

Cultural syncretism

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Abstract

The author would like to displace the concept of multi-culture from its simplistic, conscientious spreading, a sort of tranquillizing summation between cultural diversities, thus allowing one to live harmoniously. It's not this way: insertions between cultures, rather than pacification, spread conflict and innovation that involves and shifts the perspectives that are linked to syncretism, hybrids and acculturation.

Key-words: multi-culture, syncretism, cultural diversities

1) roots vs. Routes

Music is soundscape: it's a multiple sonorous panorama that mixes the instrumental diasporas, and generally, musical with forms that are no longer linked to the mythology of roots, but on the contrary by the crossing of itineraries (routes).

In a recent concert in Italy, DJ Pandit G from *Asian Dub Foundation*, an Anglo-Indian songwriter of *Chandrasonic* responds to the question in the following manner: "The conventional definition of *world music band* never interested us, nor did the role of upfront *banghra style*. They are all strains. When I'm asked about the traditional heritage that I have inside from India, I smile. Above all, India is a continent and it's not possible to unify the different traditions. If I really have to tell you what my tradition is, then I don't hesitate in saying that my tradition is technology" (in Corzani).

The transit from *roots* to *routes* (Clifford) "feels" the displacement of technological syncretism (*syn-tech*) along with the new expressiveness in performance. Syn-tech is displacing and dispersing. Due to this it flows like liquid and eX terminate: without end, interminable, ungraspable. The syn-tech diasporas geminate transcultures.

The performers of new soundscape are experimenters that anticipate new emotions not only within the grounds of music, but also outside of the metropolitan grounds: the hybrid and syncretic inter-zones. Often they're one step ahead even in regards to *visualscape*: the visual panorama that manages to entwine codes that derive from different spaces. Only in certain occasions - as we'll see further on - is it possible to entwine these two panoramas (*soundscape* and *visualscape*) towards new aesthetics of "showing oneself", "dropping a glance" that "becoming an eye" sees and feels (Canevacci, 1994).

From this introduction, I would like to displace the concept of multi-culture from its simplistic, conscientious spreading, a sort of tranquillizing summation between cultural diversities, thus allowing one to live harmoniously. It's not this

way: insertions between cultures, rather than pacification, spread conflict and innovation that involves and shifts the perspectives that are linked to syncretism, hybrids and acculturation.

1) **quilombo**

For me, metropolitan syncretism is like a liquid concept to enable the understanding of the transformation that's taking place in the process of globalisation and localization that involves and overturns the traditional ways of producing culture, consumption, communication.

Such a word – that allows us to address a communicative disorder along creative, decentred, open trends – often disguises itself with more elegant or conflicting synonyms such as; pastiche, patchwork, maroonization, hybrid, mélange, mulatto, acculturation: all concepts that are linked to a so called contamination.

Such syncretism dissolves and transforms the relationship between foreign and familiar levels, between elite and mass cultural models, between local and global styles, between natural and technological perspectives. Hence, it presents a linguistic scenario in which the banalities of the binary oppositions (dualism as a frozen thought) retreats to a boring past, to be archived.

After the religious-philosophical denigrating use of superficial thought, syncretism was used by the new anthropology to experiment the changes in the name of a communication that can be defined xenophilic - alien desires, altered pleasures, foreign loves. Syncretism is a concept that modifies the codes, it's a mix that recombines the ethnic differences and takes them on as a richness in their disorderly assemblage.

The success of the syncretistic perspectives are due to certain anthropological themes that flow into numerous fields that are contemporary, thanks to the modification of its more traditional disciplinary concept: culture. Culture is no longer seen as unitary, as being compact and a bond between individuals, sexes, groups, classes, ethnic groups: instead it is something more plural, decentred, fragmentary, conflictual.

For a considerable amount of time, syncretism has been associated to religious phenomenon, hence, still today syncretism and religion are closely bound; although, a process that has been inserting syncretic modulations into cultural research has been taking place. Cultural syncretisms are the topic of our discussion. They originate, undisciplined and incoherent, from every crease of the post-social contemporaneity (the communicational metropolis): to subvert it or, at least astonish it, sometimes to confuse or even to simplify it, but also and above all to modify it.

I came across cultural syncretism for the first time in Brazil, where the *quilombos* were born: areas liberated by those who refused slavery and armed themselves against the slave master. The productive action carried out by the *quilombo* was escape, the non acceptance of a forced cultural order. *Quilombo* as an escape to the forest, where the many and differentiated African ethnic groups governed

themselves against the Brazilian state of the *fazendeiros* and would welcome *caboclos*, meticci, indios, natives, white ex prostitutes, thieves from all around the world; quilombos as an escape towards the outskirts, where new suburbs- favela would oppose themselves to the government of the city centre. The quilombo produces heterotopia: differentiated spaces, altered spaces lived in a liberative and mixed manner.

From the quilombo comes *maroonization*. Maroonization has nothing to do with colours: it doesn't signify blending black into white, or on the other hand darkening white. Maroonization is a political- communicational choice to establish through escape a self governed space of freedom. Hence, a quilombo. The freedom of such a maroonized quilombo isn't as religious as it is a cultural communicative freedom. A freedom not only confined to Afro- Brazilians born in states of freedom or slavery, but extends itself to all those human beings – of different colours – that are able to recognize in this escape, an action that gives them the possibility of becoming free, even without having been slaves. As also understood by the great philosophy (at least by Hegel), in slavery it's not so much the slave but the master who finds himself in such a condition.

In the quilombos a genetic flow of chromosomal blends that radically modified the bio- cultural proportions in everyday life began. Mulattism spread: unsurprisingly, as a chromatic maroonization, not only inter-ethnic, as much as trans – cultural. A cultural mulattism, a mulatto communication with multiple sides.

Brazil, a country known as the land of contrasts and of anthropophagic avant-garde has become a laboratory in progress, of what the future-present is already proposing: the overlapping from religious syncretisms to cultural syncretisms.

Metropolitan trans-cultural, trans-ethnic, trans-communicative overlaps.

1) **maroonization**

In his critical text against the eternal returns of authenticities and of origins, James Clifford struggles with the impossibility of translating into English the word (quoted in French) “maroon” and its derivatives amongst which the verb maroonize, and how this brings about an insoluble dilemma for actual translations at both linguistic and political level in the United States.

When looking up the word *maroon*, the Oxford Dictionary defines this term as: “wild person”, from the Spanish term which is *Cimarron* – it's from such a word that the Caribbean poet Aimé Césaire creates the verb maroonize in the poem *Marronnerons-nous*. Clifford considers this verb as untranslatable in English, as it would literally mean abandoning a person on a cliff or a shipwrecked person. This is why, “the verb is still without translation” (1984:179).

This linguistic pun - derives from an ambiguous term such as “marrone – maroon” – it doesn't enclose any kind of will to proclaim a general monochromatic colouring; like “let's all be marooned”. This kind of translation brings us to the maximum betrayal and the death of any possible syncretism: a

uniform maroonization, in fact there wouldn't be anything to mix or dislocate. In this manner the syncretic project would turn into the contrary.

The adversary of hybridisations, creator of the original authenticities and archetypes, notes in the slogan "maroonization" the nightmare that enemy forces would like to impose under the notion of utopia. For those that on the other hand want to affirm the infinite syncretic possibilities, the multiple dispersions, the plural corrections, interpreting and correctly translating this word becomes of fundamental importance.

In trying to find a solution to the problem, Clifford once again resorts to the dictionary: "The source in old Spanish: *cima*, or 'mountain-top' (thus a place of escape), leading to the later Cimarron, 'wild', 'runaway'". From here we understand that "maroon" is the "slave that escapes" and not a levelling out colour. Yet still Clifford isn't satisfied, "Césaire's marroner invokes escape and something more", therefore concluding his essay in saying "we still need a verb 'marroner'"(181).

Even though in Italy the term "marronizzare" exists, there is the risk that there could be an even greater muddle, and therefore a different effort should be made in the translation of assonances (maroon = marrone) which would be the maximum betrayal.

"Against marronization of society": this nazi skinhead slogan that can be read on some walls in Rome, especially near the underground stations – this seems to be asking for the preservation of the colour "white". Yet, as already stated, to marronize doesn't mean the production of a homogenous taint for all, that would make us indistinct via multi-ethnic crossings. All the same because all maroon. This chromosomal parody towards a feared greyness wants to block the infinite variations that can be fulfilled between possible chromatic scales.

Hence, here I would like to state how the Caribbean matrix of the word (*Cimarron = to marron*) has the underlying meaning of escape, cutting oneself out of a cultural order that engraves the fixed and indelible mark, identity roles that are inscribed for life, citizens without citizenship. So: to maroonize the politics can be translated as an escape from this type of politics that impedes any change. To maroonize culture means to escape from a culture that refuses the blends of the differences (not only ethnic but also lifestyles, world visions, aesthetic sensitiveness): it pushes towards the abandonment of a cultural order made to fit the psychic, work, family, political, aesthetic and ecstatic immobility. Maroonization - *marroner* (fr.) - *Cimarron* (sp.) – maroon (en.)- marrone (it.)- is an escape from any bond or ethnic prejudice, it's a pidgin run in and out of the web network (*web – pidgin*), it's the crossroads of roles and identities in movement. It's a hybrid on the run. It's a metropolis that flows...

1) hybrid

I would now like to underline how the words hybrid and syncretic are not identical concepts. Hybrid has two origins: one is genetic and the other is

mythological. For the first, hybrid products are sterile, this is the result of non reproductive breeding amongst different species, that between themselves do not generate offspring and therefore, are not of value especially for the societies that are based on a pro-creational ethic (shepherds, resident farmers, monotheists); for the latter meaning, the hybrid entities reinforce the danger of a regression towards animal and human crossbreeds (the sphinx, the harpy, the chimera as an assemblage, *mythical cut ups*), in which the co existence of perturbing traits underlines an atavistic terror of falling under the spell of irrational powers, in which the myth disrupts the purity of reason based on the principle of identity.

Assembling these two origins, the concept of hybrid portrays itself as sterile and regressive, not reproductive or generative as much as irrational and frightening. "You are a hybrid" for a long time this represented an insult against someone, an offence that proclaimed the geniality and the legitimacy of the pureness – and it's parallel obsession and condemnation for the impure. To be neither one thing nor the other. *Horror*.

One of the two: for a long time this proposition has been the basis for the premise of decision making based on instrumental rationality. The putting through the hoops of a logic based on dualist thought. Remaining out of such premises has meant falling in the traps of *aporia*. A mortal trap for the logos, that must quickly re-establish its order.

Whilst syncretic, as we have already partly seen, it was matched to the "great" official philosophy to superficial juxtapositions between different thoughts (catholic "religion" + African "animism"), fragmentary mixtures of conceptual "parts" between themselves incompatible. Consequently both these concepts attest the risk – for an alliance between purity and logic – of sterile superficiality or of superficial sterility. Yet now, against this tradition of "pure logics", the hybrid and the syncretistic underline the possible cohabitations between different codes and the liberation of new possible meanings that were imprisoned for a long time (and centralized) inside that strict clearness of mono-identity thought. It's this impure profoundness of the surface that here is claimed as productive.

The liberation of the decentralization and of the possible displacements thanks to the xenophilic logics...

Something appears to me as always more evident: hybrid – from a category full of negative values – is developing into something multi-prospective, multi-narrative and multi-sequential that can be also reclaimed with pride from the ethnic-cultural differences. In this sense, no longer only in Brazil multiform hybrid facets are produced between the genetic blends and cultural blends through which there is reciprocal enrichment. For this the use of the concept ethnic as opposed to that of "race" – so very nineteenth century, monolithic, synthetic, biologically predetermined – well expresses the co-evolutive mixings between genetics and culture, and affirms itself thanks to these kinds of historical experiences.

From such an encounter – plural and mixed, instable and mobile – of ethno-cultural webs a new and plural meaning for syncretism and hybrid has emerged. The enjoyment of the differences and of the aporias.

1) **anthropophagites**

Still in Brazil, from being a country that the classifiers – obsessed in giving an order to things and to the world – continue to define as belonging to the a “third” world, it became clearer to me as being more complex, it supplied models that needed to be further understood and that anticipated unsuspectable and ungraspable itineraries.

I also discovered that the paulistan Brazilian avant-gardes that were more sensitive to aesthetic and political renewal that defined themselves (and continue to be) as anthropophagic: anthropophagy as an art of swallowing the other – for example western culture – that had to be practiced in such a manner to incorporate in their own physiological or philological sensitiveness only certain tastes and certain proteins.

Suddenly anthropophagy was no longer a “wild” or “symbolic” hunger for human flesh: but a metropolitan appetite, focused, appreciable and delicate, aimed at choosing the bodily parts that were more tasty to “chew again” and to “digest” the other in a more creative manner. The opposite of a ravenous gobble, undifferentiated and indigestible. The tastes, the colours, the parts of the body that were prepared to be incorporated were chosen on the basis of culinary aesthetic-political strategies. The modernist anthropophagists so became artists based on an aesthetic of selection, that “exchanged” the tastes of flesh. Hence, of *mixed values*, of a non-invasive change, but negotiated and also “vomited” with the outer other.

The anthropophagi is not a “primitive” that devours any piece of flesh, but rather an interpreter that chooses to ingest only certain parts of the other. Macunaïma derives from this wise deglutition – a syncretic hero and “without character” of a metropolitan and ethnic Brazil, “misturando mitos e sacanagens, etnografias e invencionices, semanticas e galamatias” (Ribeiro, 1988) – thanks to Mário de Andrade, citizen of the great São Paulo, polyphonic metropolis, avant-garde experimenter and militant (1928).

In Brazil the phenomenon of religious syncretism has greatly widespread. Myths, rites, divinities, cosmogonies, philosophies of African origin would travesty themselves from catholic forms to make acceptable an implicit pact of coexistence stipulated by the contending sides. The final turning point occurred recently, in the midst of 1994, when the catholic religion officially recognised the rank of religion to those African cults until then derogatorily and eurocentricly defined witchery, magic, animism, superstition, paganism, etc... It was finally understood that the historical conditions of the syncretic-religious camouflage were no longer there. Candomblè – Afro-Brazilian religion – could be practiced

like any other religion, without having to wear a catholic embellishment. It was no longer animist. From then onwards it was a religion amongst religions.

Thus my surprise was great (and also my happiness) when in 1996 a *mãe de santo*, that is a priestess of candomblè answered in a disdainful manner to one of my questions on a divinity of African origin that I had associated to a catholic saint: “But this is a syncretism!”.

As to say: syncretism was a compromise of the past – loaded with political and cultural submissions – that has to be annulled to affirm the legitimacy of an autonomous interpretation of “another” religion: of an all Afro-Brazilian construction towards a religion of African origin.

In that proud disdain, religious syncretism clarified in me the urgency of its *de profundis*, to legitimise the pathway towards candomblè as a religion, with an official status: whilst the syncretisms freed in the irregularities in their diasporic movements, can direct themselves towards culture and communication.

1) web-pidgin

Acculturation also falls into the field of syncretism. This term outlines the cultural change as a consequence of the contact between two (or more) cultures. Acculturation indicates the winning expansion that irradiates from a centre towards a differentiated aggregate of outskirts; a centre that can expand both militarily and electronically. But can also develop an inverse process...

From acculturation originates the contemporary use of the concept globalisation, with which we can intend not only that process through which the indigenous cultures are forced to modernize themselves, but also – the contrary – that disorderly and creative flow in which it's the so called modernity to indigenise itself. Finally it's the purity of the west that indigenises itself. It's the new communicative metropolis that becomes hybrid.

Communicative syncretism can affirm itself because people don't automatically accept new elements that come from the outside (acculturative in a mono-directional sense), but rather they select, modify and recombine codes and narrations that develop themselves in the flux of cultural contact.

It's a decisive process of modifications and assemblages that allow to go from a homologating idea of cultural processes – that would only produce the so called *westernization* – to a multifaceted model that selects, that conflicts and transforms not only the poor and under run outskirts, but also the heart that is at the centre of the power. In such a way, the same notion of euro-centric of “centre” versus “outskirts” is put into doubt, it doesn't have absolute taxonomic value (ethic-political). The same taxonomy – as a linguistic weapon of power that classifies, collapses. The principle that many outskirts live in the centre and that many centres cohabit in the outskirts is affirmed. Metropolitan communication produces *everywhereness*.

If acculturation can be coercive or voluntary, guided or spontaneous, imitative or intimidating, syncretism becomes a result of inter-cultural and inter-linguistic

contacts, and for this it spreads its *pidgin* dialect, a linguistic Creole that also contaminates the web: a *web pidgin*. A cultural contamination, a communicative virus that spreads a continuous re-combination of concepts and syntaxes.

To understand the new techno-syncretism is decisive in order to understand the process of change, of innovation, negotiation with a relativistic and pluralistic globalizing world, in which modernity and tradition syncretize themselves continuously, some works of art can be classified as “true fakes” and certain sexual orientations are characterized as “male lesbian”.

The pidgin syncretism as both process and result involves all levels of the voluntary and coercive, explicit and implicit, innovative and renovative social-cultural systems. It regards those transits between native and alien cultural elements that bring to modifications, juxtapositions and reinterpretations that from time to time can include contradictions, anomalies, ambiguities, paradoxes and errors.

Logical apories and linguistic diasporas

As soon as communicational syncretism moves from acculturation it's no longer the synthesis of compatible traits, but the coexistence or juxtaposition of elements that are considered incompatible or conceptually illegitimate. Thanks to the coexistence of logical contradictions, syncretism can be defined as a process of mixing the compatible and entwining the non-compatible.

- a) *mixing the compatible*: the syncretic mix of culturally compatible traits with a certain culture attests the choice of a crisis of only violent and privative acculturations. The cultural contact is characterized by the active reinterpretation, by the crowding out recombination, by the mobile revitalization. Syncretism isn't an eclecticism without concept or a pragmatism without scruples, in concordance with philosophers or purist and uncontaminated anthropologists. On the contrary, syncretism is fascinated by the trivial, secondary and alien things: it includes both *replacement* and *displacement*. In the first case, a familiar partiality is substituted with an extraneous one; in the second case, the disorientation of the subject, the dislocation of his normal (and conceptual) spatial order is obtained.
- b) *entwining the non-compatible*: here there is an effort to challenge the modification not in a predatory manner, but in a decentred manner. Here we accept to play with the non-compatible and, if possible and pleasurable, to incorporate it, feeling happy thanks to the advent of the non-compatible, of the alien. The process in which the non-compatible transfigures itself in something that can be accepted inside my spaces must be painfully sweet.

This way syncretism discovers a secret alliance with the oxymoron: a folly (*oxy*) of the language that puts into disorder the boundaries of the words enclosed in the dictionary to give new meanings to things. The oxymoron and syncretism are

products of illegitimate logic, of asymmetrical arts, of viral transits. The dynamic of cultural modification, rather than directing itself towards intolerant universalisms, becomes indigenised and relativized. *Collage, montage, pastiche*: this is how syncretism penetrates – through ethnicity – in logos, in ethics and in aesthetics.

When syncretism becomes something synthetic, it means that the historical-cultural (and political) process of which it was a vessel has overturned into its contrary and has become legitimate like a tranquil, reasonable, serene object, to place on display in the “good” lounge.

Communicative syncretism decentralizes the possible crossings of cultural modification and the hybrid ways in which such modification occurs both in western cultures and in native cultures. Rather than bare homologation, the current phase can develop a strong tension, decentralized and conflictual between globalisation and localization: or rather between processes of cultural unification and alien (or peripheral) anthropophagic pressures that decontextualize, re-chew and regenerate.

Along the currents of mediascape – the techno-media panoramas – the messages directly vehiculated aren't unilinear nor do they produce bare homologations, as also supposed for a long time by critical thought. The decoding capacities of the global spectator are strong, his ability to collocate him self in the narrative plots can affirm a decentralized semiotic game through not only negotiated, but also conflictual interpretations. The notion of polysemy of the message means that, for example, the same Tv serial can be read and interpreted in different ways in various socio-cultural contexts.

The media-communication is negotiated between two subjects that participate in the event: the text and the spectator. The narrating self and the listening self. He is no longer an amorphous and passive being, whose gaze can be refilled with every vision, he is always more active and mobile. The communication doesn't travel only in one direction from the issuer to the receiver, but it is bi-directional, tending to be interactive and interfaced.

All this can explain the current entwinement – confused, multilinear, opaque – of live globalisations and as lively localizations: amongst technologies that “talk” ideologically, Tv plots that financially “solidify” themselves, ethnicities that in a media fashion “attract” themselves, etc... Inside these fluctuating and plural vortexes of *glocal panoramas*, production emerges with force, the diffusion and consumption of cultural syncretism. Such a new perspective, product of reciprocal contaminations between *global* and *local*, has been created in trying to grasp the complexity of current processes. In this the jittery meaning of syncretism has been incorporated. *Syncretism is glocal*. A territory scored by the crossings of opposing and often mixed currents, made up of different temperatures, colours and tastes. An extraterritorial and extra-local territory.

Productive and conflicting stances assert themselves against the passiveness and isolationism. This paper wishes to unfurl towards the enormous syncretic

production, in the intention of refusing the double deception of who sees in each contamination the ineluctable product of a multi-ethnic society, or more over the symmetrical threat on behalf of alien worlds against an identity reclaimed as immobile.

The cultural syncretism is not the good solution (nor the bad) suited to current times, nor the finally discovered solution to adjust the encounter and confrontation between different ethnic groups. Against the linear power of the universalising historical dialectic, *syncretism is an oxymoron proposal, an ubiquitous project, a decentralized model, a text-collage, a dislocated quilombo, an incompatible assemblage, a digital collage, an illegitimate logos, an indigenised contact, an anthropophagic journey, a maroonized patchwork, a techno-pidgin.*

Philosophy has declassified syncretism in the name of rational and lucid reason. Religion has submitted it in the name of a truth revealed as ecumenical. Power has made it act as a minor character of a irreproachable immovable script.

Now syncretism is re-presented like a "spectre" that refuses philosophical synthesis, religious dogmas, the national primacies. It devours, re-chews, absorbs and vomits the serial wastes and the recycled trash from various world-cultures.

A globalized world is also a syncretic world...

1) **diaspora**

Diaspora is a word marked by the violent eradication, from ethnocentric and eurocentric dominion, thus, from loss. Outside it's historical origin, diaspora can become a liquid concept if used against the sterility of an immobile condition, against the misery of a role and of a status that has been finally reached and that it accompanies us throughout life like a fingerprint. Invisible and oppressive. Diaspora can be a choice, maybe even a desiring necessity towards transit, a trespass. Diaspora against boundaries. Diaspora as a desire to modify one self in other spaces, in spaces belonging to others, between mobile psycho-geographies. Diaspora against the all-rationalized, all-illuminated, mono-logical order; against the mystic irrationalising comebacks, to multiply the spatial points of view, to translocate from the repetitive tradition.

Diaspora navigates in the decentralized modifications of native cultures and in the techno-hybrids of metropolitan cultures: between *mediascape, soundscape and bodyscape.*

The *liquid diaspora*, disconnecting itself from historical diasporas characterized by ethnic deportations, can move in unpredictable manner the meaning of the word with Greek origin: inseminating here and there, a dispersing fecundation, a disordered dissemination. This new diaspora – from the forced migration that obliged millions of human beings to become aliens in unknown lands – offers a rich seminal disorder where every concept can be swallowed in accordance to ones own tastes and be re-fecundated. And disseminated.

It is the diaspora that favoured communicative syncretisms, the visionary hybrids, the altered mestizos. *The diaspora is the matrix of every syncretism*. The syncretic diaspora unblocks the sterile opposition between a positive synthetic dialectic and a negative dialectic frozen in its refusal to measure itself and to *measure itself* against the metropolitan slum, serial wastes, with media junk, with ethnic outskirts.

The liquid diaspora is an ally of *translocation*. Translocation doesn't only involve furniture and furnishings: it overturns the perceptive order of things and, in such a disorderly manner, even one's own self. With translocation the desire to not repeat the domestic order is affirmed, the order of the domesticated furniture thus fix, fixed, furniture-fixings: translocation against the domestic order, against its stale normality, against its foreseen solidity.

In the *translocation of things* (visions-of-the-world or daily concepts) and in the *translocation of the subject* (metaphysical lounges or bedrooms), the diaspora becomes liquid and hot. *It becomes moved*.

Ghost Dog directed by Jarmush is a diasporic, aporetic, maroonized, hybrid, syncretic, glocal, anthropophagic, a multiple pidgin-film.

An Afro-American subsumes the samurai codes: "The way of the samurai is death... Everyday, without fail, one should consider himself dead. This is the substance of the way of the samurai."

"This is the absurd and hyper-real day-to-day of a Whitaker – misanthropist ghost dog – in an existential swing between dream and wake on the roof of an apocalyptic world made of freaks, interethnic conflicts between the poor, gangs, decrepit and crippled Italian Mafioso for whom he works as an assassin. His colour is black, accepted and recognised in his nihilist phantasma-goria by red and blue, therefore by crips and bloods codes that appear and disappear; nods from gangs on the street corners and raps in the desolated gardens of the ghost-metropolis" (Alter8 Macarone Palmieri).

With this film Jarmush marronizes every code, he allows it to escape and he attaches it to every other fragmented code to his pleasure: even for this we find in his films visual pleasure, there is a desire of panoramas that is diluted in the hybrid bodies of the metropolis.

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