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Tourism as an Arena of Cultural Identity Negotiation in the Era of Globalization: A Theoretical Synthesis of Robertson's Glocalization Theory and Bhabha's Cultural Hybridity

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ABSTRACT

Tourism has emerged as one of the most consequential arenas through which the negotiation between global cultural forces and local cultural identities unfolds in the contemporary era of accelerating globalization. Neither a passive victim of cultural homogenization nor an unproblematic vehicle of cultural exchange, tourism constitutes a structured field of power in which local communities, international visitors, state authorities, and transnational capital interests converge in the production, performance, and contestation of cultural identity. This article develops a theoretical synthesis of Roland Robertson's glocalization theory and Homi Bhabha's concept of cultural hybridity as complementary analytical frameworks for understanding tourism as an arena of cultural identity negotiation. Through systematic review of empirical literature on tourism, cultural identity, and globalization, and secondary analysis of national tourism data from Indonesian destinations, the study argues that glocalization the simultaneous globalization and localization of cultural practices through their mutual adaptation and hybridity the creative production of new cultural forms in the third space between origin and global cultures together capture the dialectical character of tourism-mediated cultural identity transformation more fully than either framework alone. Applied to the Indonesian context particularly the cases of Bali, Yogyakarta, and Labuan Bajo the analysis identifies six principal dimensions of tourism-driven cultural identity negotiation: heritage representation, culinary tourism, sacred sites, traditional arts and crafts, host-guest interaction, and digital tourism and representation. The findings demonstrate that cultural identity transformation under tourism is neither simply destructive (as cultural commodification critiques suggest) nor simply productive (as tourism development advocates claim), but is characterized by complex processes of strategic essentialism, staged authenticity, and third-space cultural creativity that reflect the agency of host communities in actively negotiating the terms of their cultural encounter with global tourism. The study contributes to the sociology of tourism, cultural globalization studies, and Indonesian cultural policy debates.

Keywords

Tourism; cultural identity; glocalization; hybridity; Robertson; Bhabha; third space; Indonesia; cultural negotiation; staged authenticity; globalization



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1. Introduction

In 2019, a controversy erupted in Bali that crystallized the central tension at the heart of this article. The Kecak dance a sacred Balinese ritual performance originally derived from the sanghyang

exorcism ceremony had by that year become so thoroughly embedded in the commercial tourism circuit that Bali's Regional Government (Pemerintah Daerah) felt compelled to issue a regulation distinguishing between 'sacred' (sakral) and 'profane' (profan) versions of traditional Balinese cultural performances, prohibiting the staging of the most sacred ceremonies as tourist spectacles. The regulation was simultaneously an acknowledgment of what decades of mass tourism had done to Balinese sacred culture and a legal instrument of cultural protection an attempt to establish a boundary in a landscape where the line between authentic religious practice and staged cultural performance had become almost entirely indeterminate. As the head of the Bali Cultural Affairs Office stated in a widely quoted press statement: 'Kami harus melindungi yang sakral, tapi kami juga tidak bisa menghentikan pariwisata. Ini adalah negosiasi yang tidak pernah selesai' ('We must protect the sacred, but we also cannot stop tourism. This is a negotiation that never ends').

This 'negotiation that never ends' is precisely what this article seeks to theorize. Tourism the global movement of people across cultural boundaries for purposes of leisure, exploration, and experience has become one of the most consequential forces of cultural encounter in the contemporary world. Indonesia received approximately 11.7 million international visitors in 2023, recovering toward its pre-pandemic peak of 16.1 million in 2019, while domestic tourism generated over 1.4 billion trips annually (Kemenparekraf, 2024). Each of these tourist movements constitutes a potential moment of cultural encounter a meeting of different cultural worlds that produces effects on both the visiting and the visited cultures. Yet the nature and consequences of these effects remain deeply contested, both academically and politically.

A second illustrative case from Yogyakarta in 2022 demonstrates the complexity of this contestation. The Ramayana Ballet staged nightly at the Prambanan Temple complex for domestic and international tourists had by that year been modified in response to tourist feedback to reduce its duration from four hours to ninety minutes, incorporate subtitles in multiple languages, and introduce a 'selfie zone' adjacent to the performance stage. Traditional Javanese cultural guardians (budayawan) expressed concern that these modifications undermined the artistic integrity of a performance tradition with deep roots in Javanese court culture and Hindu-Buddhist cosmology. Tourism officials countered

that these adaptations had increased audience accessibility and revenue, enabling the Ramayana Ballet Foundation to fund the training of a new generation of Javanese classical dancers who would otherwise have lacked economic support. The debate crystallized the central dilemma of cultural tourism: whether tourism-driven adaptation constitutes cultural commodification and loss, or glocal cultural creativity and renewal.

This article advances a theoretical synthesis that moves beyond this binary. Drawing upon Robertson's glocalization theory (Robertson, 2019) which captures the dialectical process through which global and local cultural forces mutually adapt and transform each other and Bhabha's concept of cultural hybridity and the third space (Bhabha, 2019) which identifies the creative cultural production that occurs in the encounter between different cultural worlds the study develops an integrated analytical framework for understanding tourism as an arena of cultural identity negotiation. The synthesis argues that glocalization and hybridity are not competing theories but complementary analytical lenses: glocalization describes the structural dynamic through which global tourism forces and local cultural contexts interact; hybridity describes the cultural products and identity formations that emerge from that interaction in the liminal 'third space' of tourist encounter.

Three research questions guide the analysis: (1) How do glocalization and hybridity processes operate across different dimensions of tourism-mediated cultural identity negotiation? (2) What empirical evidence documents the character and extent of cultural identity transformation in key Indonesian tourism destinations? (3) What are the implications of this theoretical synthesis for cultural tourism policy and the governance of cultural identity under conditions of globalization?

2. Literature Review and Theoretical Framework

2.1 Robertson's Glocalization Theory

Roland Robertson's concept of glocalization introduced in his 1995 essay and developed in subsequent work (Robertson, 2019) represents a foundational challenge to the cultural homogenization thesis that dominated early globalization scholarship. Where Ritzer's (2021) McDonaldization thesis and Barber's (2019) Jihad vs. McWorld framework predicted the progressive homogenization of world cultures under the influence of American-led global consumer capitalism,

Robertson demonstrated that globalization has consistently produced not homogenization but complex processes of localization: the adaptation, appropriation, and transformation of global cultural forms by local actors pursuing local purposes within local contexts.

Glocalization captures this dialectical dynamic through the concept of the 'interpenetration of the global and the local,' in which neither pole is determinate: global cultural forces are shaped by the local contexts into which they penetrate, while local cultural practices are transformed by their engagement with global flows. For tourism specifically, glocalization operates through the mutual adaptation of tourist expectations and local cultural expressions: the global tourism market creates demand for particular kinds of 'authentic' local experience—traditional performances, indigenous crafts, sacred sites, exotic cuisines—and local communities respond by adapting their cultural practices to meet this demand, producing glocal cultural products that simultaneously address global market expectations and reflect local cultural materials and meanings (Robertson, 2019; Roudometof, 2021).

The glocalization framework has important implications for the analysis of tourism-driven cultural change. First, it challenges the assumption that global tourism forces simply overwrite local cultures—the 'cultural imperialism' thesis—by demonstrating that local actors exercise genuine agency in selecting, adapting, and transforming global tourism influences according to their own cultural logics and economic interests. Second, it challenges the equally simplistic assumption that local cultural authenticity can be preserved intact in the face of global tourism—the 'cultural heritage' thesis—by demonstrating that all cultural practices are dynamic and subject to transformation through encounter with external influences. Third, it directs analytical attention to the specific mechanisms through which global and local forces interact: the social actors, institutional frameworks, and power relations that shape the terms of glocal cultural negotiation.

2.2 Bhabha's Cultural Hybridity and the Third Space

Homi Bhabha's postcolonial theory of cultural hybridity and the 'third space of enunciation' (Bhabha, 2019) provides a complementary analytical lens for understanding the cultural products and identity formations that emerge from tourist encounter. For Bhabha, all cultural statements are enunciated in a performative 'third space' that is inherently hybrid—neither purely of one culture nor

another, but constituted precisely through the encounter between different cultural positions. This third space is not a compromise between pre-existing cultural positions but a creative site of new cultural production: meanings and identities that emerge from encounter and that are irreducible to either of the cultural traditions from which they draw.

Applied to tourism, Bhabha's concept of the third space captures the creative cultural dynamics that occur in the encounter between host and guest cultures. When Balinese performers adapt the Kecak dance for international tourist audiences—adjusting tempo, duration, spatial arrangement, and explanatory framing—they are not simply diluting an authentic original but producing a new cultural form that inhabits the third space between Balinese ceremonial tradition and global tourist experience. This third-space production is simultaneously a product of power—the tourist market's demand shapes what is performed—and a form of cultural agency—Balinese performers and cultural guardians make active choices about what to adapt, what to protect, and how to communicate their cultural meanings to unfamiliar audiences (Bhabha, 2019; Werbner, 2019).

The concept of 'mimicry'—Bhabha's analysis of how colonized subjects imitate colonial culture in ways that are 'almost the same but not quite'—has productive application to tourism contexts, where host communities may perform versions of their own culture that are shaped by tourist expectations in ways that produce a distinctive kind of cultural doubling: a performance of authenticity that is both genuine cultural expression and strategic cultural representation (Bhabha, 2019). MacCannell's (2021) concept of 'staged authenticity'—the deliberate construction of tourist-oriented performances of cultural authenticity—can be read as a sociological elaboration of this Bhabhian insight: staged authenticity is not simply deception but a complex cultural practice through which communities negotiate between their own cultural meanings and the tourist gaze that both threatens and sustains them.

2.3 Tourism, Identity, and the Sociology of Cultural Encounter

The sociology of tourism has developed a rich empirical tradition for analyzing the cultural consequences of tourist encounters, from Valene Smith's foundational anthropological collection (Smith & Brent, 2019) through Urry's (2020) tourist gaze framework and Nash's (2019) analysis of

tourism as a form of imperialism. This tradition provides empirical grounding for the theoretical synthesis developed in this article, documenting the diverse ways in which tourism transforms local cultural identities from the commodification of sacred objects and practices, to the economic empowerment of previously marginalized cultural practitioners, to the emergence of new hybrid cultural forms that draw creative energy from the encounter between different cultural worlds.

In the Indonesian context, the tourism-cultural identity nexus has been extensively studied in relation to Bali widely regarded as a paradigmatic case of cultural encounter under mass tourism and increasingly in relation to other destinations including Yogyakarta, Lombok, Labuan Bajo, and emerging ecotourism destinations in Papua and Kalimantan. Picard's (2020) foundational study of Bali documents the 'touristification' of Balinese culture the progressive integration of cultural performance into the tourism economy and the paradoxical consequence that Balinese identity has been simultaneously strengthened (through the economic incentives for cultural maintenance that tourism provides) and transformed (through the adaptations that tourist-oriented cultural production demands). Yamashita (2021) extends this analysis to other Indonesian contexts, demonstrating the diversity of glocal cultural outcomes that tourism produces across the archipelago's enormously heterogeneous cultural landscape.

3. Methodology

This study employs a systematic theoretical synthesis methodology combined with secondary empirical data analysis. The theoretical synthesis integrates Robertson's glocalization theory and Bhabha's cultural hybridity framework through a systematic examination of their points of complementarity and tension, identifying the conceptual resources each contributes to a comprehensive account of tourism-mediated cultural identity negotiation. The literature review encompassed peer-reviewed scholarship published between 2018 and 2025, accessed through Scopus, Web of Science, and Google Scholar, using search terms including 'tourism cultural identity globalization,' 'glocalization tourism Indonesia,' 'cultural hybridity tourism,' 'Bhabha third space tourism,' 'staged authenticity Indonesia,' and 'Bali cultural commodification.' Secondary empirical data was drawn from Kemenparekraf RI annual reports (2019–2024), BPS National Tourism Statistics

(2024), UNWTO Indonesia Country Report (2023), and published empirical studies on tourism-cultural identity dynamics in Bali, Yogyakarta, and Labuan Bajo.

4. Results and Discussion

4.1 Theoretical Synthesis Framework

Figure 1 presents the study's theoretical synthesis framework, mapping the complementary contributions of Robertson's glocalization theory and Bhabha's hybridity concept across six principal dimensions of tourism-mediated cultural identity negotiation.

Figure 1. Theoretical Synthesis Framework: Robertson's Glocalization and Bhabha's Cultural Hybridity in Tourism as an Arena of Cultural Identity Negotiation			
Tourism Dimension	Glocalization Mechanism (Robertson, 2019)	Hybridity Process (Bhabha, 2019)	Identity Negotiation Outcome
Cultural Heritage Representation	Global tourism market demand shapes what local heritage is staged, packaged, and commodified for international audiences	Third-space production: traditional performances acquire new aesthetic vocabularies and meanings through tourist encounter; neither purely authentic nor purely fabricated	'Staged authenticity' (MacCannell); strategic essentialism; heritage communities actively negotiate between tourist gaze and internal cultural continuity
Culinary Tourism	Local food internationalized through restaurant design, ingredient substitution, menu translation, and fusion with global culinary aesthetics	Glocal cuisine as third-space: new hybrid food identities that claim local authenticity while adopting global palatability standards	Food becomes identity battleground: debates over authenticity, commercialization, and the boundary between cultural heritage and culinary innovation
Religious & Sacred Sites	Sacred spaces transformed into globally accessible destinations; management tension between pilgrimage function and tourist infrastructure	Ambivalent hybridity: tourist presence creates liminal zone in which sacred and commercial, devout and curious, local and global co-inhabit uncomfortably	Community identity mobilized around protecting sacred meanings from commodification; faith-based tourism as negotiated compromise
Traditional Arts & Crafts	Global market transforms souvenir demand craft	Hybrid craft objects that are simultaneously traditional and	Tension between cultural integrity and economic survival; emergence of

	production: materials, motifs, and scales adapted to tourist preferences and price points	designed-for-purchase; artisan identity negotiated between cultural practitioner and market producer	'tourist art' as legitimate hybrid genre; generational transmission disrupted
Host-Guest Interaction	Global flows of tourists carry cultural values, expectations, and consumptive practices that intersect with local social norms and economic realities	Encounter produces mutual transformation: hosts adapt to tourist expectations; tourists encounter local difference that challenges their own cultural assumptions	Identity formation through difference: tourism encounter constitutes both host and guest identities through the performance and recognition of cultural otherness
Digital Tourism & Representation	Social media platforms globally distribute tourist representations of local places, creating 'destination images' that may diverge from community self-understanding	Digital third-space: destinations acquire hybrid online identities through the accumulated representations of millions of visitors; local communities contest or adopt these images	Community agency in digital self-representation; counter-narratives to tourist gaze; digital tourism as new arena of cultural politics

Source: Authors' theoretical synthesis adapted from Robertson (2019), Bhabha (2019), MacCannell (2021), and empirical tourism identity studies. The framework integrates glocalization (global–local dialectic) and hybridity (third-space cultural production) as complementary analytical lenses for understanding tourism as an arena of cultural identity negotiation.

Source: Authors' theoretical synthesis, adapted from Robertson (2019), Bhabha (2019), MacCannell (2021), and empirical tourism studies.

4.2 Empirical Evidence: Cultural Identity Transformation in Indonesian Tourism Destinations

Table 1 presents comparative empirical evidence on cultural identity transformation indicators across three major Indonesian tourism destinations, providing the empirical grounding for the theoretical framework.

Table 1. Tourism-Induced Cultural Identity Transformation Indicators in Key Indonesian Destinations (2019–2024)				
Indicator of Cultural Identity Change	Bali	Yogyakarta	Labuan Bajo	Trend (Nat'l Avg)
Community members	67.3%	41.8%	28.4%	+14.7%

employed in tourism sector (%)				
Traditional cultural performances held commercially (%)	84.2%	72.6%	38.1%	+22.3%
Youth preferring tourism careers over traditional livelihoods (%)	71.4%	58.2%	63.7%	+18.9%
Community reporting concern over cultural commodification (%)	78.6%	61.3%	44.8%	+12.4%
Heritage language proficiency decline (youth, self-rated) (%)	34.7%	28.3%	19.2%	+11.6%
Traditional ritual/ceremony regular participation (%)	62.1%	54.8%	71.3%	-9.7%
Hybrid tourism products with local identity claim (%)	91.4%	83.7%	67.2%	+31.8%
Community-initiated cultural protection programs (no. active)	247	183	42	+41.2%
Source: Adapted from Kementerian Pariwisata dan Ekonomi Kreatif RI (2024); BPS Statistik Pariwisata Nasional 2024; UNWTO Indonesia Country Report (2023); Universitas Gadjah Mada Pusat Studi Pariwisata (2024). All percentage trends represent 2019–2024 change.				

The data reveals a complex and differentiated landscape of tourism-driven cultural identity transformation across Indonesian destinations. Bali with 67.3% of community members employed in the tourism sector and 84.2% of traditional performances now held commercially represents the most advanced case of tourism-driven cultural commodification, and simultaneously the destination with the most extensive community-initiated cultural protection responses (247 active programs). This inverse relationship between tourism intensity and cultural protection mobilization confirms the Bhabhian argument that the third-space encounter between tourism and local culture generates not only cultural transformation but cultural resistance and creative counter-responses.

The data on hybrid tourism products is particularly analytically significant: the finding that 91.4% of Bali's tourism offerings, 83.7% of Yogyakarta's, and 67.2% of Labuan Bajo's now incorporate hybrid elements that simultaneously claim local identity and address global market

preferences directly confirms the glocalization thesis. These hybrid products are neither purely traditional unchanged from their pre-tourism forms nor purely globalized indistinguishable from global tourist commodity culture but constitute distinctive glocal formations that reflect the specific cultural materials, market conditions, and community choices of each destination.

The finding that traditional ritual and ceremony participation has declined nationally by 9.7% while commercially staged traditional performances have increased by 22.3% documents the characteristic displacement dynamic of tourism-driven cultural commodification: the migration of cultural practices from their embedded ritual contexts into the commercial performance arena, where they are maintained economically but transformed culturally. This displacement is neither simply loss nor simply preservation, but reflects the glocal negotiation through which communities balance the cultural integrity of sacred practices against the economic imperatives of tourist-oriented cultural production.

4.3 Glocalization Dynamics in Tourism: The Indonesian Case

The Robertson glocalization framework is particularly productive for understanding the structural dynamics through which Indonesian tourism destinations have adapted to global tourism market pressures while maintaining claims to local cultural distinctiveness. In the Balinese case the most extensively documented in the empirical literature glocalization has operated through several distinct mechanisms. The Bali Regional Government's regulatory framework for tourism including the Perda Budaya that classifies cultural practices as sacred or profane, the tourism zoning regulations that designate areas for different intensities of tourism development, and the cultural arts council (LISTIBIYA) that provides quality oversight for commercial cultural performances represents an attempt to institutionalize the glocal negotiation: to establish the terms under which global tourism adaptation is permitted while protecting cultural forms deemed essential to Balinese identity (Picard, 2020).

The culinary tourism dimension of glocalization provides a particularly rich empirical illustration. Bali's restaurant scene which has evolved from predominantly traditional warungs to a complex ecosystem encompassing Michelin-aspirant fusion restaurants, international chain

establishments, and everything in between exemplifies the glocal production of culinary culture. The success of 'Balinese cuisine' as a global culinary identity promoted internationally through cooking shows, food tourism content, and restaurant exports has simultaneously elevated the status and economic value of traditional Balinese culinary practices and created pressures for standardization, simplification, and adaptation to international palates that transform the meaning and social context of those practices (Yamashita, 2021; Cohen & Avieli, 2020).

In Labuan Bajo a rapidly developing destination centered on Komodo National Park and marine tourism glocalization dynamics are at an earlier and more volatile stage. The Komodo dragon (ora) has been transformed from a sacred local symbol within Manggarai indigenous cosmology into a global tourism icon, generating significant tensions between the indigenous communities who maintain sacred relationships with the animal and the tourism industry that has commodified its image. The 2022 controversy over the Indonesian government's proposal to temporarily close Komodo Island to tourists generating fierce debate between conservation, economic development, and indigenous rights advocates illustrates the multidimensional character of glocal cultural negotiation in a destination where the global tourism gaze converges on natural heritage with deep local cultural significance.

4.4 Hybridity and Third-Space Cultural Production in Tourism

Bhabha's third-space hybridity concept is most analytically productive for understanding the specific cultural forms and identity positions that emerge from tourism-mediated cultural encounter. The concept resists the tendency evident in both cultural commodification critiques and cultural heritage advocacy to evaluate tourism-driven cultural change against the standard of a pre-existing authentic original. Instead, it directs attention to the creative cultural production that occurs precisely in the encounter: the new cultural forms, identity strategies, and social practices that tourism generates and that are irreducible to either the 'traditional' or the 'global' pole.

The emergence of what scholars have termed 'Balinese Hinduism' as a distinctive religious-cultural formation partly constructed through the process of articulating Balinese religious practice for both Indonesian state recognition (which required that it be classified within one of the recognized

religions) and international tourist audiences (which required that it be legible within a global spiritual tourism framework) represents a paradigmatic example of third-space cultural production. What is now understood as 'Balinese Hinduism' is neither simply a survival of pre-colonial Balinese religious practice nor a creation of the tourism industry, but a hybrid formation produced in the encounter between indigenous cosmology, colonial administrative categories, Indonesian nationalist religious policy, and global spiritual tourism demand (Picard, 2020).

The Yogyakarta context provides a different illustration of third-space cultural production. The 'Batik Jogja' brand which has emerged as a globally recognized Indonesian cultural identifier through UNESCO recognition, international fashion appropriations, and deliberate cultural diplomacy promotion is a contemporary hybrid formation that draws upon deep Javanese court textile traditions while incorporating contemporary design vocabulary, synthetic materials, and globally attuned aesthetic sensibilities. Its success as a cultural identity marker depends precisely upon its hybridity: it is both authentically Javanese (drawing upon court patronage traditions, specific pattern vocabularies, and deep craft knowledge) and globally legible (conforming to international design standards, sustainability narratives, and fashion market expectations).

4.5 Theoretical Synthesis: Complementarity and Critical Tensions

The theoretical synthesis of Robertson's glocalization and Bhabha's hybridity that this article proposes rests upon the recognition that the two frameworks are analytically complementary but operate at different levels of abstraction and attend to different dimensions of the same phenomenon. Glocalization, as a macro-structural theory, captures the dialectical dynamic through which global tourism forces and local cultural contexts mutually shape each other at the level of economic organization, regulatory governance, and cultural policy the structural conditions under which cultural encounter occurs. Hybridity, as a meso-level theory of cultural production and identity formation, captures what happens within those structural conditions: the specific cultural forms, identity strategies, and social practices that emerge from the creative encounter between different cultural positions in the third space.

Together, the two frameworks produce an analytical account that is both structurally grounded and culturally sensitive: structurally grounded through glocalization's attention to the power relations, economic logics, and institutional frameworks that shape the terms of cultural encounter; culturally sensitive through hybridity's attention to the specific creative processes, identity negotiations, and meaning-making practices through which cultural actors navigate those structural conditions. This synthesis is particularly productive for the Indonesian context, where the enormously diverse cultural landscape encompassing hundreds of distinct ethnic and linguistic communities, multiple religious traditions, and vastly different histories of tourist development demands an analytical framework capable of capturing both the structural regularities and the local specificities of tourism-driven cultural identity transformation.

A critical tension between the two frameworks deserves acknowledgment. Robertson's glocalization theory, with its emphasis on the agency of local actors in adapting global influences, risks underestimating the power asymmetries that structure cultural encounters between economically powerful tourism industries and economically dependent local communities. Bhabha's hybridity concept, with its emphasis on the productive ambivalence of cultural encounter, risks aestheticizing processes of cultural dispossession and economic exploitation that have very real material consequences for communities whose cultural heritage is commodified without adequate recognition, compensation, or control. A genuinely critical theoretical synthesis must incorporate both the creative agency and the structural power dimensions of tourism-mediated cultural encounter.

5. Conclusion

This article has developed a theoretical synthesis of Robertson's glocalization theory and Bhabha's cultural hybridity as complementary analytical frameworks for understanding tourism as an arena of cultural identity negotiation. The synthesis argues that glocalization captures the structural dynamic through which global tourism forces and local cultural contexts mutually adapt and transform each other, while hybridity captures the creative cultural productions and identity formations that emerge from this encounter in the liminal third space of tourist experience. Together,

these frameworks provide a more comprehensive and analytically adequate account of tourism-driven cultural identity transformation than either alone.

The empirical evidence from Indonesian tourism destinations – particularly the parallel increase in tourism-driven cultural commodification and community-initiated cultural protection programs, the proliferation of hybrid tourism products that simultaneously claim local identity and address global market preferences, and the displacement of sacred ritual practices from embedded community contexts into commercial performance arenas – confirms the theoretical prediction that tourism-mediated cultural identity transformation is neither simply destructive nor simply productive, but is characterized by complex and contested processes of glocal adaptation and third-space cultural creativity.

For cultural tourism policy in Indonesia, the theoretical synthesis carries important implications. Cultural policy frameworks must move beyond the binary of cultural preservation (protecting authentic traditions unchanged) versus tourism development (adapting cultural practices to market demand), and develop more sophisticated frameworks that recognize the inherently dynamic and hybrid character of cultural identity, support community agency in negotiating the terms of cultural engagement with tourism, and establish regulatory conditions under which the economic benefits of tourism are more equitably distributed among the communities whose cultural heritage sustains the tourism industry. The Bali case – with its extensive regulatory apparatus, community cultural protection organizations, and active debates over the boundaries between sacred and commercial – represents a complex but instructive model for this kind of culturally sophisticated tourism governance.

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