

Appadurai Theory, Exploring the Dynamic Relationship between Globalization and Peruvian Cultural Identity through its Vibrant Festive Traditions

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Abstract

This article springs from an exploration of the richness and complexities of globalization and its dynamic interplay impacting Peruvian cultural identity, expressed through its vibrant festive traditions. This is a two-section article; the first section, introduces the term “globalization” starting from the analysis of the past to its current development. It also addresses how Peruvian people feel about facing the present challenges of globalization; how Peruvian cultural identity negotiates its complexities. The second section introduces “globalization” from Homi Bhabha’s viewpoint and the issues surrounding cultural authenticity, cultural preservation and cultural erosion. Cultural identity is a hot topic currently, that has brought many different viewpoints for debates; from social science, anthropology, psychology, cultural studies, etc. This article concludes with a brief explanation of the comparison of both sections, and new remarks with regard to Peru taking an opportunity to form part of the world stage, assessing the risk between commodity, heritage, profits, and identity. The challenge is how Peru today promotes its cultural traditions, without losing its soul.

Keywords: Globalization, Peruvian History, Cultural Identity, Mestizo, Festivals-Dance

Introduction

Globalization has profoundly reshaped the cultural, economic and symbolic landscape of contemporary societies as an inevitable phenomenon characterized by increased connectivity and exchange of ideas, goods and people across borders; a socio-historical process that initially manifested as a theory and later as a practical necessity that engulfed lands, regions, and states across various continents, where historical layers of colonialism, indigenous heritage and national identity intersected (Hiswara et al., 2023). A strong argument in this global dynamic is Peru; Its colourful getaway custom (Festive traditions) —including Inti Raymi, Virgen de la Candelaria, Carnaval de Ayacucho, and many local ritual performances—

function as living cultural systems that help communities deal with issues of memory, spirituality, belonging, and sociopolitical agency beyond just being folkloric expressions. These processes have generated new forms of cultural interaction and have significantly transformed the way societies interact and develop (Kumari & Kaur, 2022). The effect of globalization in Latin America has led in recent times to a focus on continuing historical challenges that have existed since the period of the “Conquista” (Ko, 2013). The impact of globalization on Peruvian traditions, festivals, languages, belief and social structures remains complex, yet it has continued to be a topic of discussion.

Increasingly tourism sectors, transnational migration networks, internet platforms, and state-sponsored heritage programs are mediating Peruvian festive traditions in the context of rapidly rising globalization. These factors create difficulties around commodification, cultural uniformity, and identity reconfiguration while also providing chances for visibility, economic growth, and cross-cultural interaction. Consequently, the main question that drives this discussion is: how can international cultural flows alter, contradict, or strengthen Peruvian cultural identity as it manifests itself in its festive customs? This interconnectedness does not dilute the uniqueness of identities, rather, it raises additional crucial question of how national identities such as Peru’s navigate this global crossroads; the richness of Peru’s ancient and contemporary culture with its vast array of ethnic groups. This tapestry of shared identities enriches the coexistence of diverse traditions proven to be an inexhaustible source of cultural wealth (Gonzales, 2023). Arjun Appadurai’s theory of global cultural flows provides a crucial analytical framework to address these questions. Conceptualizing globalization not as a homogenizing force but as a complex and disjunctive energy called “Scapes” operating in overlapping and yet uneven ways, help to illuminate how local regional cultures practices are continuously reconstructed within global transnational circuits of means, power, and representation. This optical view of Peruvian festival is understood as sites where global complex number intersect with local cosmologies, producing hybrid identities that neither static nor absorbed entirely by global forces.

This bring the questions surrounding of the beginning of globalization due to the fact that some processes have their origins centuries ago, while other can be traced, back to dates around the 19th and 20th centuries. According to Stuart Hall’s (2003, p193-194) perspective, the first phase of globalization dates back to the early moments when Western Europe broke away from its confinements at the end of the 15th century, and began an era of exploration, expansion and conquest of non-European lands. Subsequently the second phase, the colonization period of the various European countries’, characterized by formal and informal processes. The third phase, after the Second World War, consists of the remarkable decline of European empires that dominated the second phase. The fourth phase refers to the transnational form (Globalization) from the mid-1970s onwards. This is very much associated with the dominance of transnational corporations, a new international division of labour between “North” and “South” and the new local-national mobility of capital. The spread of financial networks, capital investment, the power of information technology, free-markets, and privatized system management (193-194).

The early phases of so called ‘globalization’ were characterized by force, either through forced trade, or direct colonization, with or without the rule of law. The new or current global system operates via open markets, geopolitical management and strategic military intervention,

where economic and culture permeates each other (Buchholz et al., 2005), and the movement of power is inseparable from the movement of images or information. Under this increasing integration 'globalization and social culture' exposes people to think and act in different ways, and new cultural values and norms are introduced; Life as we know is changing. The key to understanding this process is found in the reason why commodities flow, possibly because economic exchange occurs between large groups, companies, firms, nation-state companies, and this event rarely happens between people.

Placing this discussion into larger debates of cultural identity demonstrates that identity is a dynamic process of negotiation rather than a necessary fixed inheritance. Identity creation in Peru must be viewed through the lenses of mestizo nationalism, indigenous revival, and the lingering effects of colonial hierarchy left by the Spaniards after the Peruvian independence 1821; this is according to postcolonial and cultural studies viewpoints. As a result, celebratory customs become places where resistance, adaptability, and collective memory come together. Communities engage with global modernity while asserting continuity in these performative settings.

By setting Peruvian celebrations inside Appadurai's theoretical framework, this study aims to investigate how globalization functions as a realm of creative re-articulation rather than merely cultural deterioration. The study adds general academic debates about globalization and identity by showing how localized cultural manifestations both influence and are influenced by global flows. This attempts further explore how globalization serves as a space for creative re-articulation rather than just cultural degradation by placing Peruvian festival and celebrations within Appadurai's theoretical framework. By demonstrating how regional cultural representations impact and are influenced by global flows, the study contributes to broader scholarly discussions about globalization and identity.

In addition to these factors, the development of the digital world, the internet, AI tools and other communication technologies has increased the interaction between cultural groups, communities and regions, accelerating their interaction (Appadurai, 1990; Tuncer, 2023). As a result, there is a sizeable amount of theories, research, and explanation about the impact and its reasons of globalization. The common thread among these theories is that globalization reduces borders and minimizes the distinction between cultures, increases cultural exchange and leads to the development of a new synthesis between these various cultures (Tuncer, 2023).

The Rise of Rich and Unique Peruvian Cultural Heritage

Peru as a nation is located in West coast of South America and it was the meeting place of numerous pre-Columbian cultures for thousands of years. Bordered by the Pacific Ocean to the west, Chile in the south, Bolivia and Brazil to the east, and Colombia and Ecuador to the north, nature has endowed Peru with an enormous variety of climates, landscapes, and ecosystems. Throughout history, the land of Peru has been a place where different races and cultures met. In 1535, to the native population were added first the Spaniards, then subsequently Africans, Asians and other Europeans. Peru's pre-Columbian history is long, rich, and diverse. The human presence in this land is estimated to date back 9,500 years ago, with the discovery of human remains known as the "Lauricocha Man" (Fehren-Schmitz et al., 2015). Major civil, military and religious cultures developed throughout ancient Peruvian

history. The ancient and the modern meet in perfect symbiosis as integral component of a modern country looking towards its future. The country's culinary offerings stem from the skilful blending of its native ingredients and foreign influences (Hatlestad, 2017). Its folklore and festival-dances, traditional clothes, music, and traditions are examples of its ancient heritage. Its religious activities are imbued between faith and devotion, but at the same time colourful and noisy.

Peru is committed to the protection and revitalization of its cultural heritage and has developed a unique, effective method, offering a significant model for the cause of heritage stewardship worldwide (Wu et al., 2025; Higuera, 2008). Moreover, the preservation of Peruvian cultural heritage is closely linked to schools, local communities, and education fostering a sense of pride in their ancient civilization which inspires a sense of belonging and responsibility for passing on their cultural heritage from generation to generation (Wu et al., 2025; Higuera 2008). Through the organization of cultural events communities can directly participate in preserving historical activities, festivals, dances, rituals, customs; residents change from being passive onlookers to practitioners and advocates which strengthens their awareness, belief, history, and the protection of cultural heritage. This attracts the attention of foreign tourists and educates them about Peru's historical past (Wu et al., 2025) (figure 1. below).



Figure 1: Peruvian People (Theresa & Dave, 2011)

The early years of the Spanish consolidation of the new Colonies were met with bitter and obstinate resistance. The story of the Inca resistance in this period has never been told in a coherent fashion, the literature on the conquest is abundant and the problems faced by the conquistador complex (Gulle, 2013; Rowe, 1957). The Spanish crown formally established the Viceroyalty of Peru in 1542, in the midst of significant internal conflict and violence in the new colony (MacQuarrie, 2007). Despite the enduring chaos and conflicts initiated by the clash of civilizations, the first five decades of the Viceroyalty of Peru witnessed a burgeoning colonial population (the native population fell due to various diseases) and a booming economy dependent on the vast mineral wealth exported to the Old World (MacQuarrie,

2007). The integration of native Andean population into the colonial labour force whether by desire or coercion profoundly influenced the Peruvian economy. Depopulation by European disease drastically reduced the labour supply. However, this was rapidly relieved largely by the importation of African slaves towards the end of the 16th century (Hurley, 2011). Peru's significant number of Chinese and, to a lesser extent, Japanese immigrants was a legacy of an era that began in the 1840's. The arrival of thousands of Asian immigrants into Peru, especially from China and Japan during the 19th and early 20th centuries prompted major debates regarding the social cost of immigration, generating tension, discrimination and even acts of violence against them. Still, the large number of immigrants who gave birth to Peruvian-born children created a vibrant Asian diaspora which is today one of the largest in South America (Palma, 2024).

In 1849, the Peruvian Congress issued one of the country's most important immigration laws, known as the Ley China (Chinese Law), offering money and other incentives to companies that introduced groups of settlers aged 10 to 48 years old, known as 'coolies' to work large home-estate farms (haciendas) or extracting bird guano from the islands near the Peruvian coastal area of Lima, along with some other difficult jobs. Consequently, China and Peru signed a Treaty of Commerce, Navigation, and Friendship in 1874, ending the subsidized migration and allowing free immigration of Chinese to Peru (Palma, 2024). Japanese who arrived in Peru prior to World War II, had a trajectory similar to the Chinese, thanks to the promotion of migration and an agreement between Japan and Peru somewhere around 1899 (figure 2. below).



Figure 2: Chinese Business in South America and the Caribbean, 1913 (Palma, 2024)

Literature Review

The Peruvian Reality Before the Spaniards: Conquest and Colony

In the fields of cultural studies, anthropology, and global sociology, the interaction between globalization and cultural identity continues to be one of the most contentious and pressing questions. Even while the economic and political aspects of globalization have been thoroughly studied, discussions about its cultural effects—particularly with regard to identity creation in postcolonial societies—remain heated. Early modernization and cultural

homogeneity models have drawn criticism from academics for oversimplifying intricate local reactions to global events.

A significant social, economic, and cultural shift was brought about by the Inca Empire's historic assimilation into the Spanish Empire vice-versa through the conquest of what today we call "Peru." Since their initial meeting five hundred years ago, these two unique civilizations have gradually or by violent conflict blended together. Once the conquest started, the Spaniards brought Christianity in to their new colonies in South America. The indigenous Andean population was converted by force to Catholicism (Gorelaya, 2018). This transculturation was expressed through the construction of churches in every possible city, replacing or built on similar ground as the "Inca Huacas" (temples). The newly converted Catholics were forced by the Inquisition, a Spaniard religious judicial institution ostensibly established to combat heresy and to serve to consolidate power in the monarchy of the newly unified Spanish Kingdom (Ryan, 2025). Peruvian Catholicism follows the syncretism found in many other South American countries, in which native Andean religious rituals have been integrated with Cristian celebrations (figure 3. below). In here, Arjun Appadurai's theory of global cultural flows emphasizes mobility, imagination, and the unequal circulation of cultural ideas, redefining globalization as disjunctive and multidirectional (Appadurai, 1996). Despite its theoretical impact, his theory has not been widely applied empirically in particular cultural situations, particularly in South America.



Figure 3. Spanish Viceroyalties and Portuguese Territories in the Americas, 1780 (Davies, 2025)

Peruvian cultural studies on identity, festival and traditions has primarily focused on ethnography, historical, and psychological topics; heritage and political studies has also been

added on to this ongoing debate. Documenting festival and traditions across the different social, historical, and economic landscape has reflected the syncretism and communal memory presented in today's Peruvian cultural identity. Therefore, from the Peruvian standpoint, much of these studies and literature reviews lack a sustained engagement with globalization theory and tread the current global scenario a backdrop rather than an analytical integrated phenomenon. Much of the current studies emphasizes on festivals for tourism purposes or state heritage agendas, without fully interrogating how cultural actors, themselves strategically negotiate global cultural flows, fighting, resisting and re-articulating cultural meaning.

The territory of the Viceroyalty of Peru was much larger than the present-day Republic of Peru, in general terms the Viceroyalty was the colonial administrative institution founded by the Spanish crown in 1542 in the midst of significant internal conflict and violence (Arranz, 2017). 'Lima' was the capital, its original extension encompassed the western coast of South America, from the Isthmus of Panama to Tierra del Fuego (Chile), the southernmost part of the mainland; to the east, the Viceroyalty of Peru was limited by the Treaty of Tordesillas, that established the highly disputed borders with the Portuguese-controlled territories in South America (General Government of Brazil). In the course of time the Viceroyalty of Peru was dismembered, following the establishment of the Viceroyalty of New Granada (1717) and the Viceroyalty of Rio de la Plata (1776) (Arranz, 2017) (figure 3. above).

Despite the enduring chaos and conflict initiated by the clash of civilizations, the first five decades of the Viceroyalty of Peru witnessed a burgeoning colonial population (the native indigenous population continued to fall due to disease) (Hurley, 2011). The new colonies were administered by the establishment of a Viceroyalty of Spain appointing a "Viceroy." During this period (Peru) was at the heart of the Spanish empire and 'Lima' was considered the most important city of the entire South American colony.

It was both the financial centre, and a cultural development and educational epicentre; alongside the Viceroyalty of New Granada (Colombia-Venezuela-Panama) and the Viceroyalty of Rio de la Plata (Argentina) (Pulgar-Vidal et al., 2025). The conquest brought death and desolation, in a period of 150 years the indigenous population decreased from 9 million to approximately six hundred thousand, mostly due to diseases that were unknowingly brought by the Spaniards; smallpox, measles and flu devastated the local indigenous population. Warfare, forced enslavement and forced labour contributed in general to the devastation which led to the fast disintegration of the Inca empire. The administrative forced work of "Encomiendas" gave the Spaniards unlimited authority over groups of native Andean people (Peruvians) who were plundered, enslaved and subject to forced labour (Bronner, 1977).

Only people of native Andean ethnicity were subject to forced labour, mixed-race individuals were able to escape the service and as a result many sought to dilute their Amerindian ethnicity. Today Peruvian society is still divided between the Westernized urban population and the Amerindian population, many of whom have migrated from the Andes to large cities along the Peruvian coast in search of better opportunities. As a result, the conquest and the colonial period brought a mix of cultures and ethnicities to the new foreign realm. Even though many of the Inca traditions were lost or diluted, new customs, traditions, and shared

knowledge were added, creating the rich, unique and original mixture of today's Peruvian cultural identity (Palma, 2024).

This discussion fills an obvious vacuum in the literature by offering a theoretically accepted, empirically supported examination of the ways in which Peruvian festive customs and rituals act as a mediator between regional cultural identity and global influences. Few empirical studies systematically apply Appadurai's conceptual framework to South American cultural practices, and even fewer highlight the dynamic agency of cultural communities in forming identity within global contexts, despite the fact that the "Scapes" have had a significant impact on globalization scholarship. Furthermore, rather than analysing particular disjuncture's—like the interplay of media flows, tourism economic growth, diasporic networks, and ritual performance (dances)—in localized cultural contexts, academia instead treats globalization in broad terms.

Appadurai's theory addressed three relevant and critical gaps:

- 1) Empirical specificity: the research moved beyond descriptive oriented literature, to tangible mechanisms by which global flow influences local Andean-indigenous cultural practices;
- 2) Theoretical integration: connecting Peruvian cultural identity to globalization theory, rather than treating it a separated entity; and,
- 3) Agency-centred analysis: foregrounding processing on how cultural participants interpret, adapt, resist, and transform global influences rather than being a passive subject of globalization.

As consequently, this subject is current, pertinent, and well-positioned to offer fresh theoretical and empirical perspectives to debates on postcolonial identity, globalization, and cultural performance in a world growing more interconnected by the every day.

What Does It Mean to Be a Peruvian Mestizo?

The anthropologist, Wade (2003) has explained that mestizaje was conceived as the basis or foundation of the identity of nations in South America. The social and intellectual elites have been the main promoters of this idea (Masters, 2014). After the consolidation of independence and the overthrow of the Spanish colonial system of government, local political elites attempted to dismantle the colonial regimen that had institutionalized racial differences, leading to a more liberal emphasis, universal terms and the creation of equal citizens (Wade, 2016). The term 'Mestizaje (Mestizo),' comes from the Latin language "mixticius" (mixed, mixture) ("Mestizo," 2025). Also, traditionally it has referred to the biological and cultural blending of the European and indigenous people in the Americas, or additional ethnic groups that were introduced by the Spanish, giving rise to a new racial and cultural configuration, which is a reflection of the historical structure of people (Burke, 2008; Olazábal, 2013) (figure 4. below).



Figure 4. A Painting of a Spanish man and a Peruvian Indigenous Woman with Mestizo child, 1770 (Anonymous oil painting on canvas) (Masters, 2014).

The case of Peru in South America is very special and it is characterized by the genetic exchange between three core races: the Caucasian, the Asian and the Africans (Belaunde Moreyra, 1985). In South America the practice of cataloguing or profiling along racial grounds is quite common, and therefore people are aware of, and acknowledge their different combinations of cultures, as opposed to the historical strict boundaries separating races, where Caucasian European heritage was given the privileged rank in this hierarchy (Burke, 2008). However, the colonists were not prepared for the outcome of this endeavour to introduce European institutions and customs. The lengthy process of the secular conflict between European and indigenous cultures eventually resulted in the emergence of numerous elements with distinct personalities on a global scale (Plasencia, 1993). First of all, we should mention the case of cultural syncretism, namely, the use of elements from the dominant culture as a mere cover that conceals older traditions. To a significant degree, the existence of syncretism indicates that at least a portion of the cultural tradition that is being maintained has survived and is rather strong. Apart from syncretism and acculturation, several phenomena of fusion between Andean, Spanish, and African traditions (and later, in republican times, Chinese and Japanese), emerged as a fundamental result of European penetration in the Andes (Mega, 2021). These can be grouped together under the general term of *mestizaje* (Carmona, 2005).

Another notion of '*mestizaje*' (Mestizo) stresses the racial fusion and the inclusion of diverse racial elements as essential to the nation; hence mestizos, or mixed-race people are considered the prototypical citizen, this idea of '*mestizaje*' has stood in contrast to the idea of white racial purity and anti-miscegenation historically common in many other parts of the world (Telles et al., 2013). *Mestizaje* clearly emerged in the early 20th century, when the nation's elite sought new narratives to create homogenous and strong national identities; elites also sought to transform whitening ideologies which were prevalent in the 19th century. *Mestizaje* lead to common sense expectations and behavioural goals and belief (Telles et al., 2013). *Mestizaje* has also been seen by some as the forcible eradication of differences, often involving some energy that operated apparently outside the boundaries of the law. If *Mestizaje* is, at one level all about sameness and inclusion, then everyone is '*mestizo*;

everyone is the product of a cultural-biological fusion, where no one has pure blood; by right people may act and look different from each other, but they all share the same identity (Wade, 2016).

What is cultural identity in the Context of Peruvian Reality?

The core distinctiveness of a country is the definition of the term 'nation' at the heart of this idea of identity. Members of a 'nation' find a sense of comfort and security when their national identity is threatened. Sometimes the indigenous living within the boundaries may not be included within this definition. In the case of Peru, the indigenous people form a substantial part of its national population (Bartels, 2015); therefore, within this national definition, cultural identity is a complicated discourse, because it never comes 'clean' (Paredes, 2007). Identities in the context of Peruvian society have varied through time, this has been the case of particular qualities and values ascribed to the indigenous people, while members of the urban elites or upper social class have consistently tried to emphasize their Western (European) ancestry, laying little claim to their indigenous heritage (Herrera, 2013). In the Peruvian context, cultural, national identity is led by the Ministry of Culture, which oversees the recognition of diversity for nation building avoiding exclusionary practices, where social inclusion of minority groups has been practised (Gonzales, 2023).

In 1907, Manuel Gonzales Prada (1844-1918), an eminent writer said that despite the claim of any pure European blood descendent, the mixing of Andean, African, Asian, and European blood marks the identity of any Peruvian, and that blunt response defines the Peruvian national heritage. Identities are built on social memories (Culture), events, languages, social realities, and belief. Festival are important because there is a symbolic relationship between the present and the pre-colonial past which underpins the foundation for myth that legitimises the existence of the nation as a whole (Herrera, 2013). Sovereignty, liberty and national identity are thus the chief legacies of the Peruvian nation; although there were many social injustices committed during the colonial period, the socioeconomic situation currently makes it increasingly important to move forward and strengthen nation building.

Another point to highlight in here is the Indigenous contribution to modern Peru. Indigenous Andean people are not an isolated group of people within Peruvian society. They have been participating in the modern process of urbanization in Peru. Indigenous Andean culture is not homogenous at the national level; it is mostly regional but with common opportunities to identify themselves at the national level (Cronehed, 1997); living with common traditional and cultural elements. The word 'indigenous Andean' may often have a negative or prerogative connotation in Peru; because, it is identified with 'peasant' (Indigena) people of early origins.

The Andean Peruvian people are situated in a broader spectrum of different situations which may in general terms have limited economic resources (Cronehed, 1997; Albertus. 2023). For a person of Mestizo background within Peruvian society, it is down to the question of being able to participate in the Western lifestyle. This antagonism is built within the social integration of social hierarchy; where Indigenous Andean people are subordinate to the mestizo. Moving up the social ladder requires mestizo membership (Cronehed, 1997).

As a result, the question 'Who are we?' remains the most difficult question to face and answer. The question is involved implicitly in a wide range of psychological and social procedures: how do we see ourselves individually or collectively? it may be about the choices, the goals we make. The implicit and explicit meaning will always be hunting us at different stage of our life (Vignoles, 2017). The formation of an individual's personal sense of identity begins with their cultural and historical context, what a child will be or feel like depends mostly on their social surroundings. Once an identity position or category has been internalized within the self-concept, it is more likely that it will come to be self-perpetuating (Vignoles, 2017).

Aim/Objective

This study aims to define the concept of how globalization (Appadurai's Theory) challenges and explores the dynamic affecting Peruvian cultural identity through the expression of its festivals and dance; it also entertains the question on how globalization functions as a realm of creative re-articulation rather than merely cultural deterioration. Globalization exerts profound pressures on any cultural identity worldwide, in the case of Peru as a nation of rich heritage and historically defined by a hybridity of layers (Spanish colonizer, Andean indigenous, African and Asian roots), contemporary festivals and dance serves as vital, dynamic sites where these interconnected identities are performed, negotiated, and constantly reimagined. While these performances are inherently hybrid, globalization intensifies this process through increased tourism, online digital media circulation, migration, and exposure to global cultural flows, leading to both creative adaptation and anxieties about authenticity and cultural erosion. The conclusion and recommendation of the discussion can assist to clarify and improve the understanding of the current Peruvian cultural identity. The authors hope that this research can initiate new discussion in the field of social science and sociology.

Methodology

This research employed a qualitative empirical desktop research approach, prioritising the interpretive examination of secondary materials rather than the collection of primary data through fieldwork. Within this framework, desktop research refers to the systematic gathering and analysis of existing texts, images, and documented materials sourced from established academic and professional publications (Bryman, 2016). Its qualitative emphasis lies in the close reading of content, context, and meaning, allowing for the identification of recurring themes, patterns, and conceptual connections across the selected materials (Creswell, 2014).

The methodological process involved a critical review of relevant scholarly literature, academic journals, online library collections, and reputable digital databases aligned with the study's focus. These sources provided reliable and verifiable qualitative material for detailed analysis (Denscombe, 2017). By engaging with existing research, theoretical discussions, and visual records, this approach enabled a reflective and resource-efficient mode of inquiry, directing attention toward analytical interpretation rather than field-based data generation. As a result, the qualitative desktop methodology ensured that the research was firmly grounded in established scholarship while supporting a comprehensive and contextual exploration of the research topic (Silverman, 2020).

Discussion and Results

Globalization

The phenomenon of globalization, understood as a new phase of world history, is dubious because it is incomplete, ...various regions of the world lie outside the global village...and, in any event, this process has been ongoing for centuries under various different titles. Another point to highlight here, is the notion of global culture which is inherent to the contemporary spirit of the time (Zeitgeist, a German phrase translated to "Spirit of the time," referring to the cultural, intellectual, ethical and political climate of a particular era) (Kraidy, 2005). The global village is a new generation linked to global popular language celebrating diversity and thriving in an increasingly interconnected world. The idea of a global culture or a cultural globalization has attracted engagement and speculation across various disciplines (Movius, 2010); conferences, symposiums, comparative studies and literature, cultural studies, media and communication, geography, sociology, and other fields has devoted time to understanding the implication and impact of this cultural globalization (Kraidy, 2005).

Appadurai (1996) has more cautiously argued that globalization can be influenced by the disjuncture of five "scapes" that ensure cultural diversity (Szeman, 2020). Globalization is not a single homogenizing force; instead, it's composed of various overlapping "scapes," interacting unpredictably (disjuncture, a separation or disconnection) creating new context for local cultures (Tuncer, 2023). Blending of cultures leads to new expressions, particularly in areas such as the arts. Festival-dances are active productive sites, not static relics, where these global flows are met, interpreted, resisted, and incorporated into the local identity (Tuncer, 2023). This process offers opportunities for discovering new and rich cultural expressions that emerge from the interactions between cultures.

The suffix "scape" indicates fluidity and irregularity, is a matter of fact that they all are in constant change; as people move/migrate, Ethno-scapes change; as technology moves around and innovates, Techno-scapes change; as capital is moved around different entities as part of the global economy, Finance-scapes change; media, television, and radio channels change from different places making Media-scapes change; when ideas are exchanged and spread, Ideo-scapes change (Appadurai, 1996) (figure 5 below).

Ethno-Scape: refers to the movement of people, both migration and tourism. For example: Tourism brings new economic opportunities (Finance-scape) to local and central government, and for communities, but also creates pressures on the commodification of rituals of ancestral practices, which impacts changes made in performance for the tourist gaze. (for example: shortened timing of long tedious versions of performances resulting in a potential dilution of its sacred meaning). The export of other religious traditions abroad, for example festivals such as Candelaria Virge in the USA, or Tokyo, which may adapt to the new context using new materials for costumes or musical fusion. By practising and performing these festivals abroad, locals can anchor their identity in foreign lands (Powell et al., 2011; Appadurai, 1990, 329) (figure 5 below).

Media-Scape: refers to the flow of information or images on social media (YouTube, Instagram, TikTok, etc). Users may generate their own content. This "Scape" may often create stereotypes of the Peruvian cultural narrative by focusing only on the 'exotic' or 'ancient' leaving behind its true meaning. Local communities explain their own narrative through local

TV and other social media and are encouraged to explain and showcase diversity, for example the Peruvian-Afro dances or the Amazonian festivals gaining major visibility. Festivals are a battleground for cultural representation where communities use “Media” to assert control over their images and narrative to educate and attract respectful engagement, countering simplistic external narrative. The circulation of local videos may create global interest but it can be detached from its cultural roots. (Powell et al., 2011; Appadurai, 1990, 331) (figure 5 below).

Techno-Scape: in broad terms it refers to technology and infrastructure, dissemination through online repositories, drone filming, and replacing traditional technologies with Facebook, TikTok, etc (Media-Scape), but also this can be seen in changes to the aesthetic of the elaborate Candelaria costumes, and the arrangement of the procession. This fosters and attracts tourism and generates exposure, however it may also lead to a simplification of the outsider’s interpretation. The archiving of dances and music can lead potentially to preserving or “freezing” the authentic version in time. Using new selective materials to maximise visual impact may act as a tool for cultural expression while retaining core ritual steps and meaning (Powell et al., 2011; Appadurai, 1990, 329-330) (figure 5 below).

Finance-Scape: is related to the flow of global capital (in the form of commodities, such as international grants and funds for recognition purposes; for example, the UNESCO fund for world cultural and heritage sites, which is given to all countries to preserve, maintain and restore historical sites. This in turn promotes and creates tourism revenue (through festivals containing local costumes, dances, music, food, etc); another influence comes from companies (such as beer companies, for example) funding elaborated festivals (Media-Scape), enabling them to create dependencies and potentially influencing the content of the festivals. These festivals, or cultural activities, becoming marketable “tourism products” (such as documentaries being made and sold, merchandising, souvenirs, and other paraphernalia), ensuing the risk of divorcing the festival from its original context or meaning. Through these challenges, local communities navigate tensions; boosting local economies to allow a local community to develop and flourish may also jeopardise the cultural originality and identity of that community. (Powell et al., 2011; Appadurai, 1990, 330).

Ideo-Scape: refers in general to the circulation of religious and cultural belief, and social rights, intangible values of a nation and its cultural heritage. Religious syncretism empowers Andean communities to assert ownership over their cultural traditions resisting commodification. Cultural rights designation brings intangible value to this narrative alone with the Finance-Scape fundings for defined authenticity. Global ideologies provide additional framework to Andean communities to articulate their “significance” in their traditions, defending rights and connecting local struggle to large cultural movements. Ideo-Scape may also contribute to debates over “who owns” particular events, festivals, dances, food, or other cultural activities. (Powell et al., 2011; Appadurai, 1990, 331) (figure 5 below).



Figure 5. Global Flows-Scapes (Al-Kodmany & Ali, 2013)

Threats to Cultural Authenticity and Erosion

Research on cultural exchange, integration, and conflict has grown increasingly popular in the context of globalization, and Peru has not been an exception (Li, 2024). Culture is complex human behaviour, together with material objects as an integral part of this behaviour. Thus, culture includes languages, ideas, beliefs, customs, codes, institutions, arts, rituals, among other elements ("Culture: Related Content," 2025). Concepts such as cultural authenticity have long been debated by scholars from various fronts such as sociology, anthropology, psychology just to mention a few, and also particularly in the face of increasing globalization (Ahmed & Khan, 2023). The wave of Western colonization not only brought the impact of material civilization but also triggered profound exchange and collision on various fronts and cultural ideas (Li, 2024). This influx of Western culture not only facilitated cultural exchange between the Spanish colonizer and the indigenous Andean colonized, but also triggered violent conflicts.

The displacement of indigenous communities is directly detrimental to cultural authenticity impacting on identity, belief, economic opportunities for local indigenous people and social equity (Kutty, 2008). The concept of 'authenticity' has been examined also from various fronts. Authenticity in primary terms is expressed as being 'real, unique, or true' and authenticity is as perceived experiences; therefore, in its simplest form, literature suggests that in order to be truly authentic, things or activities, must take place in their authentic historical context or location, providing a genuine cultural experience. As a result, 'cultural authenticity,' can be defined as the expression of the characteristics belonging to the local culture, with the view to creating an attractive experience for visitors or foreigners (Uslu et al., 2023).

Historically, south American cultural erosion was rooted during the European colonial expansion, led by Portugal and Spain, however, scholars have called this clash of civilization an exchange of cultures that hybridised with its economic integration, and technological advancement. This phenomenon has led to another issue of cultural erosion. This erosion is

mainly manifested as the suppression of local practices and/or replacement by foreign practices including different values challenging the local identity. Traditional social practices such as festivals, dances, music, were seen as outdated or no longer suited to the needs of modern society following western standards, aesthetic concepts which are often integrated or adopted (Li, 2024).

Nowadays, cultural erosion in South America is driven by the forces of globalization, economic shifts, deindustrialization, the rising of transnational capital which has altered local economics, affecting traditional social structures and cultural expressions. Simultaneously, Western influences, media and technology have accelerated cultural homogenization, marginalizing local identities and traditional practices (Agbaenyi & Oruchalu, 2025). Culture, is highlighted as a system which is not inherited biologically but is acquired through socialization and human interaction. For Peruvians, “culture” is essentially the active and dynamic complex of values, both material and symbolic, which stimulate, govern and regulate from within daily relations between individuals and social groups in the community. Culture, thus, embraces the mode and quality of life in the community. Viewed in this way “” is seen to be the very fabric of daily life, and nothing that occurs in life is extraneous to it (Agbaenyi & Oruchalu, 2025; Instituto Nacional de Cultura & UNESCO, 1977).

Challenges affecting Peruvian culture must find expression in a series of practical achievements based on principles corresponding to the plans of the new Peruvian society; intellectuals, scientist, artists, must be a faithful reflection of the society and express the thoughts and actions of the new Peruvians. This explains one of the most profound characteristics of Peruvian cultural resilience against Western colonization; the diversity of its cultural sources, some of which, being as powerful and deep-flowing as they are, have made this process of cultural authentication relevant to contemporary Peruvian identity (Instituto Nacional de Cultura & UNESCO, 1977).

Sociologists argue that homogenization of cultures leads to consumers trends to create a standardized cultural experience worldwide, replaced with commodified version tailored to fit global demands, facilitating the spread of Western values and norms, often at the expense of indigenous Andean cultural practices. Under this model of homogenization of cultures, dominant cultures asset their influences over marginalized ones, leading to the erosion of unique cultural identities (Ahmed & Khan, 2023). Cultural erosion is a direct result of dominant global standards; for example, the global reach of English language through media and communication, or international business reinforce this trend, leading to the decline of indigenous languages or others cultural practices (Urbaite, 2024).

As a result, the threat of globalization on the authenticity of cultural practices emphasizes the need to recognise the multiplicity of various cultural expressions and to resist the imposition of a one-size-fits-all definition, thus fostering dialogues, understanding, and respect across a diverse cultural landscape (Ong, 1999; Ahmed & Khan, 2023).

Is There Cultural Preservation?

The case of Peru and its cultural preservation is very peculiar. After almost 300 years of subjugation by the Spanish Empire, Peruvian Independence was declared on July 28, 1821, and Peru finally became a sovereign republic. Therefore, Peruvian cultural identity has been

manifested through the creation of a hybrid identity. This hybridization represented the fusion of Western Spanish European values and norms along with the resilient norms and local indigenous belief of the Andean people. Peruvian cultural heritage changed in theory but not in practice, when in 1822 the Government of Peru issued Supreme Decree No. 89, which declared the Peruvian Nation as the owner of the remaining monuments of Peru's pre-Hispanic cultures, created the National Museum, and prohibited the extraction without authorization from the Government of cultural property that was found in the "huacas" (archaeological sites or ceremonial centres). However, the looting of the pre-Hispanic cultural heritage continued in many places in the nascent Peruvian republic. The predominant view until the end of the 19th century was to see the protection of cultural heritage as a second order topic or even as an obstacle to the modernization of the Nation (Ministerio de Cultura, 2020).

Furthermore, additional Laws were issued; Peru's cultural preservation rests on Law No. 28296, The General Law of Cultural Heritage of the Nation (Law N° 28296: General Law of the Cultural Heritage of the Nation (Peru), 2004). Article 1. - Object of the Law: "This Law establishes national policies for the defence, protection, promotion, ownership, legal regimen and the use of the property that constitutes the cultural heritage of the Nation" (Global Art and Heritage Law Series PERU (n.d). This acts as the cornerstone, outlining a comprehensive framework and promoting the countries' rich legacy. "Law No. 28296" goes beyond the preservation of historical, archaeological sites, such as Machu Picchu, Chavin de Huntar, Ollantaytambo ruins, and others, to contemporary artistic expressions. The government commitment is evident in the substantial investment in archaeological research, museum development and training of cultural heritage professionals; however, challenges remain, such as the need for economic development with the preservation of fragile sites, which is a constant struggle (Nathaniel, 2025). Illegal trafficking of ancient artifacts is a major threat to losing cultural identity, and the impact of climate change possesses a significant risk to many historical sites and traditional ways of life.

In Peru, indigenous communities see their ancestral lands as deeply spiritual and culturally significant. Mothers and grandmothers teach their children about the world, how seeds, animals, and medicinal plants are connected, keeping these practices alive. This spiritual connection of people and nature guides cultural practices, the idea of "Sumak Kawsay" (Good living), encourages harmony and care for the earth (Rodriguez Cuadros, 2018). The Cultural preservation includes language revitalization and community conservation, which is an ongoing process, a dynamic interplay between the legal framework of the country and the community's engagement. The international collaboration and cooperation is a testament to the country's dedication to safeguarding its past for future generations while acknowledging the crucial contribution of its living cultures (Nathaniel, 2025).

In Peru's historic centres the preservation of archaeological sites is not a problem and the Peruvian government has developed policies to protect them. The application of traditional knowledge was straightforward; artisans, craftsmen, and the inheritors of long-standing traditions made decisions based on a single point of view: the site should be restored, preserved, or rebuilt because it was beneficial for the activities of communities on a daily basis, not because it was aesthetically pleasing or had historical significance (Medina & Santamato, 2007; Silva, 2014).

Religion Syncretism Personification through Festival and Dances

There are several elements that form part of the Andean “Cosmovision,” which are built from the ancestral chaos that was ordered by “Viracocha” the central god figure of the Andean pantheon. It was “Viracocha” who created the sun (Inti) venerated by the Incas as the primordial source of energy, the moon (Killa) and the stars (Chaska). In the Andes, the idea of the existence of sacred sites has been articulated best by the presence of elements associated with their origins. The spirits of the mountains (urku), water (kucha), and cave (machay), require payments or offerings to calm or pacify conflicts (Sarmiento, 2015). However, Catholic belief was inserted in Peru from the beginning of the 16th century and it has remained present until today. Its arrival and pretension fractured the different forms of worldview developed in the Andes. Three specific periods were important: the early colonial period of the 16th century which lasted until independence in the mid-18th century; the independence period which lasted until the 19th century; and the Republican era from the 20th century onwards (Huance-Arohuance et al, 2023).

During the early colonial period the Catholic faith spread among the indigenous population thanks to priests and missionaries (Esquivel, 2000). Participating in the organization and management of the colonial administration, the church played an important role in education and culture during this period. During the study of religions, the usage of Syncretism encounters various issues which are frequently evoked: the phenomenon of syncretism is rarely explained by anthropologists, sociologist, or historians in a clear manner; definitions are often a difficult enterprise especially within religious research. Neither etymology nor a historical analysis of the term “syncretism” appears to be particularly appealing (Ringgren, 1966). Attempts to define, outline, and explain have been met with stark disagreement and scholarly debates over the past several decades (McGuckin, 2022). Although some theories have emerged, many scholars avoid the term due to its historical or political meaning, and as a result the problem persist due to its lack of scholarly consensus.

In essence, “Syncretism” was introduced in the first century A.D. by the Greek historian Plutarch (c. 46-125/127) who claimed to have found an example in the Cretans’ act of uniting in the face of a common enemy or external threat. For Plutarch, ‘syncretism’ was not only a testament to political expediency but also fostered peace and brotherly love. Greek culture was a mixture of Persian, Anatolian, Egyptian and later Etruscan-Roman elements into an overall Hellenic framework (Leopold & Jensen, 2014). The prefix ‘syn’ means “with” and the word “krisis” means “mixture.” Thus, the term “synkrisis” means “a mixture or compound.”

The modern definition has not much to do with Plutarch’s employment of the term. Its usage seems to derive from the Greek verb “Synkerannumi-Synkretismo,” meaning: “to mix together.” The 17th century brought another meaning to this term, English speakers began using the anglicized form “syncretism” to refer to the fusion of different beliefs, then the Protestant Reformation imbued it with a negative theological connotation (Jan et al., 2024). The syncretic religion created by the colonized indigenous people was judged by the standards of European Christianity. Syncretism as a term has evolved during the 20th century, this new development harbours ethnocentricity, misconception, and biases creating a problematic definition. As a question, we may ask ourselves if the exact definition of the term is always useful in the study of religion (McGuckin, 2022). Spanish Catholicism developed a particular character in the South American colonies by adopting elements of the Pre-

Columbian past and belief that would help establish a link between Andean Cosmvision belief and Catholic traditions (Michelsen, 1996).

‘Syncretism,’ is generally understood to be the process of exchange and interaction that occurs when two or more distinct belief systems are fused creating a new religion, or it may refer to an established religion that has adopted beliefs from other faiths (Ringgren, 1966). What happens when two religions meet is obviously different from case to case; from the repression of one to another or the fusion of both. From another view point, the results of syncretism may be grouped according to the degree in which the foreign elements are felt necessary or less essential to the other (Stewart, 2014). In the context of festivals and dances, several are performative expressions of style in the world: the origins of la Diablada lie in the fusion of pre-Columbian Andean rites honouring the Pachamama (mother earth) and Tio Supay (Underworld), with Catholic theatrical representations of the fight between good and evil; Inti Raymi which recalls the importance of the Sun as a deity and its intrinsic relationship with life and fertility in the Andean worldview; the Scissors Dance (a dance in honour of the water festival to pay tribute to Pachamama, in order to receive energy and prosperity in the community), are renowned within South American circles for their unique fusion (Syncretism) of celebrations.

What is retained in Andean Catholic religious expressions is therefore not the individual history pertaining to every festival or dance, but interpretations that work when coupled with Andean belief systems (Michelsen, 1996). Although, differing greatly in their world view, both medieval Catholic belief and Andean religions required their spiritual truths to be expressed in a tangible way. The humanization of festivals and dances as an element of the Andean religious nature is seen as a living tangible entity of the gods that pervade it. During the early day of colonization, the Inca empire was not a unified entity, it was an evolving, diverse, flexible entity, made up of many different groups of individuals. Nigel Davies present the Incas as a group who were willing to negotiate to meet their goals of expansion; the line between tolerance and flexibility was very thin; however, the Incas understood that to compromise or accommodate tolerance was a necessary requisite to controlling a heterogeneous population, but without inclining to act kindly towards all conquered peoples (Galef-Brown, 2013).

Western European Christianity has found new ways to come together with Andean beliefs creating a differentiated religiosity. Neither remain still or indifferent but merge in an enriching experience. In south America, people still cultivate innumerable other minor religious groups which are important culturally. One perhaps, fundamental characteristic of these religious groups is their immense syncretism with Christianity, spiritualism, and the cults of indigenous Andean people, constituting a new way of life (Spica, 2018). Syncretism, is not always viewed positively by academics, government institutions or traditional religious groups. Often understood as a ‘wrong’ practice of traditional religion, it is rejected in order to cherish a more purist expression of religiosity. However, syncretism is a dominant constituent of South American religious practices, it is a phenomenon of all faith experiences with its own peculiarities (Spica, 2018). In the context of language to express religious syncretic belief, a word or phrase that does not exist in one language, may be borrowed from another to become an integral part of the new language. The word may remain unchanged, or it may undergo some changes. This phenomenon is very common when two cultures meet (Jan et al., 2024).

Syncretism is a key concept used in the study of cultures or cultural identity, due the blend or adaptation of elements from one another over time, merging different religions, cultures, or philosophical beliefs and practices into a cohesive system; often happening in the context of colonization, trade or migration. As a result, the process brings the creation of hybrid forms of cultures or religious belief where traditions and rituals converge to form a new practice. Syncretism, is more like an organic blending, where borrowing, (from both cultures) imposition (one culture is stronger than the other) or on-going negotiation (both cultures), brings together opposite identities, creating new cultural boundaries in a way in which society evolves offering a new framework for cultural transformation (Hartman, 1966).

Tourism as a Double-Edged Sword; the Commercialization of Festivals (Driving Awareness and Demands)

World historical sites and heritage are the manifestation of human culture, knowledge and wisdom, and they are also an important resource for tourism income and development. Although heritage tourism has brought vigour and vitality, it also has produced a number of adverse effects to the environment's ecosystem. It has been recognized that "culture" shapes the 'tourist's-people's' perception and therefore determines 'tourist's-people's' behaviours as well as tourism demand (Li-Huang et al., 2021). Cultural difference, between origin countries and destination countries could influence culture, affecting positively or negatively the international inbound flows. There is a significant research focus in understanding the relationship between culture and tourism (Ng et al., 2007). It is important for governments, and tourism companies, operators, etc, to understand the process of how tourists determine their choice of destination. Most of the research in this area has focused on using economic indicators to estimate aggregate value and tourism demand (Ng et al., 2007).

Culture is crucial in influencing people's decision-making to visit a destination and this phenomenon can be categorized or divided accordingly: long- and short haul; for example, young, low-income, backpackers, may travel primarily for pleasure, or discovery. Meanwhile, high-income travellers are more motivated to travel for self-development. In this regard physical distance of a place to visit may be used as moderator to distinguish and select the overall market (Manosuthi et al., 2020). Culture is deemed as the collective values, belief, preferences, and attitudes of people. Language barrier or proximity is also important to consider while visiting a country, because it aggregates value to the experience, exerting a positive impact on tourism.

Commercialization of festivals has a profound impact on local culture worldwide. This phenomenon is particularly evident in Peruvian festivals. Although cultural festivals have a long and significant standing in the cultural landscape, history and traditions are now increasingly intertwined with commercial interest altering the essence of how they are celebrated. These changes raise question about the balance between maintaining cultural authenticity and adapting to new or modern economic contexts (Nema & Sharma, 2024). Local festivals provide economic opportunities for artists and entrepreneurs., Traditional arts and craft, clothing and other items find new destinations contributing to the livelihood of many. However, concern lingers on the commercialization of cultural symbols and practices which question the authenticity, preservation, and respect for heritage (Kuršataitė, 2004). Globalization also raises market expansion, with culture becoming interconnected, leading to

the risk of homogenization and standardized practices. The impact can be felt with the exposure and easy access to dissemination or hybrid forms of practices, blending traditional elements with modern aesthetics. This emphasizes the importance of preserving one's own roots and heritage (Nema & Sharma. 2024).

Imaginary Example: The Virgen de la Candelaria Festival as a Disjunctive Global Flow

A persuasive example to frame Appadurai's postcolonial theory is the Virgen de la Candelaria festival, which is celebrated every year around February 2nd. This event is recognized by UNESCO as intangible Cultural Heritage. This festival is a combination of various factors: Andean cosmology, Catholic rituals, indigenous dance traditions, Afro-Andean musical instruments and modern and contemporary performance aesthetics, this event is not a static expression but a dynamic expression of 'authentic' Peruvian identity. Appadurai, framework allows it to be analysed as a dynamic node within the intersection of various cultural flows "Scapes."

The migration of Andean communities (ethnoscape) to more urban centres (Lima) and abroad help to reshape how this festival is performed and captured by the new audiences. Through the recreation of ritual acts in transnational contexts, diasporic Peruvians rethink local identity in global contexts. As a result, cultural identity is de-territorialized while maintaining some remains of its traditional symbolism.

The digital platform (mediascape) such as social media amplifies the dissemination of the event (festival) beyond its regional boundaries. Global audiences consumed already curated or prepared representation of Andean identity, while local performers adjust costumes, choreography and spectacle to align special preferences with global visibility. Peruvian identity is re-framed and regimented by global media infrastructures.

Tourism industries (financescape) and state cultural fundings alongside with international heritage UNESCO recognition allow the introduction of various economic incentives that affect aesthetic and organizational decision making. The practice of these festivals becomes embedded with new neoliberal perspectives and cultural economies, where authenticity is both celebrated and commodified.

New discourse (ideoscape) on multi-culturalism, trans-culturalism, inter-culturalism, indigeneity, national heritage, authenticity, circulates globally intersecting with Peruvian postcolonial history. This brings a challenge for Andean indigenous communities on how identity is articulated -sometimes- empowering communities through recognition and -sometimes- subsuming local epistemologies with standardized global narratives.

Let's understand that this post-colonial perspective (Scapes) never operates in neutral terrain, but mostly operates by historical colonial structures and hierarchies that positioned Andean-indigenous knowledge as subordinate. Thus, festival such as the Virgen de la Candelaria, Inti Raymi, La Diablada and others, become a performative arena where colonial heritages and global modernity intersect. Festival and dances do not merely absorb global influences; but it actively reinterprets and adds local inspiration transforming them within the Andean symbolic system.

Appadurai example demonstrate how theory moves beyond homogenization against resistance binaries, instead of Peruvian cultural identity emerging as a fluid, negotiated and imaginary construction shaped by asymmetrical and yet creative engagement with global flows. Peruvian festival and dances offer and function as mediating inter-spaces where postcolonial histories, economic globalization, and cultural agency interact and converge.

Imaginary Example: La Diablada as Transnational Postcolonial Performance

The Virge de la Candelaria illustrates a mediated heritage with global-local visibly structure; in opposite La Diablada, offer a different perspective and emphasis: form the national stand and circulation La Diablada contest local ownership and symbolic hybridity with postcolonial modernity. This festival is characterized by an elaborated dance choreographic Devils-mask, depicting an Andean mythological figures, Catholic iconography and theatrical performance. The core symbolism reflects a layered cosmology; Pre-Hispanic Andean spiritual belief intertwined with Catholic narrative of "good vs evil." This syncretic amalgamation embodies colonial encounter which under globalization goes further transformation.

La Diablada socializes across Peruvian national and regional borders (ethnoscapes). At the international level there is a dispute between countries Peru and Bolivia; and over its origins it reveals how this cultural identity becomes geopolitical contested locally and globally arena. Here globalization intensifies through national-international identity debates.

Through the dissemination of information (mediascape) and spectacular imagery of masked dances circulating globally via YouTube, tik-tok, tourism campaigns, and international folk festival; the aesthetics of the performance become stylized and adjusted to international audiences taste, some the emphasis remains on the spectacle side rather than over the ritual depth. This adjustment can flatten cosmological complexity into consumable imagery, yet it also strengthens people pride and Andean solidarity.

Paraphernalia production (financescape) such as clothing, costume production, sponsorship, festival and tourism generates economy network which is extended beyond local communities. The production of goods and costume can be reflected in the global market; at the same level risking and shaping hierarchies within the tradition.

Global discourses on Andean indigeneity (ideoscape), heritage right and decolonial recognition intersect with local political tension. La Diablada, is a symbolic event through which Andean communities assert cultural sovereignty, the festival is a site of epistemic resistance against the historical colonial suppression of Andean-indigenous cosmologies.

Imaginary Insights

Both local events, such as the Virgen de la Candelaria, exemplify on how globalization mediates local ritual and heritage with the media framework. La Diablada, negotiate a transnational identity a symbolic contestation. Appadurai demonstrate a central argumentation: where globalization is not a singular homogenizing force but a set of disjunctive flows most of the time operating evenly across various cultural terrains. For Peruvian postcolonial context, the flow is filtered through historical, colonial and contemporary national politics. Peruvian cultural identity is not eroded but dynamically re-constructed through its local - international events and performance. In here colonial and

postcolonial syncretism meets its digital modernity; Peruvian local cosmologies confront global audiences; and, national narrative blend transnational indigenous solidarity.

The Significance of the Research Problem

A fundamental conflict in the social sciences has not been settled despite decades of inquiry on globalization: does globalization create new types of hybridity, localized, and resistant identities, or does it homogenize cultural identities? recent research places greater emphasis on hybridity, deterritorialization, and cultural negotiation rather than early globalization theories, which promised cultural convergence under Western modernity (Appadurai, 1996).

Nevertheless, empirical research frequently stays divided, either highlighting hybridity without adequately taking historical power imbalances into account or concentrating on cultural commercialization and identity loss. The enduring effects of colonialism complicate this argument in Latin American studies. According to academics like Quijano and Mignolo, racial stratification, economic reliance, and epistemic supremacy are some of the ways that globalization perpetuates colonial systems. Scholars of cultural studies also emphasize the ability of local communities to re-signify influences from around the world. Focused studies that investigate how these theoretical conflicts materialize within particular cultural practices that are both locally based and internationally disseminated are still lacking, that void is identified in this investigation. Understanding how Peruvian festive customs (Traditions) serve as dynamic mediating places where historically layered forms of cultural identity collide with global cultural flows is the main focus of this discussion.

Several problems are significantly present:

First: this discussion contributes to an ongoing debate on theories of globalization and the losing of cultural identity, providing a ground for an empirical analysis using Appadurai's "scapes" theory within Latin America cultural setting. Appadurai framework is widely cited in various different discourses and systematically studied to refine theoretical claims about disjunctive, imagination and cultural legacy.

Second: commodification, cultural heritage studies are directly engaged for debates; in an era where cultural heritage of festival and traditions are increasingly recognized by the UNESCO to promoted tourism and cultural awareness between different societal groups. Understanding of this Andean communities and how they navigate these crucial forces to debate on authenticity, cultural rights, and sustainable heritage management.

Third: this discussion examines more general issues in postcolonial and decolonial theory about how colonial power systems still exist in the context of modern globalization. Peruvian celebration customs (Festivals) which have their roots in Andean-indigenous cosmologies and colonial syncretism provide a distinctive perspective on how colonial history are actively rewritten through public performances rather than merely re-named. This places the study in relation to current intellectual debates in social sciences about cultural sovereignty, identity politics, and indigenoussness.

Peruvian cultural identity is not a static legacy but rather a dynamic, contested, and politically charged process, as this discussion illustrates by placing Peruvian festive traditions amid overlapping global flows and postcolonial histories. In doing so, it adds to the current

discussions in social science about identity formation, cultural agency, globalization, and the reconfiguration of tradition in a globalized society.

Conclusion

Through the lens of Arjun Appadurai's theory of global cultural flows, this discussion has investigated the dynamic link between globalization and Peruvian cultural identity, by placing festive customs as crucial negotiation sites within postcolonial modernity. Emphasizing Peru's colourful performances and ritual acts such as the Virgen de la Candelaria and La Diablada, adding as dynamic changing cultural formations rather than static folkloric relics, this approach complements current discussions in cultural sociology, postcolonial studies, and globalization theory. Appadurai's Globalization theory is a prime example of how local Andean people actively engage with negotiating, selling, and reshaping the multiple disjunctive flow of these five "Scapes" (Globalisation). Festivals, dances and traditions are not relics preserved in amber or in the past, they are living entities and evolving practices that demonstrate remarkable agency. These global forces constantly redefine what it means to be Peruvian on a global stage, through the festival-dances the ground become a crucial "point" where "Scapes" converge and interplay within the current and the local Andean identities. Reductive narratives that portray globalization as a homogenizing force that undermines local cultures or as a completely joyful arena of hybridity are challenged by the findings. Rather, using Appadurai's framework of five "Scapes," this discussion shows how globalization functions through uneven and disjunctive flows that converge with colonial institutions that have been firmly established over time. These fluxes are filtered in the Peruvian setting by colonialism and its modern repercussions, which have formed long-standing inequalities of race, class, job displacement, rich vs poor, and epistemic authority. Besides, Peruvian Law states that heritage preservation and development should be formulated based on 'Cultural and National identity,' taking into consideration Peruvian diversity, interculturality and respect for the environment. This is to affirm cultural and national identity without neglecting Peru's cultural past, or its ethnic and linguistic diversity.

Furthermore, this discussion emphasizes that neutral terrain is not where these processes take place; but how global flows are perceived, understood, and conditioned by the continuation of colonialism which is reflected in racialized hierarchies, unequal economic arrangements, and the preference for Western epistemologies. Local Andean indigenous communities, however, do not passively absorb the effects of globalization; rather, they use performative practice to deliberately re-interpret, re-appropriate, and re-modify these international influences. Thus, festive customs (traditions) serve as sites of cultural agency where resistance, remembrance, adaptability, and creativity all come together. This discussion also frames Peruvian cultural identity neither as fixed inheritance threatened by globalization nor as a seamless hybrid product of global modernity; but it is a historically layered of continuous negotiation constructed through embodied performance, symbolic contestation and engagement with global realities, exposing globalization, not as a singular force by a field of asymmetrical yet creative interactions.

In today's globalized world, festivals and dances have given Peru a world stage, but they also risk being turned into a commodity. The challenge for Peruvians is how to promote traditional culture without losing their souls, ensuring that future generations will value it, not as just mere performances, but as living expressions of modern Peru's history and cultural identity.

As a result, in today's Peruvian cultural identity vibrant festive traditions offer more than an ethnographic case for study, today Peruvian cultural identity offers a theoretical insight in the contemporary conditions of negotiating cultural identity and globalization. This demonstrates that culture is neither dissolved nor preserved intact under globalization; culture is negotiated, rearticulated, contested, and reconstructed within its shifting landscapes.

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