THE IMPACT OF GLOBALIZATION ON LOCAL ART FORMS AND COMMUNITY COHESION

Ning Li¹, Rose Dahlina Rusli², Xiao Huang³*, Sunita Panicker⁴, Krishnaprabha Biju⁵, Johanna Paulina Estrada Cherres⁶

¹Faculty of Art & Design, Universiti Teknologi MARA (UiTM), Malaysia. Email: 1139697251@qq.com, Orcid ID: https://orcid.org/0009-0005-0634-7181
²Faculty of Art and Design, Universiti Teknologi MARA (UiTM), 40450 Shah Alam, Selangor, Malaysia. Email: dahlina77@uitm.edu.my, Orcid ID: https://orcid.org/0009-0002-1843-0044
³*Faculty of Art and Design, Universiti Teknologi MARA (UiTM), 40450 Shah Alam, Selangor, Malaysia. Email: shauhuang22@gmail.com, Orcid ID: https://orcid.org/0009-0006-9434-5000
⁴Assistant Professor, Business Administration-College of Business and Administration-CEBA University - University of Technology and Applied Sciences-IBRI Country-Sultanate of Oman. Email: sunita.panicker@utas.edu.om, Orcid ID- https://orcid.org/0009-0009-0395-5025
⁵Lecturer, Dept of English, Imam Abdulrahman bin Faisal University, Saudi Arabia. Email: kichukuttans@gmail.com, Orcid ID: https://orcid.org/0000-0001-7512-0443
⁶Universidad Técnica de Manabi, Facultad de Ciencias de la Salud, Departamento de Ciencias Medicas. Portoviejo, Manabi, Ecuador. Orcid ID: https://orcid.org/0000-0002-9083-5903. Email:johyspestrada@gmail.com

ABSTRACT

Globalization is increasingly altering the structure, meaning, and transmission of local art forms, However, its nuanced impact on community cohesion remains underexplored. This study investigates how global cultural flows reshape traditional artistic practices, influence symbolic continuity, and affect community identity, intergenerational dynamics, and social participation. A qualitative, interpretive case study design was applied in two culturally distinct regions: an urbanizing coastal community and a rural inland village. Data were collected through 6 months of ethnographic fieldwork, in-depth interviews (n=32), and focus group discussions (n=5), and analyzed using thematic and discourse analysis. Results revealed that generational divergence in artistic engagement, with youth favouring hybrid and digital forms, while elders preserved traditional rituals and storytelling. Global aesthetics (62%) and hybrid art (68%) were widely adopted, however, cultural symbolism declined (47%). Institutional support was uneven, with school-based programs and grant funding rated highest. Globalization fosters artistic innovation while challenging cultural continuity. Policy and NGO strategies must be locally embedded and intergenerationally inclusive to sustain intangible heritage.

1. INTRODUCTION

Globalization has become the 21st century's shaping force, remaking the world's economies, political alliances, and cultural forces. It has facilitated the free flow of goods, people, information, and cultural commodities across national borders, which has altered local traditions and values nearly beyond recognition (Appadurai, 2020). While most view globalization as a force to facilitate cultural exchange and creativity, its extension to local modes of art has generated growing concerns among cultural scholars and practitioners (Hayat et al., 2016). Local art, such as traditional music, dance, crafts, and performance, is the custodian of the community's historical memory and identity. But as more global media, markets, and consumer cultures intrude into their lives, these have been commodified. Art that was once a medium of intergenerational transmission and community building is now increasingly being translated into commercialized tourism or global platforms, stripped of its original meaning (Coşkun, 2021). This necessitates a closer look at how globalization interacts with local art practices and whether the changes are reinforcing or disintegrating community cohesion (Umar and Lawan, 2024). Understanding this process is vital in the design of cultural policies that leave intact and nurture diversity in an increasingly homogenizing world (Radu, 2022).

This study's theoretical framework rests on the cultural dimension of globalization, i.e., the homogenization vs. hybridization thesis. The homogenization thesis argues that globalization leads to Western cultural forms emerging victorious and supplanting local traditions (Braye, Haskell, and Arcaro, 2016). This "McDonaldization" of culture suggests substituting global standardization for local variations. Similarly, "cultural imperialism" is where global flows repress local expressions. Counterarguments, however, contend that globalization, at the same time, enables hybrid cultural forms where global and local mix to create new forms (Andersson and Read, 2016). It suggests the concept of the "third space" where hybrid expressions and identities emerge, resisting assimilation and isolation. In art, this finds expression in the syncretism of old motifs and new global styles. But the power relations are unequal, and global markets and tastes dominate over local values (Crane et al., 2016). Hence, the theoretical framework of this research critically examines whether or not globalization creates cultural richness or flattening of culture, particularly in the context of community-based art forms (Winnicott, 2016).

Local art is a prime driver of community identity, resilience, and social cohesion. It is the people's collective memory, beauty, and ritual, which ties them to specific histories and locations (Calhoun, 2016). Local art conveys shared meanings and social values through narrative, festivals, ceremonies, dance, and crafts (Mohajan, 2018). These arts are not visual alone but are often inscribed in the community's moral and cosmological order (Ahsan Ullah et al., 2023). Public exhibition of local art also marks the boundaries of belonging, conveys Indigenous knowledge, and renews intergenerational relations (Smith, 2020). But with globalization redefining the values of culture, younger generations are disconnected from the practice of traditional art and view it as old-fashioned or commercially irrelevant (El Amine, 2016). This disconnection can destroy the social fabric and erode communal bonds based on shared cultural practices (Kim, 2016). However, communities that introduce local art into education systems, public rituals, and economic planning will demonstrate increased social solidarity. Preservation and reinterpretation of local art under the force of globalization, therefore, is not just a cultural imperative but a way of protecting community well-being and identity (Tolia-Kelly, 2016).

Growing attention has been given to the cultural consequences of globalization, but limited empirical studies have examined its specific effects on local art forms and the resulting implications for community cohesion (Ritzer, 2021). Most of the literature is theoretical or weighted towards economic gains, ignoring the social and symbolic dynamics of cultural transformation. Conventional art forms are vanishing at an alarming rate in much of the globe, but the loss is framed as inevitable and not avoidable (O'Callaghan et al., 2017). This study turns the presumption on its head by exploring how globalization reshapes artistic form, reworks cultural values, and reconstitutes the relationships between artists, audiences, and communities. Additionally, while new hybrid forms of culture are emerging, the conditions under which they undermine or reinforce community cohesion (Pieterse, 2018). Through analysis of the case studies and local narratives, this study challenges the lived experience behind the numbers and policies. It queries whether it is that communities are losing their cultural anchors or forging new identities through adaptation (Eriksen, 2016). The study is required now, as tensions between cultural preservation and modernization are escalating in an increasingly globalized world (Couture and Handbury, 2017).

This study aims to investigate the multifaceted effects of globalization on local art forms by examining the global influences that reshape their production, cultural meaning, and traditional transmission within distinct communities. Additionally, it seeks to assess the extent to which these transformations impact community cohesion, particularly in terms of intergenerational continuity, social participation, and collective identity.

2. MATERIALS AND METHODS

2.1. Research Design

This study employed a qualitative research design rooted in interpretivist epistemology to critically analyze the subtle effects of globalization on indigenous arts and communal cohesion. Contextual understanding of daily life experiences and cultural processes in focused communities. Design selection was informed by the need to access non-numerical cultural meanings, symbolic texts, and subjective meanings. This approach allowed for a thorough understanding of complex socio-cultural dynamics, underlying the identification of emergent themes in diverse artistic and communal practices shaped by globalization.

2.2. Study Area and Cultural Context

Fieldwork was conducted in two culturally distinct regions, one urbanizing seashore area with lively tourism economies and one rural interior village with indigenous artistic traditions. Both sites were selected due to the contrasting levels of exposure to global cultural flows and the preservation of folk-art traditions. The societies were endowed with rich oral traditions, distinctive aesthetic norms, and a community performance practice tradition. The cultural environment was an area of study through local celebrations, community workshops, and heritage institutions, which offered a vision of the global forces intersected with artistic continuity, identity-making, and cultural resilience.

2.3. Data Collection Techniques

Data were gathered over 6 months through triangulated qualitative methods to ascertain credibility and richness. Ethnographic fieldwork was the base, supported by in-depth interviews and focus groups. Through this synergy, it was ensured that one could have an in-depth grasp of community dynamics and capture individual stories and collective sentiment. Audio recordings, fieldnotes, and visual documentation were kept systematically. The tools were created to gather detailed stories of artistic practice, intergenerational knowledge

transmission, and perceived cultural change as a result of globalization.

2.4. Ethnographic Fieldwork

Ethnographic fieldwork involved placing the community for prolonged stays and attending artistic events, rituals, and everyday activities surrounding cultural production. Field notes were recorded at public performances, informal gatherings, and workshops. Participant observation enabled observation of subtle behavioural signals, aesthetic decisions, and symbolic routines. Contact with artisans and cultural elders yielded first-hand data on how artistic practices had changed or remained unchanged under globalization. The immersive approach enabled the contextualization of data in the cultural logic of the community.

2.5. In-depth Interviews

32 in-depth semi-structured interviews were carried out with mainstream artists, cultural leaders, educators, and youth participants. Interview questions upon personal experiences of globalization, views on cultural erosion or hybridization, and passing on intergenerational knowledge. Interviews were 45–60 minutes and audio-recorded after informed consent. Transcripts were translated into English for analysis. Open-ended questions enabled participants to describe personal and collective narratives in their own words, and probes were used to follow up on implicit meaning, emotions, and changes in artistic values.

2.6. Focus Groups

Five focus group interviews stratified across gender and age, with 6-8 participants in each, allowed diverse perspectives. Questions addressed attitudes towards global cultural influences within the community, the place of local art in contemporary identity, and common strategies of cultural preservation. Sessions lasted around 90 minutes in the local language. Visual stimuli and local artefacts were used to encourage discussion. The group setting enabled participants to co-construct meaning, question assumptions, and negotiate shared positions, enabling rich comparative data between generations and social roles.

2.7. Sampling Strategy

Purposive sampling was used to engage lived experience and cultural knowledge of participants in the art forms under analysis. The criteria were taking part in traditional or blended art making, taking part in public performances, or having established status

as cultural bearers. Snowball sampling was then used to reach hidden networks of practitioners and silenced voices, especially women and youth. Sampling continued until data saturation was reached to guarantee thematic redundancy and representational diversity by age, gender, and artistic medium.

3. DATA ANALYSIS METHODS

Qualitative analysis entailed iterative thematic and narrative analysis to identify patterns of perception and practice. Data were transcribed, hand-coded, and coded using NVivo software, and thematically categorized. Convergence and divergence of patterns of field notes, interviews, and group discussions were ascertained through comparison. Reflexive journaling and peer debriefing were used to maximize analytical rigour and minimize interpretive bias. Conceptualizing insights and theoretical connections was recorded in analytical memos. The methodology was based on contextual interpretation, cultural specificity, and inductive reasoning consistent with grounded theory.

3.1. Thematic Analysis

Thematic analysis followed Braun and Clarke's six-step procedure, starting with familiarization and then initial coding of semantic and latent meaning. Codes were organized into themes capturing repeated ideas about the cultural impact of globalization. The themes were validated, refined, and confirmed using member checking and cross-source triangulation. The themes that emerged were cultural commodification, hybrid aesthetics, generational disconnection, and resistance practices. The names of themes were taken from participants' words and situated within broader debates in theory. This facilitated a systematic, transparent interpretation of rich social and cultural data.

3.2. Discourse Or Narrative Analysis

Narrative analysis was applied to participants' accounts to examine the meaning in terms of cultural continuity, disruption, and transformation. Metaphors, narrative structure, and affective tone were of concern. Discourse analysis complemented this by investigating how language depicted power relations, global-local tension, and cultural positioning. Transcripts were searched for discursive strategies such as legitimization, resistance, and moral framing. These analyses show that globalization was variously read by social groups and how identity was renegotiated through performance and narrative.

3.3. Ethical Considerations

Ethical approval was obtained from the institutional review board of the principal research organization. Participants were informed regarding the purpose of the study, confidentiality procedures, and the right to withdraw at any time. Informed consent was obtained, and pseudonyms were used to preserve anonymity. Cultural sensitivity was exercised by consulting with local authority figures, translators, and indigenous ethical research procedures. Audio and visual data were kept secure, and results were returned to the community in feedback sessions to ensure reciprocity and intellectual property of shared knowledge.

4. RESULTS

4.1. Overview Of Community Opinions Regarding Artistic Transformation

The information obtained indicated that the local people had varied views about the globalization was affecting traditional art. As 62% expressed embracing world styles in art and performance arts, a mere 38% claimed to maintain long-standing traditional ways of practice, as shown in Table I. More than half (54%) of the interviews show increasing economic reliance on art tourism, which reformatted content and presentation. Cultural symbolism was seen to be in decline by 47% of the respondents. Significantly, 68% of young people practised hybridized art, and 59% recognized NGO assistance in preservation programs. These percentages show the general practice of adapting to international pressures while emphasizing dispersed initiatives to keep cultural integrity intact.

Table 1: Community Perceptions of Globalization's Impact on Local Art and Cohesion.

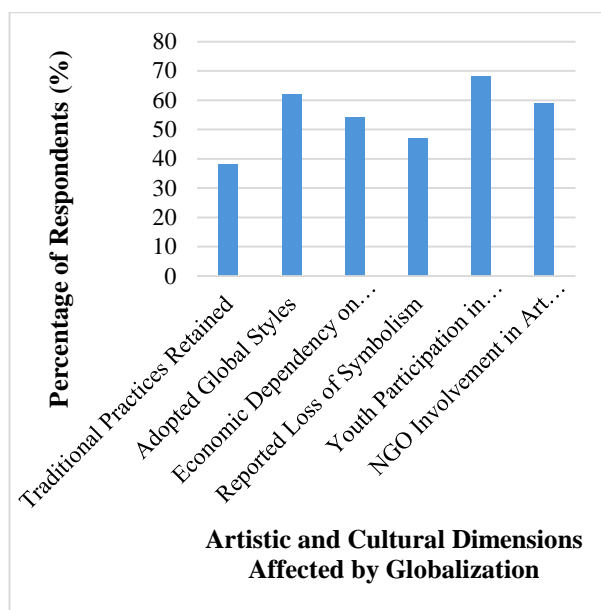| Aspects	Percentage of Respondents (%)
Traditional Practices Retained	38%
Adopted Global Styles	62%
Economic Dependency on Art Tourism	54%
Reported Loss of Symbolism	47%
Youth Participation in Hybrid Art	68%
NGO Involvement in Art Preservation	59%

Figure 1: Visual Representation of Globalization's Impact on Community Art Forms.

Figure 1 shows major community reactions to the impact of globalization on native art traditions. It indicated that 62% of the participants embraced worldwide styles of art, whereas only 38% maintained traditional approaches. Economic reliance on artistic tourism was experienced by 54%, and 47% were worried about symbolic loss. Hybrid art participation among young people was at 68%, showing generational changes in creative participation. NGO participation in cultural conservation was recognized by 59% of the respondents. The percentage visually ratified extensive adaptation, cultural compromise, and focused institutional intervention, supplementing statistical evidence and enhancing interpretive richness throughout the results section.

4.2. Intergenerational Differences in Artistic Engagement

The highest levels of participation among young people were observed in modern styles, such as street art (67%) and digital fusion art (72%), reflecting their inclination toward globally influenced, hybrid forms of expression, as shown in Table II. Elders continued to be more actively involved in traditional categories, such as ritual dance (68%), weaving (74%), and oral storytelling (81%). These differences show that there were varying cultural values experienced and that older generations maintained tradition through bodies of practice, whereas younger people reinterpreted cultural symbols through contemporary aesthetics. The results indicated that intergenerational tension and reinterpretation

directed the path of local art in globalized contexts.

Table 2: Generational Perspectives on Local Art Transformation.

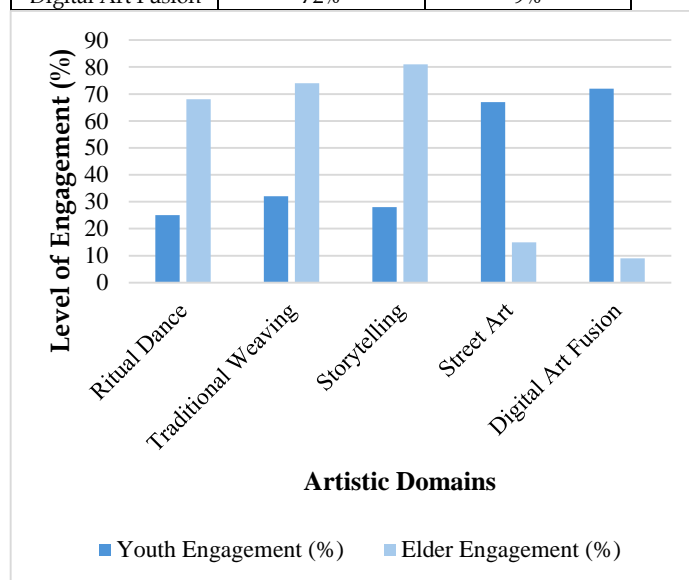| Artistic Domain	Youth Engagement (%)	Elder Engagement (%)
Ritual Dance	25%	68%
Traditional Weaving	32%	74%
Storytelling	28%	81%
Street Art	67%	15%
Digital Art Fusion	72%	9%

Figure 2: Generational Variation in Artistic Engagement.

Figure 2 shows a significant generational gap in participation in five creative fields. Elders mostly participated in traditional activities like storytelling (81%), traditional weaving (74%), and ritual dance (68%). Youths, however, had much lower participation rates in these activities, varying from 25% to 33%. Youth participation, on the other hand, was much higher in modern forms like street art (67%) and digital art fusion (72%), while the participation of elders in these areas declined to 15% and 9% respectively. This generational difference uncovered a cultural shift, where young generations embraced globally influenced forms, and elders insisted on retaining heritage-centered art forms.
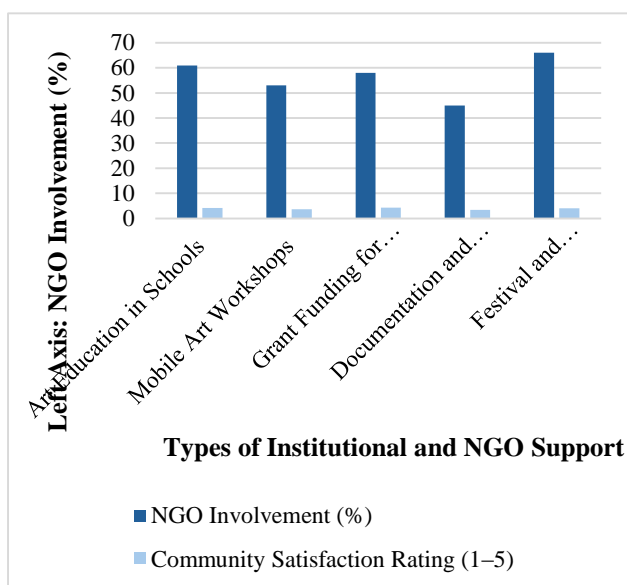
4.3. Ancient Institutional Support Mechanisms and Feedback from Society

Institutional participation analysis pointed to various institutional support mechanisms intended to maintain local art. Art education programs in schools (61%) and sponsorship of festivals (66%) were the most cited areas of NGO activity, followed by grant support and mobile workshops, as shown in Table III. Documentation projects were the least used

(45%). Community satisfaction surveys validated that grant funding (4.3) and school-based programs (4.1) were most highly regarded. Such programs helped maintain artistic traditions but varied in scope and duration. Although effective in certain situations, community input called for more uniform, culture-embedded, and community-focused preservation approaches for all types of support.

Table 3: Institutional and NGO Support for Cultural Preservation.

Support Type	NGO Involvement (%)	Community Satisfaction Rating (1–5)
Art Education in Schools	61%	4.1
Mobile Art Workshops	53%	3.7
Grant Funding for Artisans	58%	4.3
Documentation and Archiving	45%	3.4
Festival and Exhibition Sponsorship	66%	4.0

Figure 3: Effectiveness Of Institutional Support Mechanisms.

Figure 3 indicates the level and perceived efficiency of institutional and NGO support for cultural preservation. NGO engagement was most evident in festival sponsorship (66%) and school-based education in art (61%), as documentation projects, were the least supported at 45%. Grant support and mobile workshops exhibited high but significant levels of engagement. Community satisfaction ratings reflected the intensity of support grant support was highest (4.3), with school programs (4.1) and festival sponsorship (4.0) next.

Efforts at documentation were lowest at 3.4. These results suggested that highly integrated, educational, and economic support interventions were more effective and well-received than documentation-only interventions.

4. DISCUSSION

In this study, the results from Tables 1, 2, and 3, and Figures 1 to 3, show a community navigating the cultural currents of globalization in a variety of ways. Table 1 and Figure 1 show that although 62% of respondents adopted global styles, just 38% maintained traditional practices, indicating a cultural rebalancing but not a loss. The 54% reliance on art tourism shows economic globalization's ability to repackage cultural forms into marketable forms. However, almost half (47%) also expressed worries regarding symbolic dilution, suggesting a perceived loss of authenticity. Table 2 and Figure 2 probe further by revealing a generational divide senior citizens dominate traditional areas such as storytelling (81%) and weaving (74%), while younger generations have strong tendencies toward digital blending (72%) and street art (67%). This not only registers generational aesthetic differences but also implies that hybridization can serve as a survival strategy under global pressure. Table 3 and Figure 3 highlight institutional mediation NGO assistance was strongest in festivals (66%) and school art education (61%), both corresponding to high satisfaction levels (4.0 and 4.1, respectively). The weaker aspects such as documentation (45% participation, 3.4 satisfaction) suggest possible vulnerabilities in long-term cultural archiving. Together, these findings provide a nuanced but consistent picture of adaptation, resistance, and negotiated cultural continuity.

This study provides important insights into the process by which communities renegotiate artistic identity in the face of global cultural flows. The acceptance of hybridized forms, especially by the youth (as Table 2 indicates), indicates that globalization does not necessarily destroy tradition but rather encourages cultural remixing. Such hybridity can be an expression of strategic adaptation to outside pressures, reinforcing the "third space" concept of new meanings being created. The generation gap involves intergenerational transmission as a site of cultural resilience or disruption. Such institutional interventions, particularly ones rooted in education (Table 3), become crucial mechanisms for continuity. But their uneven effectiveness particularly in documentation raises the specter of knowledge preservation. The

results also emphasize the need for community-specific strategies over generic models of cultural support. Where NGO support meshed with community values, satisfaction levels were high, showing that effective preservation is not simply technical but relational too. The findings are unmistakable that cultural identity in globalising environments is co-produced, contested, and fluid and that local actors and institutional intermediaries are co-producers of it. Policy interventions, thus, need to be sensitive to this complexity and enable cultural self-determination as well as preservation.

The hybridity and generational difference resonate with insights by (Rojas, 2025), who contended that globalization reconfigures cultural imagination through trans-local flows. Comparable to the current findings, (Pieterse, 2019). documented that young artists in indigenous societies tend to combine native motifs and global media in order to reach wider audiences while navigating identity. The role of institutions in facilitating cultural continuity is consistent with Akkari and Maleq, (2020), who suggest the role of education and policy in maintaining heritage practice. In addition, concern for symbolic erosion is consistent with the theory of cultural homogenization anxiety, in which communities fear the disappearance of distinctive identities (Eriksen, 2016). However, unlike the bleak outlook in some globalization critiques, this study reveals robust local agency and selective adaptation, a contrast noted by Ritzer, (2021), who describes globalization not as flattening but as generating complex cultural blends. The present study thereby confirms that cultural change under globalization is multidimensional and shaped by local interpretations, social hierarchies, and institutional support.

Future studies should build on current evidence through longitudinal study that follows the development of hybrid art forms across time within the same communities. Such a study would inform whether youth innovation becomes a persistent tradition or a transient cultural phenomenon. Furthermore, evaluating the enduring impacts of institutional interventions e.g., NGO funding, school arts programs, and festival sponsorships might help explain their contribution to long-term cultural resilience. Digital ethnography is another potential area of study, particularly in examining how online media facilitates global and local creative practices. Cross-cultural comparative study also has the potential to establish whether patterns that are witnessed e.g., generational convergence and hybridity occur in other regions with similar pressures of globalization. Expanding the spatial focus to cover more varied cultural contexts, such as diasporic and urban periphery communities, would strengthen the range of representation and theoretical strength. In addition, incorporating interdisciplinary methods that include media studies, anthropology, and education might increase insight into how identity, power, and tradition intersect in reconfiguring art. By widening the lens in these respects, future studies can more richly represent the dynamism and complexity of cultural transformation in a global era.

The study of the Qualitative design, as much as it provides deep cultural insight, restricts its generalizability beyond the chosen communities. Purposive and snowball sampling methods, while successful in securing key informants, might have marginalized or dissenting voices, especially outside institutional groups or less engaged in public performance. Young people or craftsmen who dismiss both hybrid and traditional kinds can be underrepresented, thus tilting analyses. Also, the study exclusively examined visible and performative arts and omitted other areas like culinary traditions, architecture, or household crafts, also affected by the effects of globalization. Another important limitation is language translation. While local mediators enabled communication to occur, symbolic meanings and rhetorical flourishes might have been lost or distorted in the transcription and translation process. Cultural metaphors, idioms, and tone of voice frequently defy direct translation, potentially affecting the validity of thematic and narrative analysis. Additionally, social dynamics potentially affected participant willingness to participate, introducing response bias. Lastly, institutional views were inductively derived indirectly from participant testimony instead of direct organizational interviews, restricting full insight into external impacts. Future studies must capture these restrictions using mixed methods, inclusive sampling, and co-authorship with community-based researchers.

5. CONCLUSION

The results of this study show that globalization has had far-reaching and multiple impacts on indigenous art and communal solidarity. Although the embrace of global styles (62%) and the development of hybridized art practices among youth (68%) indicate dynamic adaptation and creativity, the simultaneous erosion of traditional forms of artistic expression (38%) and symbolic richness (47%) indicate cultural vulnerability.

Intergenerational divergence between young people adopting digital and street art, and older people maintaining storytelling and ritual dance coincides with a cultural divide that, left unchecked, could undermine identity transmission and the integrity of communal life. Institutional interventions, especially grant funding and art instruction, elicited favourable community responses, pointing to their potential to ensure the continuity of cultural heritage. The lower rate of engagement with archival documentation, though, points towards the necessity of re-basing preservation strategies more directly in community practices and values. Together, these findings confirm that, although globalization brings new possibilities for aesthetics, it also destroys the continuity and symbolic value of local traditions. Therefore, preserving intangible heritage demands inclusive, intergenerational, and culturally grounded methods that prioritize community agency. This research contributes to the larger argument concerning cultural sustainability through the emphasis on responsive institutional systems and participatory models in understanding the nexus between global change and local resilience.

REFERENCES

Ahsan Ullah, A.K.M. and Chattoraj, D., 2023. International marriage migration: The predicament of culture and its negotiations. International Migration, 61(6), pp.262-278.

Akkari, A. and Maleq, K., 2020. Global citizenship education: Recognizing diversity in a global world. In Global citizenship education: Critical and international perspectives (pp. 3-13). Cham: Springer International Publishing.

Andersson, C., & Read, D. (2016). The evolution of cultural complexity: Not by the treadmill alone. Current Anthropology, 57(3), 261-286.

Appadurai, A., 2020. Globalization and the Rush to History. Global Perspectives, 1(1), p.11656.

Braye, S., Haskell, R. and Arcaro, T., 2016. "Jihad vs. McWorld": Benjamin R. Barber Revisited. In Understanding the Global Experience (pp. 294-314). Routledge.

Calhoun, C., 2016. The importance of imagined communities–and Benedict Anderson. Debats: Revista de cultura, poder i societat, (1), pp.11-16.

Coşkun, G., 2021. Authentic experience in tourism and commodification. Journal of Tourism Leisure and Hospitality, 3(2), pp.95-102.

Couture, V. and Handbury, J., 2017. Urban revival in America, 2000 to 2010 (No. w24084). National Bureau of Economic Research.

Crane, D., Kawashima, N. and Kawasaki, K.I., 2016. Global culture: Media, arts, policy, and globalization. Routledge.

El Amine, L., 2016. Beyond East and West: Reorienting political theory through the prism of modernity. Perspectives on Politics, 14(1), pp.102-120.

Eriksen, T.H., 2016. Globalization and its contradictions. In The Ashgate Research Companion to Anthropology (pp. 293-314). Routledge.

Hannerz, U. and Hannerz, U., 2016. Chapter 6 contemporary habitats of meaning. Writing Future Worlds: An Anthropologist Explores Global Scenarios, pp.135-160.

Hayat, T., Imtiaz, M., Alsaedi, A. and Almezal, S., 2016. On Cattaneo–Christov heat flux in MHD flow of Oldroyd-B fluid with homogeneous–heterogeneous reactions. Journal of Magnetism and Magnetic Materials, 401, pp.296-303.

Kim, G.M., 2016. Transcultural digital literacies: Cross-border connections and self-representations in an online forum. Reading Research Quarterly, 51(2), pp.199-219.

Mohajan, H.K., 2018. Qualitative research methodology in social sciences and related subjects. Journal of Economic Development, environment and people, 7(1), pp.23-48.

O'Callaghan, J., Mohan, H.M., Sharrock, A., Gokani, V., Fitzgerald, J.E., Williams, A.P. and Harries, R.L., 2017. Cross-sectional study of the financial cost of training to the surgical trainee in the UK and Ireland. BMJ open, 7(11), p.e018086.

Pieterse, J.N., 2018. Globalization as hybridization. In Sociology of globalization (pp. 39-60). Routledge.

Pieterse, J.N., 2019. Globalisation as hybridisation. In Postmodern Management Theory (pp. 507-530). Routledge.

Radu, L., 2022. Dimensions of Globalization in the Contemporary Era. Anuarul Institutului de Cercetări Socio-Umane „CS Nicolăescu-Plopşor", (XXIII), pp.227-240.

Ritzer, G., 2021. The McDonaldization of society. In In the Mind's Eye (pp. 143-152). Routledge.

Rojas, A., 2025. Philosophical Reflection on Cultural Identity Formation in the Era of Globalization. Cultura:

International Journal of Philosophy of Culture and Axiology, 22(4), pp.590-606.

Smith, B.G., 2020. Ladies of the Leisure Class: The Bourgeoises of Northern France in the 19th Century.

Tolia-Kelly, D.P., 2016. Feeling and being at the (postcolonial) museum: Presencing the affective politics of 'race'and culture. Sociology, 50(5), pp.896-912.

Umar, A.D. and Lawan, N., 2024. Critical Review of Postcolonial Theory of Homi Bhabha's Hybridity: A Study of "The Location of Culture". Journal of Education and Social Sciences, 10(1), pp.1-10.

Winnicott, D.W., 2016. The location of cultural experience. The Collected Works of DW Winnicott, pp.429-436.