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Mucous Bodies, Messy Affects, and Leaky-Writing in Academia

Teija Rantala, Taru Leppänen, & Mirka Koro

Abstract

In this article, we conceptualize and exemplify how we, as academics, might write with our always-already gendered (leaky) bodies. We form assemblages of writing by following Erin Manning's (2013) theorization of leaky bodies and leaky-writing. Here, the mucosity and the leakiness of our storylines, narratives of affects and processes, work as an anchor through which we process our differentiating materialized bodily realities in academia. Therefore, the focus is on the materialized narrative intensities, which, through academic writing practices, the movement of affects in academia fold into acts of writing, hand-pens, and thinking-feelings. Our aim is to offer fresh academic narratives by following what happens to storytelling in this composition of various kinds of lines. These narratives do not fold neatly into chapters because they stem from storylines of vitality, materiality, and molar and molecular lines. They leak into one another, creating lines out of utterings, expressions, and words—as well as visual, moving, and troubling experiences. The writing academic mind-bodies leak emotions, materialities, fluids, and uncertainties to the neo-liberalist outcome-orientated academic writing-machines (see Massumi, 2017). They contest the idea of academia as a molar structure that works on rational logic by allowing vitality, porosity, and leakiness to transform academic writing practices.

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The Leaky Folds of Academic Storylines

Following Erin Manning's (2013) idea of leaky bodies and leaky-writing we exemplify how writing with leaky bodies refuses stable categories, chronologies, and individual stable subjects; it acts as a dynamic form of worlding. Leaky bodies produce messy, leaky-writing, which is "beyond the human, beyond the sense of touch or vision, beyond the object, what emerges in relation" (Manning, 2013, p. 12). For example, mucosity, secreting, and the functions of a female body affects the way we write as academic women; mucosity emerges in the middle of the allegedly organized and settled rational thinking, and it constantly messes up our lives, texts, and thoughts with leaking and open-ended affects, events, and processes. Shifting vital life forces shape inquiry and knowledge production, simultaneously; they also function as aporetic or (im)possible limit-experiences (see Derrida, 1993). However, vital life forces, and their potentiality and illogic, are rarely discussed in academic contexts. In this paper, we elaborate on some of the disturbances and messy affects that vital life forces might produce through their attachments to theories, inquiries, data, methods, texts, writing, and human and non-human bodies. We write about life, affects, sense and non-sensical within messiness that enable nomadism and plurality in the realm of academic writing. In concrete, this means writing to sustain; academically, mentally, emotionally and physically, in other words, writing to exist. For us it is writing for living and living for writing and becoming one with our affective and embodied writing as if the writing produced our existence as much as we produced writing.

Writing for living, living with(in) writing involves flexibility of the writing-bodies and their senses, sensualities and perceptions. The simultaneous existence of consistency and movement are present in mucosity as it actively adjusts to the surrounding circumstances. Mucosity is an action that is never completed because mucous lies within the lips and the uterus: It has no solid permanence and no given form, yet it constitutes the primal material tissue or membrane upon which solidity and permanence ground their form (Irigaray, 1984). Mucosity enables us to think beyond the transparency of the masculine concept of fluidity. That is because mucous can expand and contract it is more fluid than solid, and even though it does not necessarily transform itself in terms of shape or in a quantifiable manner, yet its existence in-between the two is viscous. This capacity makes it a useful concept to generate and exemplify leaky, embodied, and messy writing. *The viscosity makes our corporeality stretchy* and to yield and bend without *breaking*. In its all-encompassing aptitude our corporeality includes and excludes otherness and sameness simultaneously, difference in-me-in-you-and-you-in-me, through and within. Therefore, even if the mucous can be seen to belong to only feminine and female coded bodies, and it can be argued to support strategic molar essentialism and sex and gender binaries, where female and male bodies possess feminine and masculine characteristics, it also manages to include

and embrace the processes of change, becoming, and movement that relate to all kinds of gendered formations, including transgender and non-binary bodies and their processes (Salamon, 2010). This enables writing in itself to become the non-binary movement that is separate within, the tool and the body part of the writing mind/body compositions.

Employed within feminist new materialist thought, mucosity highlights the affirmative molecular, penetrable, and elastic nature of our thinking and writing as academics. New materialist scholarship allows us to perceive the everyday affective materialities without requisite of preconditions and essentialism (Hird, 2004). Consequently, within new materialist approaches, molar structures, categorizations, and identities that guide, restrict, and, sometimes, also enable movements, forces, and becomings, might escape our attention. New materialist approaches tempt to dig into molecular aspects of writing, considering it as creative and transformational flows towards the unknown, which does not follow the logics of identity politics and its restrictive molar categorizations. However, we suggest not getting stuck in fixed and pre-known molar categorizations, because events and molar structures usually also involve flows that leak out of these molar structures, categorizations, and identities. Hence, these messy, mucous, and leaky academic writing practices could be comprehended as simultaneous and continuous movements of molar and molecular forces, which allow for including the experiences of the other into academic text production, even if they emerge beyond conventional conceptions and comprehensions of academic life and writing.

In our collaboration we witness/ed otherness, we work through otherness and only within otherness. We do not know the difference within ourselves/others. That is the motor, that is the fuel. Constantly working in and toward the unpredictabilities of life. Living within the ethics of the event to come. Our bodies become one, three, and a thousand tiny readingtalkingwriting bodies, compositions of screens, books, papers, fingers, pens, timezones, technologies, and languages.

Here, in particular, the mucosity of reproducing, breastfeeding, caring, menopause, and menstruating bodies also offers something else; they differentiate, add, layer, diversify, and put life to the forefront of (academic) writing. Perhaps, viscosity binds together the multiple desiring, dreaming, connecting, hiding, and breathing bodies of different kind. These enactments, events, and processes become explicit in everything we compose, but especially in our embodied expression, which helps us forget the often requested linearity of time, and cross the hidden borderlines, and explore the dangers of crossing these borders of academic thinking and writing (bodies) (see Cixous, 2013; Tamboukou, 2010; van der Tuin, 2014). This brings bodily felt, sensual, and sensed dynamics into academic writing and enables intimate intra-action with texts and ways of knowing. However, these forces also challenge and work against the idea of the researcher/writer as an individualized and independent entity, and they assist in creating an organic

composition of various kinds of *human-non-human* components: *The hand-finger-keyboard as a writer, a writer as a hand-finger-keyboard.*¹ *Where do the mind-bodies end, and the hand-finger-keyboards begin? Or is the mindfingerkeyboard the author which directs the hand-tool(-table-paper-chair-room-floor-temperature-timezone...) assemblage? Then the mind-hand-finger-keyboard decides how to feel and experience the moment of writing?*

While acknowledging the diversity and simultaneity of genders and life forces that textual and embodied multiplicities entail, it is also important to highlight that messiness and mucosity are vitalizing and productive forces of academic writing in specific ways for those who embody and identify with growing, changing, aging, reproducing, lactating, menopausal, caring, and menstruating bodies. These material-discursive forces accelerate deterritorializations, especially when sex, gender, and sexuality are understood as creative and proliferating elements as well as essentialized and possibly restrictive molar categories. The possible intra-actions between gendered human and non-human leaky bodies multiply and produce affects that are often difficult to anticipate and predict. Messy leaky-writing can extend our possibilities and potentialities; it can also inform and facilitate academic knowledge production and practices.

In this (volatile) collaborative, co-lived, co-constituted writing experiment/article our focus is not on our direct and easily accessible physical writing bodies, or what they are capable of doing. We attempt to attune on the processes and the movements these iterating compositions of becoming produce, the reciprocal movements between our bodies, actions and objects and the events of writing. In these processes, the bodies, actions, and modalities of subjectivity come together as one and many, due to the constant variation in their compositions (Massumi, 2013; Manning, 2013). This variation, this movement, enables us to explore the process of the composition of our actions and our acting-feeling bodies. This becomes possible by letting our spontaneous acts, our thoughts in the act, which compose our lives, but also our work as academics, to take the lead for the moment, and make explicit the multiple variations present in our everyday worlds.

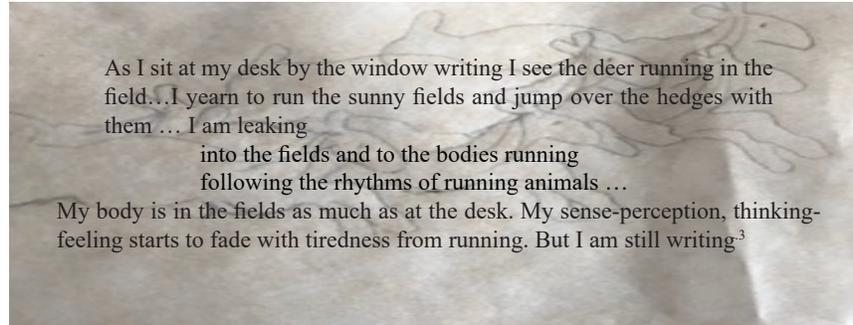
These leaky bodily variations participate in thinking of academic writing as a composition of porous, corporeal, and earthly human and non-human agencies. Leakiness, in its volatile openness, reveals the asymmetrical movements of human and non-human processes, and the forces occupying space within the, sometimes, rigid culture of academia. Therefore, leakiness manages to shake the taken-for-granted ways of thinking and acting. While messy affects and leaking bodies participate in creating the culture of academia, they are not often allowed to take up space and be noticed on the surface; therefore, their movements often go unexamined. These frequently disregarded and rarely demonstrated caring, aging, and breastfeeding bodies are often located even in the midst of academic everyday lives as (too) ordinary academic working bodies, or in the surroundings and thresholds of the official academic professional practices as retirees and on

parental leaves. Nevertheless, these leaky processes are not obedient; hence, they do not solely remain within our bodies, encounters, and actions as they also leak to everything we do, also to the scientific knowledge we produce. Leakiness is important, not just in academic worlds, which are now even more orientated towards strict binaries, quantitative functionality, and productiveness, leaving the qualitative, affective, and leakier part of science aside. In its inbuilt movement leakiness also assists in thinking beyond binaries, such as subjectivity and objectivity, male-female, human-posthuman-nonhuman, and, instead, acknowledge entangled relations and processes, and their connectivity and movements. Therefore, in its movement and processuality, leaky academic writing is not confined to the idea of producing and demonstrating individually possessed knowledge within the techniques of academia; it encompasses corporeal acts of vitality with various kinds of human and more-than-human bodies and the (side-)products of multifold life processes.

Writing within Vital and Deadly Lines...

... I died that night. As I laid still, I thought I had already taken the last breath. I was still conscious. Then a big sigh came out and I shuddered ...I felt sensation of relief.²

Writing of dreaming. We dream within the spacetime coordinates of everyday life as it emerges but “dreaming alters all dimensions of experience even as it embeds pastness in futurity” (Manning 2012, p. 158–159.) Dreaming is a vital aspect of living as it is a relational response-ability taken seriously. Dreaming holds our experience of past and future in the process of making and therefore it makes us response-able for the affective relations to the outside. Writing down the (re-)experienced is not documentation of the feeling or the moment of the writing as such neither it is the act of confirming our presence as autonomous and self-determined subjects. Still, writing could hold embodied responses to all experiences ever encountered or none. Writing adds: it re-creates events and sensations whenever we are trying to relate to already existing narratives of other times and spaces. Hence, writing does not allow representation, but it enables the act of embodying and expressing the affective world inside out as Braidotti (2010, p. 310) states with reading Deleuze: “Writing is not the self-assertion of a rationally ordained imaginative subject, rather its eviction. It has to do with emptying out the self, opening it up to possible encounters with a number of affective outsides.” Similarly, writing involves dreaming; bringing in the outside, while dreaming leaks out as writing:



The body of writing is not separate from the body of feeling and of its experiences. The hand-finger-keyboard-mind-brain compositions follow the affective lines to the perceptions which are not timewise linear and synchronized. Our writing and embodied perceptions follow Braidotti's thinking-writing with Deleuze:

The writer's eye captures the outside world by becoming receptive to minute and seemingly irrelevant perceptions. During such moments of floating awareness, when rational control releases its hold, 'reality' vigorously rushes through the sensorial/perceptive apparatus. This onslaught of data, information and affectivity simultaneously propels the self out of the black hole of its atomized isolation, dispersing it into a myriad of data-imprints.

OOOOOOOOOOOOOOOOOOOOOOO ooooooooooooo

Ambushed, the self not only receives affects, it concomitantly recomposes itself around them. A rhizomic bond is thus established that, through the singular geometry of the affects involved and their specific plane of composition, confirms the singularity of the subject produced on a particular plane of immanence (Braidotti, 2010, p. 310).

Embodying the moving lines of the lived moment makes them visible and felt. The moment takes the body to re-new the experience in another assemblage with its affective outsides. This embodied act of writing is far away from the idea in which the autonomous subject's authorized hand writes in order to gain power to define, limit and establish the previously validated truths and knowledge. However, here our experiments with writing aim not to give more power to the dominant, historically legitimized and rationally laden academic writing but through experimenting we aim to "decode [and re-code as we do] the...power of the linguistic signifier." (Braidotti 2010, p. 310). To release the subject and the writing body from this circular movement between signified and signifiers becomes possible by stressing the affective lines and their movement in writing, which animate the subject, and which allow us to follow its transformation. Therefore, even though writing is orientation of coordinates; "it makes visible/thinkable/sayable/hearable forces, passions and affects that were previously unperceived", but "it is

also ethical: it is concerned with where limits can be set and how to sustain altered states and processes of change” (Braidotti, 2010, p. 311). Here these coordinates within which one writes are not understood as static, but as moving points in the affective spaces on the porous limits/ boundaries of the inside and outside of the writer and their altering situations. This movement of events releases the writing from its established coordinates of rational documentation and demonstration of past encounters to create new ways of thinking-feeling and experiencing while writing to enable change and transformation. The realization of the movement and constant change allows developing responsibility for the situated knowledges and ethics that operate on us and await to be taken seriously and as valid.

.... And Material and Fleshly Lines (and the beat of oral pleasure)

These academic bodies produce roundness that leaks.

| 123 4 | 1234 | 1 2 34 | | 1 23 4 | 1 2 34 |⁴

O

A round, aging body leaks (in)appropriate discourses, (un)excusable acts, (un)ethical care.

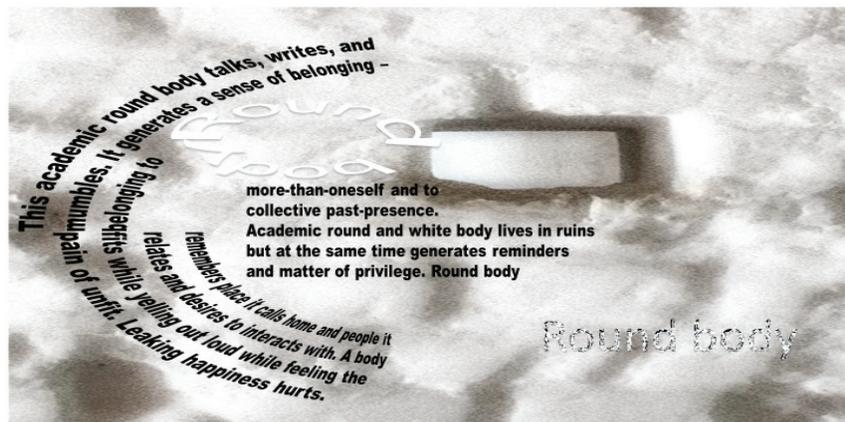
An academic round body functions as a child-producing-raising-educating body, who loves to be loved in its roundness.

| 123 4 | | 1 23 4 | | 1 234 |

Round body does not remember a time of thinness, boney-ness, or extreme (academic) athleticism.

| 1 23 4 | | 1234 | | 1234 |

While dressing oneself, this body calls for clothes with large (textual) tops and tight (grammar) bottoms. This academic round body portrays itself as someone who is easy to hug and find (theoretically) in the dark. Radiation and generation of (conceptual) heat do come in handy.



The muscles of this academic round body can carry, resist, and persist (ontological prose), but they weaken and shrink without regular exercise. Sometimes this academic body feels the aching of arms and fingertips when it types, and it senses a stretch in the calves when it reaches (not) for a book that is high up on a bookshelf. A round body reminds itself of its academic round-ness and scholarly cultivation.

O Reflections in the mirror and the weight this round body places on its (academic) relations varies, and, sometimes, it is impossible to calculate. Some of these measurement and bodily reflections weigh more, sometimes less, but they always continue to transform.

It could also be noticed that this round academic body does (not) fit into its own graduation clothes from 20 years ago. It pushes against the seams of its (neo-liberal contours) long, black dress, and it creates multiple folds around the waistline. Its (linguistic) zipper does not close, and it may even break. Academic-body-breasts have enlarged after the birth of (academic) children. Squeeze and squeeze some more. Something might come out...

As the sounds of thumb-sucking gets louder ... the milk rises up in the breasts... even the memory of the felt vibrations in the breasts set them in action...they fill up and leak the warm liquid which runs through my shirt while shopping... imitating the suction as a continuous stream. The movement forms a visceral viscous connection—leaking fold—of entangled bodies, mother-child-woman-daughter-attunement, messy mucous extracts and binding actions of attachment which gradually unfold when the sucking ends stopping the flow, and the passing connection between bodies.⁵

This leaking-soft-round collective fold is made of an array of various actions, body parts, movements, and hormones that are linked to femaleness, to body-ness. This fold is about the reciprocal movement within the arrangement itself and what is produced by it, rather than about physiological phenomenon, such as lactation, which would be linked particularly to a female academic body. For instance, the hormonal treatment for menopausal symptoms eliminates the night sweating of this (academic) body, relieves anger (of lost—if encountered and recognized—academic or other life opportunities), and boosts (the academic work) mood. This (academic-non-academic) body responds to the other within, this time the non-human, animal, vegetation, and synthetic hormones, by swollen breasts, tummy, and hairy legs.

DEPRESSED HORMONAL BODY WRITES NOTHING.

.....

...And Affective Leaky Lines

Another academic body was invited to participate in writing this essay when the two other academic bodies had already begun the writing process. OOh yes. This (and these) body (bodies) was confused, if excited, about the contribution to this writing process. The planned essay consisted of components that were unfamiliar to this writing body, and even the more familiar parts were dealt with in modes that were uncharted to this academic body. The other bodies kindly and decidedly persuaded the confused

| 1234 | 1234 | 1234|

body to join in. Oh no. Little by little, by way of discussing, reading, thinking, and writing, storylines started to emerge and connect with the wordings the other bodies had already generated. The writing assemblage, consisting of human and non-human participants, such as computers, the Internet, Skype, e-mail messages, Google Docs, and the movements and sounds of human bodies on the screens, in books, in articles, and in many other modes, started to compose and recompose in the rhythms of Arizonian and Finnish timezones. Here this multiplied leakiness produced “porous, typological surfacing of myriad potential strata that field the relation between different milieus, each of them a multiplicity of insides and outsides” (Manning, pp. 1–2). As the initially confused body started to rid itself of the individualized ideas, it became more porous, understanding that “there is no body that is not infinitely more than one” (Manning, 2013, p. 210). That comprehension allowed the capabilities of the reconfigured writing machine to leak between its components.

Despite the ideals of the neoliberalist academic discourses that press for effectiveness and speed, this bodily writing compositions/assemblage has its own rhythms that cannot always be accelerated or slowed down. Its components have various and fluctuating rhythms, encountered in manifold ways; they are sometimes synchronized, but most times not. New rhythms also emerge within the writing machine, as different rhythms join in. At some point in this process, the rhythms seemingly slow down when they are placed into documents on computer screens and, perhaps, even onto paper. This process of territorialization has to occur in order to prevent getting trapped by the possibly deathly lines of flight in which **one might die. Oh.** Still, new rhythms engage with these rhythms by reading the text at hand, and the text leaks into the reading bodies, which join the rhythmic textures, and beyond, energy clusters of the written essay composed by words, ink, characters, screens, and paper. In these processes, the writing assemblage constantly continues, configuring and reconfiguring itself, always with novel kinds of human and non-human components. The assemblage is a direction of travel that will, inevitably, lead not only the writers (Hanley, 2019, p. 422) but other kinds of bodies, elsewhere.

Oh my. **O**

Fields of Philosophically Leaking Writing Bodies

How can one think about fields (of writing bodies) when writing with lines and porosity? For Massumi (2015, p. 105) bodies and fields are interrelated:

What a body can do is tweak the field...if the movement effects an intensification of the collective field through the mutual inclusion in it of reciprocally heightened capacities in contrastive attunement, then the degree of freedom has been increased across the board.

Within the field of relations, writing and leaking bodies emerge as multiple. Bodies interact and relate in the field of collective individuation. For Massumi (2002, p. 35), the field has no boundaries; it is both limited and infinite, “*the limits of the field of emergency are in its actual expression*”. When leaky bodies and leaky writing cross a threshold, they move from one field to another the passing fields (of potential) the writing bodies and their writing simultaneously modulate the passing fields. The field shifts and moves. It entails modulations, modifications of potential, not mixtures; it encompasses the becoming belonging of writing and writing bodies. How might vision limit field? How might sounding, sensual, bodily, kinetic, and emotional fields produce writing differently? How would limits in the fields of writing, computers, fingers, the heart, the brain, the tongue, and teeth shape inquiry and scholarly encounters? Actually, the field of relations could be thought as an animate and vibrant event which “is thinking through you”. (Massumi, 2015, p. 195).

A body is always more than one, more than singular, it is a “processual field of relation and the limit at which that field expresses itself as such” according to Manning (2013, p. 17). The limits in the field of writing bring together intermodal and integrated experiences. This separates writing from the fields of singing and dancing while “[t]he separation of the visual field must in some way coexist with its interconnection with other sense fields” (Massumi (2002, p. 157). This co-functioning both differentiates and integrates. The round (academic) body as well as the somewhat hesitant compositions/assemblage of (academic) writing-bodies in their elasticity effortlessly expand into the visual circles, and leak into the rings and loops of words and letters. Similarly, the (academic) sketching-body easily slips into death and deer running in the fields, but it gets messy in expressing the leaking liquids and mucous processes of embodying hormones. The field of experience is embodied; it is “alive with bodyings, each of which are nodes of relations—ecologie—actively co-composing with the force of the impersonal *a life* that courses through them” (Manning, 2013, p.19).

Affective leakiness is openness to the transcendental, and more than one in person, because it is able to move “across the iterations of being” (Massumi, 2013, xii). This means that we consider writing with our vulnerable selves as a valuable technique and method enabling the examination not only of our thoughts, but of our being and becoming, as transformative and creative components within the

heavily regulated space of academic writing. We are also capable of recognizing the asymmetrical, and, complementary, movements occurring in the writing with this vulnerability. The movements, the forces and intensities in the writing beg us to continue, even though we feel exposed and are too aware of the ‘dangers’ of crossing the line—and stepping into the unknown. Yet, we feel that we have to better understand the scholarly knowledges we keep producing by venturing further into the event in which the academic writing is done.

Leaky and messy writing could be viewed as ‘processual philosophical writing’, which, in its expressivity, invites re-musing and re-reading. Even if it is fully composed, it is not final; therefore, it does not stop the flow of thinking-feeling-writing. Instead, it helps creativity flourish by assisting in letting go of the formalities and leaping into dangerous places (Massumi, 2013; Whitehead, 1978/1985; Deleuze & Guattari, 1987). When writing academic texts, we are engaged with ourselves as living beings; we are also engaged with scientific knowledge and academic institutions, and their conducts and ways of being. Writing within academia requires technical mentality, which means knowledge of the entelechy of a system or organization (Simondon, 2009; Massumi, 2009). Because academic writing begins with the intra-actions between human and non-human entities in order to generate text, it is, simultaneously philosophical and expressive in nature. It demands creative thinking as well as technical skill, requiring objects that are clearly separate from the being as well as being part of the arrangement of thinking-feeling-writing. That is, as we *move* and *are moved* within volatile and leaky borders and limits between our thinking-feeling bodies and the affective outsides while writing. *The feel and the touch of the keyboard guides the writing as well as the moment of the writing guides the mind-body that is working on the writing the keyboard within its reach. The screen regulates our writing in forceful ways, in these processes these non-human agents negotiate with us. However, sometimes they allow, even compel us to withdraw from their governing impulses and find novel ways of intra-acting with them.*

However, in the question of affective modalities, the analogies of the usual scientific methods no longer apply. Instead, there is a completely different world of effects to consider as affective modalities rule the processes at least as much as the technics(methods) (language, thought, feelings), the objectsubjects (keyboard, screen), and the academic limitations and regulations (on the style, language, ideas, etc.).⁶ To be able to understand the act of writing within academic work and scientific knowledge production as an affective composition, we need to consider authorship as part of the machinic arrangement, which, necessarily, is human, non-human, and therefore, a leaky and open-ended (anti)production. Writing with mucous bodies could re-position academic authors outside yet deeply inside precious and highly ranked journal bodies, collaborative writing bodies, and Academy bodies. Anti-neoliberal slow bodies join the movement of fluid female bodies and writing no longer appears, tastes, smells, sounds the same. Men-

toring manifesto (for novice scholars) now includes mucous writing bodies and plural writing machinery.

In this context, machinic means the desire to connect the plurality of hands, the acts of writing, and the affects into this leaking writing-assemblage. This assists envisioning academic writing as a dynamic, organic, and leaky on-going machinic assemblage that consists of explorations, musings, readings, thinking-feelings, and breathing, and writing the intensities, the movement, involved in the usual scientific works. From this perspective, the possibilities of academic writing become infinite, inviting, even seductive—and also bodily.

Academia, like any other human social and societal organization, is a messy assemblage of people, objects, practices, affects, and life. It can be a governing structure for some; for others, it can be a leaky web of complex but also gratifying encounters between humans and non-human elements. Academia needs to leak to be a living ecology. To embrace the vitality that leakiness, messiness, and change can bring to these academic narratives requires bridging the continual past to the present, and to what is not yet there, the future, in order to understand the space-time simultaneity of being and for being accountable for one's actions in the world. This also requires twisting and rupturing the already-known and legitimized academic knowing and writing, by writing over its normative structures, ethics, and affects to allow space for the situational resonances and for diverse text forms and patterns.

In its leakiness and lingering nature, messy writing can be dangerous in infecting molar structures by spreading nonconformist ways of expression and resistance within academia, in which one's vitality, "*ligne de fuite*", line of leakage, can leak into other writings, beings, becomings, and actions (Deleuze & Guattari, 1987). This makes knowledge a matter of affect, leaking and messy, lived and felt, which has no clear departing and arriving points to declare and measure, but something that is often found, like in this article, in the midst of shared and overleaping expressive acts and gestures (of writing). This leakiness means life, vitality, and movement—and without movement, there is no life. With lines that leak out, into, and interweave with their human, non-human, and posthuman materialities, we are leaking into academia as academia is leaking into us and into our senses, sensibilities, and actions.

Notes

¹ The hands and fingers are the human body-tools, similarly, for instance, to insects, who use their bodily appendages as tools (Bergson in Grosz, 2004).

² Rantala, T. (2013). Unpublished diaries.

³ Rantala, T. (2019). Unpublished diaries and a drawing.

⁴ This writing with oral pleasure has been modified from Artaud (cited in Morfee, 2005).

⁵ Rantala, T. (2016). Unpublished diaries. See also Ettinger (2006).

⁶ "The picture is much less clear...as soon as one tries to analyze affective contents" (Simondon, 2009, p. 20).

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