

Grzegorz Welizarowicz<sup>1</sup>  
Martin Blaszk<sup>2</sup>

## Introduction

*Man's position in the world is defined by the fact that in every dimension of his being and behavior he finds himself at every moment between two boundaries. This condition appears as the formal structure of our existence, filled always with different contents in life's diverse provinces, activities, and destinies. We feel that the content and value of every hour stands between a higher and a lower; every thought between a wiser and a more foolish; every possession between a more extended and a more limited; every deed between a greater and a lesser measure of meaning, adequacy, and morality. We are continually orienting ourselves, even when we do not employ abstract concepts, to an "over us" and an "under us", to a right and a left, to a more or less, a tighter or looser, a better or worse. The boundary, above and below, is our means for finding direction in the infinite space of our worlds. Along with the fact that we have boundaries always and everywhere, so also we are boundaries. For insofar as every content of life – every feeling, experience, deed, or thought – possesses a specific intensity, a specific hue, a specific quantity, and a specific position in some order of things, there proceeds from each content a continuum in two directions, toward its two poles; content itself thus participates in each of these two continua, which collide in it and which it delimits. This participation in realities, tendencies, and ideas that are a plus and a minus, a this-side and a that-side of our here and now, may well be obscure and fragmentary; but it gives life two complementary, if also often colliding, values: richness and determinacy. For these continua by which we are bounded and whose segments we ourselves bound form a sort of coordinate system through which, as it were, the locus of every part and content of our life is identified.*

Georg Simmel (2010 [1918]: 1–2)

Welcome to the Border Studies special issue of *Miscellanea Anthropologica et Sociologica*!

---

<sup>1</sup> University of Gdańsk, grzegorz.welizarowicz@ug.edu.pl.

<sup>2</sup> University of Gdańsk, martin.blaszk@ug.edu.pl.

The volume is the first publication of the **International Border Studies Center** (IBSC) founded at the University of Gdańsk (UG) in May 2021 through a grant given by the Gdańsk Humanities Support Program (*Program Wsparcia Humanistyki Gdańskiej*) implemented under The Excellence Initiative – Research University (IDUB). It is the first presentation of the work in border studies by members and friends of the IBSC.

The idea for the IBSC emerged out of conversations held at a biannual international conference “Border Seminar” (BS) organized at UG since 2017. The BS was originally inspired by Chicana studies’ (Anzaldúa 1987; Gómez-Peña 1993, 1996; Pérez-Torres 2006) broad scope of U.S.-Mexican borderlands and *mestizaje* problematics and its conceptualization of borders as “heterotopic spaces (...) places of ‘politically exciting hybridity, intellectual creativity, and moral possibility’ (Johnson/Michaelsen 1997, p. 3)” (Fellner 2020: 10) and by decolonial studies’ ideas of “border thinking”, “border gnosis”, “border epistemology” (Mignolo 2011). Other inspiring perspectives included, among others: Homi Bhabha’s “third space” (1994), Chela Sandoval’s “differential consciousness” (2000), imaginary landscapes (Appadurai 1996), Édouard Glissant *un poétique de la Relation* (a cross-cultural poetics) (1997), Mary Louise Pratt’s “contact zones” (1992), liquidity (Bauman 2007), Ulrich Beck’s “cosmopolitan outlook” (2006), postcolonial studies’ “interdisciplinary measures” (Huggan 2008), theories of intermediality (Bolter, Grusin 2000), Cold War studies in migrations and communication (Mazurkiewicz 2020), translation (networked knowledge) and linguistic studies in “bi-accentism”, “translanguaging”, “superdiversity” (Blommaert, Rampton 2011; Blackledge, Creese 2017), the concept of the “third culture” (Snow 1963) and the Research Based Practice (Blaszk 2017; Arlander et al. 2018), and more.

As the world at large was experiencing mass mobilizations around “the wall”, nativism, and **reterritorialization** (Wastl-Walter 2011: 2) rooted mainly but not only in moral panics about migrations, the spread of terrorism and criminality, and the rhetoric of cultural invasions<sup>3</sup>, as literary and cultural scholars, linguists, historians, experimental pedagogists, and artists, we felt an urgent need to learn from our respective perspectives. We were hungry for vocabulary and theoretical models of border phenomena, border ethics and affects, imaginaries in contact, cultural, epistemic, and ontological slippages. We wanted to develop informed dialogs about deterritorialization, transculturation, post- and transnationalism,

<sup>3</sup> Here we have in mind not only the rise of Donald Trump and his nativist presidential campaign premised on the assumption that Mexican immigrants to the U.S. are criminals and “rapists”, and his call to “Build the Wall” but also the larger right wing turn in the politics of the last decade from the Philippines and Brazil to Hungary and Poland. Governments of these and some other countries have effectively mobilized the rhetoric of invasions for populist gains and as justification for their attacks on the rule of law.

fluidity and hybridity, cyber flows, multiple loyalties, and love at a distance (Beck, Beck-Gernsheim 2011). With regard to this, the BS was to become a forum where the ubiquitous, yet what we sensed was a profoundly undertheorized concept of the “border” could be critically investigated in transdisciplinary scholarly dialog and artistic practice. The latter component has involved performative pedagogy and student workshops in theater<sup>4</sup>. This artistic aspect is featured in the present volume in the artworks by Maiza Hixson and Ricardo Duffy, and an autobiographic essay by Carlos Morton.

When IBSC was formed it became a hub for a broader dialog involving anthropologists, social scientists and art and literary historians of the Gdańsk and Pomeranian region. We began to wonder what unites us and in what sense we could claim the name of the Gdańsk School of Border Studies. What else do we want to reflect beyond our specific location and interest in increasing the recognition of the Gdańsk humanities in Poland and in the world? As the present volume offers a sample introduction to the IBSC members’ various interests and approaches, it in some measure answers this question. The scope of the issue reflects perhaps inadvertently Napoleon’s quip that “Gdańsk is the key to everything”. The range of articles illustrates that **we are interested in everything**<sup>5</sup>, although it is hardly exhaustive. Significantly, studies on Gdańsk as a borderland are not present here although members of the IBSC work in this field. Most recently, a volume *Baltic Borderlands. Gdańsk-Danzig-Gduńsk and the Impact of Exchange* by “Studia Historica Gedanensia” (Drost, Mazurkiewicz 2022) was published by Cambridge University Centre for Geopolitics and the Faculty of History UG. IBSC’s co-founder Miłosaława Borzyszkowska-Szewczyk and her Research Lab for Memory Narratives of Borderlands have recently prepared English-language volumes of their original publications in German about the Gdańsk region as a borderland. Another IBSC co-founder Anna Sobecka has just published *Obrazowanie natury w nowożytnym Gdańsku. O kulturze kolekcjonerskiej miasta [Picturing Nature in Early Modern Gdańsk: On the Collecting Culture of the City]* (2022), a book on seventeenth- and eighteenth-century art collections in Gdańsk.

---

<sup>4</sup> For example, in 2019 a group of American Studies students performed a one-act *Endless Border* by Chicano playwright Carlos Morton, directed by Grzegorz Welizarowicz. Moreover, BS2021 featured a virtual cooperation between students of UG and the Valdosta State University. Directed by the BSG founding member Martin Blaszk, it involved a workshop and an online performance of *CROSSING / ACROSS BORDERS*.

<sup>5</sup> If Napoleon stated this with military objectives in mind, he also expressed deep truth about the unique geographic and geopolitical location of our city: a gateway into the Polish interior and Poland’s window onto the world. Today we reject militarism, but we reserve the right to claim Napoleon’s statement as illustrative of our catholic (lower “c”) interests as well as reflective of our sense of belonging to a very specific place with a rich borderlands history and international connections.

But if our volume deals minimally with Gdańsk, our city and its spirit are present here. As a sea-coast metropolis and the center for its larger region of multiple satellite cities and villages it inspires us to think in both local and global terms. Its sea breezes serve as a metaphor for the air we want to breathe into border studies. Other metaphors – the lighthouse, the foghorn, the radar – let us imagine our double role: to state our coordinates and mark our place but also to always seek relation, reach out across distance. Another, the port, may serve as our moral injunction: to be brave and welcoming. These are the paradigmatic orientations of the Gdańsk School of Border Studies.

Border studies as an academic discipline has its origins in the mid-1980s when it was initially organized around the “Journal of Borderlands Studies”. The focus was then largely on the U.S.-Mexico border. The field has since been globalized. The end of the Cold War precipitated an expansive economic and cultural globalization and discourses of a “borderless” world and the “borderization” of cultures (Gómez-Peña 1996: 7) emerged. After the events of 9/11 however a “renewed securitization discourse” (Newman 2011: 34) took hold and prompted digitalization of regimes of surveillance as well as growth in physical border infrastructure. Other developments which have shaped border studies have been the European Union and the Schengen Area (est. 1985) expansion in, respectively, 2004 and 2008, ethno-regionalist movements, the re-scaling in governance on supra-state and sub-state levels (Paasi 2009), the migration crisis of 2015–2016 and the one caused by the Russian invasion of Ukraine in 2022, in addition to the 2020 COVID-19 pandemic and implementations of lockdowns and reimpositions of hard border.

Until quite recently border studies had been largely an arena for social and political scientists, geographers and social geographers. For example, *The Ashgate Research Companion to Border Studies* (2011) defines it as concerned with “spatial and social phenomena” (Wastl-Walter 2011: 1) and with “social, political or economic expressions either of belonging or of exclusion within state territories” (Wastl-Walter 2011: 2), a domain of “political geographers, historians, anthropologists, political scientists, economists, sociologists, and lawyers” (Wastl-Walter 2011: 2). It has only been within the last fifteen years or so that the study of borders has, in response to what Sandro Mezzadra and Brett Neilson call “not only of a proliferation but also of a heterogenization of borders” (2013: 3), experienced a critical turn and been engaged with more broadly by people working in the humanities. In the words of the director of the UniGR Center for Border Studies, Astrid M. Fellner, an understanding has emerged which holds that “the complex roles of borders and boundaries have become more relevant than ever, necessitating a reconceptualization of boundaries that treats them critically as processes, discourses, practices, even symbols through which power functions” (Fellner 2020: 7). This has called for, among others, discourse studies and studies from cultural perspectives.

This is why Jopi Nyman and Johan Schimanski claim that “[t]wo ongoing turns have come together in the 2000s, a ‘cultural turn’ in border studies and a ‘border turn’ in cultural studies” (Schimanski, Nyman 2021: 5). As a result, border studies has ceased to be exclusively concerned with the borders of nations. Borders have been redefined as “contingent, ongoing processes with dimensions stretching beyond the geopolitical boundary line” (Schimanski, Nyman 2021: 5). Borders are now understood as both physical and imagined spaces, cultural, symbolic, narrative sites as well as “social institutions, which are marked by tensions between practices of border reinforcement and border crossing” (Mezzadra, Neilson 2013: 3).

The border turn in cultural studies was precipitated by, among others, the post-structuralist critiques of the margins and transgression (Derrida, Foucault, etc.), by the postcolonial (Bhabha, Spivak), and feminist (Cixous) studies on the subaltern and the repressed, as well as Chicana Studies’ articulation of the physical and epistemic borderlands (Anzaldúa 1987). “Border theory” has formed as an approach in cultural studies and critical theory (Michaelsen, Johnson 1997; Castillo 1999). “Border poetics” is a reading of literary narratives in terms of “successful and failed border-crossings” and in search of “symbolic but also (...) temporal, epistemological and textual or media borders” (Schimanski, Nyman 2021: 6). Thus, for example, in *Narratives of Border Crossings* (Fellner 2020) literary scholars embrace the discourse of “border figurations” (Fellner 2020: 11) and speak of “border-crossing fiction” (Shameem Black in Fellner 2020: 11). This research may overlap with studies on, for example, “hydrosocial borders” and “riverine borders” approached from territorial, geographic, political and metaphorical perspectives (*Riverine Borders* 2022).

Some of the complexity of the new border studies has recently been captured in the *Leksykon: Studia and granicami i pograniczami* [*Lexicon: Studies on Borders and Borderlands*] (Opiłowska et al. 2020) issued by the Ośrodek Badań Regionalnych i Obszarów Pogranicza or The Center for Regional and Borderlands Studies at the University of Wrocław. The volume combines traditional concerns with territorial political geography (Euro-cities, Euro-regions, regionalism and regional policies, etc.) with entries on “borders and imagination”, “borderlands anthropology”, “borders and memory”, “metaphors of the border”, etc. Moreover, related academic disciplines like “liminality” and “threshold studies” have formed (Aguirre et al. 2000; Benito, Manzanos 2006), while another noteworthy and related development is the rise of interest in “hospitality studies” (Lashley 2017).

As a result, a “field of Cultural Border Studies” (Fellner 2020: 7) has emerged as the domain of interdisciplinary scholars who engage in a broad range of phenomena through such concepts as, for example, “borderscapes” (Brambilla 2015) and “bordertextures” (Weier et al. 2018), border imaginaries and aesthetic representations of borders (dell’Agnese, Amilhat Szary 2015; Schimanski, Nyman 2021),

“bordering” (Davis 2019) understood as “conceptions of gender, genre boundaries/borders, language borders and linguistic boundaries, urban-rural borders” (Fellner 2020: 8), social (linguistic) borders which institute lines of division and assign categories in society, borders as instruments of allocation of power and which “determine and often also substantiate our perception of the world” (Fellner 2020: 8). The border, therefore, has come to be read as topographical as well as metaphorical, and now refers not only to lines of demarcation but to regions, affective states, semiotic systems, and imaginations. Literary and media scholar Julian Wolfreys thinks the border as “both epistemological and ideological, personal and political” (Wolfreys 2019).

Some of the potential of the border as an analytical concept is revealed in Schimanski and Wolfe’s definition: the border “marks a relation, in both spatial and temporal terms, between a limit/horizon and a connection. The border has a performative function (...). The border is always presented, marked, represented and mediatized” (Fellner 2020: 9). The border is always in transition, always rearticulated, and is always (re)constituted. Schimanski and Nyman speak of a “dynamic conception” of borders “emphasising the social and cultural constructedness of borders through acts of bordering, as well as their extensive character as border-scapes. A border, as the border theorist Henk van Houtum has suggested, is ‘not a noun but a verb’ (2013: 173)” (Schimanski, Nyman 2021: 4). The border offers thus a range of methodological models for reading reality and art.

At the beginning of the twentieth century Georg Simmel, German dialectical sociologist and aesthetic essayist, realized this when he used borders and thresholds as his conceptual apparatus. As the epigraph to our editorial illustrates, he understood boundaries and their negotiation as a universal human condition. He used the border to analyze the distinction between form and content, the relationship between the “subjective soul” and “objectified forms”, and/or agency and structure (Brzeziński 2019). He defined the “*Grenze* [“Border” in German] as a relation between individuals, but also between groups or collectives” (Miller-Funk 2021: 23). He understood border processes in terms of images, “a form of aesthetic fixing in static images” (Schimanski, Nyman 2021: 1). Thus, Schimanski and Nyman take him as the precursor of “border aesthetics” (2021: 1). We situate our volume and our activities at the IBSC at the intersection of Cultural Border Studies and the more traditional social studies’ approaches to border studies. Hence, we lay claim to an interdisciplinary Socio-Cultural Border Studies in the tradition of Simmel’s dialog of humanities with social sciences.

Although some articles in our collection ask questions common to a more traditional border studies’ agenda like the ethics of bordering processes (Morska), the migrant labor (Mika, Czapka and Sagbakken), or the transboundary management of natural resources (Skorek), overall, there is minimal discussion of geopolitics

or international relations. Only one article engages with the question of a physical international boundary in the context of the present (Morska). Our take is mostly unorthodox and broad in spatio-temporal scope: from Gdańsk (Mika) to Norway (Czapka and Sagbakken), the Basque country (Mirgos) and California (Hixson); from the ancient era (Ulanowski) via pre- and post-Colombian (Welizarowicz) civilizations to the COVID Pandemic (Mika). The subject matter includes a personal life-history in the borderlands (Morton); the philosophy of science and environmental governance (Skorek); the history of ideas and historiography (Welizarowicz); theoretical pedagogy (Blaszki); the ethics of public discourse (Morska, Hixson); linguistics (Mirgos); divination or trans-ontological communication (Ulanowski); good care for dementia patients (Czapka and Sagbakken); the boundaries of work in platform work (Mika), as well as migrant labor (Mika, Czapka and Sagbakken). Many articles combine more than one theme/space/time or methodological approach – for example, Morska reflects on the current border crisis through literature and the study of discourse; Hixson combines aesthetics, performance studies, history, and gender studies, while Welizarowicz juxtaposes historical paradigms with those derived from theater and Native philosophy. In their own ways these and other articles are performative acts of boundary crossings, they enact border scholarship and take the reader's imagination on a journey into epistemic borderlands.

The opening article by Chicano playwright **Carlos Morton** is a version of his keynote address delivered at the Polish Academy of Sciences' Committee on Migrations' conference organized in September 2021 at UG. Professor Emeritus at the Department of Theater and Dance at the University of California Santa Barbara (UCSB), Morton has been active in the Chicano and American Theater since the 1970s. He is, along with Luis Valdez and Culture Clash, the most prolific and recognized Chicano Theater author. With regard to this, his plays are often situated in the American borderlands, bilingualism is the norm and migration is a common topic. They are also expressive of cultural *mestizaje* or Taoist cosmopolitanism.

The IBSC asked Morton to tell his life story on the borderlands. In his literary testimony (hence, no references) Morton reflects on his history of crossing geographic, physical and social borders in the last seventy years. Born in Chicago, he is especially connected with the American Southwest but has lived in Latin America, Europe, and Asia. He cites many anecdotes and offers observations. He reflects on how his subjectivity has been formed through different encounters. Looking back at his travels the author argues that the equilibrium which enriches personal or collective progress is attainable when languages and cultures cross. Morton is a humorist, his tone is ironic but also deeply humanist, compassionate, and reminiscent of some writings by Juan Felipe Herrera and/or essays by

Morton's late friend and fellow El Pasoan, José Antonio Burciaga. Morton's keen interest in geography and history brings to mind the scholarly/journalistic work of the dean of Southwestern studies Carey McWilliams. He comes across as an enthusiast of cultural cosmopolitanism – "This is who we are. We can't deny it. We take the best of all the worlds" he says. In the Spring of 2022, Morton was the first Artist in Residence sponsored by the IBSC and his play *Trapped in Amber / Zakłęte w jantarze* (premiere October 2022) is the result. We are happy to include this essay as an accompaniment to the play.

**Maiza Hixson**, the author of the article following on from Morton's, situates her analysis within studies of urban performances of aesthetic place-making, theatricalization of cities, and urban historiography<sup>6</sup>. Hixson takes us into Santa Barbara's whitewashed red-tiled-roof courthouse built in the mid-1920s. There a large room where wedding ceremonies are now held features the Santa Barbara Courthouse murals, which Hixson reads as California's "environment of memory". The pseudo-historical triptych silently narrates for the newlyweds and their guests a 1920s version of the history of Santa Barbara and its region from the moment of the colonial encounter in 1542. Hixson reads the paintings in the context of the time of their creation and through the figure of the artist as well as the function they have taken on in the present: a polytemporal borderlands of memory and patriarchy. She brings to bear on the room's semiotics the theoretical apparatus of queer studies, performance studies and studies in California's colonial history to "queer" the murals. According to Hixson, the weddings that take place there have become "polymorphously dramatic encounters between people and aesthetic representations of the past". The article is an important contribution to the debate on public memory in California and it remains to be seen if the murals are removed. Whatever occurs, Hixson's article is at least here to remind us how to read the murals' colonial and gendered enunciations. Maiza Hixson is also an artist and an image of her painting, *World Atlas*, and her artist's statement appear as the first entry in this issue after the Introduction. We thank the artist for her generosity.

The gestures Hixson finds problematic and grandiose in the performance of the Santa Barbara Courthouse murals are in the repertoires of many of the figures (some of whom ended up on California's shores) discussed in the following text. **Grzegorz Welizarowicz** has written a theoretical article which proposes a review and rethinking of the borderlands' imaginaries<sup>7</sup>. If, as Greg Grandin claims, America has come to the end of its myth of frontier universalism (Grandin 2019: 251), a myth which has hitherto propelled it forward in space and time,

---

<sup>6</sup> An early version of the paper was presented at the "Border Seminar 2021".

<sup>7</sup> The first version of this paper was presented at the "Border Seminar 2019".



Welizarowicz sees in this moment of crisis a chance to (re)envision the borderlands' imaginative democratic rearticulation. To do this, he revisits the genealogy of the frontier concept from the arrival of the new subject of the Ego Conqueror, when European man broke away from the confines of the ocean, following on from Columbus and beyond. Against a map of individual agency and the concomitant arrival of a structure of European imperial aggrandizement, a map of indigenous, pre-contact America is then charted. This balances, complements and complicates the maps of European agency and engenders a *transfrontera* space of memory and affects. After citing examples of artists who engage with the *transfrontera* space in their works, a different model of imaginary mapping is then proposed. "Circles upon circles upon circles upon circles" is a paradigm based on the Native practice of theater/storytelling of the Spiderwoman Theater. This model, Welizarowicz argues, offers a viable option for a new frontier universalism without perpetuating old biases.

**Krzysztof Ulanowski** is a historical anthropologist interested in religions. His contribution is a comparative study of the divination practices between Mesopotamia and ancient Greece. Divination is itself of interest for cultural border studies for the practice involves trans-ontological communication and translation; it is a means of breaking the bonds of linear time and unknowing. As Ulanowski reminds us, Cicero considered it universal among men. Focusing on the religious-military activities of the seer and what the author calls his "semiotics of war" in Mesopotamia and Greece, Ulanowski is able to demonstrate that in spite of the temporal and spatial distance between the two civilizations, and in spite of Greece's image as a rational society, the influence of the East on the West in the sphere of prophecies can be seen. By drawing on an array of ancient historical documents and discussing in detail a variety of elements, in addition to the use of ancient anecdote, Ulanowski is able to evoke in close proximity, the ancient world. Other interesting implications from Ulanowski's essay can be drawn from his take on the "just war", a theme resonant in post-colonial and settler-colonial studies, genocide studies, and studies on the state of exception (Agamben).

The state of exception is at the core of the next article which focuses on the figure of the refugee during the 2021/2022 migration/refugee crisis on the Polish-Belarusian border. **Izabela Morska**, an award-winning writer of fiction, poetry, drama as well as an accomplished literary scholar, is intrigued by the discrepancy between the rhetoric adopted by the Catholic Church in relation to the crisis and that of the increased securitization espoused by the Polish government. Documenting in detail the events of the last year and citing their accompanying narratives and rhetorical frames (invasion, menace, pathology) Morska brings to bear on their interpretation a variety of theories and references to literature and popular culture. As the author reports on the impossible situation of migrants on

a strip of land between Belarus and Poland at Usnarz Górny she argues that the government substituted the mandate of the Christian Gospel propagated by the Catholic Church with the sacralization of the border and its double, dehumanizing narrative. Morska argues that the miracle of the border's "transubstantiation", its imbuing with transcendence has created a parallel universe which can be read against scenes of George Orwell's *Nineteen Eighty-Four* and other writings by the British author. The article is thought-provoking, its associative reading of the discursive practices from present and world literature on exception serves as an important testimony of the intellectual effort to come to terms with perhaps the most important border event in Poland's modern/moral history. It is noteworthy that Morska calls up Anzaldúa and the context of the precarity of the (gendered) migrant on the Southwestern Border of the U.S. This comparative reading allows her to observe that scenarios of coloniality/exception multiply and coincide upon ever-shifting global maps occluded by maps of genealogies, that narrative and moral legacies of distant places and their postcolonial and totalitarian dynamics converge. The epilog of the article accounts for the contrast between the treatment of the refugees of the Russia-Ukraine War and those from other countries on the Belarusian border, as well as for the construction of the border wall there.

Continuing the general interest of border studies in the taxi industry as a site of multiple border crossings (Mathew 2005; Mezzadra, Neilson 2013) **Bartosz Mika** reports on the situation of employees of a ride-hailing company from the perspective of the sociology of work and in connection with processes of internationalization. In doing so he considers the border that exists at the socio-economic intersection of a multinational corporation – Uber – with a local, semi-peripheral labor market. As Mika points out, as a global company, Uber crosses international borders and in doing so also moves across social and economic boundaries to “interfere” with business practices that exist at supranational, national and local levels; in this particular case, changing the way that the ride-hailing industry operates and disrupting patterns of employment. In his article, Mika considers Uber's operation in Poland as part of the work-on-demand (WOD) platform economy, where traditional working activities (personal transport, cleaning and running errands) are channeled through an app managed by the company, which sets minimum quality standards of service and selects and manages the workforce. A point of special interest is the relation between the platform and the worker viewed using the concept of flexibility, which allows Mika to show points of transgression on the borders between different forms of employment and the disappearance of boundaries between work and life. Moreover, the Uber drivers who took part in the study, which was undertaken during the time of the COVID-19 pandemic, expressed satisfaction with WOD, in spite of the precarity of their situation and extensive algorithmic surveillance. Mika suggests this stems from the fact that

they appreciate the flexibility offered by the app because it is the only way available to them to deal with their vulnerable situation – existence in a variable and dynamic labor market.

In their qualitative study, **Elżbieta Anna Czapka** and **Mette Sagbakken** explore perceptions of good dementia care among people with different ethnic backgrounds in Norway. As the authors write, dementia is one of the greatest health and health care challenges at the present time, while in most societies the family is responsible for the care given to dependent family members. However, the type and range of that care exists on a borderland that depends on the cultures of care and patterns of responsibilities that exist between the state and the family, while ethnicity is also an important factor: although, as the authors point out, ethnicity provides only a partial explanation as ethnic groups are not homogenous and not all members of the group follow all the social norms that are characteristic for the group. To gather data for the study, the authors carried out individual semi-structured interviews with twenty family caregivers with different ethnic backgrounds (among others, Somalia, Poland, India, Austria, North America, Turkey), five representatives of immigrant communities, and five representatives of health and care personnel working with people living with dementia. They then used thematic analysis to identify themes in the interview material, which revealed five areas related to the elements of good care that most of the participants emphasized: combining institutional and family care; the personal attributes and formal/informal competencies of caregivers, ensuring patient-centered, holistic care; dignity-preserving care and the special role of food. In the conclusion to their study, the authors state that concern for these areas can be said to constitute patient-centered care, which respects the values of people receiving such help and places them at the center of the care giving relationship.

If Mika, Czapka and Sagbakken use known methodologies to investigate the borderlands of present-day employment practice and healthcare provision, then Blaszk and Skorek provide texts that question the very nature of what constitutes scientific investigation and the methodologies that science employs.

**Martin Blaszk's** article stems from his involvement as an artist and performative educational practitioner as well as a researcher into these areas, and results from his awareness of the problems that can be prevalent with regard to an interdisciplinary research practice that exists on the borderlands between branches of knowledge and their disciplines: in the case of Blaszk's research, the domains he works across include the arts in terms of performance (happening), the social sciences in relation to pedagogy, and the humanities with regard to second language education<sup>8</sup>. In connection with this, Blaszk discusses the proposition of a "third

---

<sup>8</sup> An early version of this article was presented at the "Border Seminar 2019".

culture”, a concept that appeared in the 1960s, which offered a “place” for inquiry into phenomena which did not fit neatly into the humanities and the sciences. He then gives reactions to the concept, before offering an outline of networked knowledge taken from Translation Studies, which Blaszk believes offers an understanding of interdisciplinary forms of inquiry relevant and productive for the present-day. In terms of a model for his own inquiry, Blaszk steps back from the large scale of the third culture, preferring instead a form of research-based practice which proposes a “third space” for inquiry. This offers a site where all those involved in the research process can ask questions and investigate findings on equal terms, providing the possibility of joint “ownership” of a research project. In the final section of his article, Blaszk offers an example of the research he has carried out as well as a model for the form of research practice he proposes.

Because of the complexity of the challenges posed by global environmental governance and the problems that traditional science faces in trying to inquire into and understand such complexity – “the leaky boundaries of man-made states” – **Marta Skorek** suggests post-normal science (PNS) as an alternative way to approach scientific knowledge production. This allows for the participation of an extended peer community, represented by institutionally accredited experts from different discourse communities as well as individuals that have an interest in the particular issue under investigation, who mediate scientific inputs into the policy-making process. Thus, as Skorek points out, an open dialogue is created in which scientific evidence and policy proposals are scrutinized according to scientific criteria and the non-expert knowledge of the world. In her article, which is theoretically based, Skorek gives details of the challenges facing environmental governance – climate change, desertification, deforestation, biodiversity loss – with particular emphasis on land-sea interaction. She also provides the characteristics of a PNS approach to science which include, among others, the capacity to address the issue of uncertainty and complexity, its combination of environmental, social, political, economic and cultural dimensions, the application of a precautionary or preventive approach and its extended form of participation. In connection with these characteristics, Skorek also states the relevance of PNS to environmental governance: the implementation of PNS allows social-ecological systems to be viewed as an integrated whole and takes into account different (legitimate) perspectives, thereby resulting in a holistic and integrated science which is also civic and participatory – one which Skorek maintains is suitable for inquiry into the fluid boundaries of environmental governance.

In her article, **Katarzyna Mirgos** considers the concept of boundaries in connection with the Basque language (*Euskara*), the endoethnonym, and language as a marker of distinctness which is also a barrier to other people. As Mirgos writes, Basque is a minority language which has different dialects and has often

been considered both mysterious and excluding: in the past outside influence was discouraged in an attempt to maintain its purity. However, at the present time, *Euskara* reflects an open and inclusive attitude in terms of both language and culture, which has contributed to the growth of the knowledge of Basque all over the world. As the basis for her article, Mirgos conducted library and archival searches, observations and interviews. She also relies upon knowledge from her previous stays in the region and her own experience of learning and using the language. As Mirgos states, in spite of the development of a standardized form of Basque, a situation of “them” and “us” may prevail, as one of the important features of the language as a whole is its internal differentiation, which means that it can be pronounced in different ways and where there can be differences in vocabulary: designations can even vary from household to household. These differences can serve to show the relationship between interlocutors, while the use of Basque also highlights social differences, marking the boundaries between different spheres of involvement: *Euskara* is used in the home, countryside and during childhood, while Spanish is used in the street, town and adulthood. In connection with the acceptance of Basque as a regional language, Mirgos describes how even though the use of Basque is encouraged and on the increase, the majority of inhabitants in the region do not communicate in *Euskara* freely.

The final text in this issue of *Miscellanea* is a book review in which language and boundaries are also dealt with. **Monika Mazurek** writes about a text by Gerd Hentschel, Jolanta Tambor and István Fekete – *The Silesian Lect and Its Users. The Spread of and Social Attitudes Towards Silesian*. The book is bilingual (German and Polish) and considers the extent to which Germanisms (German lexemes assimilated and adapted by the Silesian lect) are used at the present time in Silesia, the prevalence of the German language in the region and the status of the Silesian lect in the public and private spheres. Interestingly, Mazurek, a sociologist living and working on a borderland where Polish and Kashubian (a dialect from the Pomeranian region of Poland) coexist, reviews a text about another and similar borderland in Poland. Additionally, as Mazurek writes at the end of her review, the book deals with issues that are of interest to linguists but also offers information that should be of interest to the leaders that represent Silesians: it might also be added that the book will be of interest to all of those people who live on the borderlands where languages meet.

Finally, the authors who contributed to this issue of *Miscellanea Anthropologica et Sociologica* chose the subjects they wrote about and how they should write about them. This has led to a diverse coverage in terms of content but also the language of the articles. In an important way, this reflects and fits with the ambitions of IBSC which, following Simmel’s lead, is interested in the **different contents in life’s diverse provinces**, as well as the expression of these contents through

the particular **coordinate system** each individual researcher and writer chooses to be part of and use. In accordance with this, at the initial stages of preparing the articles for this issue, as editors, we decided that while the format proposed by *Miscellanea Anthropologica et Sociologica* should be maintained as much as possible, all the authors should write using language that is appropriate to their respective disciplines or, in a number of cases, those that lie on the border as interdisciplinary. As was mentioned at the beginning of the introduction, this has led to differences in the way that language is used and how ideas are presented, while at a more prosaic level it has led to differences in spelling – where both British and U.S. forms have been allowed. Overall, however, we feel this will cause little discomfort to readers, while the benefits of such “freedom” can be experienced in the way the authors develop their ideas. To end with, we would like to thank all those people that reviewed the articles which make up this issue. We would also like to thank *Miscellanea Anthropologica et Sociologica* for allowing us to use their journal to showcase the intellectual vigor and diversity of IBSC; we hope this borderland issue displays both **richness** and **determinacy** and will provide a thought provoking read.

## References

- Aguirre M., Quance R., Sutton P. (eds.), 2000, *Margins and Thresholds: An Enquiry into the Concept of Liminality in Text Studies*, Madrid: The Gateway Press.
- Anzaldúa G., 1987, *Borderlands / La Frontera: The New Mestiza*, San Francisco: Aunt Lute.
- Appadurai A., 1996, *Modernity at Large: Cultural Dimensions of Globalization*, Minneapolis: University of Minnesota Press.
- Arlander A., Barton B., Dreyer-Lude M., Spatz B. (eds.), 2018, *Performance as Research: Knowledge, Methods, Impact*, London – New York: Routledge.
- Bauman Z., 2007, *Liquid Times: Living in an Age of Uncertainty*, Cambridge: Polity.
- Beck U., 2006, *The Cosmopolitan Vision*, C. Cronin (transl.), Cambridge: Polity.
- Beck U., Beck-Gernsheim E., 2011, *Distant Love: Personal Life in the Global Age*, R. Livingstone (transl.), Cambridge: Polity.
- Benito J., Manzanos A.M. (eds.), 2006, *The Dynamics of the Threshold: Essays on Liminal Negotiations*, Madrid: Gateway Press.
- Bhabha H., 1994, *The Location of Culture*, New York – London: Routledge.
- Blackledge A., Creese A., 2017, *Language and Superdiversity: An Interdisciplinary Perspective*, “Tilburg Papers in Culture Studies”, paper 187, [https://www.tilburguniversity.edu/sites/default/files/download/TPCS\\_187\\_Blackledge-Creese\\_2.pdf](https://www.tilburguniversity.edu/sites/default/files/download/TPCS_187_Blackledge-Creese_2.pdf) (accessed: 4.06.2022).
- Blaszk M., 2017, *Happening in Education: Theoretical Issues*, Frankfurt: Peter Lang.
- Blommaert J., Rampton B., 2011, *Language and superdiversity*, “Diversities”, vol. 13, no. 2, [https://newdiversities.mmg.mpg.de/fileadmin/user\\_upload/2011\\_13-02\\_art1.pdf](https://newdiversities.mmg.mpg.de/fileadmin/user_upload/2011_13-02_art1.pdf) (accessed: 4.06.2022).

- Bolter J.D., Grusin R., 2000, *Remediation: Understanding New Media*, Cambridge: MIT Press.
- Brambilla Ch., 2015, *Exploring Critical Potential of the Borderscapes Concept*, "Geopolitics", vol. 20, issue 1.
- Brzeziński D., 2019, *Mysł Społeczna Georga Simmla w perspektywie współczesnej teorii i socjologii kultury*, "Przegląd Socjologiczny", vol. 68, no. 1, DOI: 10.26485/PS/2019/68.1/5 (accessed: 16.06.2022).
- Castillo D.A., 1999, *Border theory and the canon* [in:] D.L. Madsen (ed.), *Post-Colonial Literatures: Expanding the Canon*, London: Pluto Press.
- dell'Agnese E., Amilhat Szary A.-L., 2015, *Borderscapes: From Border Landscapes to Border Aesthetics*, "Geopolitics", vol. 20, issue 1.
- Drost A., Mazurkiewicz A. (eds.), 2022, *Baltic Borderlands. Gdańsk-Danzig-Gduńsk and the Impact of Exchange*, "Studia Historica Gedanensia", vol. 13 [in press].
- Fellner A.D. (ed.), 2020, *Narratives of Border Crossings: Literary Approaches and Negotiations*, Baden-Baden: Nomos.
- Glissant É., 1997, *Poetics of Relation*, Ann Arbor: University of Michigan Press.
- Gómez-Peña G., 1993, *Warrior for Gringostroika*, Saint Paul: Graywolf Press.
- Gómez-Peña G., 1996, *The New World Border: Prophecies, Poems, and Loqueras for the End of the Century*, San Francisco: City Lights.
- Grandin G., 2019, *The End of the Myth: From the Frontier to the Wall in the Mind of America*, New York: Metropolitan Books.
- Huggan G., 2008, *Interdisciplinary Measures: Literature and the Future of Postcolonial Studies*, Liverpool: Liverpool University Press.
- Lashley C. (ed.), 2017, *The Routledge Handbook of Hospitality Studies*, New York – London: Routledge.
- Mathew B., 2005, *Taxi! Cabs and Capitalism in New York City*, Ithaca–London: ILR Press.
- Mazurkiewicz A. (ed.), 2019, *East Central European Migrations During the Cold War: A Handbook*, Oldenbourg–Berlin: De Gruyter.
- Mezzadra S., Neilson B., 2013, *Border as Method or, the Multiplication of Labor*, Durham: Duke University Press.
- Michaelsen S., Johnson D.E. (eds.), 1997, *Border Theory: The Limits of Cultural Politics*, Minneapolis: University of Minnesota Press.
- Mignolo W.D., 2011, *The Darker Side of Western Modernity: Global Futures, Decolonial Options*, Durham–London: Duke University Press.
- Miller-Funk W., 2021, *Phenomenology of the Liminal* [in:] J. Schimanski, J. Nyman (eds.), *Border Images, Border Narratives: The Political Aesthetics of Boundaries and Crossings*, Manchester: University of Manchester Press.
- Newman D., 2011, *Contemporary Research Agendas in Border Studies: An Overview* [in:] D. Wastl-Walter (ed.), *The Ashgate Research Companion to Border Studies*, Farnham: Ashgate.
- Opiłowska E., Dębicki M., Dolińska K., Kajta J., Kurcz Z., Makaro J., Niedźwiecka-Iwańczak N. (eds.), 2020, *Studia nad granicami i pograniczami. Leksykon*, Warszawa: Wydawnictwo Naukowe Scholar.
- Paasi A., 2009, *The Resurgence of the 'Region' and "Regional Identity" Theoretical Perspectives and Empirical Observations on Regional Dynamics in Europe*, "Review of International Studies", vol. 35.

- Pérez-Torres R., 2006, *Mestizaje: Critical Uses of Race in Chicano Culture*, Minneapolis: University of Minnesota Press.
- Pratt M.L., 1992, *Imperial Eyes: Studies in Travel Writing and Transculturation*, London – New York: Routledge.
- Riverine Borders: On Rivers and Other Border Materialities. Symposium*, Musée d'Art Moderne Grand-Duc Jean, University at Mudam Studio, Luxembourg, May 20, 2022.
- Sandoval Ch., 2000, *Methodology of the Oppressed*, Minneapolis: University of Minnesota Press.
- Schimanski J., Nyman J. (eds.), 2021, *Border Images, Border Narratives: The Political Aesthetics of Boundaries and Crossings*, Manchester: University of Manchester Press.
- Simmel G., 2010 [1918], *The View of Life: Four Metaphysical Essays, with Journal Aphorisms*, Chicago: The University of Chicago Press.
- Snow C.P., 1963, *The Two Cultures: A Second Look*, Cambridge: Cambridge University Press.
- Sobecka A., 2022, *Obrazowanie natury w nowożytnym Gdańsku. O kulturze kolekcjonerskiej miasta*, Gdańsk: słowo/obraz terytoria.
- Wastl-Walter D. (ed.), 2011, *The Ashgate Research Companion to Border Studies*, Farnham: Ashgate.
- Weier S., Fellner A., Frenk J., Kazmaier D., Michely E., Vatter Ch., Weiershausen R., Wille C., 2019, *Bordertexturen als transdisziplinärer Ansatz zur Untersuchung von Grenzen. Ein Werkstattbericht*, “Berliner Debatte Initial”, vol. 29, issue 1.
- Wolfreys J., 2019, *Living on ... and on: The Border Crossings of the Traumatized Subject in Rabih Alameddine's I, the Divine or, Fragments of the Voice*, paper presented at “Border Seminar Conference”, University of Gdańsk, May 22, 2019.