



The Decline of Tengklung Gobleg Bali Martial Arts: A Socio-Cultural Analysis in the Era of Globalization

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A B S T R A C T

This study investigates the declining interest in Tengklung Gobleg, a traditional martial art from Gobleg Village, Buleleng, Bali. Employing a qualitative approach, data were collected through interviews, field observations, documentation, and literature review. The analysis drew on perspectives from globalization, social identity theory, and related concepts. The findings indicate several contributing factors to the decline: limited socialization, lack of awareness among the younger generation, paternalistic cultural patterns, insufficient institutional support, and a growing preference for instant gratification among potential trainees. A key insight from this study is the shift in youth perception—Tengklung Gobleg is increasingly seen as outdated, while martial arts from outside Bali and Indonesia are viewed as more appealing and relevant. This reflects a broader cultural shift influenced by global exposure and changing social values.

A. INTRODUCTION

Globalization refers to the economic, cultural, social, and political transformations that have intensified over recent decades, reducing national boundaries and enabling the rapid flow of ideas, goods, and people across the globe (Guttal, 2007). In the modern context, globalization brings about significant changes to society (Hasni & Nur, 2024). It also entails the influx of external influences into local regions and cultures. When not managed wisely, this influx can trigger psychological unrest and identity crises, especially among communities deeply rooted in traditional cultural values (Ardika, 2006). As a result, local cultures often experience gradual displacement, leading to cultural homogenization (Fu & Chiu, 2007).

Bali, like many other regions worldwide, has not been immune to these effects. As one of Indonesia's leading tourist destinations, Bali receives millions of international and domestic visitors each year, along with an influx of new cultural influences. Among these is the global spread of martial arts, which represents a broader movement in ideology, lifestyle, and popular culture—what Appadurai (as cited in Ritzer & Smart, 2012, p. 591) refers to as ideoscapes.

In Indonesia, martial arts are traditionally considered part of a community's heritage, passed down from one generation to the next (Djunaid, 2020). Koentjaraningrat (1985) emphasizes that traditional martial arts such as Pencak Silat from Minangkabau, Sunda, and Java, as well as Tengklung Gobleg from Bali, are not merely local practices but form essential components of Indonesian national identity. They embody cultural values, historical narratives, and social cohesion.

However, the survival of Tengklung Gobleg, a traditional martial art from Gobleg Village in Buleleng, Bali, is increasingly under threat. In the face of globalization and shifting youth preferences, younger generations are showing greater interest in foreign martial arts while becoming increasingly detached from their cultural roots. The underdevelopment of Tengklung Gobleg, coupled with inadequate cultural transmission and paternalistic societal structures, has rendered it vulnerable to marginalization.

This research aims to analyze the causes of the declining interest in Tengklung Gobleg among the local community, particularly the youth, within the broader context of globalization and social change. The study seeks to understand the interplay between global cultural flows, local identity, and generational attitudes. By uncovering the underlying factors contributing to this decline, the research aspires to provide insights that can

inform cultural preservation efforts and policy interventions aimed at revitalizing traditional martial arts in Bali.

B. METHOD

This research adopts a qualitative approach, involving seven informants consisting of Tengklung Gobleg trainers, active students, and local residents (see Table 1). As the name suggests, Gobleg Village is the birthplace of Tengklung Gobleg, a martial art that has been passed down from generation to generation since 1955.

Data collection methods included participant observation and in-depth interviews. Field observation involved direct, systematic observation of relevant cultural practices and social contexts, documented through field notes and video recordings (Sugiyono, 2008). These observations align with an ethnographic approach, which emphasizes a holistic understanding of community life, values, and cultural expressions (Sudikan, 2001). Specifically, this study employed participant observation, where the researcher actively engaged in natural settings to gain a deeper understanding of the community and the martial art in question (Satori & Komariah, 2013).

Photo 1.

Semi-structured interview and observation at Gobleg Village (Photo: Timika)



In addition to observation, semi-structured interviews were conducted with all seven informants. These interviews were designed to elicit rich, descriptive data about their experiences, perspectives, and emotional connections to Tengklung Gobleg. Interviews took place in the informants' homes to ensure a comfortable setting and to minimize the observer's paradox (Putra & Gorda, 2021).

The data were analyzed using descriptive qualitative analysis, focusing on interpreting each informant's responses in depth and contextualizing them within the study's theoretical framework. Rather than relying on thematic recurrence, this method emphasizes detailed interpretation of individual perspectives, especially as they relate to globalization, youth cultural shifts, and paternalistic ideologies. To ensure the credibility and validity of the findings, methodological triangulation was applied. Data from interviews, field observations, and supporting literature were cross-checked to verify consistency and strengthen the overall interpretation.

Table 1. Informants' Data

No	Name	Gender	Role
1	Gede Winda	Male	Main trainer of <i>tengklung</i>
2	Ketut Jana	Male	Assistant trainer of <i>tengklung</i>
3	Made Mawan	Male	Assistant trainer of <i>tengklung</i>
4	Gede Risma Satia Putra	Male	Trainee of <i>tengklung</i>
5	Kadek Dwi Yartika	Male	Trainee of <i>tengklung</i>
6	I Putu Yogi Dia Erawan	Male	Local farmer
7	Putu Suartama	Male	Local employee

C. RESULTS AND DISCUSSION

1. Lack of Socialization

One of the key reasons behind the stagnation of the Tengklung Gobleg martial art is the lack of socialization, particularly through contemporary channels like social media, which has become deeply integrated into daily life—including in rural communities such as Gobleg Village. This was evident in an interview with Gede Winda, the main trainer and successor of Tengklung Gobleg, who described his reluctance to promote the practice through mass media:

"I do not spread the existence of silat Tengklung through mass media or advertisements. Just spreading word of mouth, one factor in this I don't want to be arrogant. The term I was taught by my grandfather is like rice science (The Riper the Rice, the More Deeply it Bows). When the students had participated in the practice, some of them who liked Tengklung told their friends and then joined the practice. There is no promotion or mass media that participates in coverage. No one covered the rehearsal activities."

(Gede Winda - Friday, 3 August 2022)

Photo 2.

The number of training participants consisted of 5 participants (Photo: Timika)



Another interview with I Putu Yogi Dia Erawan, a resident of a neighboring village, further illustrates this lack of exposure:

"I have never heard of Tengklung, if I pass through Gobleg village I always because if I go to the city or to the market I have to pass through the village. I was surprised to hear the word Tengklung I thought was a kind of *gamelan*. If I knew from the beginning, maybe I wanted to watch it, who knew I was interested. If other martial arts such as: Karate, Degree Fighting, Judo I often hear about it and even I have sent my friends to practice."

(I Putu Yogi Dia Erawan – Saturday, 4 August 2022)

These statements show that in the current era of high-speed information flows, the survival and recognition of traditional practices rely on strategic cultural communication. As Samovar et al. (2010) argue, culture exists to ease adaptation to the social environment by transmitting shared values, behaviors, and expectations. Language, and by extension media, serves as a symbolic system that enables the spread of culture across generations. The absence of media-based socialization limits the visibility of Tengklung Gobleg, making it less competitive compared to globally popular martial arts like Karate or Judo.

The limited public discourse about Tengklung Gobleg also reveals a dynamic of symbolic power, as theorized by Bourdieu (2014). Symbolic power—the capacity to impose meaning and legitimize cultural forms—is rooted in symbolic capital: the prestige, recognition, and credibility accumulated over time. In this case, Gede Winda holds symbolic capital as the heir and main practitioner of Tengklung Gobleg, yet he underutilizes this capital by choosing to maintain a private, non-performative approach to cultural dissemination. His reluctance to promote the martial art can be seen as a form of symbolic violence—a subtle, invisible mechanism of self-limiting domination that results in the marginalization of the practice itself.

Furthermore, Bourdieu emphasizes that symbolic power works best when it is unrecognized as power—when cultural practices are passively accepted or neglected without challenge. This aligns with the way Tengklung Gobleg fades in the public imagination: not through active rejection, but through passive ignorance enabled by a lack of discourse. Gede Winda's traditionalist stance, though grounded in humility and ancestral respect, inadvertently limits the martial art's symbolic reach and potential cultural influence.

In summary, the lack of active socialization and strategic cultural communication—especially through modern media—restricts Tengklung Gobleg's ability to compete symbolically with imported martial arts. As culture functions to make social life predictable and meaningful (Samovar et al., 2010), the absence of visible discourse leaves Tengklung Gobleg outside the cultural expectations and imaginations of the youth, leading to its decline in relevance.

2. Attitudes of the Younger Generation

The sustainability and development of any culture are closely linked to the role of the younger generation, who serve as agents of regeneration and cultural continuity. However, the case of Tengklung Gobleg shows that the current youth involvement is limited and often inconsistent. This is clearly expressed by Ketut Jana, one of the assistant trainers:

"There are some young people around who participate, but many are ignorant, especially now that kids have a lot of influence from outside. They prefer to race motorcycles, watch games, and even drink alcohol."

They prefer to practice martial arts at school and don't want to train at home because they want to follow what their friends do."

(Ketut Jana – Wednesday, 7 December 2022)

Similarly, Gede Winda, the main trainer, commented on the general lack of commitment among youth trainees:

"The trainees are mostly not serious in training; they think that practising martial arts (lazily) can instantly become experts. Another obstacle is that most young people participate in farming, and during the picking season, they work daily picking coffee, cloves, and other activities. During the holidays, when the time should be used for training activities, many people don't practice."

(Gede Winda – Wednesday, 7 December 2022)

These views reflect a common perception among elders that today's youth are increasingly disengaged from traditional cultural practices. Koentjaraningrat (2015, p. 28) describes attitude as a mental disposition to respond to one's environment, and in this context, the youth's disinterest appears to stem from cultural shifts, peer influence, and the appeal of instant gratification. However, framing the younger generation as the sole cause of decline risks overlooking broader structural and generational transformations.

Today's youth are digital natives (Hasanah & Nurha, 2025), born and raised in a globalized environment dominated by digital media and global pop culture. Their cultural consumption patterns have shifted dramatically compared to older generations. While past generations inherited traditions through face-to-face, intergenerational interaction (Brannen, 2006), the younger generation navigates a different world, one where cultural relevance is often tied to media visibility and digital engagement.

Furthermore, behavior is inherently purposeful—young people's preferences reflect their need for identity, relevance, and social belonging. They are not inherently disinterested in culture, but rather, traditional practices like Tengklung Gobleg may not resonate with their current cultural frameworks unless adapted to speak to their realities. This distinction is crucial: youth attitudes should not only be interpreted as apathy but as responses to cultural formats that may no longer align with their lived experiences.

From a cultural communication perspective, Samovar et al. (2010, p. 44) remind us that the maintenance of culture depends on the successful transmission of key messages and values across generations. This requires a deliberate effort to adapt cultural narratives and practices to evolving communicative environments. If younger generations are not receiving or engaging with these cultural messages, it suggests a breakdown in the communication chain rather than mere disinterest.

Instead of viewing the youth purely as contributors to cultural decline, they should be seen as potential cultural carriers—with the right approaches, including digital engagement, participatory learning, and identity-based cultural framing, they can be reconnected to traditions like Tengklung Gobleg. The current challenge lies in repositioning these traditions within platforms and modes of interaction familiar to the younger generation. Cultural identity, as Koentjaraningrat (2015) argues, must be built on distinctive characteristics—language, arts, and rituals—that are meaningful and a source of pride. If Tengklung Gobleg can be reframed as a symbol of pride

and uniqueness, it could still find a place within the evolving cultural identity of today's youth. The attitude of the younger generation toward Tengklung Gobleg reflects broader psychosocial and generational dynamics. Rather than placing blame solely on them, efforts must focus on transforming traditional practices in ways that speak to the digital and social realities of today's youth. Only through such transformation can cultural continuity be ensured.

3. Ideology of Paternalism

Globalization has brought a rapid influx of foreign martial arts into Indonesia, including to Bali, offering the younger generation a wider variety of choices in martial arts styles. This global flow of ideas, cultures, and products—hallmarks of globalization—affects not only consumer preferences but also cultural identities. In parallel, paternalism, which refers to asymmetrical power relations and the belief that others (especially from dominant cultures) are superior, shapes how local people perceive the value of their indigenous practices in comparison to foreign ones.

This was evident in an interview with Putu Sutarma, a resident from a neighboring village, who remarked:

"Foreign martial arts like Karate, Judo, Aikido, Taekwondo are more well-known and well-funded, so there are more enthusiasts. Some of their practitioners become film stars, and they have complete facilities and sponsors. Our youth think what's from outside is always better."

(Putu Sutarma – Friday, 30 December 2022)

Similarly, Gede Risma SetiaPutra from Wanagiri village shared:

"I've never heard of Tengklung Gobleg. It's better to learn something like Judo. I'm actually interested in Tengklung, but I prefer playing games and watching YouTube. Foreign martial arts are more global – my neighbors have even gone to Japan to train."

(Gede Risma Satia Putra – Thursday, 4 January 2023)

Interviews with two young people from the surrounding villages above show their opinion that foreign martial arts such as karate, judo, and taekwondo have better human resources (trainers) and equipment, making them more attractive and attracting more participants. Indirectly, this has contributed to a decline in the interest of the young Balinese generation in indigenous local martial arts, including the Tengklung Gobleg martial art.

The existence of Tengklung Gobleg martial arts is related to the ideology of paternalism that paternalistic relationships are basically more informal and personal, such as unofficial customs that emerge in bureaucratic structure. The Tengklung Gobleg martial arts practitioners and the local community who are not yet members feel that self-defense from abroad is much better and more powerful. This shows the general feudalistic mental attitude of Indonesian society, which since the colonial era has been hegemonized by foreign nations. Feudalism is a mental attitude that determines how fellow group members interact and relate to each other. As a result, this pattern of paternalism cannot be separated from this influence. In bureaucracy, delegation of authority is usually based on close relationships between leaders and subordinates as a result of the influence of paternalism. Due to the culture of paternalism, the bureaucracy's

perspective on society tends to refer more to its duties and role as a regulator than as a public servant.

Regarding paternalism and its connection to the existence of the Tengklung Gobleg martial art, there is also the emergence of cultural globalization in the form of cultural unification and homogenization. Cultural unification and homogenization on a global scale is displayed through mass media, especially television. As the issue of globalization "media imperialism" increasingly turns the world into a "global village", because the scope of cultural experience and its products are the same.

Apart from cultural homogenization, paternalism is also a form of "voluntary" hegemony by the successor generation of the Tengklung Gobleg martial arts who believe that foreign martial arts are always better. This fact is in line with Strinati's (2010, p. 259) opinion that cultural and ideological hegemony operates through civil society institutions which indicate a mature liberal democratic capitalist society. These institutions include education, family, church, mass media, sports, popular culture and so on. Civil society is a way of placing culture and ideology in society, and hegemony is a way of trying to understand how they work. From the perspective of popular culture and mass media, it can be interpreted and explained in terms of the concepts of hegemony.

The views of several experts above regarding the ideology of paternalism so that the Tengklung Gobleg martial art experienced degradation was confirmed by Coon (2013: 29) that reasons are what determine whether an action is paternalistic or hypothetical reasons that can motivate or clarify an action. Thus, for example, a doctor who lies to his patient about his health condition is paternalistic because considerations about his patient's condition can lead to his lying. Also if a superior try to "control subordinates" to choose a direction towards improving the welfare of his subordinates, then he is acting in a paternalistic manner. So, if a superior automatically involves his subordinates in the company's plans (with the option to withdraw at any time), then that action also includes paternalistic. If an action has an impact on choices, and someone deliberately causes that impact to improve the welfare of the person affected, then the action is paternalistic.

One of the causes of paternalism arises from society itself in the form of not believing in themselves as part of the journey of failure of the Indonesian nation in general. This is in line with the view of Koentjaraningrat, (2015, p. 57) that the worsening attitude of distrust towards oneself seems to be a consequence of a series of failures, especially in the field of development efforts, experienced by the Indonesian people in the post-revolutionary era, since achieving independence until now. Even though the nature of this mentality seems to have worsened since the post-revolutionary era, it seems that this nature can be returned to cultural values in the mentality of employees and officials, who are too much vertically oriented towards superior and senior figures. In the colonial era, these cultural values gave rise to a feeling of lack of one's own abilities, compared to the white colonizers. This feeling can only very slowly disappear from the mentality of generations of Indonesians who have experienced the consequences of the colonial system. For a long time, after there were no more colonialists,

there were still Indonesians who always trusted or listened more to the opinions of white foreigners, rather than the opinions of their own national experts. On the other hand, many Indonesians are excessively defiant and aggressive towards white foreigners, as compensation to cover up their lack of self-esteem.

What happened in the above situation is in line with the opinion (Coons & Weber, 2013, p. 98) that paternalistic relationships are essentially more informal and personal, such as unofficial customs that emerge in bureaucratic structures. Feudalism is a mental attitude that determines how fellow group members interact and relate to each other. As a result, this pattern of paternalistic relationships cannot be separated from this influence. In bureaucracy, delegation of authority is usually based on a close relationship between leaders and subordinates as a result of the influence of paternalism. As a result of the culture of paternalism, the bureaucracy's perspective on society tends to refer more to the duties and roles of regulators rather than as public servants. The impact of paternalistic culture on the existence of the martial art of Tengklung Gobleg has caused cultural globalization in the form of cultural unification and homogenization. Then, the unification and homogenization of culture on a global scale is broadcast through the mass media, especially television. Along with the issue of globalization, "media imperialism" is increasingly turning the world into a "global village", because the scope of cultural experiences and products is the same. This phenomenon shows that individual or family life is a choice with the impacts caused by the choice. The above phenomenon is in line with Sztompka and Alimandan (2023)(2005, p. 26) who stated that society is seen as a "soft" relationship rather than a "hard" system. In the same way, the criteria for progress in the sense and direction of social change in society are determined by the development of individual freedom as well as moral progress that stops the use of freedom if it endangers the freedom of others.

In short, globalization and paternalism intersect to create a dual force that threatens the sustainability of Tengklung Gobleg martial arts. Globalization spreads cultural products rapidly, while paternalistic attitudes make local actors internalize the belief that these external products are inherently superior.

4. Support from Related Parties

The development of Tengklung Gobleg, one of Bali's original martial arts, remains minimal. A key factor in this stagnation is the lack of support from various stakeholders, including the local community, the younger generation, and authoritative institutions. Despite being culturally significant, Tengklung Gobleg receives little encouragement or involvement from those who hold the power to elevate and preserve traditional practices.

Made Mawan, an assistant coach, noted:

"The attitude of the surrounding community towards the existence of this Tengklung Gobleg is generally negative to show support or maybe it's not attractive to them. This can be seen from the fact that even though the Tengklung Gobleg training is conducted by free teachers, there are not many people interested. But I understand because awareness is not yet that high. Sometimes in their daily lives, some people spend money to buy cigarettes and alcohol which causes health problems, but they give it for exercise. Even if it's free, not many people want it."

(Made Mawan – Friday, 30 December 2022)

This lack of interest and support also extends to broader community and institutional levels. Gede Winda elaborated:

"Until now, related parties such as the village, district government, mass media and customs have not provided support, either material or non-material, even though this is part of our culture. I also don't really understand whether the local community thinks that way martial arts have to fight? Even though the main goal is to maintain health, friendship, take care of yourself and the most important thing is to maintain and develop one of Bali's regional cultures"

(Gede Winda – Friday, 30 December 2022)

These statements point to a systemic lack of interest in preserving the Tengklung Gobleg martial art. Crucially, there are no current programs from traditional leaders (*pemangku adat*) or tourism institutions aimed at supporting or promoting this cultural heritage. This absence further reflects a broader disconnection between official cultural preservation agendas and the local traditions that require protection.

As Winda stated in the interview above, internal support from cultural stakeholders, in this case the Balinese people, especially those around Gobleg village, should support from the parties for the development of the Tengklung Gobleg martial art can be obtained if external parties (the authorities/community) have an interest and gain benefits in the form of identity, capital or power. Without social conditions to ensure that the interests of the parties can operate, it is difficult for the parties to support an object which together constitutes an intermediate variable for the emergence of real interest groups (Setiadi & Kolip, 2011). As a consequence, several conditions will also influence the effectiveness of emerging interest groups.

Successor party (manager) Tengklung Gobleg You must also have innovation to develop it so that it can keep up with some of the other martial arts that have come to Bali, at least developing effective techniques or absorbing other movements that make it more attractive for people to join in practicing. This innovation can indirectly attract people to practice so that as one of Bali's original cultures it can be more widely accepted and provide a sense of satisfaction with the existence of Tengklung Gobleg. This is in line with the view Koentjaraningrat, (2005, p. 63) that in every society there are people who feel that there are various shortcomings in their culture. Most people generally think of it as something that cannot be changed unless they just accept it. But perhaps there are people who are not satisfied with the situation, but do not dare or are unable to do anything except grumble. In addition, there may be people who are actively working to correct these deficiencies. From people like this emerge the creators of new discoveries, both in nature *discovery* nor *invention*. To discover something new requires great creativity and effort, but conversely, to spread something new requires even greater energy and effort. New discoveries often occur when there is a societal crisis, and a crisis occurs because many people are dissatisfied with the situation. On the other hand, they are dissatisfied because they see the shortcomings around them. A new discovery must always be seen within the framework of the culture in which the discovery occurs, because a new discovery is rarely a sudden change, namely from non-existence to existence. A new discovery

is generally a long series, initially small discoveries made by a number of creators. In the innovation process, individuals play an active role, because of their activities and individual efforts, then an invasion is a process of cultural change.

5. Instant Thinking

The sustainability and development of the Tengklung Gobleg martial art since its founding around 1955 cannot be separated from the role of the trainees. One of the keys to the sustainability of martial arts in general is the continuity of training of the participants.

One of the causes of the lack of development of the Tengklung Gobleg martial art is that many training participants stop practising for various reasons such as conflict with work, not being physically strong, there is no need to continue because they won't fight, and they believe that by practising irregularly they can master the martial art techniques quickly.

Regarding the above circumstances, the trainer Gede Winda said:

"Most of the trainees are lazy, thought to be able to practice for a while. Kids mostly can't stand the pain. Many slight illnesses or injuries stop, and their parents also spoil their children. In addition, there are some who think that the era is safe, there is no need to fight, who do you want to beat? Also, if you want to go to it, you don't need to practice for long; as long as there is energy, you can win."

(Gede Winda – Tuesday, 3 January 2023)

In general, martial arts training not only forms a strong and healthy physique but also forms a strong soul and spirit that is resistant to pain that most people cannot face. One of the Tengklung Gobleg trainees, who has been training for four years, Kadek Dwi Yartika, said:

"The use of training that processes in addition to understanding art, feeling pain, and long time is formed a soul that is patient, respectful of others and compassion. In addition, in everyday life, wherever you feel safe and calm because besides being healthy, you also have martial arts provisions, so at least if there is anything, you can take care of yourself."

(Kadek Dwi Yartika – Tuesday, 3 January 2023)

The views above illustrate that one of the weaknesses of the Tengklung Gobleg martial art training participants is that they do not have the enthusiasm to practice continuously and cannot tolerate physical training. The attitude of the training participants can be said to be one that gives up easily. This is in contrast to the never-give-up spirit, which is generally the general doctrine of martial arts. It cannot be denied why Japanese martial arts such as Karate, Judo, Kempo, and Aikido have spread throughout the world, including in Indonesia, where one of the training attitudes of the participants is persistence, discipline, never giving up and respect for their seniors and teachers.

Virtue ethics emphasizes the importance of character over mere compliance with rules or pursuit of outcomes. As Rachels and Rachels (2023) suggest, this framework focuses on the moral qualities of the individual. Hursthouse and Pettigrove (2018) further argue that the good life is achieved by cultivating specific virtues such as patience, perseverance, courage, humility, and discipline—virtues that are not given, but shaped through habituation. Martial arts training, when done

properly and consistently, serves as a space for cultivating precisely these moral virtues.

The instant thinking of the Tengklung Gobleg martial art trainees also included a lack of discipline. Instant thinking does not pay attention to a process, even though martial arts is a process of physical exercise and mental attitude, including requiring physical and mental endurance, including discipline. It is in martial art training that you can learn a lot about how individuals are educated in a certain way to ultimately develop a different character from people who do not take part in the training. Discipline requires actions, not words. Following technical movements in martial arts is an example of discipline with action. Discipline also involves speech; for example, the names of techniques spoken by the trainer must be followed exactly, not only for perfection but also to avoid accidents while practising. The benefits of martial arts are also in building a person's character, including overall physical and mental discipline, which can be obtained through training, including Tengklung Gobleg martial art. When young people take part in angklung goblet e training on an ongoing basis by obeying the trainer's instructions and using the correct techniques, they will create habits that will eventually lead to forming a positive character with a healthy physique. In any form of martial arts, mastering techniques and building character takes years. Some trainers even train continuously for up to 40 years. It is clear that nothing is achieved instantly, especially in the field of martial arts.

D. CONCLUSIONS

This study finds that the decline in the practice and transmission of Tengklung Gobleg martial arts among Balinese youth is primarily driven by a combination of globalization and internalized paternalistic attitudes, which have led to the marginalization of local cultural forms. The younger generation's limited exposure to and engagement with this traditional martial art reflects not only a lack of structured socialization and media representation but also a widespread perception that foreign practices are more prestigious, modern, and valuable.

The erosion of local cultural values due to globalization, combined with insufficient institutional support and generational disinterest, places traditional martial arts like Tengklung Gobleg at a critical juncture—threatened by both external cultural dominance and internal neglect. Without intervention, the future sustainability of this indigenous knowledge system is at risk.

To revitalize Tengklung Gobleg, several strategies are recommended:

1. Integrate local martial arts into extracurricular activity at school as part of cultural heritage education to raise awareness from an early age.
2. Promote Tengklung Gobleg through digital media platforms, including YouTube and social media campaigns, to make it more visible and relatable to tech-savvy youth.
3. Foster collaboration between village communities, cultural practitioners, and local governments to provide resources, structured

training, and public recognition for traditional martial arts.

4. Support youth involvement through workshops, competitions, and cultural festivals that highlight local martial arts alongside more widely known forms.

By recognizing the value of indigenous martial arts and adapting their promotion to modern communication channels and educational systems, communities can resist cultural homogenization and ensure the survival of Bali's unique heritage.

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