greater presence and impact in certain regions such as the islands of Bali and Lombok, but it is also highly popular and relevant in the rest of the archipelago. Although the cultural evolution of reggae in Indonesia began as a tourist commodification, the musical genre has been localized, blending with the traditional music and instruments of the archipelago, and has begun to address issues of social relevance to Indonesians such as corruption, loss of biodiversity and high youth unemployment. Examples of this localization of Reggae in Indonesia are the works of Tony Q and Mbah Surip among others. The transformation and inclusion of Reggae in Indonesia is a clear example of the theory of Hybridization. In this case, Reggae, an element of a foreign culture, has been assimilated and localized leading to the creation of the Indonesian Reggae scene.

Likewise, the adaptation of Reggae to the local culture and the inclusion of regional languages within the songs highlights the dynamics and nature of cultural exchange, one of the positive aspects of globalization. Another positive aspect of globalization that is illustrated by Reggae in Indonesia is gaining a platform on which to showcase the culture on an international level as well as some global recognition. This is seen with the song "Welcome to my Paradise" and the international attendance at the first Indonesian Reggae Festival. Although the course of Reggae in Indonesia has been marked by hybridization, there is still a risk of homogenization as the youth of Indonesia, although the musical genres adapt to traditional music, do show a predilection towards more international and modern music. It is the supremacy of adapted genres such as Reggae or Indie in Indonesia that shows us the risk of commodification of tradition and culture and the risk of homogenization that globalization has brought to the archipelago.

On the other hand, the case study of the Baduy community provides a clear example of resistance to globalization, which corresponds to the polarization crisis. The Baduy maintain most of their ritual beliefs and norms, and their strong adherence to traditional customs and norms, especially in the case of the Baduy Dalam, illustrate this cultural resilience. Despite this resilience, the emergence of new technologies and social networks poses a threat to their way of life and traditional elements of it, especially with the impact they are already having on the younger generations. In the case of the Baduy Luar, they have introduced modern and non-traditional elements into their way of life. But, the introduction of these elements has been in a way that respects the basic tenets of their belief system and they belong mostly, at least culturally, to the broader Indonesian culture.

Likewise, the highly regulated globalization-driven tourism by the community has resulted in economic growth without a cultural impact, and this economic growth is a positive aspect of globalization. Likewise, the recent global increase in the protection of indigenous communities, their culture and way of life, has helped to increase state involvement in the preservation policies of these communities. But, despite the great resilience shown by the Baduy, the influence of social networks and new technologies on the younger generations can cause a cultural shift that can lead to the fragmentation of the Baduy culture and its deterioration. In general, the Baduy community is an example of resilience, although if specified, the example of resilience would be the Baduy Dalam while the Baduy Luar would be an example of hybridization. Despite its great conservation, the Baduy culture has risks and threats that they will have to overcome if they want to maintain it. In the Baduy Luar villages, social networks and new technologies have already arrived, and although they have not been admitted by the community, there are teenagers who use social networks and are increasingly adhering to pop culture trends that are forbidden in the eyes of the Baduy tradition (Hasim, Irfan & Sudradjat, Iwan & Faisal, Budi, 2023). Likewise, as can be seen, there is a great difference between the continuation of the tradition between the Baduy Luar and the Baduy Lamar, even though they belong to the same community. The Baduy Lamar adhere to the tradition in a more arduous way and follow it strictly, being in part the engine that keeps their culture alive.

Finally, Batik has undergone a highly intense process of transformation and revival. Historically tied to Indonesian culture, it has undergone a changing popularity due to colonization and modernization brought by globalization. Batik has managed to revive and

continue to be a highly relevant cultural element thanks to government policies and the great impact of UNESCO recognition at national and international level. Batik has been changed by globalization and modernization, but despite these changes it has remained a changing symbol of traditional Indonesian culture. Batik, like Reggae, is an example of the theory of Hybridization in Indonesia, but it has different nuances. It has adapted as an artistic representation to modernity and globalization, but has done so in coexistence with traditional practices, maintaining its cultural relevance while appealing to more modern and global tastes. One could say that globalization has helped the revival and preservation of Batik, as UNESCO recognition has positioned Indonesian culture on a global stage. Globalization, hand in hand with Batik, has given rise to an opportunity for economic growth and attraction of tourism, which is a double-edged sword that can have both positive and negative effects. Among the main negative effects is the commodification of Batik and therefore its possible loss of cultural significance and mass production leading to loss of authenticity. Even so, one can determine that despite having been adapted to modernity this has not been a negative aspect since it has introduced it back into the daily life of the entire population and there are still occasions in which the clothing that traditionally accompanied the Batik is used as in ceremonies, days of the week named as "Batik day" in all types of institutions and in corporate uniforms. In short, globalization has helped Batik to resurge from a traditional art form to an international symbol of Indonesian culture being an example of resilience and adaptability and having a deep rooted presence throughout the archipelago.

As can be seen from the above findings, the effects of globalization in Indonesia have been multifaceted, manifesting themselves in both positive and negative ways. Among the positive effects, one of the most notable is cultural exchange. The integration of Reggae into Indonesian culture exemplifies this effect. Reggae has blended with local cultural elements resulting in the creation of a reggae culture in Indonesia that did not exist before and is now a local cultural expression. This cultural exchange has enriched the cultural landscape by introducing new forms of artistic expression and fostering creativity. Globalization has also played a positive role in the revitalization of traditional arts. The revitalization of batik illustrates this point. Batik went from being in decline to experiencing a renaissance driven by national pride and international recognition, especially with the backing of UNESCO. This revitalization has not only helped preserve Batik, but has also adapted it to the contemporary context, ensuring its prevalence today. Another positive effect of globalization has been the creation of economic growth in the archipelago through the commercialization of cultural

goods such as Batik or reggae. The economic boost of these cultural goods is due to the attraction of tourists, income generation and the creation of jobs in handicrafts. In the case of the Baduy community, regulated tourism has led to economic growth that respects traditional culture, demonstrating that economic development driven by globalization is possible while preserving cultural integrity.

On the other hand, globalization also brings with it a series of negative effects and challenges. One of them is the cultural commoditization observed with the commercialization of reggae music and batik as a commodity for tourists. This commodification results in the loss of cultural authenticity, leading to a superficial understanding of culture. Another negative impact of globalization on traditional culture in Indonesia is cultural erosion. This cultural erosion has been partly illustrated by the case of the Baduy community which makes a great effort to maintain and preserve their traditional way of life, but external influences threaten their cultural integrity. This is particularly due to the youth as they are more susceptible to new technologies and trends, resulting in the erosion of traditional culture over time. This illustrates the vulnerability of traditional and indigenous cultures in the face of the globalization juggernaut. Likewise, cultural globalization also brings with it the emergence of identity conflicts. The dispute between Malaysia and Indonesia over the ownership of batik illustrates this phenomenon, as does the greater connection of young people to the global than to the local. Globalization tends to blur cultural boundaries consequently complicating the claiming of cultural heritage.

The assimilation and hybridization of reggae in Indonesia illustrates the mixture of the positive effects of globalization on traditional culture. Likewise, the great resilience of the Baduy community in the face of globalization highlights the desire and need to preserve traditional practices in the face of the negative effects of globalization. Batik, on the other hand, illustrates the possible modernization of traditional elements to ensure their continuity in such a deeply globalized world. Each of the cases studied has a different degree of prevalence of traditional culture. The Baduy community, on the one hand, is largely unaffected, while batik has undergone significant changes, and reggae is a localized export. It can therefore be concluded that globalization presents both challenges and opportunities for Indonesian traditional culture, which has mostly undergone a hybridization effect and localization of external culture based on its traditional culture.

However, this study is limited in that it has relied mostly on secondary sources that may not fully capture the most current perspectives or certain nuances. Likewise, the analysis is limited in that it only focuses on three cultural elements, which, although relevant to traditional culture, do not represent its totality. These studies may not be fully generalizable to other cultural aspects in Indonesia. It is therefore considered that more future research with a broader cultural analysis would be necessary. Before this future research it would be important to include more current studies, which track changes over time and provide insight into the dynamic nature of cultural globalization. Likewise, it is considered of great relevance for future studies to conduct primary research through fieldwork and interviews that can provide deeper and more current knowledge.

7. CONCLUSION:

In conclusion, this study has analyzed the impact of cultural globalization on traditional Indonesian culture through three examples: reggae in Indonesia, the influence of globalization on the Baduy community, and the resurgence of Batik. Each situation has provided unique evidence of how cultural aspects specific to each region can be affected, changed and, in some cases, renewed by global influences.

Research on reggae music in Indonesia has shown how local musicians have integrated traditional Indonesian elements, such as local instruments and rhythms, into reggae, generating a cultural mix that connects especially with the nation's cosmopolitan youth. In the Badyu community, a selective resistance and adjustment to globalization has been noted, preserving ancient customs while taking economic advantage of regulated tourism. Finally, the revitalization of Batik has demonstrated how once a cultural element can be updated and disseminated worldwide while preserving its authenticity, thanks to governmental measures and the support of UNESCO.

It is also crucial to note that this research has been based mainly on secondary sources, which restricts the depth of the examination and the ability to confirm the information with primary data. In addition, choosing only three case studies may not fully represent all cultural experiences in Indonesia with regard to globalization.

From this research, several questions arise for future research. First, how are other communities and cultural traditions in Indonesia adjusting to globalization? Second, what is the role of government policies in preserving and promoting traditional culture in a globalized world? Third, how do new technologies and social networks impact the development and preservation of traditional cultures?

Indonesia's cultural diversity is a relevant factor in these patterns of globalization, as the vast variety of ethnicities, languages and traditions provides a rich field of study on how different cultures can resist, adapt or transform in the face of external influences. This diversity not only enriches national culture, but also presents unique challenges in preserving traditions in the face of global homogenization.

In summary, traditional culture in Indonesia has faced both opportunities and challenges due to globalization. While some aspects of culture have modernized and have global significance, others are in danger of disappearing or weakening. Continuing to research and strategize is critical for traditional cultures to not only survive, but also succeed in an increasingly globalized world.

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GLOSARY

VOC: East India Company

UNESCO: United Nations Educational, Scientific and Cultural Organization