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TIDAK SALAH BUNDA MENGANDUNG-BAPAK SALAH MENGAWINI (IT'S NOT THAT MOM WAS WRONG TO GET PREGNANT - DAD WAS WRONG TO MARRY): IDENTITY CRISIS AND TRADITIONAL ARTS IN THE SHADOW OF GLOBAL CAPITALISM

By

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Abstract

The phrase "*tidak salah bunda mengandung - bapak salah mengawini* (It's not that Mom was wrong to get pregnant - Dad was wrong to marry)" can symbolically illustrate the conflict between original identity (tradition) and that imposed by global capitalism (modernization In reality, art is part of society; but its condition varies in each region, some develop well and follow the times and some survive with all existing conditions, there are also those that go "to the grave" waiting to be extinct. This is a general description of traditional arts in Indonesian society; especially in Merangin Regency, Jambi Province. This confirms what is symbolically expressed by the community; “hidup segan mati tak mau (living reluctantly, dying unwillingly)”. This phrase indicates that the condition of traditional art in the Merangin community is experiencing an identity crisis. n the context of traditional art, an identity crisis can arise when a culture or group of artists faces significant challenges related to their cultural heritage, traditional values, or the role of art in society in the era of globalization: (1) identity crisis; (2) traditional art under the shadow of global capitalism; (3) dialogue between tradition and modernity

Keywords: identity crisis, traditional art, the shadow of global capitalism

1. Introduction

A statement of bewilderment; " It's not that Mom was wrong to get pregnant - Dad was wrong to marry" can symbolize the conflict between indigenous identity (tradition) and the identity imposed by global capitalism (modernization). This occurrence has emerged as a phenomenon within the community of Merangin Regency, Jambi Province, reflecting the state of their diverse traditional arts. These conditions are closely linked to the perspective of the art's owner. George Barna in (Wahyuni, 2021) stated that vision is a mental picture perceived by your mind's eye regarding events that may or ought to occur in the future. Vision is defined as "perceiving the unseen and bringing it to light." "Vision serves as a connection linking the present to the future." (Wahyuni, 2021). A leader should possess a distinct vision, translate it into specific objectives, and execute it effectively, particularly especially in managing traditional arts. Vision is an important factor for a leader. It serves as the source of inspiration for every action he undertakes, and its presence greatly impacts the organization he guides.

Leadership in traditional arts within the Merangin community typically lacks a robust vision for managing and advancing arts focused on contemporary and future needs. The persistence of traditional arts in the Merangin community, characterized by the phrase "living reluctantly, dying unwillingly," can be understood through the insights and outcomes of conversations with diverse artists, cultural elders, and community perspectives, categorized as follows. First, Reverence for Educators and Customs: the majority of traditional arts honor the significance of instructors or mentors in imparting skills and knowledge to the forthcoming generation.

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The "reluctant living" sign can be shown through a modest demeanor and reverence for educators, guardians, or key figures in the artistic heritage. Second, Dedication to Ongoing Practice and Learning: traditional arts usually demand sustained commitment and dedication to practice and learning. The " dying unwillingly " indicator can reflect a strong commitment to sustaining and evolving artistic practice, even when encountering difficulties or barriers. Third, Preservation of Cultural Heritage: Traditional arts are frequently regarded as a significant aspect of a community's cultural legacy. The "living reluctantly" indicator may signify an understanding of the necessity to preserve the authenticity and sustainability of traditional art forms. The phrase "dying unwillingly" expresses a resolve to preserve cultural heritage against the threats posed by modernization or globalization that could jeopardize its survival. Fourth, Innovation within continuity: While traditional art preserves its classic features, innovation remains crucial to ensure its significance in evolving times. The phrase "living reluctantly " may signify a willingness to explore and innovate while still honoring the established traditions. Fifth, Readiness to Combat and Endure: Conventional art frequently encounters difficulties due to advancements in technology and societal shifts. The indicator "dying unwillingly" embodies the determination to endure and resist the unpredictability that could pose a threat to the

2. Methods

This research utilizes a qualitative approach where the investigator serves as the primary tool for gathering data on a topic, focusing on identity crisis and globalization. Conventional arts frequently act as a bridge between the past and the present, conveying values, narratives, and knowledge from earlier generations into a contemporary setting. Nonetheless, in the context of globalization and growing connectivity, traditional arts may encounter an identity crisis, affecting both the practitioners and the communities that appreciate them. Advancements in social, economic, technological, and cultural realms can jeopardize the existence and significance of traditional arts.

The information for this research was obtained from multiple primary sources: informants and scripts or performance texts. The scripts or performance texts were represented as audio-visual recordings of traditional art shows in Merangin Regency. The three fundamental methods for gathering data were observation, detailed interviews, and documentation. The gathered data were exhibited as images and outcomes from interviews. The analysis of data in this research was descriptive, focusing on explaining, detailing, or illustrating the phenomenon under investigation as effectively as possible. Theoretically, data analysis adhered to the interactive framework proposed by Miles and Huberman, comprising three phases: data reduction, data presentation, and drawing conclusions or verification. The data collection process cycle involved these three stages being conducted interactively (Matthew B. Mills & A. Michael Huberman. Terj. Tjetcep Rohendi Rohidi, 1992).

4. Discussion and Results

4.1 Identity Crisis

The identity dilemma stemming from the relationship between traditional art and popular culture presents a challenge that demands a thoughtful approach and complete respect for cultural values. By grasping and overseeing this interplay, we can guarantee that traditional art stays vibrant and pertinent while preserving its core essence and significance. Identity is solely a result of social construction. Identity should not be perceived as something rigid and static, but rather as '*an emotionally charged descprition of ourselves*' (Barker, 2004).. This is due to the fact that identity is emotional, always fluid and relational, specifically relying on whom the person connects with in a given context. Consequently, identity is transient as it can shift based on the situation in which the person finds themselves. The development of identity involves two processes: rejection (exclusion) and acceptance (inclusion), as creating an identity means dismissing contradictory elements and welcoming those that align with that identity. Identity is never neutral either; it always contains conflicting values. The formation of identity connects to historical social, cultural, economic, and political relationships, all of which are expressed in a society's traditional art.

In a cultural perspective, local wisdom holds significant value and should be emphasized, particularly in relation to identity concerns both at a micro level, such as those tied to ethnic art, and at a macro level, focusing on the infiltration of global culture. This is also present in the traditional arts of the Merangin community in Jambi. What is the influence of that configuration in the arts, which serve as venues for learning and contemplation? Consider, for instance, the dance and traditional music practices of the Merangin community overall. The movements of dance and music symbolize reason, conveying the idea of "openness and closeness to nature" as a reference point for addressing challenges amid shifts in the natural, social, and cultural landscapes. Conversely, the art of music that is grasped serves as a mirror or emblem of "emotion" that signifies the social state of a community well-acquainted with its environment.

In other terms, the musical and dance traditions of the Merangin community offer a unique shade of local wisdom, representing the essence of Indonesian culture. The issue arises when this art keeps evolving - often at a rapid speed, especially during the era of globalization - leading to the vulnerability of many local wisdom concepts that shape the identity of Indonesian culture. This encompasses the practice of music and dance within the Merangin community. This phenomenon has led to the gradual reduction of opportunities for the art of dance and music within the Merangin community. The craft of dance and music, which has always mirrored local traditions, now appears to undergo a loss of identity—a crisis of identity—when confronted with the forces of globalization. This phrase may convey the sensation of losing one's way or sense of self in a society rapidly transforming under the impacts of global capitalism. In this context, art serves as a means to convey confusion and feelings of disconnection; the sensation of being lost in one's homeland - felt by individuals and groups. This reality encompasses a crucial significance, indicating that the narrative of local wisdom shaping a community's identity is

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perpetually a "process of becoming" that demands ongoing reinterpretation and revitalization.

Local wisdom as referred to is represented in various types of traditional arts in society, such as dance, music, types of folk theater, and others – see the following image.

Figure 1. Traditional dance in Merangin society
Photo: Ira Irmawati 2023

Figure 2. Kadam dancer performing siamang silat movements
Document Photo: Department of Education and Culture, Merangin Regency 2017

Figure 3. Sayak dance performance in Air Batu Village
Document Photo: Department of Education and Culture, Merangin Regency 2017

The significance of the term local wisdom reflects the character of the community. This indicates that the community's identity is evident in the perspective that influences daily actions and in the way of life that shapes behavioral patterns (Ayotrahedi, 1986). Thus, art, being an essential component of culture and stemming from human endeavors both solo and collectively, cannot exist apart from the socio-cultural context, which encompasses the cultural values, beliefs, worldviews, and norms of the environment in which the art flourishes and evolves. These factors significantly affect the style of art. The form takes on specificity due to its creation by particular individuals and communities.

The form reveals the underlying meaning and importance, allowing us to engage with, organize, and comprehend the reasons behind the role of art, its purpose, and how it serves as a community identity. According to the definition of local cultural wisdom, traditional art can be viewed as an art product, encompassing music, dance, theater, and other forms of art. However, the collective asserts that it does not constitute an art practice or a work of art, nor is it motivated by a pursuit of beauty. This artistic phenomenon pertains more to the comprehension of being a "space" for the dwelling of beliefs, knowledge, or values. Secondly, knowledge, beliefs, or values serve as the substance of artworks that possess qualities of beauty, perceived and acknowledged by the community as a form of artistic expression or beauty; both forms of artistic phenomena can be found in various ethnic groups, including the Merangin community.

This is evident from the variety of expressions and representations of music and dance art that thrive and develop in the archipelago. Among the different kinds and degrees of tribal arts, a few have achieved a sophistication and beauty that is difficult to match. However, all of this occurs amidst a crisis in contemporary society and culture today, characterized by indications of an identity crisis. It is not incorrect to say that music and dance hold a significant role in the Merangin community in Jambi as part of its local genius, serving as a source of inspiration that helps shape the character of its people. The absence of local talent leads to the decline of the character and identity of the surrounding community. And the opposite is true. Consequently, it is crucial to strive to maintain and enhance local talent and serve the political needs of cultural and community identity.

During intercultural encounters and mutual influences, neither side maintains a perfectly balanced dialectic, ultimately leading to the weaker local cultural essence gradually undergoing an identity crisis. In the performing arts, it frequently occurs that artists or art groups struggle with defining or upholding their artistic identity. This can result from several factors, including social transformation, commercial influence, or changes in cultural values, which may lead to the marginalization of all possible local values, ultimately being supplanted by the excitement of heavily industrialized mass culture. Cultural diversity diminishes, resulting in efforts to homogenize culture, a notion that is distinctly opposed on philosophical grounds.

Consequently, it is essential to rejuvenate local cultural knowledge in a holistic manner, encompassing both external and internal aspects. In the external sphere, it is connected to matters related to the colonization and modernization of global culture, whose dialectics can never be detached from the discourse of Western culture. At the internal level, there should be a process of self-reflection on the potential flaws in our culture that have not been

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scrutinized by numerous stakeholders. It is assumed that the identity crisis experienced by Eastern nations, such as Indonesia, was externally triggered by its dialectical injustice in relation to the culture of Western nations. This unfairness concerns the matter of colonialism (West). The West represents civilization, serving as a standard for science, art, music, fashion, media, film, technology, economics, politics, and many other aspects.

Currently, America stands as the global standard for weaponry, political influence, and technology. The term "the West" refers to the United States, Western European nations, and Australia. Every year, the Academy Awards, known as the Oscars, are broadcast globally, showcasing how the United States dominates all aspects of life. Celebrities from Hollywood are recognized globally. To mention a few: Julia Roberts, Robert De Niro, Leonardo DiCaprio, among others (AL MAKIN, 2016).

Even though the tangible colonial rule faced by many Eastern countries from the West came to a close in the 20th century, the influence of colonialism did not swiftly vanish from the sphere of civilization. Colonialism seemingly did not conclude with the termination of the colonial populace (Leela Gandi, 2006).. Once physical colonialism ceased, the execution of colonial strategies transformed its approach, shifting from violent tactics to influencing the mental sphere of consciousness via ideological cultural determinism. The presence of a dialogue regarding the universality of global civilization empires, facilitated by the establishment of a conceptual framework reliant on an irrational binary opposition model between the West and the East. For instance, by establishing a rationale for the West-East stereotype: colonizer-colonized, civilized-primitive, advanced-developing, center-marginal, progressive-decadent, and others (Yasraf Amir Piliang, 1988) -- (Piliang, 2001) -- (Yasraf Amir Piliang, 2010).

There is no question that the Eastern country is gradually losing confidence in all its local knowledge. It is evident through the dangdut music pioneered by Rhoma Irama, recognized as the king of dangdut, which has served as a standard for Indonesia, as a fusion of Arab Indian melodies and possibly local influences from Java, Sunda, Cirebon, Madura, and Banyuwangi. Dangdut has evolved into a representation of Indonesian identity. When examined carefully, Roma Irama's approach mirrors that of the Western artists who achieved success in the 1970s… The West controls music and performance trends, compelling Indonesia to replicate them to gain some of its charm and benefits (AL MAKIN, 2016).

Physically, the natives' mimicry of Western attire causes them to resemble Dutch or Western people. Internally, the locals still identify as Indonesians. This type of imitation demonstrates that mimicry is an issue within postcoloniality. The natives' emulation of Western culture happens because of various reasons. The greatest opportunity arises from the chance for the natives to attain Dutch education, the Dutch adopting native foster children, the connections between natives and the Dutch (both formal and informal), and the marriage ties involving the Dutch. Furthermore, another significant aspect is the apprenticeship tradition for indigenous children from native intellectual families, specifically new priyayi who hold a respectable status due to the priyayi having obtained Western education previously.

The long-term effects of all this across generations have ultimately produced a cultural reality that is characteristic of the colonial nation, specifically their incapacity to envision the future. The future doesn't exist for those victimized by colonization; it feels unattainable, controlled by others, and even owned by others. This occurs because the life reality of colonized individuals is quite limited; their viewpoint is restrictive and brief, and their cultural lexicon is very sparse (Yuswadi Salya, 2002).

Loyalty to one's nation is no longer a standard; switching citizenship has become routine. Singer Anggun C. Sasmi, known for her strong rock performances, built her career in Paris and changed her nationality in the city of the Eiffel Tower. At present, Anggun is well-known not only for her Indonesian songs like "*Mimpi*", "*Tua-Tua Keladi*", and "*Takut*", but also for her French tracks like "Au nom de lune" and English songs like "Snow on The Sahara". This track is well-known in nearly 33 nations. U.S. presenter Rosie O'Donnell once endorsed this song. Anggun has likewise worked with global artists like Julio Iglesias, Peter Gabriel, and the Fugees. Nonetheless, Anggun continues to visit her homeland and even serves as a judge on an Indonesian show: X-factor (AL MAKIN, 2016).

Equally significant is the matter of how colonization practices in the postcolonial and postmodern times are not applied forcefully, but instead manifest hegemonically within our consciousness, ultimately transforming into a reflection of our own identity: we desire to be modern individuals equipped with all the technological conveniences and diverse pleasures it provides. Thus, Rather than viewing them as colonial figures, they instead seem to be the saviors that many desire (Bambang Sugiharto, 2002) -- (Bambang Sugiharto (ed.), 2013).

Upon further exploration, internal factors also incorporate elements of community life that were present prior to colonialism, like customs, traditions, etc., which possess inherent potential for the emergence of cultural self-absurdity. It is essential to critically examine the internal history of the self-culture, avoiding the tendency to romanticize every aspect of precolonial culture, which cannot be viewed as entirely ideal or cultural. Ultimately, it is connected to the issue of the concept of cultural inheritance and preservation, which has often been understood in a limited way. This limitation is intended, particularly concerning the interpretation of past culture, which often appears more significant as a legacy that is complete, conclusive, and thus must be inherited in a prescribed manner. As observed in the structure of feudalism, which usually resists change.

Consequently, due to all of this, the concepts of inheritance and preservation in nearly all cultures within our traditions, including artistic ones, are often attributed to the spirit of "*sanctification of the heirloom*". This perspective introduces a destructive notion, specifically that culture and identity are perceived to surpass

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history, regarded as something a-historical that occurs in a break of space and time -- (Yasraf Amir Piliang, 2010) -- (Piliang, 2019).

Identity is manifested through historical experiences and cultural codes common to a group, providing them with a consistent frame of reference and life meaning, despite actual changes occurring in their lives. Thus, culture is viewed as a completed entity and regarded as an asset that is prepared for inheritance. In this situation, it can be felt by nearly all ethnic communities in Indonesia. For instance, the Javanese ethnic group, with its diverse cultural expressions, has emerged as a central and dominant force, thus serving as a patron, while other ethnic groups outside of Java must be standardized to achieve harmony in this nation. This standardization policy will merely extinguish the fading and declining Indonesian identity (Mudji Sutrisno dan Hendar Putranto, 2004). It is indeed a reality that the issue is intertwined with the influences of power and globalization.

Globalization refers to the process in which nations and communities worldwide grow more interconnected and reliant on one another due to enhanced economic, cultural, technological, and political exchanges. This phenomenon has wide-ranging and intricate effects that affect numerous facets of existence – culture (Nahak, 2019). The impact of worldwide popular culture, such as music, is accessible to individuals in different regions of the globe. Traditions and cultures may be shaped by outside cultures via media and migration, yet they also have the chance to be presented and valued globally. (Kholillah et al., 2022). Globalization, while offering numerous opportunities, also poses challenges, including the threat to local cultural identity, economic disparities, and environmental issues that demand attention.

4.2 Traditional Art in the Shadow of Capitalism and Postmodernism

The impact of global capitalism on traditional arts is a mixed blessing. On one side, it creates new possibilities for visibility, creativity, and revenue for conventional artists. Conversely, it presents the danger of commodification, loss of significance, and economic inequality. Global capitalism frequently results in significant shifts in individuals' lives, affecting traditional arts. Traditional arts may be endangered by commercialization and the erosion of their original significance as they are tailored for the global marketplace. Conversely, capitalism is based on relativistic and pluralistic perspectives. (Piliang, 2013) It is clear that the traits of capitalism and postmodernism involve honoring the recognition of diversity, by valuing local wisdom in both micro-ethnic and macro-national contexts equally.

Conversely, it is clear that within local cultural studies, a crucial paradigm shift is necessary, specifically that what is referred to as culture and identity should be viewed through a dynamic lens, grounded in the recognition of cultural volatility. This situation arises from the fact that culture and identity constantly represent a convergence of diverse cultures and identities. This phenomenon is referred to as cultural and identity hybridity. (Furqon & Busro, 2020).

It is clear that local cultural resilience refers to a culture's capability to uphold its "identity" not by completely discarding all external influences, but by sifting through, choosing, and when needed, adjusting foreign cultural elements to ensure they align with the nation's character and image. To possess this capability, creative energy is essential, specifically the energy to react to all aspects of life from a modern viewpoint. To perform this creative role in society, individuals with critical skills are required. The term "critical" is not understood in the everyday sense of "constantly finding fault," but rather in the sense of "having the ability to discern and distinguish good from bad." The necessity for creative energy is fundamentally present in every kind of society, ranging from the most traditional to the most advanced. In some societies, creative potential remains unacknowledged and is not openly recognized as essential. Without acknowledging this assertion, one cannot clarify why, across all cultures, over an extended duration, transformations are consistently observed.

To examine and forecast future trends, it is essential to reinforce the perspective that creativity serves as a tool for preserving culture, including so-called traditional culture, rather than posing a risk to cultural sustainability. Through creativity, individuals can undertake diverse actions, whether by celebrating inherited cultural assets or by developing new concepts that address contemporary requirements.

Moreover, the matter of local culture and identity involves examining the dynamics of identity itself, which consistently requires ongoing efforts. In this instance, culture and identity are perceived as a continual process of development and transformation (Ahimsa-Putra, 2001). This comprehension is crucial, because historical terminology within the cultural process does not simply engage with the romanticism of history, but also in the framework of future forecasts. Following this perspective, identity is not fixed, but is constantly negotiated across space and time. Cultural values are internalized within the individual's consciousness, yet simultaneously, they are perpetually negotiated alongside new values influenced by context, time, social interaction, and power dynamics (Budianta et al., 2019).

In this regard, culture and identity are more significant as a series of ongoing transformations, shaped over time by a series of breaks, rather than a series of historical connections (Yasraf Amir Piliang, 2002). It can be understood that culture and identity similarly offer the chance to preserve the past while also representing a transformation for future change. It will undergo ongoing transformation and change, in parallel with the shifts in history itself.

4.3 Dialogue of Tradition and Modernity

The dialogue between traditional art and modernity is a vibrant and continually changing process. These two artistic expressions affect and enhance one another, resulting in creations that illustrate the intricacies and elegance of the blend of traditional and contemporary cultures (Sasongko & Supriyadi, 2021). Artists and art enthusiasts are anticipated to acknowledge and value the influence of these two art forms in forming our present cultural

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environment. Critique of global capitalism within the art realm showcases the conflict between artistic principles and market forces (Budi Setyaningrum, 2018). While the capitalist framework offers the foundation and chances for art distribution, it also poses major obstacles related to justice, creative freedom, and cultural sustainability. Closing this divide necessitates a joint endeavor by artists, curators, art organizations, and the broader community to establish a fairer and more inclusive art environment (Nahak, 2019)

Modernity highlights human experience, whether it's individual or social experience manifested through an awareness of transformation and adjustment to that transformation. The state of modernity is a facet of experience illustrated by the principles of modernism. Modernism focuses on the mindset, emphasizing concepts rather than tangible things. Historically, it connects to the extensive history of Western culture and civilization's evolution, which commenced when Western Europe entered the Renaissance during the early 14th to 15th century (Tualeka, 2017).

Contemporary art, for instance, conceptually aligns with the modernist mindset and consistently distances itself from tradition. This pertains to the historical development of the concept of modernism, which fundamentally dismisses traditional elements linked to the oppression of monarchy during the pre-Renaissance period. The rise of modern art in Europe cannot be definitively forecasted due to differing viewpoints and their associated reasoning. As per Arnold, the Renaissance era (1400-1520) in Italy served as the driving force for the Modern Art movement in the subsequent period (Arnold Hauser, 1974). For instance, the background of Western art, Western aesthetic principles, even in application with Western techniques. Beginning with lifelike sculptures. Thus, the Western influence is no longer prevailing but truly foundational. After several years, there came a time when the pursuit of a unique trait, if not a personal one, focused on national identity instead.

Indonesia has artists who truly inhabit two realms: on one side, they belong to an urban culture shaped by Western modernization; yet on the other side, they are also part of a community that remains committed to tradition. This appears to be contradictory in concept. Modernization fundamentally departs from conventional elements that are seen as restrictive. In other terms, modern and traditional are conceptually unequal (Sasongko & Supriyadi, 2021).

When modern art introduces numerous elements rooted in tradition, as seen in the evolution of modern art beyond the West, it generates confusion and inquiries regarding the classification of this art. With the backing of Western academic standards for modern art, that tradition is essentially a hindrance to the progress of modern art and only appropriate for traditional arts. However, this is exactly where the issue exists. The abundance of tradition is, in fact, located in regions beyond Europe that were previously colonized by Western countries (Foulcher, 2008). If contemporary artists incorporate traditional elements, does that imply their art is inferior or regarded as unusual?

The separation of the modern-traditional contrast in the realm of art is essentially an extensive discourse stemming from scientific frameworks that is narrated for the advantage of Western countries. The issues (political, social, cultural) that influence the evolution of modern art—particularly in previously colonial regions—are distinctly different from those in Europe-America, resulting in variations in artistic expression that cannot be assessed by identical aesthetic criteria.

Contemporary art is not solely a narrative of Western civilization, as other regions experienced revolutions that led to different forms of modernity. This is conveyed in contemporary art featuring various colors. The experience of colonial victimization, alongside cultural diversity and tradition, ought to create a unique aspect of modernism that leads to a distinct modernity. Tradition is truly the key component in the creative process for contemporary artists (Hamzah, 2019). The space between the 'modern world' and the "world of tradition" isn't simply black and white; tradition is perpetually relevant, continually being rediscovered and adapted to the advancements in the modern context. Tradition is not fixed, as seen in the "generic" idea of the West, which has evolved into a significant topic within the body of theories concerning modern art.

Conclusion

The identity crisis in art and culture results from modernization, globalization, and swift social transformations. This happens when cultural roots face disruptions from interactions with other cultures, economic challenges, or advancements in technology. Worldwide capitalism frequently causes significant alterations in individuals' lives, affecting traditional arts. Commercialization and the erosion of original significance can jeopardize traditional arts, as they are modified for the international market.

The dialogue between tradition and modernity frequently emerges in a cultural setting as individuals seek to blend their traditional heritage with the expectations of contemporary life. Key elements in this discussion include the significance of tradition as a cultural identity: tradition forms the foundation of individual identity, preserving distinctiveness amid globalization. Tradition encompasses values, philosophies, and regional knowledge that are transmitted from one generation to the next. Maintaining tradition guarantees that local culture continues to thrive and be valued. Issues of Modernization; contemporary society is typically preoccupied and more focused on immediate entertainment, leading to the neglect of traditions that demand greater time and attention. The prevalence of contemporary technology is altering how individuals engage with art and culture. Tradition is frequently viewed as "outdated" or insignificant to younger people.

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