

# Summary

## The (re-)existence of the past in transcultural spaces

The transcultural spaces selected for analysis here, which are full of interpenetrating meanings and symbols, are places where the past is present, despite hybridization or even the disappearance of the distinction between their own and the foreign. Represented and re-defined, it retains its importance in the life of individuals, as well as in the continuance of the collective.

Describing the selected cultural phenomena provides a pretext for reflecting on how the past “remains” within changing historical, political and social conditions. Despite the globalization process, we are far from global cultural homogeneity, from which we are protected by the constant interpenetration of various patterns of conduct, lifestyles and, ultimately, artistic practice. I perceive art as a record of socio-cultural changes. Narratives that are created through art expose different values and highlight cultural practices. On the other hand, the *transculturality* of contemporary societies means that we can speak of cultural spaces within which various cultural phenomena move, entering into unpredictable or predictable relationships with each other<sup>505</sup>.

In this publication, art, which is the plane of human action and creativity, is understood as a space for intergenerational dialogue, the transmission of ideas, coexistence and continuance of the past. It is a space in which artistic phenomena, which are culturally conditioned and are forms of expression of emotions, contribute to the coexistence of the old and new world of values. It is a space for fusion between different cultural worlds, which seems to be best understood by means of the concept of “*transcultural hybridization*”.

This book consists of six thematically related texts, each of which is a separate unit. The first presents a way of getting to know the culture of a country and the atmosphere of its cities through books and the places where they are stored, protected and sold, with Portuguese libraries, bookstores and antique shops being the leading theme. The second text is devoted to *fado* music and the Portuguese way of life. The theme of the third text is Portuguese identity inscribed in the space of the cultural heritage of *azulejos*. The fourth text

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<sup>505</sup> K. Deja, *Transkulturowość: od koncepcji Wolfganga Welscha do transkulturowej historii literatury*, „Wielogłos. Pismo Wydziału Polonistyki UJ” 2015, nr 4(26), ss. 87–107, DOI: 10.4467/2084395XWI.15.034.5151, [www.ejournals.eu/Wielogłos](http://www.ejournals.eu/Wielogłos) [dostęp: 03.06.2021].

remains within Iberian cultural circles but at the same time refers to Jewish culture, and is devoted to the issue of the coexistence of culture inherited and selected using the example of Leonard Cohen's music and poetry. The next two texts deal with issues related to the cultural representation of the East in Western culture: the subject of the fifth text is *la femme orientale*, while the sixth and final text is devoted to the phenomenon of "belly dancing".

Art is a factor of social integration; it creates a platform for discussion, and teaches dialogue, expressing both admiration and opposition. Of course, as has already been said, it has its own historical and social conditions and is not free of ideological messages. Therefore my selection of cultural phenomena to analyze was no coincidence. All of them symbolize the persistence of the past in the present through transformations. But what seems most important is their transcultural role in the process of reconciling societies with the colonial (and colonizing) past, where various influences overlap, which can be observed through works of art. In turn, cultural heritage, both tangible and intangible, transmits cultural values and integrates individuals and entire communities. *Transculturality* is also a space in which the experiences of multi- and interculturality are visible, which in turn can be translated into intercultural education projects.