

Identity and Cultural Hybridization in the Paniberian Context

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The works collected here are intended to identify and outline a particular type of cultural hybridization, defined through the dialectic with previous theoretical studies on the subject.

It is well known that the concept of cultural hybridization was coined by Néstor García Canclini in 1989. From his theories, other studies are developed, such as that of Bhabha, who focuses on migration, diasporas and social displacements, which determine the origin of multiculturalism and transculturalism; or those of Kraidy, who opportunely insists on the key role played by communication in the formation of hybrids and stresses the need for case studies to make the concept operational. Other contributions, however, are quite critical, such as that of Floya Anthias, who considers that the concept, because it relates only to cultural products, depoliticizes culture, and furthermore focuses excessively on the idea of transgression; or the essay by Jan Nederveen Pieterse, who analyses the phenomenon from an economic-political perspective, but who nevertheless emphasizes the importance of recreation and resemantization of the concept of cultural hybridization.

On this occasion, however, the proposed approach is based on the awareness of the dissolution of all kinds of borders in the contemporary context, which is characterized by cultural convergence –in the broadest sense of the word– and the close relations between the local and the global, giving rise to the current *glocal* dimension. In this intercultural and transcultural reality, the dynamics of cultural mediations, in their peculiar expressions and mediatizations, play a key role: in fact, the analysis of the transformations of contemporary expressive-communicational processes, in turn affected by cultural hybridization, allows us to identify and understand the assumptions that give rise to cultural hybridization itself and its different manifestations in today's societies.

Contrary to the opinion of some critics, hybridization does not depoliticize culture, as shown by some of the topics studied in the contributions published here. Likewise, the progressive weakening of the most revolutionary political component is due to the evolution of the commitment, today more ethical-social than strictly ideological-political. In the same way, considering the transgression component as a priority within the manifestations of cultural hybridization distorts the hermeneutic task, since such a perspective keeps the *egocentric* vision aligned with the *status quo*, thus reaffirming the opposition to otherness and its rejection and denial. Instead, according to the angle of observation that we propose here, the phenomenon and the practices of cultural hybridization point towards the deconstruction of monolithic *myths* and identity paradigms (individual as well as collective), to express the polymorphic fluidity that characterizes the *glocal* dimension.

From this point of view, cultural hybridization and its multiple expressions deserve to be further investigated, to deepen its richness and complexity, through the analysis of the mechanisms of its resemantization and resymbolization, starting by the mediation –concrete and symbolic– between tradition and modernity; different dimensions, genres and art forms; individual and collective body in its social and artistic reality; up to the transmedia re-elaborations of identity elements and features.

Each aspect of this polymorphic device that are glocalized societies offers an extremely suggestive and functional starting point when approaching the subject

through case studies: in particular, hybridizations of text and image or action or music will be analyzed; as well as the feminist and queer body in literature and the arts; the literary canon and its transmedia representations; ecoliterature, ecocriticism and trans-generic works, which are difficult to classify within the framework of a (pre-)defined genre; or even dance and its transfer/representation in the cinema.

Such assumptions question the alleged and immanent cultural homogeneity, both locally and globally, revealing instead the heterogeneity inherent in each individual, group, context, aspect and manifestation of cultural hybridization; this will make it possible to clarify the complex issue of cultural flows, their contents and variety of orientations, proof of a richness that cannot be compressed within predefined and outdated schemes, but which overflows with all the power of its vitality to reaffirm its strength and validity. All this, moreover, is enriched by the dynamics of the encounter and interaction between local and global spheres, at the base of the current *glocal* dimension, precisely because of the inevitable convergence, contamination and fruitful union of different realities that coexist and mix in today's societies.

This research methodology constitutes a tool to access the processes of interconnection that characterize our experiential contexts through the study of their images, that is, their expressions and materializations in our existence, as individuals and collectivity at the same time. The interaction of different elements in the same context, today accelerated by the process of globalization, gives rise to cultural hybrids that are partly unconscious and partly absolutely conscious and voluntary, in particular with regard to the programmatic intentions of creators and *performers*, whose aim is to establish the hybrid as opposed to all that is presented as monolithic, static and compartmentalized.

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