

ABSTRACT

Debus is a traditional art of Banten, Indonesia. When the era changes, it is possible to bring debus from traditional art form into the new style of debus dealing with the global taste of people nowadays, because it is true that people have been marginalized with global culture thus they are unaware with their tradition. Limbad's debus is the true example of the new version of debus dealing with global taste. He proves that his debus can be competed with the global industry in its relation with art and performance. This study applies qualitative form of textual analysis method and will be analyzed by using the commodity-sign theory from Jean Baudrillard and the concept of theoretical models of cultural globalization from Diana Crane as supporting theory. Technique of data collection is obtained by collecting primary data and secondary data. Primary data are obtained by downloading the videos recorded of Debus and Limbad's debus. While secondary data are obtained from books, e-books, internet, articles, and journals. The study discovers that there is an influence of globalization toward culture, especially debus in this study in order to get the attention of the people in globalization era in which the consumers do not see the traditional form of debus, traditional art of Indonesia like what they get in mind when they hear or see debus nowadays. One true example is Limbad's debus that is different with the original debus start from its packaging, performance, props and even costume.

Keywords: commodified culture, culture, debus, globalization, grounded culture, sign