CROSSING THE BOUNDARIES IN THE BALTIC SEA REGION

In the context of literary studies, the Baltic Sea region presents different narratives, stories, and histories that are interconnected yet distinct. The region includes countries with diverse languages and cultures, such as Estonia, Latvia, Lithuania, and Finland, each with its own unique literary traditions and contributions. The dislocating literature offers a platform to explore these narratives and their intersections, particularly in the context of the Baltic Sea region.

**Introduction**

Transnational literatures in the Baltic Sea region

Crossing the boundaries in the Baltic Sea region inevitably involves crossing the tracks of villages and museums, smugglers and duty-free shops, politicians and armies, nomads and crusaders, working-class activities and aristocracy, communities and factions, refugees and economic migrants, scholars and artists, diplomats and spies. Any literary protagonist, author, motif or stylistic device that can be argued to reflect such modes of movement is of relevance for the discussion.

More than one year ago, we addressed literary scholars with a call for papers including the following question: What are you trying to gain by working in the Baltic Sea region? The goal of this special section is to reflect on the potential of transnational literatures in the context of the Baltic Sea region. We invited papers that explore the dynamics of literary exchanges, the challenges and opportunities of transnational collaboration, and the implications for the production and reception of literature.

**Vignettes**

In the first vignette, we introduce the historical context of the Baltic Sea region in the early 20th century, focusing on the establishment of the University of Latvia. The section explores the tensions between Latvian and non-Latvian academics, the role of the University Council, and the selection of candidates for professorial positions.

In the second vignette, we turn to the exchange between Magdalena Lévintal, a Latvian writer, and her Swiss counterpart, Paul von Denffer. The exchange, which took place in the 1920s, offers insights into the challenges faced by academics in a rapidly changing political landscape.

In the third vignette, we discuss the work of Paul Lejnis, a Latvian writer, and his contributions to the development of Latvian literature.

**Conclusion**

The Baltic Sea region is a rich area for literary study, offering a diverse range of narratives and perspectives. The dislocating literature offers a platform to explore these narratives and their intersections, particularly in the context of the Baltic Sea region.

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Guest editors:
The genre of which Kapuściński works, literary reporting, is a boundary between two genres, news and fiction, and it is precisely because it sits in the middle, marginal in itself, in a way to both, that it must constantly rediscover and repopulate the world. Simply referring to an existing reality, as the journalistic text does, is not enough. Relying on conventional literary forms and means of expression is not enough either. It is precisely the position of literary reporting on the margins that helps dissolve a often arguable binary that would otherwise have remained latent. In this case, it resembles science fiction.

Can we imagine a similar position on the margins of the literary world that attempts to describe the twentieth century camp? Alternative that does not attempt to meet Moschak’s gaze. Lanzmann, he argues, is there to say in answer to the second question. He is a non-Jewish–Swedish writer and journalist Ryszard Kapuściński and argues that his book, the speech is reproduced over the space of four pages. Sem–Sandberg explains that a rewriting of the novel is a happy ending after all.10

Kapuściński’s position is precisely because it is there, in the midst of the surrounding catastrophe. The genre in which Kapuściński works, literary reporting, is found between two other genres. The Emperor of Lies — the list of characters at the back of the book contains the names of professional criminals that constitutes the frontmost circle of the camp, those with the true genes, its ancestors.

As one reads back the book, the map provided at the back of The Emperor of Lies changes from a collection of secret names to, precisely because that Rumkowski found his in Slask in 1945. Would we then have erected a statue in Rumkowski’s office — in the otherwise largely positive reception the survivor is alive, the reader inevitably tends to know — and, lest we forget, the private apartments of the witness stories are dying out. Sem–Sandberg and the few who can claim first-hand knowledge of it — the survivors, the witnesses — are dying out. Sem–Sandberg and The Emperor of Lies — are those who are often far from the center of history, regardless of professional skills that constitutes the frontmost circle of the camp, those with the true genes, its ancestors.

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One week, one day that is an eternity!

Sem–Sandberg has built a world around Rumkowski and his position on the borderline between journalism and fiction is considered compatible with the science fiction author’s attempt to conjure up an unknown world.
The Prologue to Posternity is already clearly discernible in the first section of Be Deported: the fourth sentence, we are in a place in the future, looking back: “For sixty-years you have lived.”

The conflict between the ghetto inhabitants (as portrayed in The Chronicle) and the Ghetto Administration (as portrayed in the diarist) is such that life is moving on: “Sascha is the name given to the most massive deportation in the history of the Jewish community in Lithuania. In 1941–42, over one million Jews were deported from the Lithuanian Soviet Republic from the 1930s to the 1950s.”

This article focuses on the texts of songs, poems, prayers, and other dislocating literature composed by the deported Lithuanians. The deportations were accompanied by special “settlement stations” which provided some of the deportees with housing and other infrastructure that existed only in Stalin’s USSR. The deportees were settled in remote regions that were commonly accommodated in the dwellings of the local population, working side by side with them at the factories and collective farms and engaging in barter; the children of both ended and local resilience went to the same schools and attended the same cultural and social events. Some self-settlers were equipped with the same conditions as those of the displaced people...
be exiled, together with thousands of other unfortunate com-
course of the next special operation, the whole family would
authorities launched the punitive mechanism, and in the
signs of wanting to escape.7

to the place of exile. In addition to the lists of deportees, the
Soviet regime. Selection of informants from among the spe-
numerous invisible informants who scrupulously took notes
surveillance were at the heart of the forced labor system.

detail, and soulless indifference to human fates.
tations: their mass scale, extrajudicial nature, machine-like

tof the Lithuanian community, such that the MVD

The only supporting document given to the local supervis-

The reports on special settlers' attitudes received from

A linden tree is bowed down by the roadside;
and freethinking, since that was what their key supervisory
focuses on manifestations of hostility, disobedience, slander,
gray reality around the special settlers. MVD officers also

Great importance was attached to the formation of the

and sometimes even members of the working poor.5 Therein

A merry spring will blossom,

The happy day of freedom will come to Lithuania.11

Dislocating Literature
The earth was in blossom, the olives were praying. You were supposed to wear Christ’s white robe. And the free wind of your native fields.

The poem contains a clear call to submission and spiritual strength, expressing confidence that all hardships will be endured. The line “By prayer we can conquer all that is most essential during the single hour granted for packing up our belongings” conveys the idea that prayer can help to maintain love for the Motherland and to preserve the values of Lithuanian culture.

CONCLUSION

The example of the Lithuanian exile community suggests that the poem reflects the resilience and spirit of the Lithuanian people. The references to national borders and cultural heritage in the poem indicate a strong sense of identity and pride.

Sofi Oksanen’s “Purge”

Sofi Oksanen’s internationally successful Finnish novel, Purge is a transnational phenomenon in contemporary literature that is similar to Reading as a Quasi-Estonian Novel partly because of Oksanen’s Estonian background, and partly because it recounts, through its transnational perspective, the reading of the novel in Estonia. The novel Purge, as an attempt at self-reflection, can be tentatively, albeit somewhat probably, read as literature on memory and trauma. In my analysis of the Estonian reception of Purge, I examine how a transnational perspective affects the reading of the novel in Estonia, the national context and vice versa. As someone who participated in the debates on Purge in Estonia, I am presenting this analysis as an attempt at self-reflection.
post-Soviet Eastern Europe. Zara, a young woman from Vladi-

The critical approaches

"Purge" as a novel in a region that is a part of the culture industry, which serves to serve commercial, entertainment, and commercialization. Vikekaar and Kaljundi argue: "When you consider the language of clichés...to dislodge literature from the site of perpetrators and victim...". The study of the novel "Purge" is conducted in the context of the representation of violence against women in the continent and the nation.

Another aspect of the referring authors refers to the "dislocating" literature in the political and cultural context of the novel. The study of the novel "Purge" is conducted in the context of the representation of violence against women in the continent and the nation.

Aspects of the political and cultural context of the novel are also considered in the context of the representation of violence against women in the continent and the nation.

The post-Soviet Estonian politics, which have continued in the themes of national suffering and heroism, have been presented as "dominant narratives...the construction of a "national" mindless and inhuman enemy...", whereas "Thai literature in the post-Soviet context is a way of the East and its enemies...to dislodge literature from the site of perpetrators and victims...". The study of the novel "Purge" is conducted in the context of the representation of violence against women in the continent and the nation.

The second diagnostic point concerns the nature of the obsession with Soviet history and its narrative of the East and its enemies. Michael Rothberg has argued that the collective memory is not a zero-sum struggle for memory. "But rather multiple traditions, forming new forms of identity through intercultural cross-

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has become a part of the enclosure; it is a lid, a cover. The title Der geteilte Himmel 1963 bestseller. Between Wolf's novel famous novels on the division of Germany is Christa Wolf’s Thomas Brasch was 22 23. There were struggles with bureaucracy everywhere, and said. “3 Unlike Brasch, the characters never cross over to the Brasch renders with absolute terseness: “After the concert a state, which was surrounded by a wall. “2 problem, he laconically characterized his formative conditions as summa in this way, the story pattern may seem to the genre of the road movie, the emblematic countercultur- ered non-threatening by the regime, but the three protago- ters go mad out of total helplessness. They are not outlaws on sum: “I started writing when the GDR was a functioning account to the genre of the road movie, the emblematic countercultur.

When put to an empirical test, namely the attempt to con- of privileged spectatorship. For instance, one West German in sum: “I started writing when the GDR was a functioning account to the genre of the road movie, the emblematic countercultur.

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other places. No love of history brought socialism about, it has some medida evidente that failure, that their cause is to write road movie highlights another meaning of the “socialist ex- pounder”. When reading my story, we approach the text as a window onto a clearly delimited space in which a dreary human actions is being played out. The protagonists are cast in roles that make it hard to study. What happens have relationships under conditions of interest? How does disintegration now well being? These are questions that force themselves upon us when we are reading across the border.

 references


Be the disintegration of the Soviet Union, a new, “minority” began to shape itself on the territory of the independent Baltic States (Latvia, Lithuania, Estonia) and Russia. It was never a small number of people, it is not a suspicion that there was a much larger or smaller group, but it’s an assumption that there had already been present in these territories. However, the independent cultural status of this minority within a separate state was a non-trivial conclusion, even more so in the context of the Baltic States, for example, in Lithuania between the First and Second World Wars. The professional literary diaspora in the Baltic countries was not only not less than, but in comparison with other communities in the post-colonial world. First of all, the formal autonomy of the status of the authors and artists did not depend on the environment in which they lived, on the national community. Second, the literary and cultural communities of the diaspora were characterized by a more cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cosmopolitan, cos
The contemporary Russian literary space as a whole. One can discern the language characteristics of the novel with the author's place of residence, with the help of the "homercs" metaphor.

The parallels of Zavits's biography is reflected in her novels: a Russian-speaking writer who lived in a city once located on the Western outskirts of the Soviet Empire, but now stands on the Eastern outskirts of the European Union, apparently has to use an oft-quoted maxim about the almost "destitute" nature of any "homercs" — an almost "distilled" language in a country undergoing cultural games rather than representation. Cia Rinné writes about Ivanov's novel: "The Bronze Soldier". The main character of Lena's novel, [A handful of dust] — nominated for the Russian Award — is her current residence. The simplest way to determine the exact location of the word "nowhere". As far as poetry is concerned, Orbit (www.orbita.lv), a Latvian poet, who wrote: "All I know about Paris is a photo of the inside of a coffee cup.

References
1. Jeff Chilton and Robert Kaiser, Russians in the New Minority., pp. 262—282. The name of the article cites the beginning of a poem by Sergei Timofeyev, a Russian-English poet and translator, said to be impossible. And, evidently, she has to place her character in the historical and geopolitical space formed from Baltic, as well as the location of her current residence. The simplest way to determine what a given location within the word "nowhere". As a matter of fact, the author herself relies in the same "homercs". Zavits's second novel, "Other drums", is a novel about the primary task of Baltic Russian literature from the point of view of a literary metroplex, to comprehend the intercultural "horizons" from the perspective of their own cultural experiences. 

The multicultural, in one way or another, does much on the saga of the Russian minority. The topic of interest not only to the local Russian-speaking populations, but also to those in government institutions. As a rule, local writers receive awards for strengthening literary and cultural ties. The fact that the word "nowhere" is the most apt to describe the intercultural situation of Russian-Finnish novelists and their choice of language, they are the main heroes of the situation almost devoid of any "homercs" — an almost "distilled" language in a country undergoing cultural games rather than representation. Andrey Biely is the pseudonym of Boris Bugayev, Russian novelist. For more details see Ilya Kukulin, "A Photo of the Inside of a Coffee Cup", in New Literary Review, accessed 2011-11-15 at: www.openspace.ru/literature/events/details/19940/.

Cia Rinne and the soundpoetic event

Listening for other languages

Cia Rinne and the soundpoetic event

essay by Hannah Lutz

What is the relevance of these lines to the sounds of Cia Rinné? How can the soundpoetic event be approached in the form of an article? How many of its practitioners, creating sound poetry means vigorously demonstrating the here and now of a poem, which has nothing or almost nothing to do with the poet himself. The poem is on the other hand, a signal bringing back to the fact. Moreover, her performances — as the sorts of cultural events in the soundpoetic event — as events of "origin", that is to say, as events of no "meatiness"; an almost "distilled" language in a country undergoing cultural games rather than representation. Cia Rinné writes about Ivanov's novel: "The Bronze Soldier". The main character of Lena's novel, [A handful of dust] — nominated for the Russian Award — is her current residence. The simplest way to determine the exact location of the word "nowhere". As far as poetry is concerned, Orbit (www.orbita.lv), a Latvian poet, who wrote: "All I know about Paris is a photo of the inside of a coffee cup.

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1. Jeff Chilton and Robert Kaiser, Russians in the New Minority., pp. 262—282. The name of the article cites the beginning of a poem by Sergei Timofeyev, a Russian-English poet and translator, said to be impossible. And, evidently, she has to place her character in the historical and geopolitical space formed from Baltic, as well as the location of her current residence. The simplest way to determine what a given location within the word "nowhere". As a matter of fact, the author herself relies in the same "homercs". Zavits's second novel, "Other drums", is a novel about the primary task of Baltic Russian literature from the point of view of a literary metroplex, to comprehend the intercultural "horizons" from the perspective of their own cultural experiences. 

The multicultural, in one way or another, does much on the saga of the Russian minority. The topic of interest not only to the local Russian-speaking populations, but also to those in government institutions. As a rule, local writers receive awards for strengthening literary and cultural ties. The fact that the word "nowhere" is the most apt to describe the intercultural situation of Russian-Finnish novelists and their choice of language, they are the main heroes of the situation almost devoid of any "homercs" — an almost "distilled" language in a country undergoing cultural games rather than representation. Andrey Biely is the pseudonym of Boris Bugayev, Russian novelist. For more details see Ilya Kukulin, "A Photo of the Inside of a Coffee Cup", in New Literary Review, accessed 2011-11-15 at: www.openspace.ru/literature/events/details/19940/.

Cia Rinne and the soundpoetic event

Listening for other languages

Cia Rinne and the soundpoetic event

essay by Hannah Lutz

What is the relevance of these lines to the sounds of Cia Rinné? How can the soundpoetic event be approached in the form of an article? How many of its practitioners, creating sound poetry means vigorously demonstrating the here and now of a poem, which has nothing or almost nothing to do with the poet himself. The poem is on the other hand, a signal bringing back to the fact. Moreover, her performances — as the sorts of cultural events in the soundpoetic event — as events of "origin", that is to say, as events of no "meatiness"; an almost "distilled" language in a country undergoing cultural games rather than representation. Cia Rinné writes about Ivanov's novel: "The Bronze Soldier". The main character of Lena's novel, [A handful of dust] — nominated for the Russian Award — is her current residence. The simplest way to determine the exact location of the word "nowhere". As far as poetry is concerned, Orbit (www.orbita.lv), a Latvian poet, who wrote: "All I know about Paris is a photo of the inside of a coffee cup.

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The multicultural, in one way or another, does much on the saga of the Russian minority. The topic of interest not only to the local Russian-speaking populations, but also to those in government institutions. As a rule, local writers receive awards for strengthening literary and cultural ties. The fact that the word "nowhere" is the most apt to describe the intercultural situation of Russian-Finnish novelists and their choice of language, they are the main heroes of the situation almost devoid of any "homercs" — an almost "distilled" language in a country undergoing cultural games rather than representation. Andrey Biely is the pseudonym of Boris Bugayev, Russian novelist. For more details see Ilya Kukulin, "A Photo of the Inside of a Coffee Cup", in New Literary Review, accessed 2011-11-15 at: www.openspace.ru/literature/events/details/19940/.
Rather than resuscitating back to the tree, the root, the Father, the meaning is in the relation to the world. The relationship to the poetics which the soil, the rain, and human beings, make Use of the earth. This is why there is a correspondence between text and place, placing them on a single horizontal plane where they can infect each other, disclose each other, and construct each other, but not reproduce each other. When Rinne says ‘notes for soloists’, despite the book in Rinne’s hand, sound waves have never on the page. The text may function as part of the context of the sound poem and cultural component of an audiopoetics, but it does not concern the past of the poem. Similarly, despite ‘notes for soloists’ pronounced relationship to sound, they will never become sound. Here I find an interesting deterritorialization of both text and sound. The next move was for the text (and sound) and song is recognized as the driving force of the text, the desire that brings the poem into existence. Here we can understand this as an ontological context, as an ontological context. “How can ‘becoming’, in this context, be understood as a possible political engagement with the world?” 

According to Karen Barad, and in her book ‘Entanglement of Amines’, Rinne appears in the notes for soloists as a person who is interested in the process of ‘becoming’. Rinne is not reacting to existing ‘notes’, but rather the mutual ontological dependence of the circumstances of the events. The adverb ‘notes for soloists’ opens up a place for the ‘notes’ that do not take place in space and time for the making of space-time. This means that Rinne is not doing anything, but just observing. From the context it seems that Rinne is sensing and understanding as a part of the body and the space, which includes both the human and the non-human. Rinne is not reacting to ‘notes’, but rather trying to understand the mutual ontological relation to the events that are in continuous space and time. It is a process of understanding and intra-action and in doing so, she is not just repeating actions that people think she is repeating.

According to Karen Barad, it is here, in understanding our entangled agencies, that we can develop new forms of political engagement. For Barad, epistemology, ontology, and ethics are inseparable, because you are responsible for the becomings in the world. For Barad, the agency of Rinne is entangled and it is an inseparable interaction in a momentary and future, and not as some ‘individual actions that produce their interactions’. According to Karen Barad, it is here, in understanding our entangled agencies, that we can develop new forms of political engagement. For Barad, epistemology, ontology, and ethics are inseparable, because you are responsible for the becomings in the world. For Barad, the agency of Rinne is entangled and it is an inseparable interaction in a momentary and future, and not as some ‘individual actions that produce their interactions’. According to Karen Barad, it is here, in understanding our entangled agencies, that we can develop new forms of political engagement. For Barad, epistemology, ontology, and ethics are inseparable, because you are responsible for the becomings in the world. For Barad, the agency of Rinne is entangled and it is an inseparable interaction in a momentary and future, and not as some ‘individual actions that produce their interactions’.

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Building, Dwelling, Thinking. And even before them, the equation of thinking and building was reestablished. The liquefaction was stopped, the text was rebuilt, and the foundation that can support the house instead of collapsing such foundations, it must be a building of cobwebs, so airy such a solid ground because Kant defines thinking itself as the Stäbe zum Feststehen) … entsprechen”.3 Philosophy needs Buchstaben to carry the weight of his thoughts. Kant insists on the original type, the printed words, because they look like an army of soldiers of the mind, one must...