El rock alternativo como vínculo de tradición e identidad nacional en la generación Z1

Alternative rock as a link of tradition and national identity in the Z generation

Rock alternativo como elo de tradição e identidade nacional na geração Z

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Resumen

Marcado por su constante adaptación, el rock ha acompañado a los jóvenes de todas las generaciones, contribuyendo al vínculo entre tradición e identidad nacional. El estudio se propuso demostrar esta relación en una encuesta aplicada a 410 estudiantes de entre 17 y 24 años (generación Z o centennial) de la Universidad Nacional de Piura, tomando como referencia "Triciclo Perú", una canción de rock alternativo de los años noventa. Los resultados muestran que los jóvenes consideran que la canción "Triciclo Perú" permite evidenciar esta articulación (63,7%) en los elementos de música criolla que contiene, mostrando la esencia del Perú (96,6%) determinada por sus raíces ancestrales (40,7%). Se concluye que independientemente de las características de cada generación, existen factores como la música que facilitan esta relación y, por tanto, fortalecen la identidad nacional.

Palabras clave: música, identidad nacional, nación, cultura, sociología de la comunicación.

Abstract

Marked by its constant adaptation, rock music has accompanied young people of all generations, contributing to the link between tradition and national identity. The study set out to demonstrate this relationship in a survey applied to 410 students between 17 and 24 years of age (generation Z or centennial) of the Universidad Nacional de Piura, taking as a reference "Triciclo Perú", an alternative rock song from the 1990s. The results show that young people consider that the song "Triciclo Perú" allows evidencing this articulation (63.7%) in the elements of Creole music it contains, showing the essence of Peru (96.6%) determined by its ancestral roots (40.7%). It is concluded that regardless of the characteristics of each generation, there are factors such as music that facilitate this relationship and, therefore, strengthen the national identity.

Keywords: music, national identity, nation, culture, sociology of communication.

Resumo

Marcado pela sua constante adaptação, o rock tem acompanhado jovens de todas as gerações, contribuindo para a ligação entre a tradição e a identidade nacional. O estudo se propôs a demonstrar essa relação em uma pesquisa aplicada a 410 estudantes entre 17 e 24 anos (geração Z ou centenário) da Universidade Nacional de Piura, tomando como referência "Triciclo Perú", música de rock alternativo da década de 1990. Os resultados mostram que os jovens consideram que a canção "Triciclo Perú" permite evidenciar esta articulação (63,7%) nos elementos da música crioula que contém, mostrando a essência do Peru (96,6%) determinada pelas suas raízes ancestrais (40,7%).). Conclui-se que independentemente das características de cada geração, existem fatores como a música que facilitam esta relação e, portanto, fortalecem a identidade nacional.

Palavras-chave: música, identidade nacional, nação, cultura, sociologia da comunicação.

Introduction

The way in which they build national identity differentiates the *millennial* and *centennial generations* , in particular, because the former does so by combining traditional elements with the technological innovations that they experienced, while the latter was born in a digital context, which makes it easier for them to adapt and, therefore, their national identity is more flexible and is constantly evolving.

In general, young people consider that music highlights the characteristics of their personality and allows them to establish links through experiences, feelings and values shared with other cultures regardless of cultural, social or economic differences, as Alaminos-Fernández (2020) points out. However, each generation has its own characteristics.

The *millennial generation* Generation Y, also known as generation Y, is made up of people who were born in the 1980s and 1990s. They are children of those born in 1965. They are dynamic, entrepreneurial and seek to harmonize work and personal aspects and the achievement of skills. Precisely, this last aspect helps them make work decisions. Regarding marriage and their identification with a religion, a downward trend is registered. Although they are less inclined to participate in politics, they declare themselves politically independent (Pew Research Center, 2015).

Although technology facilitates access to information, which allows them to see the world in a broader way, they maintain their connection with the people with whom they adopted traditions, formed their culture, feel part of history, share experiences and have ties. This community is not based on a territory, but is imaginary and is recognized as a nation. In this way, national identity is built with value meanings, but also with emotional meanings and the representations that it assumed in the nation to which it considers itself to belong. Music is among these meanings (Montero, 1984).

As for the *centennial generation* , also known as generation Z, it includes those born after 1996. According to the Pew Research Center profile (2020), they are young people of different racial and ethnic origins unlike previous generations, which shows the demographic changes produced in society due to immigration. Given the importance given to education in the period to which they belong, they have access to formal educational resources such as schools and universities, and informal ones such as online platforms. Added to this is the application of government policies that favor the completion of secondary and university studies as one of the trends that mark this generation. In addition, they understand that achieving a higher level of education will

allow them to access the highly competitive and globalized labor market, particularly after the COVID-19 pandemic.

They acknowledge that they are expected to contribute to solving humanity's problems, which they are aware of, but feel pressured, which they deal with by listening to music (Spotify, 2022). Their participation in mobilizations is scarce, as the Institute of Peruvian Studies (IEP) found in Peruvian youth (2024). According to the results of the survey applied in January 2024, 87% of people between 18 and 24 years old did not march or protest despite the political and social conflicts that the country was experiencing. They claim lack of time or resources (30%) or that they disagreed with this type of measures (23%), but consider them necessary for the population's demands to be addressed (78%). Likewise, it must be taken into account that being born in a period of changes among which are technological, educational and social, they understand themselves as different and, therefore, feel the need to stand out (Spotify, 2022).

In relation to the family, Solís *et al.* (2020) point out that *centennials* consider it important to support them financially and their opinion is valuable to them, which motivates them to create businesses and take the initiative in projects. In addition, they are not daunted by difficulties, which they see as an opportunity and if they do not reach the expected goal, they look for a new challenge. Likewise, they consider it an incentive that entrepreneurship gives them a "social image" and is a way of responding "to the influence of the people around them" (Solís et. al, 2020, p. 95).

et al. (2022) found , for these young people, "entrepreneurship is synonymous with perseverance and effort, even with regard to talent, where a lot of perseverance is needed to be successful, because they know that it is a very difficult path" (p. 40). In other words, it is a learning exercise that leads them to maturity and empathy, without necessarily having a higher education background.

Another aspect to consider is that, due to their close relationship with technology, Generation Z has poorly developed long-term memory since they have delegated the task of storing information, even basic information, to their devices (Pew Research Center, 2020), which at the same time allows them to build their identity on social media and online platforms such as Instagram, TikTok and YouTube in which they express their creativity and preferences; for example, being part of groups that share common interests and in their Spotify music lists. Thus, by exposing themselves to these media with communicative strategies in which symbolic representations are incorporated, it is possible to create and promote a shared identity, generating a sense of belonging and social cohesion (Rodríguez, 2021a). They can include historical, cultural aspects,

traditions, national heroes and significant events that are part of the legacy and character of the nation, therefore, it is possible to link them with the national identity.

Both generations are made up of digital natives, so they easily adapt to technology and have a globalized perspective of the world, and are open to different cultures. Although they value the authenticity and transparency of brands, they prefer those whose behavior is ethical and whose products do not affect the environment or society. For this same reason, they choose to live experiences such as concerts, instead of purchasing products (Portela *et al* ., 2023).

It should be noted that generational classifications respond to the model proposed by Strauss and Howe (1991), who defined them based on 4 archetypes that act as a pattern granting particular characteristics: hero, artist, prophet and nomad. Taking into account a life of 80 years, each archetype corresponds to a period of 20 years, which marks a historical and cultural context. The preceding generation influences the next.

Based on this model, the Pew Research Center (2015) conducts generational studies over periods of 15 to 18 years using criteria such as population dynamics, popular culture, events that mark the period, as well as common attributes observed by researchers, but points out that it is not a strict classification. This procedure has been criticized by various authors, including Zavala-Villalón and Frías (2018), who point out that, for example, the term *millennial* has been assumed as a discourse without knowledge of its origin and without taking into consideration the heterogeneity of those who are part of the generation, excluding those who do not fit the general features. In this regard, the Pew Research Center (2015) recognizes that there is variety in a cohort, and that it even includes smaller groups that are different from the main one.

It is then understood that both generations, *millennial* and *centennial,* share their interest in symbolic representations and the interaction with music that, as DeNora (2003) suggests from a sociological perspective, contributes to building society since it acts in daily life as a reflection of it helping "to regulate our emotions, our mood, to remember our past and, ultimately, to build an identity" (Del Val, 2022, p. 9). Music was considered as an instrument to educate emotions since Greek times by Plato (Arellano, 2022) and Adorno recognizes that it is capable of affecting consciousness and influencing behavior (Adorno, 1976, as cited in DeNora , 2000), which is why DeNora (2003) will not only appreciate it as an artistic expression but also as a tool for social management and control.

This process is possible because people are active subjects who will validate and associate the content and sounds of cultural products with their own experiences and knowledge, while at the same time making them their property and identifying with

certain social groups, musical genres and artists (Frith, 2001). In other words, music can act as a force that shapes and structures how people act in the world, affecting their emotions, identities, and decisions.

We speak of a cultural product as it is a complex process both for its creation and for its interpretation and transmission due to its different levels of meaning due to its symbolic content. It represents and communicates values, beliefs and cultural practices related to identity through analogies, which facilitates the construction of a sense of belonging and continuity. It can be tangible or intangible like music (Gonzales and Osorio, 2024).

A musical genre that has gone through various forms is rock, including Punk Rock and Alternative Rock. Rock has been redefined and appropriated by local culture, generating variants in each country (Boix, 2018) and has contributed to forging a cultural identity and a national identity when young people share the same cultural product. Both identities are forged on the basis of the values incorporated through the family and their environment, strengthening their sense of belonging to certain symbols, history, customs, norms and ways of life (Rodríguez, 2021b).

An example of this is English punk rock, which expresses its opposition to the established political, cultural and economic spheres. Therefore, as a sign of resistance and questioning, the lyrics of their songs called for change and they changed their personal aesthetic by not dressing in clothes made in quantities for the market and adopting black as their favorite color. It entered Peru through vinyl records and cassettes, which is why young migrants who were studying at university or working as laborers adopted it to express their criticism of poverty, the lack of employment, but also their fear of terrorism with pejorative and rude phrases in the songs (Diaz, 2023).

As for alternative rock , it emerges from young people who feel marginalized, oppose the conventional commercial music system, and assume an independent position in terms of ethics and aesthetics. It is appropriate in Peru in a context of political upheaval due to Alberto Fujimori's self-coup in 1992, and concretizes the transition from a "process of adaptation of rock tastes for Peru (...) to a nuanced and somewhat mature cholo and Peruvian rock" (Díaz, 2023, p. 211). "Cholo" is considered a category of mestizo identity that is opposed to the "pituco", that is, to the hegemonic, since young people are critical of the economic, social, and political situation in the country (Riveros, 2020). It merges with musical elements of chicha and waltz, and develops in an alternative self-management space that opted for cumbia and chicha because they are more profitable:

festivals (Vargas, 2017). The setting: the Agustirock festival that takes place in "the hills of migrants displaced by violence" (Riveros, 2020, p. 136).

These trends and resignifications mean that, through a process of internal and external inclusion and exclusion, those who feel or do not feel related, construct themselves in their relationship with others, but also in what they want to be and satisfy, as Pérez-Rodríguez *et al.* (2023) state: "identity allows us to build ourselves, together with *some* , it also makes us differentiate ourselves from *others* " (p. 2). Although there are studies such as that of Botrán (2011) who shows that music has been used as an instrument of transmission of ideology in France; that of Alaminos-Fernández (2020) regarding its contribution to characterize characters and connect them with the audience; and that of Tripathy and Chaudhari (2021) whose research shows that rock, by addressing social agendas and taboo subjects, contributes to shaping people's personality and thought processes; there are few that observe the behavior of its variants as a link of tradition and national identity in certain generations and in a country like Peru.

Specifically, the study aims to show this "construction of identity with *some"* who are different from others (Pérez-Rodríguez *et al.* , 2023, p. 2) that is recorded through Peruvian alternative rock as a link between tradition and national identity in generation Z. It must be taken into account that national identity is a sense of belonging in "continuous construction" by incorporating geopolitical and cultural elements specific to a given area (Rodríguez, 2021b, p. 375), and will be affected by the social phenomena that occur.

The article initially shows the relationship between tradition and national identity in a theoretical way and then characterizes the alternative rock group Los Mojarras and its musical production. The song that allows the study to be carried out is presented below: "Triciclo Perú" both in its content and in its connection with the *millennial generations* and *centennial* .

Tradition and national identity

Tradition is understood as "a discursive construction of beliefs and conventions that are transmitted from generation to generation and that a community shares with the aim of being able to orient itself in a common world" (Arendt, 2016, as cited in Miralpeix , 2022, p. 55). For it to exist, its transmission through dialogue is necessary, whether in the cultural space, in the community or in the family, from generation to generation, forging the identity not only of the person but of the social group to which he or she

belongs. It can also be communicated through words whose meaning and explanation are shared or through actions that materialize this tradition (Mellēna , 2022).

It must be taken into account that each tradition has its own system of moral norms, rules and principles that will be interpreted, preserved and transmitted by the members of the social group (Mellēna , 2022), who are guided by them in their actions in the present. Authority and validity are granted to it for its wisdom, since as a result of reflection it expresses a form of critical interpretation of reality, conditioning actions and behaviors among which are customs, as proposed by Gadamer (1999). He adds that the conservation of tradition occurs when it is "affirmed, assumed and cultivated" (p. 349). In music, tradition is recorded in the reinterpretation of an old song "to renew it, revive it and make it a tribute, praise or eulogy to the past" (Gonzales, 2022, p. 295), which is called *a cover* . In other words, it is about giving a particular version to a classic song that influences the person paying tribute by giving it new life.

In this sense, the tradition that is consolidated in customs constitutes culture together with "conducts and conventions" (Cárdenas and Hernández, 2024, p. 6104). Culture unites a social group and guides it towards the future through the relationships that are built, giving rise to the cultural identity that facilitates social coexistence. This cultural identity is what gives way to the nation as they understand themselves as a socioethnic community by sharing sociocultural traits that differentiate it from other communities such as their language, customs and traditions, but they have a common base of particular traits (Lolaeva and Sanakoeva , 2020).

Relationships within a social group also generate social identity since its members have cognitive representations of their identity in relation to themselves , to others, and to the characteristics of the context. When it is the nation that guides this social identity, we speak of national identity, as aspects that unite them are recognized, such as language, symbols, history, etc. (Rodríguez, 2021a), a common territory, and "sociocultural elements, such as language, religion, customs, and social institutions" (Montero, 1984, p. 76).

Therefore, national identity is defined "as the set of meanings and representations that are relatively permanent over time" and that, based on these common elements, allow them to "recognize themselves as biographically related to each other" (Montero, 1984, p. 77). The relatively permanent nature must be observed because when interacting with others, although fundamental common aspects are preserved, it can be modified. In this sense, it develops as an ethnosocial organism, as Lolaeva and Sanakoeva (2020) indicate, due to the level of identification of people based on existing relationships, dialogue, and

the continuity of cultures. If it weakens, what they call internal discomfort and social anxiety arise.

In this process of tradition, cultural identity, nation and national identity, music behaves as a social mediator in the symbolic construction, in the way of perceiving itself as part of a social group, therefore, it expresses "symbols and values", "patterns of social stratification", "technological characteristics" and the "influence of the means of production" as Hormigos-Ruiz indicates (2010, p. 92). He explains that its sounds may have been combined to express a meaning or because the social group gives it a special value with which it identifies itself, which is why music constitutes an "imaginary language with its own expressive value" (Hormigos-Ruiz, 2010, p. 94) both semantically and in relation to the melody, thus facilitating the construction of identities.

The Mojarras

The alternative rock band Los Mojarras was born in 1992, in El Agustino, Lima, an area where migrants from Andean and coastal departments of Peru settled in the 1950s. Their name was not intended to be identified with a variant of the existing rock, so they assumed the name of characters from a series of cartoons who were at parties or in disputes: Mojarras. Its members were independent workers: shoemaker, merchant, carpenter, taxi driver and member of the parish choir. He was part of the bands that played at the Agustirock festival .

They were characterized by fusing rock with sounds from the huayno and chicha, which, although it had already been done previously in groups like Polen by including instruments like the quena, Los Mojarras managed to promote it in the country by participating in the soap opera "Los de arriba y los de abajo", that is, beyond the scope of their production (Lima). In relation to the content of their songs, these are oriented to question the establishment of the neoliberal economy in Peru towards the end of the 20th century and to denounce the dominant structures and organizations in a society, whether political, economic and social, that in the exercise of power and their influences, affect the less favored sectors.

The neoliberal economic approach promotes that the market is the efficient mechanism to solve economic problems, so the State must reduce its participation in it and rather contribute to strengthening it by providing the necessary facilities such as deregulation to favor competition and its free operation. Therefore, its effects reach spheres of society that lead it to modify its values and become infinitely dissatisfied, increasing social inequalities, among other consequences (García, 2024).

Los Mojarras produced five albums. The first of them was Sarita Colonia (1992) in which through 12 songs they express the constant struggle of the migrant to face the challenges of living in the city such as the way to obtain basic water and sewage services, their hopes, the injustice in which they live and the genocide in Cayara . Then, in their second album "Los ruidos de la ciudad" (1994) there is the song "Triciclo Perú" which was created based on a personal experience. The author, Hernán Condori (" Cachuca ") observed one morning on a Lima avenue, how people moved early to go to work and on the way, they consumed traditional foods – such as chicha – from street stalls (Condori, 2022).

The song reflects the life of her family as street vendors. Her mother worked that way for 40 years and Condori helped her with these tasks. The first sketches of the lyrics and rhythm of "Triciclo Perú" were made on a handheld recorder and she completed the lyrics with part of Hernán Flores Albán's waltz at the observation of a Creole musician, who told her that they were the notes of the song "Alma, corazón y vida". She visited different record labels until they accepted her as a curtain for the soap opera "Los de arriba y los de abajo". Its diffusion dates back more than 30 years. In 2021, the song was re-released with new stanzas as a response to the political crisis generated by the presidential elections, the pandemic, the scandal over the misuse of vaccines and the celebration of the bicentennial of independence (La abeja, 2021).

Condori (2022, 10m8s) points out that "Triciclo Perú" in addition to stimulating dancing in those who listen to it also promotes self-esteem because he considers that "in essence, we Peruvians are still fighters, we are still jokers, we have hope and we are going to achieve it." The song is inclined to value entrepreneurship , although for Stagnaro (2021) it shows that neoliberalism also impacted Peruvian rock, as it is about achieving economic success through personal initiative and competition.

In 1996 they recorded "Ópera salvaje para tribus urbanas" (Wild Opera for Urban Tribes) in which the identity of migrants and their descendants is reconfigured into "a new individual" who enjoys both their local and global culture when they equate "calientito" with whiskey in the search for social and cultural recognition (Vargas, 2008, p. 12). He also recognizes the existence of communities established in urban settings whose members develop "hybrid personalities" (Vargas, 2008, p. 50).

And finally, in 1998, they produced two albums, "Todos contra la pared" and "Tour Perrada" in a context in which Peru was affected by the El Niño phenomenon and presidential reelection was rejected by referendum. Their content maintains its tendency

towards questioning, but also incorporates love, for example, in Atardecer en el Oriente. From that year on, some members began to leave the group.

In short, Los Mojarras were part of those bands interested in testifying with questioning speeches the social and political problems that the country faced through non-commercial music, which for Venturo (2001) represents an attempt to "grant new social meanings" (p. 104). Due to their temporary passage through the commercial circuit thanks to a soap opera, they managed to expand alternative rock in Peru (Vargas, 2017).

The song "Triciclo Perú" in the *millennial generation* and *centennial*

One of the songs by Los Mojarras that is still relevant today is "Triciclo Perú" . Its content describes the informal economy symbolically expressed in the tricycle, a vehicle in which street vendors offer their merchandise in marginal areas and which consumers prefer to use. By using the tricycle as an analogy of Peru, it expresses that they have in common the inability to regulate their actions according to the rules, leading to disorder.

It describes social groups through the professions and trades of those who travel by bus to go to work, pressured to arrive on time to their workplaces , an effort made with responsibility and perseverance (it points out that many shoes will be worn out to reach the goal) to achieve success, but above all economic success, which is why it refers to the rich as a king who achieves glory. It alludes to an ancestral Andean drink that allowed communication with the gods: chicha and to the "good watch" that reflected at that time the social and economic level of its bearer. In addition, the merchant crosses himself when making his first sale, which combined with the mention of chicha reflects two aspects: his religious convictions and his cultural beliefs.

By incorporating the lyrics and music of a Creole waltz (alma para conquistarte, corazón para quererte y vida para vivirla con ti), it appeals to the Peruvian coastal identity, but at the same time reflects the conviction of conquering that space that discriminated against him for being a migrant or a descendant of one.

The song was originally adopted by young people from the *millennial generation* , who carried out protest activities known as "movidas" (movidas), but who were not associated with any institution or political party (Venturo, 2001, p. 100). They were the ones who consolidated the electoral rejection of political parties due to "a deep distrust based on the threat of manipulation and demagogy" (Venturo, 2001, p. 103).

It should be noted that they experienced the consequences of the attempt to link the underground stage of rock with terrorism, for which universities had been intervened

as a strategy to fight against Sendero Luminoso. For this reason, young people of the *millennial generation* , in 1997, held marches to defend "democracy, the rule of law and human rights" (Venturo, 2001, p. 105) and now feel nostalgic for the era they lived in (Spotify, 2022).

From being committed to idealistic causes, they now do so with concrete causes, as in the case of the Niño malo festival aimed at supporting the victims. It lasted two days and contrary to expectations, on the first day, when the rockers who were part of the commercial circuit performed, around 2 thousand people attended, but on the second day, when those who were not part of the circuit were present, around 10 thousand people arrived. Among these groups on the second day were Leucemia and La Sarita, made up of ex-Mojarras (Estereofonía, 2017).

More than 30 years later, the song is part of the playlist of songs of the *centennial* or Z generation of Peru, since, according to its general characteristics, they appreciate the musical culture of previous generations as a way to overcome the difficulties of the present and recreate it, for example, in their eclectic playlists and on their networks you can see both old songs and makeup tutorials (Spotify's Next Culture, 2022). Likewise, they have eliminated physical and cultural borders through music, since they consider that they can learn about those who are not part of their culture by making different genres and sounds typical of certain geographical areas known. An example of this is Jerusalema , a South African house song by Master KG that, due to a dance challenge on TikTok, became a global phenomenon in 2020, breaking cultural barriers (https://www.tiktok.com/tag/jerusalema?lang=es).

In Peru, when the Ministry of Culture was created between 2010 and 2014, rock music received support, leading to the holding of several events, including Lima Vive Rock, and the training of cultural managers to consolidate independent groups excluded from the commercial circuit, but with musical production on social networks (Vargas, 2017). Likewise, independent production continued through social networks, confirming that young Zs have also managed to erase the boundaries between consumption and creation (Spotify's Next Culture, 2022).

Methodology

The article "Alternative rock as a link between tradition and national identity in Generation Z" only reports three of the six dichotomous and multiple-choice questions from a questionnaire answered by 410 university students from the department of Piura, aged between 17 and 24, as part of a larger quantitative descriptive study called "Youth

and national identity" conducted by the author. The three questions whose results are presented are the following: Do you consider that this song reflects the essence of Peru? Why do you think it includes a part of a Peruvian waltz? and Why do you think it says "tricycle with a shoe, a glass of chicha and a good watch"?

The sample was calculated taking into account that it is an infinite population and the instrument was distributed through the Google form between July 21 and 31, 2024. In the original database, 426 responses were recorded, but 16 were eliminated because they were not within the ages of the study, they had not completed the survey correctly, as well as those who were not undergraduate students at the National University of Piura. Taking into account the characteristics of this sample, the questionnaire had two links: one linked to a video of "Triciclo Perú" (https://acortar.link/MBev8X) and another to the lyrics (https://acortar.link/NwJzGt). The information obtained was processed in a database to then generate frequency tables and graphs, thus facilitating the interpretation of the results.

Results

Of the 410 young people surveyed, 96.6% considered that "Triciclo Perú" reflects the Peruvian essence, especially those between 19 and 21 years old (49%) when answering the question Do you consider that this song reflects the essence of Peru? (https://acortar.link/4eZSUJ)

**Figure 1.** Why do you think it includes a part of a Peruvian waltz?
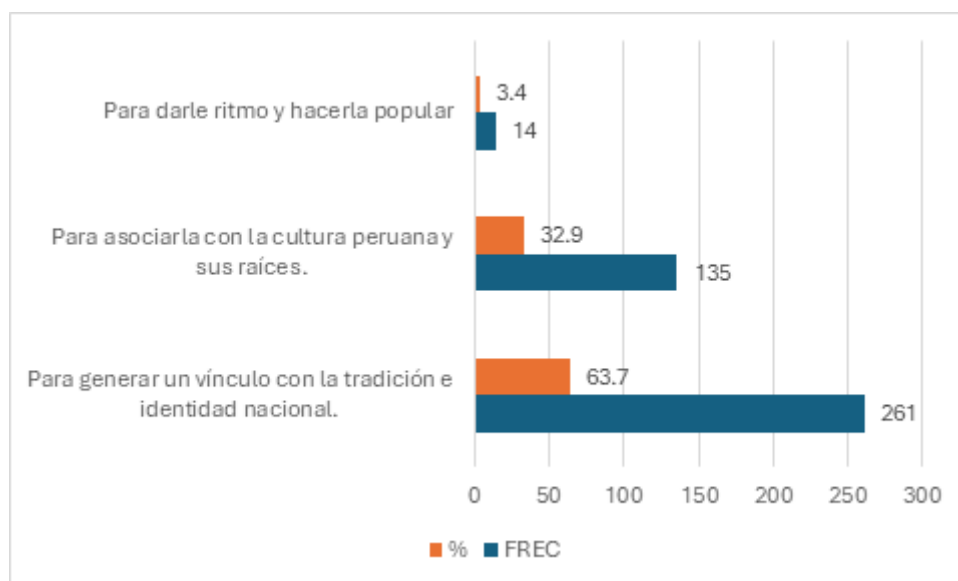
Note: Survey applied to university students aged 19 to 21.

Of the young university students who participated in the study, 63.7% incorporated a part of the Peruvian waltz "Alma, corazón y vida" into "Triciclo Perú" The aim is to create a link with tradition and national identity. 32.9% say they intend to associate it with Peruvian culture and its roots, while 3.4% say they intend to give it rhythm and make it popular.

Figure 2. Why do you think it says "tricycle with a shoe, a glass of chicha and a good watch"?
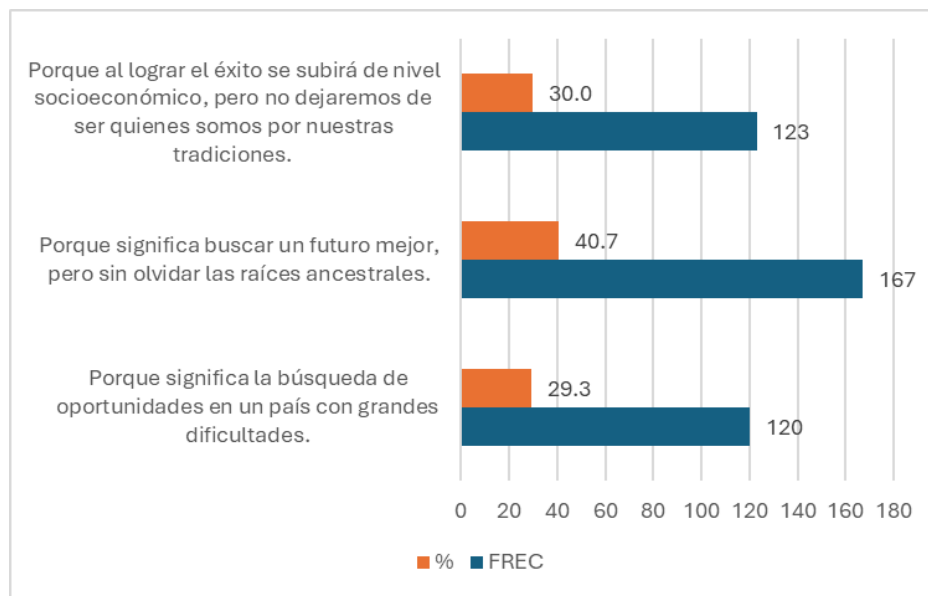
Note: Survey applied to university students aged 19 to 21.

"Tricycle with a shoe, a glass of chicha and a good watch" is part of one of the verses of "Triciclo Perú" and is understood by 40.7% of the young people surveyed as the search for a better future, but without forgetting ancestral roots. Likewise, 30% understand that even if they achieve success by moving up the socioeconomic level, they will not stop being who they are, because of traditions. Finally, 29.3% believe that it is about searching for opportunities in a country with great difficulties.

Discussion

The study aimed to show the link between tradition and national identity in the Z or *centennial generation* through a song that is still current 30 years later and the results show that, for young people, "Triciclo Perú" reflects the essence of Peru, as the symbols, values and social strata are expressed in its content. The tricycle represents the predominantly informal and disordered economy in a country in which migrants and their descendants have had to strengthen themselves by using values such as responsibility and perseverance, by wearing out many shoes to reach the goal. Talking about success as the

king who achieves glory expresses the desire to be socially recognized ("good watch") in a discriminatory and competitive space.

In this way, the interpretation of the symbolic content of the song allows us to recognize values, beliefs and cultural practices linked to national identity (Gonzales and Osorio, 2024) and a critical perspective of national reality (Riveros, 2020). This process is feasible due to the tradition that is inherited between generations (Mellēna , 2022), and social identity.

As Hormigos-Ruiz (2010) points out, music acts as a social mediator through its expressive value. Thus, the common thread between *millennial* and *centennial generations* is the recognition of existing problems (Spotify, 2022) shown in the lyrics of the song, even though they are descendants of those who migrated and, possibly, no longer live in the same conditions. Precisely this last aspect shows the identity with their social group through emotions and representations (Montero, 1984) and their racial and ethnic origins (Pew Research Center, 2020).

This guiding line can also be explained by the fact that, despite more than 30 years having passed since the dissemination of "Triciclo Perú" and being outside the commercial circuit, its consumption occurs on social networks where the music is shared and disseminated in playlists according to Spotify's Next Culture report (2022). In other words, by eliminating the barrier of time, geographical and cultural boundaries are also blurred, strengthening tradition and national identity. Added to this is the feasibility of recreating the lyrics of the song and broadcasting it on digital media, which updates it and connects it with the *centennials* , with the words being those that construct a shared and assumed meaning (Mellēna , 2022). It must be remembered that due to the discursive nature of tradition, a dialogue is required, which, in this case, occurs through music (Arendt, 2016, as cited in Miralpeix , 2022).

Regarding the inclusion of the lyrics of a Peruvian waltz, young people of Generation Z consider that it is due to an effort to generate a link with tradition and national identity. This recognition shows that as a communicative strategy it has stimulated the sense of belonging and social cohesion, aspects that contribute to national identity (Rodríguez, 2021a). In this sense, the song, by fusing rock with the waltz, becomes a tool for social management and control in addition to being an artistic expression, as DeNora (2003) suggests. It is then that the meaning of the lyrics must be understood in relation to the fact that, although it appeals to national identity, especially that of a region where coastal people live who consider themselves different from the

Andean settlers and their descendants, it expresses the desire to conquer this hegemonic geographical space where the country's capital is located (Riveros, 2020).

Selecting as a belief that the phrase "tricycle with a shoe, a glass of chicha and a good watch" corresponds to the search for a better future, but without forgetting ancestral roots confirms that traditions guide the future of generation Z in the search for economic success, which will depend on their personal initiative. This is how they adopt entrepreneurship (Stagnaro, 2021) both to respond to their own expectations and to the economic commitment they assume with the family, which even leads them to not consider frustration as a result of failure, but rather choose to turn it into an opportunity (Solís et. al, 2020). In addition, by doing so, they gain maturity and empathy (Arango et. al, 2021) as well as social level (Solís et. al, 2020). However, it should be noted that this position responds to a sense of competence marked by the neoliberal model that does not politically commit them to their country as happened with *millennials* (Venturo, 2001) despite the fact that a greater commitment to democracy is expected of them.

Conclusions

Given the characteristics of the *centennial generation* , the research focuses on demonstrating the way in which alternative rock links young people with tradition and national identity, specifically, through the song "Triciclo Perú" , considered a mestizo rock whose variants reflect local appropriation.

The results demonstrate this link by showing how it reflects the essence of the country, explaining the inclusion of a Peruvian waltz and determining the symbolic representation of effort (tricycle with a shoe), the place of origin (glass of chicha) and status (a good watch) added to the value of the undertaking.

Therefore, since it is an identity built through interaction, it becomes feasible even when social phenomena and changes in characteristics occur in generations, since music, when circulating through social networks and being part of playlists, does not lose validity.

Therefore, *centennials* , being active subjects, question, legitimize and relate the cultural product, in this case "Triciclo Perú" , with their daily life, their knowledge, their experiences, making it so that, in addition to identifying with the group with which they share their musical tastes, they can do so with their country and their culture.

Future lines of research

The study formulated from a quantitative approach does not allow obtaining a greater explanation of the responses of young *centennials* Regarding this link between music, tradition and national identity, it is therefore appropriate to develop this line of research in Latin America. The behavior of young people in the context of the political crisis affecting the democratic system has not been the usual one, so understanding how they express this link in terms of their political responsibilities is a question to be resolved.

A second line of research to explore is how social media amplifies, promotes and maintains this construction of national identity, allowing cultural symbols to continue to be relevant over time by reflecting social and cultural reality. It should be noted that, in spaces like Spotify and YouTube, young people not only consume music but also have a space for dialogue and the construction of collective meaning.

Finally, identifying the symbolic representations of class and territory in Peruvian urban music would allow us to observe the dynamics that are recorded in the countries, marked by internal and external migration, especially by the mobilization of the Venezuelan population towards Latin American countries, which represented tensions, but at the same time opportunities for integration.

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