

Becoming a Global Village: The History of Globalization in Bali

Fransiska Dewi Setiowati Sunaryo,[✉] I Ketut Ardhana
Universitas Udayana, [✉]fransiska_dewi@unud.ac.id

Article history

Received : 2023-02-09

Accepted : 2024-03-08

Published : 2025-04-24

Keywords

Multiculturalism,
Local Culture,
Tourism Industry,
Balinese History,
Globalization

Abstract: Bali, currently known as one of the world's tourist destinations, has long historical roots. However, Bali is slowly experiencing changes, namely on the one hand trying to adopt and adapt various existing changes, but on the other hand trying to maintain these customs and traditions so that their cultural roots are not eroded. The purpose of this article is to analyze what continues and what changes occur as a result of external influences. The research method used is a qualitative method with a historical approach, expected to provide a better understanding of how Bali, which was once closed to outside cultures, is now seen as an open fortress. Document sources and in-depth interviews were used to dig up information about the history of globalization in Bali. The conclusion in this research reveals that the arrival of Dutch colonial influence, which initiated the development of tourism in Bali during the colonial period, impacted customs and traditions on the one hand. On the other hand, Balinese people began to recognize various artistic influences and art-making techniques as they were introduced later. Ubud and Kuta in Bali have turned into a global village, which on the one hand is very strong with traditional roots, but is very adaptive to Western influences.

Abstrak: Bali yang saat ini dikenal sebagai salah satu destinasi wisata dunia memiliki akar sejarah yang panjang. Namun demikian, Bali secara perlahan mengalami perubahan, yaitu di satu sisi berusaha mengadopsi dan mengadaptasi berbagai perubahan yang ada, namun di sisi lain berusaha mempertahankan adat dan tradisi tersebut agar akar budayanya tidak terkikis. Tujuan dari artikel ini adalah untuk menganalisis apa saja yang tetap dipertahankan dan perubahan apa saja yang terjadi akibat pengaruh dari luar. Metode penelitian yang digunakan adalah metode kualitatif dengan pendekatan historis yang diharapkan dapat memberikan pemahaman yang lebih baik tentang bagaimana Bali yang dulunya tertutup terhadap budaya luar, kini dipandang sebagai benteng yang terbuka. Sumber-sumber dokumen serta wawancara mendalam digunakan untuk menggali informasi mengenai sejarah globalisasi di Bali. Kesimpulan dalam penelitian ini mengungkapkan bahwa kedatangan pengaruh kolonial Belanda yang mengawali perkembangan pariwisata di Bali pada masa kolonial berdampak pada adat istiadat di satu sisi, dan di sisi lain, masyarakat Bali mulai mengenal berbagai pengaruh artistik dan teknik pembuatan karya seni yang diperkenalkan kemudian. Ubud dan Kuta di Bali telah berubah menjadi sebuah desa global yang di satu sisi sangat kental dengan akar tradisi namun sangat adaptif terhadap pengaruh Barat.

INTRODUCTION

Compared with other regions in Indonesia, like Sumatra, Java, and Papua, Bali has very limited natural resources for mining or plantations. Thus, it is not surprising that Bali is dominantly dependent on its cultural heritage in the context of the tourist industry. To be a tourist destination, developing the tourism industry sustainably is difficult. The main problems are some serious issues regarding globalization, particularly in anticipating the influences of globalization, such as the migration process of people from different cultures, traditions, ethnicities, local languages, and religions to the region. This is not easy. Though Indonesia has been proclaimed an independent state since August 17, 1945, based on the Pancasila as a state foundation consisting of five basic principles: Belief in the One God, Humanitarianism, The Unity of Indonesia, Democracy and Social Justice there are still many issues and



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discourses, particularly within political dynamics, locally, nationally, and internationally. This means that the ability to live peacefully and harmoniously has been discussed for a long time. In other words, we should learn more about the similarities and differences in the context of comparative studies on religions, ethnicities, traditions, and cultures. In order to achieve this ideal concept through this paper, we will address some issues regarding, firstly, why Bali, which was previously known to have strong and closed traditions and religion, turned into an open fortress? Secondly, how does the sustainability and change process occur due to tourism developments? Thirdly, how can change and sustainability be interpreted in the era of globalization? With this discussion, it is hoped that a better understanding can be gained about the dynamics of Balinese society as a tourist destination so that it can develop sustainably in the present and the future.

There are not many references available that discuss how the influence of globalization has changed Bali, which used to be very strong in maintaining the roots of traditional and religious traditions, and experienced continuity on the one hand while experiencing changes on the other hand, so that many villages in Bali experienced development into villages. global as seen in the development of the villages of Ubud and Kuta in Bali.

In his work, Covarrubias (1946), *The Island of Bali*, describes the customary and religious order developed in Bali. The book shows how Balinese society and cultural development are strong, with local wisdom and Hindu religious traditions that have evolved from the past to the present. These three areas, Sanur, Kuta, and Ubud, have historical roots in tourism since the colonial era, which can be traced back to around the 1930s, such as the role played by Covarrubias, who contributed to the development of the art of painting in Ubud in particular and in Bali in general. Nordholt. (1991). discusses the relationship between the state and Balinese society and its historical dynamics from the past to the present. Henley & Moniaga. (2010) explains significantly the role and influence of custom in the modern Indonesian political system, where it is not uncommon for customary power to be utilized for momentary political interests to benefit the political interests of certain groups. Other articles relating to Balinese rural life in general were written by Staab (1997). Vickers (1989) in his work entitled, *Bali: A Paradise Created*, describes how the development of Balinese society and culture, which was once full of violence during traditional times, then experienced resistance against the Dutch through

an event known as the Badung *puputan*, (*puputan* means struggle until the end) in 1906. Through various media, not only in the archipelago, but also the Netherlands and Europe in general, news spread of the violence in Bali after the *puputan* incident. Furthermore, when Bali was defeated, the Dutch authorities tried to organize Bali into an area where there were no violent struggles, but instead an area that was peaceful and worth visiting. That is why Bali was introduced to tourism during Dutch rule in the 1920s. One recent work is the work of Sulandjari & Ardhana (2017) explains the process of continuity and change that occurs when many villages in Bali, on the one hand, try to maintain their cultural roots, but on the other hand seem unable to face the various changes that occur as a result of the development of the world of tourism and the process of globalization. (Sulandjari & Ardhana, 2017, pp. 36—41). Ratna Cora Sudarsana, Tjok Istri. 2016. "Wacana Fesyen Global dan Pakai-an di Kosmopolitan Kuta". *Dissertation*. Denpasar: Program Pascasarjana Universitas Udayana.

From this work, we can see a clear discussion to better understand that a civilization and culture will experience dynamics of change when the influence of cultural capitalization occurs, which will slowly influence the traditions and culture of people in tourist areas, in particular, and Balinese society and culture in general. Modern works related to how local wisdom should be utilized to benefit society as a whole, so that a city can be called a smart city, can be seen in the work written by Bracken (2015), Leushuis (2014), and McLuhan (1964). By using this reference, it is hoped that we can better understand the dynamics of Balinese society, which is experiencing change on the one hand and sustainability on the other hand, in the discussion regarding becoming a global village: the history of globalization in Bali

METHOD

The method used in this research is historical and adopts a qualitative research paradigm. The research began by selecting the topic of Bali's transformation into a global village and proceeded to trace the historical trajectory of Bali across several critical periods: the early development period, the colonial era, the New Order regime, and the current phase of globalization. After identifying the research problems, data collection and analysis were conducted in an iterative manner—repeating the process of interpretation, validation, and contextualization until comprehensive findings were obtained (Slamet, 2006, p.19). As is typical of qualita-

tive research, the researcher acts as the main research instrument, interpreting social phenomena through interaction with sources and contexts (Moleong, 2021, p.44).

Primary data collection was conducted through a combination of document analysis and in-depth interviews. Historical documents were analyzed as the foundation of social facts, with a focus on literature concerning multicultural societies—particularly the work of Alf Mintzel—and mapping studies of traditional Balinese villages (Koentjaraningrat, 1977, p.162). These sources were triangulated with observational data from field visits in Denpasar. Furthermore, the study incorporated semi-structured interviews with key informants, including religious leaders, adat (customary) authorities, and community elders in Denpasar. These interviews aimed to uncover local perspectives on the social changes brought about by tourism and globalization, allowing for a deeper understanding of both continuity and transformation within Balinese cultural practices.

To ensure the reliability and validity of the findings, the study employed source triangulation, cross-checking the narratives from oral sources with historical documents and secondary literature. Data were analyzed using thematic coding, enabling the identification of patterns related to cultural adaptation, resistance, and negotiation in the face of global influences. This approach not only enriches the historical narrative with lived experiences but also ensures that the voices of local communities are meaningfully represented in the academic discourse on globalization in Bali.

THE DUTCH INFLUENCES AND THE INTRODUCTION OF THE TOURISM INDUSTRY IN BALI

The Dutch who visited Bali in the 16th century (1597) and attempted to conquer Bali through the *Puputan* Badung in 1906 at the beginning of the 20th century, which was inseparable from the influence of international political concurrency about the practices of modern imperialism, were not involved. immediately able to avoid the onslaught of Dutch influence caused the fall of local communities (kingdoms) that were the basis of traditional communities in Bali. The Netherlands is trying to eliminate the negative image of its conquest (social and cultural violence), which is felt to be tragic and dramatic, by trying to maintain local culture by utilizing indirect power (indirect rule). This occurred as a result of the limited resources (manpower) possessed by the Dutch to regulate and organize the

lives of the Balinese people in particular and also the Indonesian people in general, which stretched throughout the archipelago.

The Dutch understood that Balinese culture differs from other archipelago local cultures. Bali is generally seen as the only Hindu mosaic in South-east Asia, after the end of the first Hindu kingdom in Funan, and the disappearance of the second Hindu kingdom in Champa (Vietnam). The Dutch were aware of this because of the increasingly intense spread of the influence of new religions, which Bali did not want its traditional and cultural traditions to change. This led to the introduction of the Dutch colonial policy, Baliseering (*Balinization*). The aim is that Balinese traditional and cultural traditions are not uprooted from their cultural roots.

Not only for Bali, but also many Dutch scientists who study the field of traditional life and Indonesian society are known as indologists. These indologists pay attention to the importance of preserving Indonesian culture and society, and they consist of experts in archaeology, anthropology, history, language, and literature, such as Roelofz Goris, Krom, Kern, and Bennett Kempers, who later gave birth to many other young Dutch scientists, such as Henk Schulte Nordholt, Boomgaard, and so on. The Dutch wanted to change the image of violence they had committed by turning Bali into an "Island of Heaven" as described by Adrian Vickers in his work entitled *Bali: A Paradise Created* (1989). This book shows the importance of the Dutch government in introducing the tourism industry, especially after the end of the Puputan War, the Aceh War, and other wars, to change negative impressions into positive impressions for Balinese culture and society in particular and Indonesian society in general.

In Bali, for example, we can see the growth of the tourism industry introduced by the Dutch since the 1920s, such as the establishment of the Bali Hotel. In Singaraja - as the capital of *Residentie Bali en Lombok* - a year earlier the Gedong Kirtya was built which is expected to be able to store the treasures of Balinese literature and culture in Singaraja (North Bali), In South Bali, apart from building the Bali Hotel, the Bali Museum was also built which is located in the heart of Denpasar, which later became the capital after moving from Singaraja to Denpasar in South Bali.

THE BALINESE, GLOBAL VILLAGE, AND GLOBALIZATION

The pressure on the world of tourism in the context of the growth of a city such as Denpasar, in particular, and the Balinese cultural community in general, has been felt since 1966-1970, when the power of the New Order was centralized and authoritarian. At that time, there was not only a shift from the expected quality of tourists, but it changed to mass tourism. The various impacts caused are not only in physical form, such as the decreasing number of agricultural lands every year which are being converted into tourist development areas, green belts which seem to be starting to change their function to become new business places which accidentally turn out to have a broad impact on people's lives, such as the large number of sub-districts. *Subak* (traditional irrigation system) is disappearing. *Subak* is a customary law community with socio-agrarian-religious characteristics, an association of farmers who manage irrigation water in rice fields. (Wandia, 2012, p.10) It is seen that the destruction of *subak-subak* is not only interpreted in the context of the destruction of physical culture (tangible culture) but also the destruction of non-physical culture (intangible culture), which is related to issues of values (value system) that have been adopted and become guidelines for people's lives. local Balinese in general. More and more people are tempted by the glamor of the tourism industry in urban and rural areas, so plantation land and rice fields are sold to investors. The development of the world of tourism is an unstoppable process and threatens the lives of local communities. If they cannot face this gentrification process, local communities today are like living reluctantly, dying without wanting to. In other words, this is a social and cultural warning system that local communities in Bali have faced.

Through migration and historical processes, Bali has developed, as we can see at present, to be considered a multicultural society. (Ardhana, 2012) This can be seen in the migration process of the Javanese to the island through certain religious influences as above. Foreign influences also occurred when the Dutch introduced Bali to the tourism project that has been developed since the 1920s. This was further developed in the Sukarno Era and under the New Order regime. Many changes occurred, particularly after the New Order regime, which was governed by authoritarian and centralistic power for over 32 years. This caused many social, cultural, economic, and political changes, since the New Order regime prioritized developing tourist projects, particularly in the southern parts of Bali. The Balinese have accordingly changed the paradigm of

their lives from an agrarian mindset to one oriented toward tourist project services, such as travel agencies, hotels, villas, transportation, etc. Due to this fast development, much land has been sold, and many houses have been built for the outsiders working on tourist projects, particularly those residing in the southern and western parts of the Badung regency in South Bali. This means that Bali has faced many challenges, since the non-Balinese who are not Hindu, are not only in Kampung Kepaon or Kampung Bugis as already mentioned, but in the new residential places that have also been built, in several regencies and a city, called Perumnas (*Perumahan Nasional*), in which the population comes from different cultural traditions, ethnic groups, languages and religions. This situation accordingly strengthens the creation of a multicultural Balinese society, with this program implemented in Bali and other parts of Indonesia. As elsewhere in Indonesian society, the Balinese multicultural society has faced many challenges that have developed quickly due to globalization.

As described by Mintzel in his work (1997), he classified three forms of multicultural society into three categories: a. General and peripheral culture: The general culture is assumed as the national culture, and peripheral culture as a part of a dominant or national culture. However, the peripheral culture competes with the national culture. For instance, we can see this in Thailand, where there are subcultures such as the Karen subculture, which is Christian and competes with the subethnic culture of the Burmese and the subethnic cultures of Islamic communities. General and sub-culture, in this context, the dominant and the sub-cultures overlap with one another. This we can see in the present America, which can be considered a "Salad Bowl", in which there are many sub-cultures such as the Indians, the Germans, the Chinese, etc. General, sub-culture, and peripheral culture: In this third type, each general culture, sub-culture, and peripheral culture has the same position as we can see in present-day Indonesia. Due to these forms, the Indonesian multicultural society in general, like the Balinese multicultural society, can be classified into the third form, where the Indonesian culture can be categorized as the general or national culture, the sub-cultures based on the ethnic-groups, and also the peripheral cultures that we can see in the border areas in the regions of Indonesia. This third classification means that the general culture (Indonesian culture) has the same position as the sub-culture (the Balinese culture) and other peripheral cultures, such as the Dayak culture in the border areas. As

has happened with other cultures in the Indonesian archipelago, the Balinese culture has been influenced by foreign cultures such as that from India, which has greatly contributed to the ideas of Hinduization or Indianization. This Chinese culture has mostly been determined by the Buddhist culture, the Arab, which is dominantly influenced by the Islamic culture, and the European culture, in which the majority has been influenced by the Protestant and Catholic cultural traditions, during the colonial period. Vickers (1989) describes one way the colonial power redefined the image of Bali as a Paradise Island: Much has been forgotten in the world's image of Bali. Early European writers once saw it as full of menace, an island of theft and murder, symbolized by the wavy dagger of the Malay world, the kris. Although the twentieth-century image of the island as a lush paradise drew on the earlier writings about Bali, these were only selectively referred to when they did not contradict the idea of the island as an Eden. Earlier Western writings about Bali have discarded the overall negative intent.

A scholar of Bali Tourism Studies, Michel Picard (1997) argues that since the Dutch colonial rule in Indonesia, the colonial power had already contributed to the shape of the Balinese identity. He says that Bali is "a Hindu Island surrounded by a sea of Islam". By this argument it seems that there is the implication that: On the one hand, by looking for the singularity of Bali in its Hindu heritage, and by conceiving of Balinese religious identity as formed through opposition to Islam, the Dutch set the framework with which the Balinese were going to define themselves (Picard, 1997, p.186). From this, it seems that the creation of the contemporary Balinese identity is a construction that depicts the Dutch colonial image, Indonesia, and tourism. What is known as the "Picard Project" is to deconstruct the Balinese contemporary statement by tracing the historical construction (Picard, 1997, p.184). This is, of course, in the context of efforts made to strengthen the ethnic consciousness with the cultural history, in which the Balinese culture has been viewed as a cultural artefact. The allegedly immutable and primordial unity of religion, custom, and art/culture, through which the Balinese presently define their identity is the outcome of a process of semantic borrowings and conceptual reframing in response to the colonization, the Indonesianisation, and the touristification of their island (Picard, 1997, p.185). In the past, the Balinese society was agrarian. However, due to the fast tourist development, which caused many changes, it has rushed from an agrarian society to one deeply involved in the tour-

ist industry. These changes affect Balinese daily life. Therefore, many social conflicts emerge regarding land management, influencing how the Balinese determine their identity.

On the one hand, the tourist industry gives opportunities for the Balinese to live in a modern world or a globalized world, but, on the other, many problems have burgeoned due to unskilled human resources forcing them to invite many outside people who have different cultural traditions, to stay in Bali for their work in the tourist industry. On the one hand, this situation has contributed to the emergence of the Bali multicultural society. Still, on the other hand, it seems to cause many social, cultural, and economic conflicts regarding limited opportunities in the tourist industry. The Balinese have begun to ask about their identity as Balinese regarding the concept of the "Balinesness of the Balinese", or "Kebalian Orang Bali" and "Ajeg Bali". Agastya (2004) says that the meaning of Ajeg Bali is an effort to purify the implementation of Hinduism sourced from the Vedas by emphasizing the soul of Ajeg Bali Hinduism itself (Sukadi, 2007, p.4). This concept aims to revitalize the indigenous Balinese cultural traditions that will be useful for the Balinese people and their society in the context of the Balinese cultural identity. In other words, the Balinese must maintain their cultural identity by working with the local government, entrepreneurs, and people. When they encourage their cultural traditions in the tourist program, they will benefit in the context of the prosperity of their people. Regarding political dynamics, Bali has been strongly influenced by the role of the political elites. What and to what extent is the role of bureaucrats, intellectuals, local figures, culture experts, and artists in shaping the Balinese identity? Ericksen (1993), for instance, writes that historical evidence shows the role of the nation-state building in constructing the Balinese identity. Therefore, it is difficult to anticipate changes worldwide due to the fast globalization processes. However, a strong commitment is needed to understand the emergence of a Balinese multicultural society, based on migration and historical processes, and to better understand any challenges and opportunities facing the Balinese in the present-day developments.

In a study by Suyadnya (2021) entitled, *Tourism Gentrification in Bali, Indonesia: A Wake-up Call for Overtourism*, it is stated that many tourist destinations are experiencing revitalization through foreign capital funding through gentrification. The impact of the ongoing process of gentrification is that the tourist area is transformed into an area that

is friendly to tourists and investment. In other words, it can be interpreted that gentrification is an expression of consumer demand and individual preferences based on the law of supply and demand. Regarding gentrification, tourism shows a different dynamic, namely, encouraging significant tourism growth that supports overtourism. For example, this can be seen in tourist destinations in the three tourist areas of Sanur, Kuta, and Ubud. Sanur is the center of tourism in Denpasar City. At the same time, Kuta is the center of tourism in Badung Regency, where there is intense development in Canggu, Badung Regency. At the same time, Ubud is known as the tourism center in Gianyar Regency. These three areas, Sanur, Kuta, and Ubud, have historical roots in tourism since the colonial era, which can be traced back to around the 1930s, as played by Covarrubias, Bonnet, Kempers, Walter Spies, Arie Smith, Antonio Blanco, and Hans Snell who contributed to the development of the art of painting in Ubud in particular and in Bali in general (Bracken, 2015; Sulandjari & Ardhana, 2017, pp. 36-41).

Compared with these three areas, Kuta and Ubud show two prominent characteristics. Intense interaction between tourists and residents in Kuta resulted in social changes in the area, such as the development of the garment industry (Sudarsana, 2016). This can be seen in the people of Kuta in particular, who are experiencing a shift in their economy, lifestyle, and mindset, which is filled with practical things to fulfill the demands of life. It can be said that Kuta, in particular, and Sanur and Ubud are the locations that are indicated as gentrification areas. The commercialization process takes place in all aspects of life related to tourism. Commercialization of hospitality, modified sacred dances, and religious ceremonies.

Ubud displays dominant local arts and culture alongside modern facilities and infrastructure, such as modern markets/supermarkets: Alfamart, Indomart, pharmacies, restaurants, which are designed to provide western food menus or introduce western branding such as Kentucky Fried Chicken, Starbucks Coffee, McDonald's, and so on. The values and traditions of the Ubud community foster a spirit of pride in oneself as an Ubud person (construction of cultural identity). However, this does not necessarily mean that they distance themselves from the strong influence of tourism. In other words, they do not oppose the introduction of new values at the same time as the world becomes increasingly modern (*global villages*) (Ardhana, 2002; McLuhan, 1964; Ardhana, 2004,

pp.94-106, and Ardhana, 2020, pp. 21-34), and appears to be adoptive and adaptive to modernization values without having to abandon its traditional value roots.

The Organization for Economic Cooperation and Development said that cultural tourism is the largest and fastest-growing form of tourism in the world tourism market. In the concept of a smart city, it is intended that a city is considered a smart city if it can elevate its local cultural values to improve the welfare and happiness of its inhabitants (Giffinger, 2007; Leushuis, 2014). Unlike Kuta, for example, Ubud has a different strategy in dealing with developments in the world of tourism. Tourism in Ubud, which has a tourism background with a rice field, shows that tourism has a portrait based on natural and environmental tourism (cultural and eco-tourism). The uniqueness of Ubud tourism reflects the cultural symbols of the castle against the backdrop of the beauty of the natural panorama (Schulte Nordholt, 1991).

In general, it can be said that Sanur, Kuta, and Ubud present an interesting tension regarding the role of tourism in attracting the expansion of capitalism through investment and corporate action. It is also accompanied by conflicting interests fighting to control the production, representation, and image of tourism in Bali. In this regard, Bali is actually at a crossroads between accommodating the interests brought by gentrification and the interest in maintaining its local culture. As written by Gordon D. Jensen and Luh Ketut Suryani, in their work entitled *Balinese People: A Reinvestigation of Character* (Jansen, 1982, p.123), as follows:

...two characteristics of Balinese culture are the ready of acceptance of those small details of custom and technology which can be absorbed without changing the basic premises of life, and the utter inability and unwillingness to contemplate any more drastic changes.as a result of cultural contact but the Balinese character remained unchanged despite exploitation, violence, and modern technology.

Even though no fundamental changes have occurred, a study by I Wayan Suyadnya (2021) shows that tourism not only causes the rental value of land and property to increase, but also encourages transformation and land use in Bali. Tourism in Bali refers to a socio-spatial transformation where private companies and the state invest in lower-class areas, characterized by the construction of tourist facilities that encourage signs of overtourism.

For example, the Central Statistics Agency (BPS) noted that the percentage of the population classified as poor in Indonesia reached 9.36% in March 2023. In this regard, 7.29% of people experiencing poverty were in urban areas, and 12.22% of people experiencing poverty were in rural areas. The province with the lowest poverty rate is Bali. In March 2023, the percentage of poor people in Bali will reach 4.25% (193,780 residents). This percentage is below the national average, namely 9.36%. Although Bali Province still has poverty problems, a strategy to alleviate poverty is set out in the Bali Province development plan, compiled in Bali Province Regional Regulation No.1 of 2004. The regulation describes the medium-term regional development in Bali Province, which is to control high population growth, accelerate the improvement of the education system and access, improve public health, tackle poverty, and reduce unemployment. Based on this, poverty remains a concern for the Bali Provincial government (Margareni, 2014, p.102).

Apart from that, the poverty rate in Bali also decreased by 0.32% or 11,900 people from the March period of the previous year. There are 10 provinces with the lowest percentage of poor people in Indonesia in March 2023, consisting of Bali: 4.25%, South Kalimantan: 4.29%, DKI Jakarta: 4.44%, Kep. Bangka Belitung: 4.52%, Central Kalimantan: 5.11%, Kep. Riau: 5.69%, West Sumatra: 5.95%, East Kalimantan: 6.11%, Banten: 6.17%, North Kalimantan: 6.45%. BPS notes that several factors are causing the low poverty rate in March 2023, including social assistance (*bansos*), which is still being sought to reduce the expenditure burden on people experiencing poverty.

From this discussion it appears that even though gentrification is occurring in Bali, several anticipatory efforts have been made so that the social resilience possessed by Balinese society and culture is expected to be able to provide alternative solutions when various inequalities occur, especially related to problems of inequality, poverty and various intrigues and conflicts that occur in Balinese society in particular and Indonesian society in general as a result of the gentrification process which is taking place intensely not only in the present, but in the future.

This study complements Wijaya's earlier findings by illustrating how the broader historical processes of globalization, colonial policy, and tourism commodification shaped the environment in which the 1950s generation in Pemecutan Kaja developed their habitus (Wijaya et al., 2024). While

Wijaya emphasizes the internal cultural and familial constraints, such as banjar obligations, parental authority, and lack of outward mobility, that limited local participation in the tourism economy, Ardhana enriches this narrative by explaining how external pressures further compounded these internal constraints. The Dutch policy of *Baliseering*, followed by the rapid expansion of tourism during the New Order era, created a system that privileged cultural preservation for touristic consumption without equipping local communities with the resources or agency to benefit from it economically. Thus, Ardhana's study provides the missing macro-historical context that situates Wijaya's micro-level analysis within the larger forces of structural inequality and cultural commodification in Bali's global transformation.

Based on the discussion, Bali's transformation into a global village underscores the complex interplay between tradition, modernity, and globalization, revealing both resilience and vulnerability within Balinese society. While the tourism industry has generated economic growth and positioned Bali as a global destination, it has also intensified gentrification, commodified culture, and strained the socio-cultural fabric of local communities. This tension is particularly evident in the shifting identity of Balinese society, which must now navigate the dual demands of cultural preservation and global integration. The case of Ubud illustrates that coexistence between tradition and modernity is possible when local agency, cultural pride, and strategic adaptation are maintained. This research reveals that sustainable development in Bali requires more than cultural adaptation—it demands structural empowerment and inclusive policy frameworks that ensure the benefits of globalization do not bypass the communities that make Bali unique.

CONCLUSION

From the description above, it can be concluded that although Bali was originally a region with strong traditional and religious roots and was closed, with the development of modernization and globalization, it could not stop influences coming from outside. The influence of Dutch colonial politics, on the one hand, wanted to maintain the uniqueness of Balinese culture by implementing the *Baliseering* policy (*Balinization*). Still, gradually it became unstoppable in facing the impact of the tourism policy it introduced in the early 1920s. The introduction to the world of tourism, which initially wanted to remove the impression that Bali was an area full of violence, turned into a peaceful area full

of tolerance, thus attracting many tourists. However, this did not go well, considering that the development of mass tourism in the New Order era brought about fundamental changes. In turn, Bali, which was known as a closed area, turned into an open fortress ready to accept various impacts of modernization and globalization. Of course, Balinese society and culture desire that various efforts are made so that traditional and religious traditions are not eroded by their cultural roots and that the development of Balinese society can run sustainably in the present and the future.

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