

BEHIND THE MULTICULTURAL TEXTS: AUTHORSHIP FROM CREATION TO IDENTITY

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Roberto has learned to see the comprehensive world [...],
behind which already there is no Author,
but if there was an Author, it was as if he had been eliminated,
changing himself from too many points of view.

Umberto Eco

The Island of the Day Before

The Multicultural Texts in Modelling and Cultural Hearing

I have opened the issue on authorship and multicultural texts with the epigraph from U. Eco's novel. The position his protagonist takes towards the Author of the world belongs to the very postmodernist interpretation of the author, and it highlights the image of the author, who stands behind the multicultural text, as the one, coming out of the text in a sort of incognito, many-sided and yet quite distanced from the created work.

In my study of musical mixtures and fusions I have proposed the terms *multicultural texts* (M-texts) and *multicultural space* (M-space). The concept of the M-text can represent hybrids formations, whether they are material, mental or art, as coherent systems of signs resulted from cross-cultural communication, and carrying out two or more cultural identities at the same time. Upon accepting integrity of culture being a text in terms of J. Lotman's cultural semiotics, I consider that the M-text consists of cultural pre-texts and appears as their activated dialogue that delivers pre-existent information and generates new one. The M-texts are production of the M-space, a virtual space maintaining cultural interaction and exchange. There could be few motivations for cultural texts to enter the space of interaction.

First of all, the majority of the M-texts were set in motion spontaneously, as organic units formed up by natural historic conditions in active intercultural knots. This was the

way how Gregorian singing absorbed various traditions of Mediterranean region, the way how Russian orthodox singing adapted church traditions from Byzantine and Greece, and the way of great cultural intersections in jazz. These cases belong to one of the most relevant causes of hybridisation activity such as creation of new identity, when a new-established culture or subcultural structure scans and tests many sources around. Second, in current situation the M-texts often appear as a result of a mixed group action like in case of musicians bringing their culturally different identities and experiences into their joint projects. These are the most popular studied cases of the M-texts in musicology.

These two modes represent the M-text as a collective work. In commonly shaped understanding a work is considered multicultural if only conditioned by the very close limits of shared authorship, namely collaboration of several individuals. This view is provoked by the original notion of the multiculturalism formed in social and cultural disciplines. Concentration on this meaning of multiculturalism makes omit even the above-mentioned big historical cases of the M-texts produced anonymously at sporadic cultural crossings and expressed in entire generations of genres and styles although these cases do meet the requirements of the M-texts since they uncover different identities and their pre-texts are spoken through them.

However, there are other works, which apply to distinct cultural sources within them with the only difference that they emerge from personal projects. They are mixtures, and they would submit to the requirements of the M-texts, too. If we had questioned their multiculturalism we must have answered to what would it mean to be multicultural in personality and to how a single author could represent multicultural outlook. We should come to understanding the role of the author in mixing and hybridising, the procedures performed in creating an M-text and the modes of work with the cultural pre-texts. Finally, we should examine the cultural position of the author and the very relevant question of identity to see whether the author (as an individual thought to be an agent of the native culture) can show different cultural identities.

In my project I take into consideration the category of the M-text as act of multicultural behaviour of a single author. Treating some epoch and culture, a composer enters the way of modelling and produces in his work a virtual model of intercultural communication, a cultural dialogue. During the 20th century the act of creation was

increasingly assuming modelling of a virtual space, or representation of a possible world model. A work *is* a virtual model because its art space is constructed by possible and probabilistic attributes. From representation of an only reality creative act has arrived at modelling of some reality, and in this it polarized narration and modelling.

If in the realistic outlook, the concept of work implied *description* of the reality, after modernism it privileged undisguised *embodiment*, or *realization* of the reality as mentioned by the philosopher V. Rudnev, who explored relationships between the text and reality (1999: 178). “The postmodernism was the first (and the last) trend of the 20th century, which plainly recognized that the text does not reflect the reality but does a new reality or rather even many realities often not in the least dependent of each other. Because every story, after all, in compliance with interpretation of the modernism, - is a history of creating and interpreting the text. From where, then, the reality is expected? There is no the Reality, indeed. There are different virtual realities, if you will...” (Ibid: 223).

As early as symbolism, one could easily trace the displacement of aesthetical centres in creative work: going away from representation of the reality towards expression of a fleeting impression, a portrayal of the imaginary world of fantasy, dreams, the unconscious, or mythological. This is where modelling actually departs from: the focus of symbolists’ attention is not the actuality narrated in the work, but the *virtual reality*, modelling of which coincides with the writing or composing.

This interpretation of the textual space through modelling is an effective point of departure for understanding the role of the author in the M-texts, working with the pre-texts. We could find the author as a mediator, who activates the communication of distant cultural information that crosses the border of its own reality to enter the M-space for a dialogue modelling. In the meantime the context of creation clashes over the counter question of reader’s positioning towards the M-texts, the problem of receiving and response to them, predominantly, reader’s point of view that means that our feedback channel is highly cultural, above all.

Giving an example, Finnish listeners as a rule come to astonishment that music of Erik Bergman, though taking avant-garde paths, could have something in common with the multicultural. Their hearing is disabled from receiving Bergman as a composer with the multicultural identity but they receive his music from the dominating perspective of

European culture and / or as their national composer educated in the academic European way. They would listen to Bergman with the help of their in-cultural hearing without exploiting a larger intercultural musical experience. Against it, a story of Bergman's work *Lapponia* performed for Indian audience and surprisingly received according to hearing of that culture though Lapponia is culturally remote from India and based on traditions of Sami. In this case the sound of Lapponia was conditioned by the position of a non-European music.

Whenever listeners encounter something they pretend to know, originated from the same cultural space, in which they belong, their hearing mechanically follows the idle linear function of the cultural hearing. It takes the line of the least resistance while the switching option of the hearing that supposes to include a wider view, an *encyclopaedia*, in U. Eco's sense, is not in use. Whenever we find something seemingly familiar, in the first place we would correlate it with the nearest possible reality, the one of our own culture; we would search in the circle of facts closest to us if only there is a possibility to associate it with.

The knowledge of Bergman as of a European composer limits the listeners and prevents them from another way of hearing his music, so that even the fact of the multicultural competence of the composer, with a long way of learning non-European cultures, does not help to change the point of view. The same inert indolent patterns of perceptual framing impede the national listeners to recognize Bergman as a postmodern composer referring to the fact that he has ever been taken as a modernist. From the viewpoint of Finnish culture in the 1950s he certainly was, in relation to the current stage of arts such a definition is pointless for it is taken regardless actual facts. In the 1950s Bergman was a follower of the new avant-garde techniques. By this, he ought to be taken as an avant-garde composer, but since he has ever been up-to-date in advanced methods of composing, from a present-day higher temporal position we do evaluate his artistic explorations via postmodern outlook.

The efficacy and activity of one's native cultural declaration within an M-text are misleading to eliminate intercultural information and cannot be a criterion for detection of this kind. The backside here is one's intercultural competence and how much it coincides with regulations of an M-text to come along with a full response. In order to read the M-

text having the mechanical line abolished readers may need making an *estrangement* from the text, which in the first place they tend to accept as plain. Applying the term proposed by Russian formalist school for a literary work, here by *estrangement* I mean adoption by the reader of a policy and behaviour that lead vision of the text out of automatic perception. The first reader's must-do step in making a conjecture about a text is an abductive presumption that the text may be received culturally otherwise than the mode, in which we are disposed to going through it.

Le Marteau sans Maître

Approaching the role of the author in the M-text I proceed from the hypothesis that the M-text could come as a product of a personal creative act. The conspiracy of the author and his discreteness behind the text illustrated by the opening quotation from Eco contest the wholeness of this image because the author is vanished as a sole figure patronizing the text and shows up in different voices.

The author undertakes for different attitudes and suggests him / herself from different perspectives, that would remind back Bakhtin's notion of textual polyphony. For Bakhtin (1984) the term *polyphonic* designates the many-voiced reality of the literary text that discovers appearance of different tongues, discourses, viewpoints and ideologies as if various characters or narrators were present throughout the text. In the polyphonic work there is no a dominant, authorial voice controlling all the others.

One can consider the M-texts as modelled creative spaces, where paradigms of distant discourses, grammars, vocabularies and aesthetics reveal cultures speaking polyphonically through them. In compliance with this condition, the M-text would appear either as a text with no author, being insulated from this figure or it would illuminate an ambiguous multisectioned figure of the authorial voice. This role of the author applying multicultural behaviour may be in the best way defined as being a mediator for representing more than one culture, performing mediatory links between them, thus, negotiating the pre-texts and bringing them into one resulted text. Authorial functions are reconciled with those of an M-text-finder, the one who sees inside the M-space a concrete dialogue of cultural pre-texts, extracts it from the M-space to be seen by others and enables the pre-texts to run by his / her actions: to this effect the M-text is akin to a documentary.

The intertextual concept of authorship gives the most interesting potential for this exploration: in it, the text is regarded to be an independent structure spoken by medium. Accordingly, by actions of a cultural mediator the text-sources are transported from their original cultural contexts into the shared space. The author must have been included in all initial cultural spaces, and enables their interaction being a tool of it. One of the author's mediatory functions is becoming the cultural translator or interpreter. Thus, he promotes the reality of the new fusion. This is why in the title of this section I referred to P. Boulez' *Le Marteau sans Maître*: the text taken as a representational model of relationships of its pre-texts, submitting the fact of creation to mediation and imagining a self-generative system developed by means of the master but at the same time detached from the master.

The mediatory role of the author in the mechanism of the pre-text's communication comes to activate extraneous alien code systems by bringing them to exchanges, during which some correlations remain, some disappear, and some are substituted for new ones: thus, mediation governs generation of new meanings. This is the way the informative interchange goes by means of intercultural translation guided by the author's operating part. It is the author, who establishes conditions of the dialogue, empowering the dialogical situation to run and assigning parameters of the dialogue.

The multicultural author manipulates and transforms his / her cultural competences by making operations with the sources such as *advance* of some entities and *deletion, or blocking, or freezing* of other entities. He deals with *activation, transference, translation, transformation and substitution* of being cultural information. Extracted and, perhaps, altered, cultural paradigms become involved into the structure with new syntagmatic relationship. The author as a cultural mediator enters all initial cultural spaces and adopts languages of other cultures, i.e. other code systems; however, it is up to the mediator advancing or erasing parts of the information, transferring some active entities to the new model and denying other entities.

The accent on modelling in composing came up after the avant-garde challenge, a mighty change-over of the language paradigm meaning simple access and switch to other systems. Manifestation of the negation of the inheritance and adherence led to revolutionary creation and choice between new language systems in avant-garde and free selection of language system or few systems, to be assembled, in postmodernism. The

active languages chosen by the author as mediator gain mutual access, and in a single work a cultural language gets reformed because in the act of constructing a new language it assumes partial substitution with other language system. When new composing status comes to modelling, the modelling starts with the language, or with the search for a modelling substance.

The author of the M-text would be supposed to have a multicultural personality; however, the latter stumbles over a common statement and belief in impossibility of being multicultural. Yet, the cultural hearing makes obstructions for such an image. This is not that the text does not contain cross-cultural indications but the text might have rich potential while the readers may have different cultural positions (points of view) and possibilities with regard to the text. They also may use different strategies to follow the text. A number of procedures are expected from the listener for tracking down the cultural threads in the M-texts:

- Abstracting from the dominating norms and avoiding or, possibly, disabling the own cultural projection. Assumption of the multicultural intelligence of a text and forming intention to exercise possible reading schemata.
- On distancing from the accelerative cultural tradition of reading, supposition of other variants of the text reading begins with concentration on the information obtained from the text and procedure of the estrangement.
- Making abductive inference for a start should be based on the multifocal standpoint. Recognition of the pre-texts with the subsequent conjecturing and building a frame of an intercultural textual concept requires persistent upgrading one's own intercultural competence and retention of the encyclopaedia up-to-date.
- Scanning cultural texts and retention of the presumptive variants and acceptable versions goes along with a comparative analysis. Detection and evaluation of the possible cultural threads must continue in bridging them in coherence for contextualizing and conceptualizing till privileging the utmost probability.
- Reading signals from each of the cognitive musical, lingual and visual channels of the M-text apart, as if running in parallel, continues with transferring and combining the heterogeneous signals into a single synchronised scheme for vindication.

Besides these solutions suggested for stopping disarray of the cultural hearing, there are other arguments in the defence of the M-texts as personal projects and authorial multiculturalism:

- Discussed above translating or mediating activity as regards the cultural pre-texts makes the author a tool of cultural communication. The author becomes a mechanism, which activates processes of hybridization, bringing cultures into contact and connecting them.
- The evidence of being *bi-, tre- or polylingual* gives an obvious analogy for equal possibility of being *bi-, tre- or polycultural* by birth, way of education or life. In the modern world there are lots of musicians grown up in the multicultural conditions – mixed families, mixed type of (musical) education – their individual musical production is accompanied with multicultural behaviour, present different identities and can be specified as multicultural hybrids.
- Yet, there is a question of identity: however we associate authors with their inborn cultural origins, the question of identity remains disputable. This point of origins is contested every time when I. Stravinsky is called an “American composer” or M. Chagall a “French painter”, and when J. Brel is thought to be a “French singer”. There are many, who live different conditions by deliberate choice or by chance. And what about identity of those, who set virtual conditions, their own milieu, which they live? This is to say that identity is not about where we come from but perhaps about where and how we feel the *self*; it is about what we create and what changes we pass in being.

Fleeing Identity

I would like to start the issue of identity with a case of living in other culture and to propose that being foreign in status is not the same as the phenomenon of the foreignness. Being foreign does not abolish being in culture and in language as much as being foreign in fact should not distort potentiality of becoming in-cultural. For example, when Julia Kristeva, a world-known scholar, Bulgarian born and living in France since her mid 20s, shares her cultural experience, she emphasises that she has never felt foreign in France, no matter what the others have seen in her.

Speaking about her *foreignness* in language she states: “My Bulgarian seems too stereotyped, or much too naïve, too artificial. At the same time I still dream in this language of childhood memories and other vivid experiences. But I cannot think in Bulgarian. My feelings follow this language yet during the last 40 years, all my activities have happened in French. [...] The fact of learning a foreign language and speaking in a foreign language after a certain immersion, as is the case for me with French... Immersion due to my being in analysis, my writing novels, having a French-speaking child, learning baby-language in French, etc., that gives me the possibility of being inside French as if inside a permanent creation, a language permanently identifying itself. And even if these inventions depart from the normative codification of the French language, and some experience me as a foreigner, for me it is vitality, as thus I avoid repetition but I am constantly alert in this language” (Caillat, 2005: Chapter 4, 0:36:46 - 0:38:30).

On defining her own identity through the language in the process of enculturation, Kristeva questions being a foreigner *de jure* and being a foreigner *de facto* as she juxtaposes her past identity with the present one. She draws a distinction between being foreign actually and feeling foreign: “I am someone, who is not fixated by my own origins. My origins are a trace amongst others, from which I have tried to build what some would call an oeuvre and others would call harmony. The third is less pleasant but it is a construction. I am that construction. I made myself with elements that come from my parents, obviously. Analysis enabled me to inhabit them, to revisit them, but they are elements of a construction that I believe is very autonomous. That is what I try to say in my books, that whatever our departures, this European culture has taught us that we can build from a departure, that we are not programmed. That the programme is modifiable and flexible” (Ibid: Chapter 6, 0:54:00 - 0:55:27).

Here the origins are considered as one of the elements, one among the others but not as the one and not as the only. Kristeva invites to consider cultural identity as a construction, in which the origins though important but possibly even less present than the other overbuilt elements. Current cultural investigation has surmounted the stage of understanding one’s cultural identity as a single monotonous attribution. A recent fundamental theory on cross-cultural adaptation speaks of a set of personal identities and recognizes an *intercultural identity* in these patterns. It also declares that identity is not a

fixed state, established once and forever, but a course in dynamism that deals with temporal change.

The theory comes to conclude that identity is a moving from a cultural identity to an intercultural identity. It is reflected in the notions of the *adopted* and *acquired* identity in the opposition with the *attributed* and *assigned* ones. It is a constructed form, built up during the whole life process and dependent not only from a given (assigned) culture but also from the learned experience (learned cultures): “The term *intercultural identity* thus refers to an acquired identity constructed after the early childhood enculturation process through the individual’s communicative interactions with a new cultural environment” (Kim, 2001: 191). In the process of transculturation identity can be presented as many-dimensional setting. Each of us has synchronous *identities*, which relate us to different cultural spaces: *the local, the regional, the national and the global* (Baumann, 2003).

Canclini’s study on hybrid cultures illustrates how identity is received by the habitants of the border cultures and also by those, who experience the multicultural situation around them. After Michel de Certeau it defines that cultural borders do not coincide with geographical, so that “life consists of constantly crossing borders”, with the borders in figurative sense: “The mobility rests on the postulate that one is not identical either by birth, by family, by professional status, by friendships or love relationships, or by property. It seems as if all identity defined by status and place (of origin, of work, of residence, etc.) were reduced, if not swept away, by the velocity of all movements” (1995: 232).

A series of striking examples about Tijuana, a border Mexican city, also elucidates my points on identity. In individual images of its habitants Tijuana is represented by intercultural references because of the great number of permanent and temporal migrants still connected to the city through friends and families. Lets us note some interesting facts:

- “In the interviews of university students, artists and cultural promoters from all social layers, there was no theme more central for their self-definition than border life and intercultural contacts [...] Two-thirds of the images they judged most representative of the city and about which they spoke with the greatest emphasis, were those that linked Tijuana with what lies beyond it [...] The multicultural character of the city is

expressed in the use of Spanish, English and also indigenous languages in the neighbourhoods.” (Ibid: 234).

- In radio interview the editor of the bilingual journal *La línea quebrada* Guillermo Gómez-Peña declared himself through a set of identities as a *post-Mexico, pre-Chicano, pan-Latino* and *land-crossed* (Ibid: 238), which definitions remind of Baumann’s set of identities as *the local, the regional, the national and the global*.

These examples help to understand identity either as an *oscillating* factor resulted from our own changes and from images of us created by others, or as a *multifocal* identity because, once appeared, an identity factor is present in our identity net: “When they ask me my nationality or ethnic identity, I cannot respond with one word, since my ‘identity’ has multiple repertoires: I am Mexican but also Chicano and Latin American. On the border they call me ‘chicango’ or ‘mexiquillo’; in the capital ‘pocho’ or ‘norteño’, and in Europe ‘sudaca’. Anglo-Saxons call me ‘Hispanic’ or ‘Latino’, and Germans have more than once confused me with being Turkish or Italian. The generation has gained ‘a view of culture that is more experimental, that is multifocal and tolerant’” (Ibid.).

Canclini’s own commentary asserts that because this generation is situated in-between (being in-between two worlds, past and future, not left and not entered, etc. – all that characterises the border life) “they decide to assume all possible identities” (Ibid.). Thus, this being in a gap drags lack of self-definition and demands to finding the definition of who they are. Besides, the net of identities is organized as the self-identities, or self-estimations, and the outside images, which could provide a stimulus to revise and overwrite the self-identity.

Today’s life receives connotation of strolling performed through the notions of pilgrimage, stay in-between, experienced as a series of fragments or as a continuous present out of future and past. The sense of identity changes over modern and postmodern times like the meaning of composing. In modernity identity needs to be found, while in postmodernity identity is a continuous search (Bauman, 1996: 18). Both cases bring identity to the state of creation although in the former it needs to be created and in the latter it is permanently being under construction. We model identity as we model a virtual reality in a work and as we model a composing language but also with every work we recreate the identity anew.

Homo Multiculturalis

Back to enculturation and obtaining identity through the language, this topic might resort to the help of Lotman's distinction of the two ways of language acquisition, which he recognizes ascribable to different stages of life (Lotman, 2000: 417). *Training by texts* is adequate to early childhood and learning the own native language. A child generates new texts once the applications of the learned texts have been memorized. *Training by rules* comes into use from later on, adequate to learning other languages by adults. The new texts are generated once the rules have been memorised. It could include learning of texts as well, in which case the texts are coming as rules-models.

Lotman also categorises cultures and languages, which reflect general cultural organization, into two types according to their systems: cultures in the aggregate of texts and in the aggregate of rules, otherwise, *cultures of texts* and *cultures of grammars* (Ibid: 418). I have summarised their aspects in the following table:

| <i>Cultures of Texts</i> | <i>Cultures of Grammars</i> |
|--|--|
| The founders (gods, heroes) teach behaviour, they show and offer models. | The founders offer rules. |
| The founders establish the culture as a sum of texts. | The founders bring metatexts. |
| Instructions are permissions by their nature. | Instructions are prohibitions by their nature. |
| The culture advances custom as a main principle. | The culture advances law as a main principle. |
| The rules are estimated beneath the texts. | Realization of the law is more important. |

Thinking in music, the strict polyphonic school would be a perfect, perhaps even purest example of a culture of grammars. It formed lots of restrictions and elevated rules for composing to the absolute position to follow. Diametrically opposed, the art of Asian Macomb would be a perfect match to the cultures of texts, where the teachers impart knowledge to pupils in the form of models; in the act of simultaneous composing and performing a set of instructions helps to develop improvisation.

Some Lotman's deductions are relevant for exploration of possible behaviours of the cultures or two pre-texts / languages in the M-text and actions of the mediator to them:

- Both types of language acquisition could be approached to both types of languages and, consequently, cultures (Ibid: 417).
- As a result of the different cultural constructions (cultures of texts and of grammars) the texts shifted to another cultural type performs functional transformation (Ibid: 424).
- Types of acquisition come as phases of cultural evolutionary process showed as a swing of pendulum: "When initial civilization formed as a system of customs becomes stiff to the extend of catastrophic increase of superfluity, there comes a necessity of self-conversion, which is realized as inputting of some cultural grammar. At this stage the 'grammaticality' comes out as a revolutionary principle and leads to drastic complications of the inner structure of the cultural code. However, the rules also tend to become stiff. Their superfluity increases and efficiency of adoption and preservation of information begin to decline. [...] At this stage invasion of the 'text principle' into the cultural construction drastically raises its informative capacity" (Ibid.).

In European music changeover of mainstreams and dominant styles exemplifies the latter issue. When potentialities of strict polyphony as a composing technique were exhausted, free method replaced it suggesting renewal of the elder style with less limitations and freer principles. Let us say, at this stage the culture of polyphony became more textual. However, later on it was replaced by formation of the new harmonic style presenting its own rules. Developed to the peak, the rules dissolved in the emancipation of dissonance and destruction of tonality. With the increasing dynamism in the 20th century succeeded and overlapped excessively large tonality in impressionist and symbolist composing, early atonalism opposed to constructivism and dodecaphony, return of harmonic style in neoclassicism and neoromanticism, vicinity of serialism and

mathematical projects of stochastic music with free capabilities of aleatoric and sonoric compositions.

Now, the question is how texts and grammars introduced in cultural types and stages and in acquisition of cultures are altogether interwoven with the problem of the relationships of cultures with a mediator and with the problem of identity. In perspective of intercultural development I propose some concluding remarks about it.

Acquisition of texts on the ground of which afterwards the mediator generates new texts, basically means acquisition of the own cultural codes. However, if a child encounters inborn bi- or multicultural conditions, on the analogy of language acquisition he / she would learn several cultures by way of texts. One should not exclude that this method also may work in the course of life, especially if it has been applied in one's infancy to more than one culture. Then, receiving new cultures comes through cognizing their behaviours and models rather than rules. More than that, some musical cultures use the method of texts as a way of teaching musical tradition like in teaching ragas, Macomb or Asian overtone singing: in these cases a teacher conveys to a pupil not rules but behaviours and models.

Acquisition of grammars guides exploration of the world in the course of life. This type of acquisition gets improved with quantity of knowledge: the richer experience of learning other cultures, the easier acquisition goes by similarities and analogies. It depends on the intercultural competence -what one's first intercultural experience was (how early started, how large), - on one's familiarity with distinct types of cultural codes etc. It is mastered by the self-potential of one's acquisition and ability to interpret cultural codes. We could suppose that knowing only one type of culture would complicate cognition and understanding of cultures of other types and codes, and the way of receiving and adaptation of cultural issues would take a longer time, but also degree of adaptation might differ since the process would be followed by *noise* or source-monitoring from one's own cultural sources.

Both types of cultural acquisition enable generation of new texts. The difference of intercultural experience may result in final appearance of the new texts, i.e. in mixing procedures and models of mixtures. Trained by texts, mediators are involved into a culture with the same channel used for their own culture. New information is adopted more evenly and runs closely to the way their own language runs, so that in the generated M-texts it

mixes up cultural information of the pre-texts to integrate in the model of fusion, or assimilation. In fusions the material of the pre-texts forms a homogenous structure. The impact of the grammar method rather exploits languages and cultures to work in polyphonic mode: not merged, like it occurs in the models of mosaic and application.

Each of us acquires several languages or language systems (not only verbal) that perform different identities and act overlapping, one over another by default, each in its field. Let us suppose that these systems become depressurised: the established order gets broken and modes of usage shift. The systems become mixed up: one system proliferates in the other one. Canclini's notions of decollection and deterritorialization defined among processes of hybridisation (1995: 207) would help to demonstrate the cultural collections originally closed within the scope of their inherent systems and then disordered and redesigned. Reflection on the lingual distortion brings us to see unexpected side of the phenomenon, where the M-texts could appear as a language confusion and, consequently, confusion of identities.

Not only life experience and learning practice but space where we live creates and redistributes out identities. Living in the city makes us more intercultural. The urban space is configured as a space of mixing, bringing together different styles and languages. However, even stay in distant isolated communities and groups still does not prevent us from interfusion, for instance, through mass media. Space unwittingly keeps us in the multicultural dimension redistributing the borders.

Whether we live in a zone of intensive hybridization, our interculturality may be activated and inactivated, in the likeness of latent abilities, or, maybe, interrupted and deactivated. After all, it is not possibility of identity to change and become intercultural that should have been called in question. Cultural identity recalls the borders of the self, our position towards the origins and the present, and it responds to the challenge of *now* and *here* along with all our *before* and *elsewhere*. Ability of locating and reformulating oneself points out one's personal capability to move the inner borders, to decollecting, deterritorialising and reterritorialising oneself: what our bounds are, whether we are able to be in line with our experience, how much we are able and ready to include, whether we let it in, whether we are able to process the new cultural patterns and be reborn in the new inner state, eventually, how often we review and re-establish our potential borders.

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