

Cultural Shifts as the Identity of Klungkung Village, Jember Regency in the Era of Globalization

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Article Info	Abstract
Keywords: Cultural shifts; cultural identity; globalization; Klungkung Village.	Globalization has brought significant changes to various aspects of life, including economic, social, political, and cultural dimensions. Klungkung Village, located in Jember Regency, has also been impacted by globalization. Advances in technology and the rapid flow of information have brought significant changes to various aspects of life in Klungkung Village. Globalization has accelerated the dissemination of information and cultures from around the world, which then interact and integrate with the local culture. This phenomenon poses a new challenge for the community of Klungkung Village in maintaining and preserving their rich and unique cultural identity. The purpose of this study is to identify and analyze the forms of cultural shifts occurring and to understand their impact on the village's cultural identity. The research methodology uses a qualitative approach with data collection techniques through participatory observation, in-depth interviews, and literature studies. The results of the study show that although there is a shift in cultural practices, the community of Klungkung Village can maintain the essence of their cultural identity by adapting and integrating new elements without diminishing the cultural values. This research will make an important contribution to understanding the dynamics of local culture amidst the tide of globalization and offer perspectives on effective cultural preservation strategies in the modern era.
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Introduction

Culture is one of the essential aspects of human life. It refers to the way of life of a group of people, encompassing how they do various things. Culture is passed down from one generation to the next through learning processes, including language, religion, cuisine, social customs, music, and art (Aprianti *et al.*, 2022). Indonesian culture holds significant importance for the continuity and development of national identity. There are many ethnic groups, each with its unique traditions, language, art, and customs, all of which contribute

valuable elements to the diversity and richness of the national culture. This diversity strengthens the nation's identity and serves as the foundation for unity within the framework of *Bhinneka Tunggal Ika*. In a global context, Indonesian culture plays a crucial role as a symbol of identity and national pride.

Globalization is a process occurring worldwide, reflecting the existing cultural diversity. In this process, cross-cultural encounters influence one another. However, these intercultural interactions do not always occur in a balanced, two-way manner; they can also involve the dominance of one culture over another (Surahman, 2013). In this era of globalization, local cultures in Indonesia face significant threats. Globalization brings with it foreign cultural influences that spread rapidly through mass media, technology, and increased human mobility. This can lead to shifts in local cultures and the erosion of traditional values that have long been preserved. The rich and diverse local cultures are threatened by the homogenization of global culture, which is often more dominant and appealing, especially to the younger generation.

Klungkung Cultural Village is one of the villages in Jember Regency known for its rich and diverse cultural heritage. This village has various traditions, unique cuisines, and historical relics that characterize and define the identity of its community. However, like many other cultures, Klungkung Village is not immune to the influence of globalization. The influx of foreign cultures through media and interactions with the outside world poses a potential threat to the preservation of local culture in this village. Research conducted by Harirah, as cited in Adiwijaya *et al.* (2023) in his work, titled "Tracing the Existence of Local Wisdom in Tourism Development Policies in Siak Regency in the Era of Globalization," states that local wisdom is often considered outdated and unappealing, leading many regions to neglect developing tourism based on local wisdom. Moreover, in the era of globalization, the concern that local wisdom might be overshadowed by Western culture presents a significant challenge for the continuity of this local wisdom.

This research aims to discuss the cultural shifts occurring in Klungkung Village as a result of globalization. In this study, contemporary theory is employed, specifically using Michel Foucault's theory as the analytical framework. Foucault's concepts of power and knowledge will be applied to understand how globalization affects cultural values and identity in Ambulu, as well as how the community responds and adapts to these changes. By exploring the impact of globalization through the lens of power and social identity, this research seeks to deepen our understanding of the complex interactions between the global and the local, as well as the power dynamics that shape social reality (Ardina *et al.*, 2024). This approach allows for an in-depth analysis of the dynamics of cultural change in a modern context. The theory will help identify the factors influencing cultural shifts and how the community in Klungkung Village responds to these changes.

Economically, globalization can indeed have proactive and positive impacts, such as increased job opportunities, broader market access, and faster economic growth. Globalization opens up opportunities for communities to improve their standard of living and enhance their economic conditions. However, in the cultural sphere, globalization poses a serious threat. The influence of global culture can lead to the erosion of local cultural

values, the loss of traditions passed down from generation to generation, and the alteration of long-established ways of life. This research will discuss how globalization affects the culture in Klungkung Village. Additionally, the study aims to identify strategies that can be used by the local community to preserve and sustain their culture amidst the growing tide of globalization. In this way, the cultural diversity of Indonesia can continue to be maintained and passed on to future generations, while also adapting to the ever-evolving global dynamics.

Methods

The type of data used in the preparation of the Practical Work Report is qualitative data. According to [Sugiyono \(2017\)](#), the qualitative approach is research that is descriptive in nature. Qualitative data refers to information expressed in the form of words, sentences, or non-numerical data. This data typically describes characteristics or attributes. This study will explain how globalization is changing the culture in Klungkung Village, Jember Regency. The data sources used in this research include both primary and secondary data. According to [Sugiyono \(2018\)](#), primary data is data directly provided by the source to the data collector. This data is collected by the researcher directly from the first source or the location where the research is conducted. The primary data in this study was obtained through interviews with the managers of Klungkung Village. According to [Sunyoto \(2013\)](#), secondary data is data sourced from records within the company and other sources. The secondary data in this research was gathered from books, articles, journals, and the internet concerning Contemporary Theory.

The data collection methods used in this research include observation. According to [Sugiyono \(2018\)](#), observation is a data collection technique that has specific characteristics compared to other techniques. The observation was conducted in Klungkung Village, Jember Regency. Additionally, a literature review on Contemporary Theory was utilized in this study. According to [Nazir \(2013\)](#), data collection techniques involve reviewing books, literature, records, and reports related to the problem being addressed. In this research, the information was obtained from e-books, journals, and websites relevant to the issue being discussed. Another method used was interviews. According to [Moleong \(2010\)](#), an interview is a conversation between two parties, where the interviewer asks questions to the interviewee with a specific purpose. This activity involves direct communication or asking questions directly about a research subject. In conducting this research, interviews were carried out with the managers of Klungkung Village, Jember Regency.

Results and Discussions

Local and Cultural Values of Klungkung Village, Jember

Klungkung Village is located in Sukorambi District, Jember Regency, East Java. This village is situated on the slopes of Mount Argopuro, a complex stratovolcano with an elevation of up to 3,088 meters. Mount Argopuro, which stands tall in the Hyang Mountain Wildlife Sanctuary area, significantly contributes to the pristine and natural environment of Klungkung Village. Geographically, Klungkung Village in Sukorambi District is located in

the northern part of Jember Regency, East Java Province, with the following boundaries: 1) to the north with the Forest area of Bondowoso Regency; 2) to the east with the Bintoro Village, Patrang District; 3) to the south with the Jumerto Village, Patrang District; 4) to the west with the Karangpring Village, Sukorambi District.

With its boundaries touching various regions, Klungkung Village offers a diversity of culture and social interactions. Klungkung Village is located in the upper reaches of the Bedadung River Area (DSA). The village is composed of three hamlets: Krajan Hamlet, Gendir Hamlet, and Mujan Hamlet. Access to Klungkung Village is relatively easy and can be reached by both two-wheeled and four-wheeled vehicles. The journey to the village provides views of a natural village landscape with mountain ecosystem characteristics, featuring a cool climate that offers a refreshing effect. Klungkung Village is approximately 8 kilometers from the Sukorambi District center, which can be reached in about 20 minutes. It is around 9.3 kilometers from the center of Jember City, with a travel time of about 24 minutes. The route is well-maintained and accessible, providing smooth and comfortable access for both private and public vehicles.

According to administrative data, Klungkung Village has a population of 5,159 people, consisting of 2,453 males and 2,706 females. This population is divided into 2,002 households, reflecting the population density and family structure in the village. Of this population, 3,122 people, or approximately 60.52%, are of working age. Based on information from local elders about the origin of Klungkung Village, it is said that a king from the Majapahit kingdom once stopped by to rest, and the local people referred to it as "Kalonggheun," which means resting place. From this nickname, the village was named Klungkung. Klungkung Village is comprised of three hamlets: Krajan Hamlet, Gendir Hamlet, and Mujan Hamlet. Each of these hamlets has diverse cultural potential, including:

Krajan Village

This village is the place where the Majapahit king once stopped. Krajan village has several cultural potentials, including:

Patrol Remika



Figure 1. Patrol Remika, Klungkung Village, Jember
(Source: Jagratara Community (n.d.))

Patrol music is a percussion ensemble made of wooden or bamboo *kentong* (traditional Indonesian wooden blocks), and it is a cultural heritage of Jember Regency. This art form is closely related to Madurese percussion music, such as *tongtong* or *dhungdhung*. Initially, patrol music was used for village night patrols with its simple and monotonous sound. However, over time, this music has evolved to become more beautiful and pleasant to listen

to. In Klungkung Village, there is a variant known as Musik Patrol Remeka, pioneered by Mr. Abu Bakar since 1980. Although the musical instruments used are almost the same as those in other patrol music ensembles, Musik Patrol Remeka is distinguished by the addition of drums and *rebana*, which enriches its texture and dynamics.

Ludruk Arts Performance

Ludruk is a traditional performing art from East Java, Indonesia, which combines comedy, drama, music, dance, and storytelling. *Ludruk* performances typically take place on stage with actors wearing traditional costumes and interacting through dialogue. The stories presented in *ludruk* often depict everyday life, folklore, mythology, or legends, with a touch of humor and moral messages. The dialogue in *ludruk* is usually in Javanese or Madurese, with distinctive accents and speaking styles. The accompanying music consists of traditional instruments, including *gamelan*, *saron*, *kendang*, *kenong*, *gong*, *kecrek*, and others.

Ludruk plays an important role in East Javanese culture as a form of folk entertainment that not only entertains but also conveys moral and social messages through its dialogue and stories. This art form provides a platform for local artists to express their creativity. Despite facing changes and challenges in the modern era, *ludruk* is still preserved by dedicated groups of artists. In Klungkung Village, the *ludruk* tradition is actively maintained by two groups in Krajan Hamlet: *Ludruk Sumber Mawar* led by Sarjo and *Ludruk Hasib Budaya* led by Sutrisno. *Ludruk* in Klungkung Village has its own unique characteristics, including: a) performances are conducted with improvised scripts; b) features both male and female characters; c) it includes distinctive songs known as *kidungan* (*kejhungan*); d) it is accompanied by *gamelan* music using *slendro* and *pelog*; e) performances begin with a *ngremo* dance; f) it includes comedic or humorous scenes; and g) stories are derived from folklore, history, and everyday life.



Figure 2. *Ludruk* Arts Performance, Klungkung Village, Jember
(Source: Jagratara Community (n.d.))

The structure of a *ludruk* performance, which has been passed down through generations, includes: a) opening, with an attraction such as the *ngremo* dance or other traditional dances; b) *Bedayan* attraction, featuring travesty performers who dance lightly while singing *kejhungan*; c) comedic scenes (*Dagelan*), showcasing one or more comedians; and d) presentation of the play or story, which is the core of the performance. It usually consists of several acts, each divided into multiple scenes.

Pencak Silat

Pencak Silat is an Indonesian martial art that is deeply rooted in local culture and often imbued with myths. In Madura, *pencak* and *silat* are considered to have different yet complementary meanings, much like two sides of the same coin. *Pencak* is typically understood as the art or forms of the practice, while *silat* refers to the application or techniques. As a result, the people of Madura more frequently use the term “Pencak” rather than “Silat,” referring to the practice or demonstration of forms. The tough character of the Madurese people, in line with their harsh environment, necessitates reliable weapons in their daily lives. These weapons can be literal, such as the *clurit* or knife, or metaphors, such as “sekep odik,” which means living weapons in the form of martial arts techniques. For the Madurese, Pencak Silat holds a philosophical meaning, where “Pencak” is interpreted as “keep it hidden, do not talk about it,” representing skills that are concealed but ready to be used when needed.

The Madurese people are known for their perseverance and passion for exploration, a tradition that has been maintained since ancient times. *Pencak Silat* in Klungkung Village originates from the ancestors of the Madurese who migrated and settled in this village. Most of the residents of Klungkung are descendants of the Madurese and use the Madurese language in their daily lives. They preserve their culture, including *pencak silat*, which has been passed down through generations. It is not surprising that there are five *pencak silat* schools in Klungkung Village. All these schools are registered with the Department of Tourism and Culture of Jember Regency and have official cultural registration numbers. The five schools are: a) *Pencak Silat Mawar Tunggal*, led by Mr. Mistar; b) *Pencak Silat Putra Pemuda*, led by Mr. Marukdin; c) *Pencak Silat Sinar Putra*, led by Mr. Mat Salim; d) *Pencak Silat Garda Patih*, led by Mr. Marjoyo; and e) *Pencak Silat Rukun Pemuda*, led by Mr. Toari (Durahman).

Gendir Village

The name of this village comes from the local belief that the area is a historical site of Patih Logender. Some of the cultural potentials of this village include:

Drumblek Gempa Art

A marching band is a musical ensemble that features a combination of wind instruments, percussion, and pit instruments, accompanied by marching maneuvers. Their performances, led by one or two field commanders, are held in open or enclosed spaces, with formations that change according to the choreography of the music and flag-waving routines. Originally, marching bands were known as drum bands that accompanied parades with rigid formations and played marching tunes. Today, marching bands perform in both open and enclosed spaces for events or competitions. Inspired by marching bands, in 2017, motivated and blessed by the late Kyai Amin, the founder of Pondok Pesantren Ar-Raudhoh, the “GEMPA” (Generasi Musik Pa’alah or Pa’alah Music Generation, *trans.*) arts group was established in Gendir Hamlet, Klungkung Village.



Figure 3. Drumblek Art, Klungkung Village, Jember
(Source: Jagratara Community (n.d.))

The interesting aspect about the Drumblek Gempa arts group is their use of recycled materials such as jerry cans, empty food or paint cans, and water gallons, combined with keyboards. All these items are modified and arranged in a way to produce sounds and rhythms similar to a marching band, reflecting the community's unity in music. The elements of Drumblek Gempa consist of:

- a. **Players:** A group of individuals who perform their roles according to the music arrangement and choreography. There is no fixed minimum or maximum number of players. Currently, Drumblek Gempa has 40 players, including vocalists who sing and majorettes who lead the performance.
- b. **Trainer:** The trainer of Drumblek Gempa is responsible for improving the skills of each player and ensuring the effective transfer of material to the players.
- c. **Musical Instruments:** The musical instruments of Drumblek Gempa are portable and carried by the players, played in accordance with the formations and choreography that have been practiced. These instruments are made from recycled materials that have been modified to produce sounds similar to snare drums, tenor drums, bass drums, cymbals, and others.

Samman Namli Art

The Samman dance in Indonesia originates from the Middle East and was initially not a dance, but an activity of the Sammaniyah Sufi order introduced by Abu Hasan Ali Asy-Syazali in Egypt and established by Sheikh Muhammad bin Abd Karim Al-Sammani. This Sufi order initially focused on individual spiritual practices but evolved into an organization that included worldly activities and became the first Sufi order with many followers in the Nusantara, particularly in South Sumatra and Borneo. The Samman dance entered Java in the late 18th to early 19th centuries, and in Madura, this tradition is known as *Ratep Samman*. In Klungkung Village, the *Samman Namli* art was introduced by Islamic missionaries from Madura. The symbolic meaning of the Samman ritual represents an acculturation of religious and cultural values, with symbols depicting the relationship between humans and God, ethical interactions between people such as respect, mutual cooperation, morality, education, and death, as well as the relationship between humans and their environment. The goal of this ritual is for participants to lead a good and righteous life and achieve happiness.



Figure 4. Samman Namli Art, Klungkung Village, Jember
(Source: Jagratara Community (n.d.))

The Samman art performance in Klungkung Village consists of at least five stages, with each stage having a different formation. The stages of Samman dance movements include: a) sitting in a circle like the initial *Tasyahud*, while reciting the phrase “Allah”; b) sitting with one leg bent backward, the other leg bent upward, then standing and alternately facing left and right while following the rhythm of the nasyid recitation, maintaining a circular formation; c) standing while moving left and right, accompanied by *dhikr* with the phrase “Ya Huwa Allah”; d) chanting *dhikr* “Allah Hasbi” while clapping hands in a regular and rhythmic manner; and e) turning the body left and right, lifting one leg high while accompanying *dhikr* and clapping hands right above the knee, with the phrase “Allah Hayy”.

Mocopat Art

Oral tradition refers to spoken narratives that are passed down through generations, such as oral history, folktales, poetry, and other verbal expressions. This tradition is a cultural strength of a nation, encompassing various forms including fairy tales, myths, legends, rhymes, and poems. Each region and ethnic group have its own oral traditions, such as *kuntulan* in Jember, *kentrung* in East Java, *macapatan* in Madura, *jemblung* in Banyumas, and others. These oral traditions contain local wisdom, values, history, law, customs, and traditional medicine of the community that supported them at the time. They are presented in various ways, from performances to rituals, and include guidance, advice, satire, criticism, and incantations.

In Klungkung village, the known oral tradition is *macapatan* or *macopat*, which has existed since 1958 in Dusun Gendir. *Macapat* poetry contains wise sayings or teachings, often including religious lessons and stories of prophets. In the tradition of *macapat* in Klungkung Village, the Madurese language is used to convey religious and moral values, making the messages clear and meaningful. However, this tradition is nearly extinct, as there are only four practitioners of *macapat* left, all of whom are elderly. This has prompted the cultural community to work on training and regenerating the youth to ensure this oral tradition is preserved in Klungkung Village.

Mujan Village

The name of this village comes from the word “pemujaan,” or worship as the area was used for worshiping the Almighty by the local community. This is evidenced by the *Ritus Sandorellang*, which is still performed annually on the 1st of Suro or 1st of Muharram. A ritual

is a ceremonial procedure based on certain values, carried out continuously by the community and passed down to the next generation. *Sandorellang* is a religious ritual that involves praise accompanied by movements forming a circle. According to the elders, the *Sandorellang* activity has existed since 1917 AD. The phrases recited by those who continue *Sandorellang* are preserved through generations and must not be memorized. The objectives of the *Ritus Sandorellang* include: 1) to express gratitude to the Almighty; 2) to seek forgiveness for ancestors or family members who have passed away; 3) to request protection and other needs from the Almighty; 4) to strengthen family bonds and relationships.



Figure 5. *Ritus Sandorellang* Ritual, Klungkung Village, Jember
(Source: Jagratara Community (n.d.))

In addition to the *Ritus Sandorellang*, Mujan Village has other cultural potentials, including: 1) *Pencak Silat Mawar Tunggal*; 2) *Pencak Silat Putra Pemuda*; and 3) *Pencak Silat Sinar Putra*. The cultural manifestations in Klungkung village community reflect to the lifestyles and personalities of the residents in each area. The cultural potentials in each area are still preserved and maintained by the community to this day. Besides these potentials, some of the traditions in Klungkung village that are still implemented include:

1. *Tahlilan*: When someone passes away, the family must provide a ritual offering that continues for up to 1000 days on specific days. On the 1000th day, the offering changes to bringing clothing corresponding to the deceased's gender.
2. 10 Muharram Tradition: On the 10th of Muharram, all the residents in each village in Klungkung participate in a torch parade after Maghrib or Isha to celebrate the day. The community walks with torches around the hamlet, accompanied by recitations of *sholawat*.

The community of Klungkung Village is composed of Javanese and Madurese ethnic groups, known as *Pandalungan*. Geographically, most of the people in the village rely on plantation and agricultural activities. During the Dutch colonial period, the majority of Klungkung's residents were cassava farmers, as cassava was the primary food source at that time. Today, in addition to producing rice as a staple food, Klungkung Village still produces basic foodstuffs such as cassava, corn, tubers, and more. Some traditional foods of Klungkung Village include:

1. *Nasi Sabreng* (cassava rice): A traditional food of Klungkung village made from cassava cooked with a small amount of rice. This dish has a dense, soft texture and a savory flavor. It has its own historical significance, as cassava became an alternative to rice during food shortages in colonial times;

2. *Tape*: A specialty of Klungkung village made from fermented cassava from Kalijompo plantations. The only tape-making facility in Klungkung Village is located in Mujan Hamlet, specifically in the yard of the *Pacenan* Traditional House. *Tape* from Klungkung Village has a high market demand due to its distinct and superior taste compared to tape from other regions;
3. *Kolak Tape*: Unlike typical *kolak*, Klungkung's *kolak tape* contains only *kolang-kaling* (palm seeds) and fermented cassava. The *kolak* sauce is lighter and more fluid compared to usual *kolak*, with a taste similar to Bali's *arak* due to the cassava fermentation;
4. *Perkedel Singkong* (cassava fritters): A traditional side dish made from cassava. This *perkedel* has a denser texture compared to the usual *perkedel* made from potatoes.
5. *Nasi Bu'uk*: Rice made from corn flour, served with *perkedel singkong* and moringa leaf vegetable.

The historical buildings are still preserved and maintained by the community of Klungkung Village. Pacenan Traditional House is the only remaining traditional house of the Klungkung community. It was discovered by ALIT (the Lintang Foundation). Pacenan traditional house is located at the edge of the Mujan village settlement, behind the Klungkung tape-making facility. It stands in a plantation area surrounded by coffee, rubber tree, cassava, and other plants, and offers a view of Jember city with a sunrise. The house is estimated to be about 30 years old and is currently used by the Alam Merdeka School. Pacenan Traditional House has eight support beams, known as “sesakhah”, which include four main beams and four auxiliary beams. The main beams serve as supports for the triangular roof, which is locally called “antong-antong”. There are *antong-antong* at both the front and back of the roof. The auxiliary beams support the “amparan”, which is a part of the roof that extends into a triangular shape. Similar to *antong-antong*, there are two *amparan* sections: the front and back *amparan*. The *amparan* is supported by long wooden beams known locally as *plesur*.



Figure 6 Pacenan Traditional House, Klungkung Village, Jember
(Source: Jagratara Community (n.d.))

Kalijompo Rubber and Coffee Plantation Factory is a legacy from the Dutch colonial era and still functions as a place for processing rubber and coffee harvests. It retains the

original infrastructure built by the Dutch, including the machinery used for processing rubber and coffee, which remains unchanged since the Dutch colonial period. The factory uses a Hydroelectric Power Plant, which has been in operation since the colonial era, to power all its machines and electricity needs.



Figure 7. Rubber Plantation and Coffee Factory, Klungkung Village, Jember
(Source: Researcher's Data)

Pet Homestay, located not far from the Kalijompo Rubber and Coffee Plantation Factory, is earned its name from the local community due to its unique appearance, resembling a wooden house that was originally a goat barn. The goats raised here are local breeds owned by the factory workers.

Changes in Local Cultural Values of Klungkung Village in the Era of Globalization

The impact of globalization on traditional values in a region can be both positive and negative. According to Fajarwati in [Ardina et al. \(2024\)](#), globalization is a process of increasing relationships and interdependence among countries, economies, and societies worldwide through technology, information exchange, culture, investment, and trade. The influence of global culture can manifest through changes in fashion, music, and food, becoming more popular among younger generations. Often, local traditions begin to be overshadowed by more modern global cultures.

Moreover, the impact of globalization affects many aspects of societal relationships, including the existence of cultural heritage that has traditionally been seen as a cultural identity for the community ([Irianto et al., 2015](#); [Pereira, 2017](#)). Due to the demands of globalization, people have changed their perceptions of culture itself. Culture is no longer just seen as a cultural identity serving ritual needs but is now expected to become an entertainment commodity with commercial elements ([Irianto, 2017](#)). The existence of culture in the era of globalization is caught between traditional values that serve harmony, balance, and mysticism and contemporary values driven by technological advancements, cultural consumption, and mass media entertainment ([Irianto, 2016](#)).

Modern Technology and Local Values and Traditions

The existence of culture is interpreted as an expression and cultural identity based on local wisdom, as seen in Klungkung village ([Irianto et al., 2015](#); [Murphy, 2017](#)). Additionally,

this culture has been developed into traditional media practices used to maintain social collectivity. According to Radzuan in [Irianto \(2017\)](#), culture is seen by the community as a medium with the capability to legitimize their existence and preserve their identity. However, as previously mentioned, globalization is marked by changes through technology, which also affects Klungkung Village.

The advancement of modern technology has both positive and negative impacts on rural communities like Klungkung Village. This technological progress has triggered shifts in values and priorities among the younger generation. Social media, AI, and sophisticated electronic devices have become top priorities for the youth. For instance, traditional arts like *Patrol Remika* and *Drumblek Gempa* are losing their appeal, especially among the younger generation who are more focused on gadgets, AI-based music applications, and modern musical instruments. This shift indicates that the younger generation is adopting global trends that contradict the cultural values embraced by previous generations.

Changes in Economic Practices

In the era of economic globalization, every cultural product is exposed and creatively focused. The impact of globalization also affects various aspects of community life, including the existence of traditional arts that have long been considered cultural identities for the community ([Irianto et al., 2015](#)). In the context of Indonesian society today, globalization goes hand in hand with the growth of cultural consumption.

This growth forms a transformation of consumer capitalism, characterized by the presence of shopping malls, fashion industries, beauty industries, culinary industries, luxury residential areas, apartments, advertisements for luxury goods, instant foods (fast food), and the reproduction and transfer of lifestyles through advertisements and media ([Irianto, 2017](#)).

According to [Irianto \(2017\)](#) this phenomenon is also observed in Klungkung Village. For example, the Binatang Homestay has experienced a decline in visitors due to the proliferation of hotels with more complete facilities and better accessibility in Jember Regency. The Binatang Homestay still retains its original building without any changes, which is a consideration for potential guests. In addition to the growing number of hotels in Jember Regency, modern shopping malls and supermarkets are also becoming prevalent, which impacts the economic practices of Klungkung village. Agriculture may become economically unviable when imported goods with lower prices enter the market. The lack of access to develop agricultural products due to unclear regulations has led to a decrease in the economic value of agricultural products from Klungkung village. Additionally, there is a shift in the social structure of Klungkung village, where some community members and younger generations choose to migrate to cities for higher income opportunities compared to those available in Klungkung village.

Shift in Education Patterns

Knowledge and actions associated with globalization have naturally brought meaning to social life, which is reflected in specific social aspects. Consequently, globalization concretely involves each actor in responding to and addressing regulations creatively, actively, or even manipulatively. This is evident in educational patterns. The impact of

globalization on rural communities is clearly observable in the education system. Aligning global standard curricula with local curricula that emphasize technology and global knowledge results in a gradual erosion of local knowledge about the cultural values and traditions of Klungkung village, which is slowly being forgotten by the younger generation.

Erosion of Communal Identity

Globalization is a strategy that aims for uniformity on a global scale and provides a model for a singular value system. All local cultures are eroded in the process of globalization, leading to the convergence of pluralism into a single order. However, globalization also works to enhance local culture and arts. Conversely, the strength and capability of local culture enrich it and drive the progress of a region. With globalization, culture as an identity faces new challenges, leading to the emergence of practical tools. The development of information and technology-based tools creates industrialization that is always oriented towards the market. In the era of globalization, it is necessary to have devices that can produce and reproduce as many cultural expressions or forms as possible (Kuswarsantyo, 2013).

The presence of global standards, which are considered more modern or advanced, leads to a shift in communal identity in the community of Klungkung village. This creates opportunities for collaboration and adaptation to the cultural values of Klungkung Village. Rational attitudes and actions by stakeholders are essential for considering cultures that can integrate. When practices align with globalization, it creates pride in traditional values and can trigger comprehensive cultural integration that takes into account local characteristics or uniqueness. Due to market needs, many communities tend to orient towards capitalist market approaches.

This also identifies opportunities for the invention and revival of local cultural values. Based on the rational view of the Klungkung village community, they can choose, adjust, and adapt to the influence of new elements from globalization. As a result, the community has the opportunity to develop new forms of culture, such as new arts that combine traditional arts with global culture and adapt customs without eliminating local cultural roots by absorbing new values. In response to these demands, the concept of pseudo-traditional art has been developed, which involves cultural imitations. This art performance maintains its original form but has removed its sacred values, with shorter or more condensed durations and much lower costs. This pseudo-traditional art concept allows for the synchronization of globalization demands with the development of "tradition". Additionally, this concept can protect the existence of "tradition" as a cultural identity while accommodating globalization demands as entertainment in the form of tourist attractions.

Conclusions

In the era of globalization, the rich cultural potential of Klungkung Village is not merely a reflection of behavioral patterns, knowledge, livelihoods, and established social group perspectives. Culture is not seen as a static and passive reality; rather, in the global era, it has become an entity that can be continuously produced and give rise to new identities. Therefore, strategies are needed to revitalize culture to sustain itself while balancing the

demands of globalization. The culture of Klungkung village, which has historically expressed the community's effort to create harmony between humans and their environment, must adapt to market needs aligned with globalization demands (Coates, 2017; Pereira, 2017).

Given the changes brought by globalization, several strategies can be implemented by the community to preserve and sustain local cultural values and traditions, including:

1. Utilizing Advanced Technology: The community of Klungkung village can leverage advanced technology to introduce cultural values and local traditions through social media promotion. Activities such as periodic events are shared via social media platforms like Instagram, websites, and YouTube;
2. Cultural Awareness Initiative: "*Peduli Kebudayaan*" (Cultural Awareness) is a community of young people in Klungkung village dedicated to preserving and developing local cultural and artistic works. This initiative was established as a response to the impacts of globalization;
3. Collaboration with Tourism and Cultural Agencies: Collaboration between POKDARWIS (Tourism Awareness Group) of Klungkung Village, the village government, and the Jember Regency Tourism and Culture Office continues to develop local culture-based economic activities. In 2022, Klungkung Village received support from the Directorate of Cultural Development and Utilization through the Village Cultural Advancement Program; and
4. Cultural Festivals: to meet market demands, involving experts, academics, tourism practitioners, and government officials can help the cultural sector to thrive. One strategy is organizing cultural festivals, which provide a creative space for cultural practitioners in Klungkung village to align with market standards. Cultural festivals foster creative competition among villages, support the dissemination of performances, and promote dynamic and varied artistic expressions.

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