

Traditional and Modern Clothing in Bali: Exploring Cultural Identity and Intercultural Communication through Balinese Attire

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Abstract

Bali is well known for its rich cultural heritage, where traditional clothing continues to coexist with modern fashion influenced by globalization and tourism. Balinese attire reflects religious beliefs, cultural values, and social identity while also serving as a form of nonverbal communication in various social contexts. This study aims to explore the role of traditional and modern clothing in Bali by examining their cultural significance and contribution to intercultural communication. A qualitative descriptive approach was employed using direct observations conducted during an educational field trip at several cultural, educational, and tourism destinations in Bali, including Pura Ulun Danu Beratan, Tanah Lot, Penglipuran Village, Garuda Wisnu Kencana (GWK), Cerdikia Harapan School, Tanjung Benoa, Joger, Krisna, and Kuta Beach. The observations focused on traditional and modern attire, including their forms, functions, cultural meanings, and contexts of use. The findings indicate that traditional clothing remains essential in religious and cultural activities, while modern clothing supports daily life and tourism. The study concludes that clothing in Bali strengthens cultural identity while facilitating intercultural communication.

Keywords: traditional clothing, cultural identity, intercultural communication, Balinese attire, Bali, Indonesia

Introduction

Indonesia is widely recognized for its rich cultural diversity, which is reflected in its languages, traditions, arts, and traditional clothing. Among these cultural elements, clothing serves not only as a means of covering the body but also as an important representation of cultural identity, religious beliefs, social values, and local traditions. Traditional attire varies across regions and ethnic groups, illustrating Indonesia's multicultural society. In addition to its cultural significance, clothing also functions as a form of nonverbal communication that conveys messages about social status, respect, community membership, and cultural affiliation (Martin & Nakayama, 2022).

Traditional clothing remains an important part of Indonesian culture despite the increasing influence of globalization and modern fashion. While modern styles have become more common in daily life, traditional attire continues to be worn during religious ceremonies, cultural festivals, weddings, and other formal events. This coexistence of traditional and modern clothing reflects the ability of Indonesian communities to preserve their cultural heritage while adapting to social, economic, and technological changes. Therefore, examining clothing practices provides valuable insights into the relationship between culture, identity, and intercultural communication.

Bali represents one of the most appropriate locations for studying traditional clothing because the island has successfully maintained its cultural traditions while becoming one of the world's leading tourism destinations. Balinese traditional attire, including kebaya, kamen, saput, udeng, and selendang, is still widely worn during religious ceremonies and cultural activities. At the same time, modern clothing has become increasingly common in educational institutions, workplaces, tourism industries, and everyday life. This cultural environment demonstrates how traditional and modern clothing coexist and perform different functions according to social context and communicative purpose.

Clothing is closely related to intercultural communication because appearance often becomes the first form of interaction between individuals from different cultural backgrounds. According to Martin and Nakayama (2022), nonverbal communication, including clothing and physical appearance, influences how people interpret identity, cultural values, and social relationships. In Bali, traditional attire communicates respect for religious customs and local traditions, while modern clothing reflects practicality and adaptation to global lifestyles. Consequently, clothing functions not only as personal attire but also as a visual expression of cultural identity that facilitates intercultural understanding.

Although previous studies have discussed traditional clothing, cultural identity, and tourism in Bali, relatively few studies have examined Balinese clothing through the perspective of intercultural communication by comparing the functions of traditional and modern attire across different social settings. Most previous research has emphasized cultural preservation, fashion innovation, or economic development separately, while limited attention has been given to how clothing serves as a medium of nonverbal communication between local communities, domestic visitors, and international tourists. Therefore, further research is needed to understand how clothing reflects cultural identity while facilitating intercultural communication in Bali.

This study focuses on Bali as a case study because it provides opportunities to observe traditional and modern clothing in diverse cultural, educational, and tourism environments. Through direct observations conducted at Pura Ulun Danu Beratan, Tanah Lot, Penglipuran Village, Garuda Wisnu Kencana (GWK), Cerdikia Harapan School, Tanjung Benoa, Joger, Krisna, and Kuta Beach, this research investigates the forms, functions, and meanings of clothing in different contexts. Specifically, the study aims to explore how traditional and modern clothing reflect cultural identity, support intercultural communication, and contribute to the preservation of Balinese cultural heritage in an increasingly globalized society.

Literature Review

Research on Balinese traditional clothing spans multiple disciplines, ranging from cultural anthropology and religious studies to fashion design, computer science, and entrepreneurship, reflecting the multifaceted role that dress plays in Balinese society.

Traditional Clothing, Religion, and Cultural Identity

Several studies emphasize the deep religious and ethical dimensions embedded in Balinese dress. Sudarsana (2024) argued that the elements of traditional clothing embody ethical and spiritual values, including modesty, purity, respect for the gods, and harmony among humans, nature, and the divine. In a related vein, Rai Utama (2016) contended that traditional Balinese clothing plays a significant role in sustaining cultural identity amid the rapid expansion of the tourism industry. Similarly, Palar and Hewat (2024) observed that both traditional and modern clothing carry meaning, though each operates within distinct

social, religious, and political settings, underscoring the layered symbolism that Balinese dress can hold depending on context.

The religious function of clothing has also been examined through material culture and museum studies. Mohan (2019), curator of the exhibition *Fabricating Power with Balinese Textiles*, showed that Balinese ritual cloths mediate between the visible and invisible realms of existence and carry supernatural significance through their materials, motifs, and modes of use in ceremonies marking birth, puberty, and death. In a complementary study, Langi and Park (2017) analyzed 261 images of Balinese sacred cloths and found that textile aesthetics shifted from the restrained, symbolically fixed palette of red, black, and white in the pre-twentieth-century era to the more festive combinations of yellow, green, blue, and purple that emerged with modernization, while still retaining regionally distinct meanings such as the "royal statement" of Endek cloth and the "protective guardian" quality of Cepuk cloth from Nusa Penida. Together, these studies confirm that religious symbolism remains embedded in Balinese textiles even as their aesthetic expression evolves.

The symbolic meaning of specific garments has likewise attracted scholarly attention. Wibawa (2023) examined the poleng motif, a black-and-white checkered pattern traditionally associated with negative connotations in Balinese cosmology, and found that most Balinese women wear poleng-patterned clothing for its cultural and ceremonial function rather than because of any negative meaning, illustrating how symbolic interpretation can be reshaped by context and communal practice. In a classification-oriented study, Rinaldi and Santiyasa (2021) applied a Naïve Bayes algorithm to a dataset of twenty-six traditional Balinese garments and achieved an accuracy of 66.66% across two experiments, demonstrating both the visual complexity of Balinese attire and the current limitations of automated methods in capturing its cultural nuance.

Modernization, Fashion Innovation, and Changing Practices

A substantial body of research documents how globalization and modern lifestyles are reshaping the way traditional clothing is worn, particularly among younger generations. Maharini (2023) found that young Balinese women are increasingly adapting temple attire to resemble Korean-influenced styles, including kamen skirts that are sewn to fit like modern skirts rather than wrapped in the traditional manner, and attributed this shift to technological advancement and the influence of public figures in popularizing new interpretations of traditional dress. Huang (2013) extended this line of inquiry by arguing that pakaian adat (traditional clothing) in Bali has itself become a fashion system, shaped by frequent religious rituals, government-sponsored platforms such as the Bali Arts Festival, and media discourse that frames traditional dress using terms like "modern" and "retro." Huang's fieldwork indicated that Balinese people consume traditional clothing not merely for its practical or ceremonial function but also as a marker of personal style and trendiness.

The commercial and ideological dimensions of this modernization have also been explored. Suraya et al. (2023) examined the Balinese kebaya through a postmodern, ideology-focused lens and found that rapidly changing kebaya fashions function as markers of social class among Balinese women, with community pressure to acquire new kebaya for major ceremonies reflecting a broader capitalist influence on traditional dress consumption. Complementing this perspective, Arumsari et al. (2019a) reported that fashion development in Bali remains strongly grounded in inherited traditional values, suggesting that modernization and cultural preservation can proceed in tandem rather than as opposing forces. Arumsari et al. (2020) further showed that tourism-driven cosmopolitanism has introduced more globally oriented, lifestyle-driven fashion trends into Bali, largely propelled by international tourists and migrants, while Arumsari et al. (2019b) compared how the "ethical fashion" concept is implemented differently by Balinese-owned brands compared to

those owned by foreign residents, highlighting divergent approaches to balancing commercial goals with cultural authenticity.

Design Innovation and Economic Dimensions

Other studies focus on how traditional textiles are being reimagined in contemporary fashion design. Paramita (2022) developed innovative party-wear designs using Balinese Endek woven fabric, aiming both to preserve this culturally significant textile and to support the economic welfare of local weaving communities. In a related design-based study, Kadek et al. (2024) created a semi-couture evening-wear collection inspired by the Kamasan Wayang dragon motif, incorporating shimmer silk, Balinese woven cloth, and tulle to produce garments that merge traditional iconography with contemporary silhouettes. Pandansari et al. (2025) applied a similar logic to menswear, producing a fashion catalog that incorporated Balinese Endek cloth into modern men's clothing styles suitable for fashion journalism education, demonstrating that traditional textiles can be adapted across gender-specific fashion categories without losing their cultural association.

The economic and policy dimensions of traditional clothing have also received scholarly attention. Astari and Sucandrawati (2021) investigated the entrepreneurial interest of young fashion entrepreneurs in Denpasar following the enactment of Bali Governor Regulation No. 79 of 2018, which mandates the wearing of traditional Balinese attire on designated days, and found that income expectations, social media exposure, and the creative industries significantly encouraged youth entrepreneurship centered on traditional clothing. This finding suggests that policy interventions can play a meaningful role in sustaining traditional dress practices by creating economic incentives for their production and promotion.

Synthesis

Collectively, these studies indicate that Balinese traditional clothing operates simultaneously as a religious artifact, a marker of social identity, a canvas for fashion innovation, and an economic asset shaped by tourism and government policy. While earlier research by Eicher (2010) established that traditional dress functions as a marker of collective identity and cultural continuity across generations, and Entwistle (2015) emphasized that clothing is shaped by both cultural traditions and evolving social environments, the literature reviewed here shows that in the Balinese context these two forces are rarely in conflict. Instead, as Huang (2013) and Suraya et al. (2023) demonstrate, modernization tends to transform the aesthetic expression of traditional clothing without displacing its underlying cultural and religious functions. However, most of these studies approach clothing primarily through the lenses of religious studies, fashion design, or economics, with comparatively little attention paid to clothing as a medium of intercultural communication between Balinese communities and the domestic and international visitors who increasingly populate the island's religious, educational, and tourism spaces. The present study addresses this gap by examining how traditional and modern Balinese attire function together as forms of nonverbal communication across a range of everyday and ceremonial contexts.

Methodology

This study employed a qualitative descriptive research design to explore the role of traditional and modern clothing in Bali as representations of cultural identity and intercultural communication. A qualitative approach was selected because it enables researchers to observe, describe, and interpret clothing practices in their natural social and cultural settings without manipulating the research environment. This method is appropriate

for understanding the symbolic meanings and functions of clothing in everyday interactions as well as in religious, educational, and tourism contexts.

The data were collected through direct observation during an educational field trip conducted from May 5 to May 8, 2026, in Bali, Indonesia. Observations were carried out at several cultural, educational, and tourism destinations, including Pura Ulun Danu Beratan, Tanah Lot, Penglipuran Village, Garuda Wisnu Kencana (GWK), Cerdikia Harapan School, Tanjung Benoa, Joger, Krisna, and Kuta Beach. These locations were selected because they represent diverse social environments where traditional and modern clothing are commonly worn by local communities, tourism workers, students, and visitors.

The observations focused on both traditional and modern clothing. Traditional attire observations included the types of clothing worn, such as kebaya, kamen, saput, udeng, and selendang, as well as their functions, cultural meanings, occasions of use, and the values they represent. Modern clothing observations included everyday fashion worn in schools, tourism destinations, shopping centers, and public spaces, with particular attention to how clothing reflected practicality, professionalism, and the influence of globalization.

The observation process involved recording field notes and documenting examples of clothing practices at each research site. The collected data were then organized into two main categories: traditional clothing and modern clothing. Each observation was classified according to the type of attire, communication context, social function, cultural significance, and its relationship to cultural identity and intercultural communication.

The data were analyzed using descriptive qualitative analysis. First, all observation data were reviewed and categorized based on recurring patterns in clothing use across the observation sites. Second, similarities and differences between traditional and modern clothing were identified according to their functions and communication contexts. Finally, the findings were interpreted by relating them to theories of cultural identity and intercultural communication proposed by Martin and Nakayama (2022), as well as previous studies on traditional clothing, fashion innovation, and cultural preservation reviewed above. This analysis aimed to explain how clothing in Bali functions not only as a form of dress but also as a medium for expressing cultural identity and facilitating intercultural communication.

Results and Discussion

Traditional Clothing as Cultural Identity

The observations revealed that traditional Balinese clothing continues to play a significant role in representing cultural identity and religious values. Across the observation sites, traditional attire was predominantly worn during religious ceremonies, cultural events, and visits to sacred places. The most commonly observed garments included the kebaya, kamen, saput, udeng, and selendang, each carrying specific cultural meanings and reflecting Balinese customs. The use of these garments demonstrated that clothing remains an essential element of Balinese cultural heritage rather than merely a form of personal appearance.

At Pura Ulun Danu Beratan, traditional clothing was required for individuals participating in religious activities inside the temple complex. Local worshippers wore complete ceremonial attire consisting of a white kebaya with a kamen and selendang for women, while men commonly wore a white shirt, kamen, saput, and udeng. Visitors entering sacred areas were also encouraged to wear appropriate traditional attire or borrow a selendang as a symbol of respect for the temple's religious values. These observations indicate that clothing functions as a visual expression of spirituality and respect for Balinese Hindu traditions, consistent with Mohan's (2019) account of how Balinese textiles mediate between the visible and invisible realms in ritual settings.

Similar practices were observed at Tanah Lot, where traditional clothing remained closely associated with religious ceremonies despite the site's popularity as a tourist destination. Temple priests, local worshippers, and community members consistently wore ceremonial attire during rituals, while tourism workers generally dressed in uniforms suitable for serving visitors. This coexistence illustrates how traditional clothing preserves religious identity while tourism activities continue alongside cultural practices.

Penglipuran Village provided one of the strongest examples of cultural preservation through clothing. Many local residents continued wearing traditional Balinese attire during ceremonies and community events, reflecting their commitment to maintaining local customs. Traditional clothing was not perceived solely as ceremonial dress but also as an important symbol of community identity and social harmony. Visitors could clearly observe how clothing contributed to preserving the village's authentic cultural atmosphere.

These findings support Eicher (2010), who argues that traditional clothing represents cultural identity and collective heritage passed down through generations. Likewise, Entwistle (2015) emphasizes that clothing functions as a social practice through which individuals express identity and cultural values. The observations also resonate with Sudarsana (2024), who found that ceremonial garments embody ethical and spiritual values such as modesty and harmony with the divine, and with Rai Utama (2016), who linked the preservation of traditional attire to the maintenance of cultural identity amid tourism growth. The observations demonstrate that traditional Balinese attire continues to communicate respect, spirituality, and social belonging while strengthening cultural continuity within the community.

Modern Clothing in Daily Life and Tourism

The observations also showed that modern clothing is widely used in educational institutions, tourism industries, commercial centers, and public spaces. Unlike traditional attire, modern clothing emphasizes practicality, comfort, and professional appearance. Students, teachers, tourism workers, vendors, and visitors generally wore contemporary clothing suitable for their daily activities while adapting to environmental and occupational needs.

At Cerdikia Harapan School, students and teachers predominantly wore school uniforms that reflected educational regulations and professionalism rather than traditional cultural identity. Similarly, employees at tourism destinations such as Garuda Wisnu Kencana (GWK), Tanjung Benoa, Joger, and Krisna commonly wore company uniforms designed to provide comfort and facilitate interaction with domestic and international visitors. These observations suggest that modern clothing supports functional communication in educational and professional environments, echoing Arumsari et al.'s (2020) findings on how tourism-driven cosmopolitanism has introduced more globally oriented dress norms into Balinese daily life.

Modern fashion was particularly visible at Kuta Beach, where both local residents and international tourists wore casual clothing appropriate for recreational activities. T-shirts, shorts, dresses, hats, and beachwear were commonly observed, reflecting the influence of globalization and international tourism. Nevertheless, local communities continued to distinguish between casual clothing for everyday activities and traditional attire reserved for religious or cultural occasions. This distinction illustrates the community's ability to balance cultural preservation with contemporary lifestyles, a pattern also documented by Maharini (2023), who found that young Balinese women adapt the style of temple attire itself without abandoning the practice of wearing it.

The coexistence of traditional and modern clothing demonstrates that globalization has influenced clothing practices without eliminating Balinese cultural identity. Traditional

attire continues to be preserved in cultural and religious contexts, whereas modern clothing dominates educational, commercial, and tourism settings because of its practicality. Rather than competing with one another, both forms of clothing perform complementary functions according to different social situations and communicative purposes, a pattern consistent with Huang's (2013) argument that *pakaian adat* in Bali has developed into its own fashion system without losing its ceremonial grounding.

Overall, the findings indicate that clothing in Bali functions as more than a means of personal appearance. Traditional clothing communicates cultural identity, religious devotion, and respect for local customs, while modern clothing reflects adaptation to globalization, education, and tourism development. This balance supports the perspective of Martin and Nakayama (2022) that nonverbal communication, including clothing and physical appearance, plays an important role in expressing identity and facilitating intercultural communication. Bali therefore provides a valuable example of how traditional and modern clothing can coexist while preserving cultural heritage and supporting effective interaction in multicultural environments.

The findings demonstrate that clothing in Bali serves as an important representation of cultural identity while facilitating intercultural communication in diverse social settings. The coexistence of traditional and modern clothing reflects the ability of Balinese society to preserve its cultural heritage without rejecting the influence of globalization. Rather than functioning as competing forms of dress, traditional and modern attire complement one another by fulfilling different cultural, social, and practical purposes. This finding supports Martin and Nakayama (2022), who argue that nonverbal communication, including clothing and physical appearance, plays a crucial role in expressing identity, conveying cultural values, and shaping interactions among people from different cultural backgrounds.

The observations indicate that traditional Balinese clothing remains strongly associated with religious ceremonies, cultural events, and community traditions. The continued use of garments such as the *kebaya*, *kamen*, *saput*, *udeng*, and *selendang* demonstrates that clothing is not merely ceremonial attire but also a symbol of respect, spirituality, and social belonging. These findings are consistent with Eicher (2010), who explains that traditional dress functions as a marker of collective identity and cultural continuity. Similarly, Entwistle (2015) argues that clothing reflects both individual identity and the cultural expectations of society, making it an important medium through which traditions are maintained across generations. This is further corroborated by Langi and Park's (2017) analysis of Balinese sacred cloths, which found that even as textile aesthetics evolve, distinct regional and ceremonial meanings persist.

The widespread use of modern clothing in schools, tourism industries, commercial centers, and public spaces illustrates the influence of globalization on everyday life in Bali. Functional and contemporary attire enables individuals to participate effectively in education, tourism, and professional activities while responding to changing social and economic demands. Nevertheless, the observations suggest that the growing popularity of modern fashion has not diminished the cultural significance of traditional clothing. Instead, Balinese people continue to distinguish clearly between attire for daily activities and clothing required for religious or cultural occasions, allowing both forms of dress to coexist harmoniously. This pattern parallels Suraya et al.'s (2023) observation that even as *kebaya* fashions change rapidly under commercial pressures, the practice of wearing *kebaya* for ceremonial occasions itself remains intact.

Overall, the findings suggest that clothing in Bali functions as a powerful form of nonverbal communication that strengthens cultural identity while promoting intercultural understanding. Traditional attire communicates respect for local customs and religious values, whereas modern clothing reflects openness to global influences and contemporary

lifestyles. This balance enables local communities to preserve their cultural heritage while interacting effectively with domestic and international visitors. Therefore, Bali provides a valuable example of how traditional clothing can remain relevant in a globalized society through its integration into everyday cultural practices and intercultural communication.

Analysis

The findings demonstrate that traditional and modern clothing in Bali represent a dynamic relationship between cultural preservation and social adaptation. Rather than existing as opposing forms of dress, both types of clothing fulfill complementary roles according to the context in which they are worn. Traditional attire continues to symbolize religious devotion, cultural identity, and respect for local customs, while modern clothing supports practical needs in education, tourism, business, and everyday life. This coexistence reflects the flexibility of Balinese society in maintaining cultural heritage while adapting to contemporary developments, a flexibility also documented at the level of design innovation by Paramita (2022) and Kadek et al. (2024), whose work shows traditional Balinese textiles and motifs being deliberately reimagined within contemporary fashion collections rather than displaced by them.

The observations further indicate that traditional clothing remains one of the strongest visual symbols of Balinese identity. The continued use of kebaya, kamen, saput, udeng, and selendang during ceremonies and visits to sacred places demonstrates that clothing is closely connected to religious beliefs and social values. Unlike modern fashion, traditional attire carries symbolic meanings that communicate respect, purity, and community membership. This finding supports Eicher (2010), who states that traditional dress functions as a cultural marker that preserves collective identity across generations. The consistent use of ceremonial clothing in Bali suggests that cultural traditions remain deeply embedded in everyday social life despite rapid modernization, and it aligns with Wibawa's (2023) finding that even garments bearing historically negative symbolism, such as the poleng motif, are reinterpreted and retained for their cultural rather than literal meaning.

The increasing use of modern clothing in schools, tourism industries, shopping centers, and public spaces illustrates the influence of globalization on clothing practices in Bali. Modern attire emphasizes comfort, functionality, and professionalism, allowing individuals to participate effectively in educational, economic, and tourism activities. This finding is consistent with Entwistle (2015), who argues that clothing is shaped not only by cultural traditions but also by changing social environments and contemporary lifestyles. The adoption of modern fashion therefore reflects practical adaptation rather than the abandonment of traditional cultural values, a conclusion also reached by Arumsari et al. (2019a), who found that fashion development in Bali remains grounded in inherited traditional values even as it responds to contemporary market demands.

Another important finding is the ability of Balinese society to distinguish clearly between cultural and functional contexts of clothing use. Traditional attire is generally reserved for religious ceremonies, cultural festivals, and customary events, whereas modern clothing is commonly worn during daily activities and professional work. This distinction demonstrates that globalization has influenced patterns of dress without replacing traditional practices. Instead, Balinese people continue to preserve cultural norms by selecting appropriate clothing according to the social situation and cultural expectations associated with each environment. Astari and Sucandrawati (2021) further suggest that this distinction is being reinforced institutionally, as government policy such as Bali Governor Regulation No. 79 of 2018 actively encourages the wearing of traditional attire on designated days, creating both cultural and economic incentives for its continued use.

From the perspective of intercultural communication, clothing serves as a powerful form of nonverbal communication that shapes first impressions and facilitates interaction among individuals from different cultural backgrounds. Traditional Balinese attire communicates hospitality, respect, and cultural pride to domestic and international visitors, while modern clothing enables effective communication in multicultural workplaces and tourism services. These findings support Martin and Nakayama (2022), who emphasize that nonverbal communication, including clothing and appearance, significantly influences how cultural identity is perceived and interpreted during intercultural encounters.

The observations also suggest that tourism has contributed to both the preservation and promotion of traditional Balinese clothing. Cultural destinations such as Pura Ulun Danu Beratan, Tanah Lot, and Penglipuran Village continue to encourage the use of traditional attire during religious and cultural activities, allowing visitors to experience authentic Balinese customs. At the same time, tourism creates opportunities for local communities to introduce their cultural heritage to international audiences, increasing awareness of the symbolic meanings embedded in Balinese clothing. This dynamic mirrors Huang's (2013) observation that state-sponsored platforms such as the Bali Arts Festival, alongside media discourse, have helped transform *pakaian adat* into both a cultural symbol and a recognizable fashion category. Consequently, traditional attire functions not only as a cultural asset for local communities but also as an important component of Bali's cultural tourism economy, as illustrated by Paramita's (2022) and Pandansari et al.'s (2025) work on using traditional Endek textiles to generate economic opportunity while preserving cultural heritage.

Overall, the findings indicate that clothing in Bali represents a successful balance between cultural continuity and global adaptation. Traditional clothing remains a strong symbol of Balinese identity, spirituality, and cultural values, while modern clothing supports the practical demands of contemporary society. The harmonious coexistence of these two forms of attire demonstrates that globalization does not necessarily weaken local traditions when communities continue to value and practice their cultural heritage. Therefore, Bali provides an important example of how traditional clothing can contribute to cultural preservation, intercultural communication, and sustainable cultural tourism in an increasingly interconnected world.

Conclusions

This study explored the role of traditional and modern clothing in Bali by examining their cultural significance and contribution to intercultural communication. The findings demonstrate that traditional Balinese attire continues to play an important role in preserving cultural identity, religious values, and local traditions, while modern clothing supports practical needs in education, tourism, business, and everyday life. The coexistence of these two forms of clothing reflects the ability of Balinese society to maintain its cultural heritage while adapting to contemporary social and economic developments.

The study also found that clothing functions as an important form of nonverbal communication. Traditional attire communicates respect, spirituality, and cultural identity during religious ceremonies and cultural events, whereas modern clothing facilitates effective interaction in multicultural environments such as schools, tourism destinations, and commercial centers. These findings support the perspective that clothing is not only a form of personal appearance but also a visual representation of social values and cultural identity that enhances intercultural understanding. Furthermore, the findings confirm Martin and Nakayama's (2022) theory that nonverbal communication plays a significant role in shaping intercultural interactions and expressing cultural identity. The continued use of traditional Balinese clothing alongside modern fashion demonstrates that globalization does not

necessarily diminish local traditions. Instead, when supported by strong cultural values, community participation, and, as Astari and Sucandrawati (2021) show, supportive government policy, traditional clothing can remain relevant while coexisting with contemporary lifestyles.

In conclusion, Bali provides an excellent example of how traditional and modern clothing can complement one another in a multicultural society. The preservation of traditional attire strengthens cultural identity and promotes intercultural communication while supporting Bali's position as a globally recognized cultural tourism destination. Therefore, continuous efforts from local communities, educational institutions, tourism stakeholders, and policymakers are essential to preserve traditional clothing and ensure that Balinese cultural heritage continues to thrive for future generations.

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