

översätta...

ANTECKNINGAR FRÅN LÄS-ANDE:

Sensory subjects, facilitated (Anna Stenning, On autistic sensibility.....)

I am not a healthy being in the 'worlds' that construct me unplayful. (Lugones 1987: 14)

.....

Jag tänker på hälsan. På leken.

Kinship as doing. Vad betyder kinship... TIPS FRÅN JENNY ÄR DETTA, OM AUTISM OCH ÖVERSÄTTANDE..

...sist of a broader ensemble of cultural beliefs about what it means to be a human subject which presents the individual brain as a metaphor for a spatially contained subjectivity that possesses all that we typically assume to be relevant to human agency, communication, representation, motivation, affect, intentionality, and morality. This is evident in both 'neurocentric...

...ssion I continue in the following chapter, of what Elizabeth Povinelli calls the trope of the 'genealogical' subject, where the subjectivity and intentionality of individual autistics are rendered inert or as lacking the kinds of distinctiveness that would otherwise constitute individuality. In this ch...

DET ÄR NÅGOT MED SUBJEKTET. DET ÄR NGT MED AUTISMEN SOM GÖR SUBJEKTET... VAD...

JAG LÄSER SAMTIDIGT SOM JAG HÖR EN MÄNNISKA SÄGA ATT INTENTIONEN ÄR DET VIKTIGASTE. JAG VET INTE VAD JAG SKA SVARA, HUR IGENKÄNNA INTENTIONEN. VAD ÄR INTE! I INTENTIONEN. IN IN IN ... SAMT INDIVIDUALITRTEN

SOMETHING DOING... I ORDEN SPRÅKET ÖVERSÄTTNING MELLAN DET SOM GÖRS I MELLAN

This leads to the further assumption that individual capacities for symbolic language are the only means available to identify individuals and interpret their relations to others. For those who are unable to demonstrate a normative capacity for symbolic language or who find that engaging in symbolic language undermines the satisfaction of more immediate needs, efforts social connection may be taken as further evidence of deficient subjectivity, or the basis of a denial of personhood.

TYCKER TEXTEN KÄNNES SÅ SVÅRT OCH JAG FÖRSÖKER FÖRSÖKER ÄR DET ARGUMENTATION EN SAK
LEDER TILL EN SAK

Based on this monolithic understanding of subjectivity – which entails a notion of health as attainment of a **species-specific** standard of capacities – those who lack access to a shared symbolic realm can only achieve relation through **rule-following behaviors which imitate** the interpretative strategies of typical subjects. I argue that dominant constructions of autistic people as ‘pattern seekers’ ignore the ways that those with a sensory orientation to the world are also social agents with distinctive sensory and attentional habits. :::

JAG MINNS HUR SARA SKRIVER TILL MIG OCH UNDERTECKNAR BREVET "S-HÄRMAPA" ATT HÄRMA
ATT FÖLJA ATT LÅTSAS ATT HÄRMA ATT PLAGIERA ATT ÄGA, LÄSTE I "ALLTINGS MÅTT OCKSÅ OM
ÄGANDET AV ORDEN, IDÉN OM IDÉN SOM KNUTEN TILL EN PERSON ATT ÄGA SIG.

ATT SKRIKA

JAG FATTAR INTE VAD DU MENAR

a ‘loving perception’ (Lugones 2003) may also be fostered by attending to the temporal habits of different kinds of bodies, and this disrupts the ‘arrogant perception’ which results from the ‘injunction not to look to and connect with each other in resistance’ (Lugones 80). This provides a further way in which we can engage with each other’s ‘worlds of sense’ (ibid).

GRANSTRÖM SKRIVER OCKSÅ OM SPRÅK – KROPP – LJUD – SYN – TID.

ENGELSKA KLOCKAN: A WATCH: TO WATCH: TITTA.

KLOCKA KLOKA LOCKA CHOCKA.

TIDEN I TRANS-LATE

ORDEN ÄR FÖRSENADE (JILAS TITEL)

"SPRÅKET ÄR KOMMUNIKTION OMVANDLAD TILL RITUAL" (HELENA G)

FÖREDRA RITUAL ELLER KOMMUNIKATION. SKILLNAD? TRYGGA RÄKAN INGEN V(F)ARA VS
TRYGGARE KAN INGEN VARA

ATT HÖRA FEL ORDET TALAR SIG.

FACILITATED COMMUNICATION

neurological subjectivity' that recognizes just one possible way of being a human subject but also a misunderstanding of how communication works more generally, which is typically regarded as the mapping of individual mental states (which are purportedly transparent) to the medium of symbolic language (which is unmediated by individual practices of interpretation and imitation). As Matthew Wolf-Meyer explains, 'every symbolic subject exists in some variance from institutionalized norms as an outcome of mimesis' (104).

VAD ÄR DET VI PRATAR OM

MÅSTE MAN PRATA OM OM OM OM

OM I MÅNGA VERSIONER

OM SOM MÖJLIGHET

OM SOM KRAM

OM SOM AVSTÅNDETS BLICK DET OM-TALADE.

VÄLJA? I PREFER

NOT

TO

As a child, I found patterns: books with cryptographic lines that carried seemingly intrinsic rhythms, synesthetic soundscapes and eyescapes and armscrapes, pustules artfully arranged. With my tongue I popped them, word guts everywhere. Talking is like mad libs. I find the pattern. I find the rhythm. I horde parallel sentence structures. What is there to communicate when the tongue gels? (Remi Yergeau, in *Sequenzia* and *Grace* 2015: 8)

EXAKT DETTA

ATT TÄNKA PÅ DETTA SOM PLEASURE SOM SEX ATT KNULLA MED SPRÅKET ---- KONTRAST TILL DET GRANSTRÖM SKRIVER OM PORREN OH BLICKEN???

According to McGeer: Self-reflection in the sensory case, just as in the case of intentional states, does not involve any special sort of inward looking; it involves, instead, a special sort—that is, a focused sort—of outward looking (or smelling, or tasting); it involves, in other words, the attentive redeployment or reengagement of my sensory systems toward some aspect of the world. (248–249)

that narrative expressions of sensory experiences may serve as the basis of new forms of interpersonal relations

VAD ÄR DET MAN PRATAR

DET PRATAR I MIG

ÖVERSÄTTNINGEN SOM EN SPRÅKLIGHET SOM RÖR SIG GENOM DET GENOM INTENTIONEN GÖR NÅGOT. SÅ STRESSAD NÄR DAVID SA ATT INTENTIONEN VAR DET VIKTIGASTE. JAG TÄNKER PÅ ATT SKRIVA:

ATT VILJA.

SKREV TILL KARIN:

Till Karin & Orden,

Instruktionerna suddas
Om man suddar S
Blir det
Udda
Kvar
En instruktion
Följa
Fölet-barnet-mamma-sa:
Ja.
Följ instruktionerna men följ inte
Främmande
In i skogen
Följ inte vilj
Ja
Instruktionen suddas struktion och
Få
Inte

Det står om
Rösterna
I texten plus bokstäverna
Jag läser
Hur det följer
Min känsla för relationen till
Orden
Som en relation
Ja
Som Orden som
Sinne och som
Relation

Inte
Kommunikation

I syster suddas spara
Sy
Av trådar nysta plus sy
En (ny ?) Syster

Blind
?
I en text av Clarice Lispector

Lyssnar en person på
Skiva genom att lägga handen på
Och känna ljudet
Känseln är en hörsel
Vad är blind
Jag gillar ordet
Kolla
Men det är svårt också
Ett öga
Nån annans öga
I eget öga
Bättre karva ut
Plocka ut
Ögat
Vad är val och vilja
Vad är inte
Valde blunda
Blind
?

När
Platser
(med systrar från (i)?)
Får
Namn
?
Vad i
Platsens Namn
Rör mot
Blind : Blunda : Sudda

Vi
(?)
Är &
Ser
Ser &
Är
// Blind
?

Saker:
Vatten
Träd
Yta
Hand
Måne

Vill va målning
Sudda i målningen

Mål
Mat &/eller
Slut
Punkt
Ningen
Som om
Ingen
Målningen :
Ingens Mål
Är mättnad i punkt
Är
Ingen

Minne
Sjukhus
Elchock
Om fastspänd i landskapet
?
Om landskapet
Är målningen
Ingens Mål
Inuti
El

Journalen.
Anamnes
Anestesi
Amnesi
Amnesti
Hörs detta
?
Syns detta
?

Ordens blick och
Ordens ljud
Ordens känslor

Vem
Vad
Kollar på
Journalen
Hur
?

Sida 12 :
Sammansmälter som kören med Journalen
Jag försöker
[Se framför mig]

Hur det låter
(sig)
Målas

Tänker på:

Barnet

Arvet

Namnen

Platser

Som flyger runt;

Det är något med blandningen av det runtflygande, barnet, Orden som ö-artade, och ett slags vad-man-kunde-kalla meta-perspektiv, så som "Målar narrativet" som känns som att det blir väldigt spännande för mig för jag tänker på hur jag försöker formulera mig när jag skriver på avhandlingen och hur det är som att Orden då liksom motarbetar och motarbetas av inte narrativet direkt men akademien och vetenskapen ögat kollar strukturen. Och det finns något här som jag känner i mig som igenkänning av famlande och fallande och misslyckande att försöka hålla sig rakt göra en tydlighet när man också som vet att man vill inte...

Jag läser Karin.

Jag minns en bit text i Mare Kandres bok Aliide, om att uppslukas av oljekritorna. Jag tänker på målningen som gör ögat till en utsatthet och tänker att jag undrar vad som händer (på scenen, i kören) om någon annan kollar på målningen tänker på att kolla på någon som kollar på en målning som man gjort eller gör och att det är ögat man blir kollad på alltså dom kanske tror dom kollar kvaliteten men man vet dom kollar grad av galenskap och gräver i ögonen.

Kära du nu kan jag inte skriva mera. Men du får. Skriva så.

Vill veta textens känsla inför målningen och målningens känsla inför texten.

Kramar och förlåt om dålig läsning.

JAG TÄNKER PÅ ÖVERSÄTTNING MELLAN TEXTEN OCH BILDEN MELLAN TEXTEN OCH RÖSTEN
MELLAN TEXTEN FRÅGAN OCH SVARET MELLAN SKRIVA OCH LÄSA MELLAN UPPLEVA OCH MÅLA
TÄNKER PÅ SKRIVANDE OCH MÅLANDE SOM UPPLEVELSE

ERFARENHETEN AV ATT VARA INUTI TILLVERKANDET AV ETT FÖRSÖK TILL TEXT ELLER ANAN
REPRESENTATION....

McGeer considers that differences in social cognition among autistics may be due to 'sensory-based inability to interact with others in a normal way throughout early development', which leads to being 'deprived of the very kinds of interactions that give rise to ordinary psychopractical know-how' such as the self-regulation of distressing experiences (McGeer 2001). A more common way to conceive of autism is that it is a cognitive disorder of 'intersubjectivity', produced by an innate feature of autism.

TÄNKER PÅ VAD SOM ANSES VARA INTRESSANT O RELEVANT...

VAD ÄR ATT DELA VÄRLD

I suggest that literature, and the arts more generally bridge between distinct and overlapping forms of life, drawing out the sensory and attentional qualities of engagement with the world, and exceeding their representational functions. This function of the arts allows us to respond to those whose perceptual embodiment differs from our own. To clarify my meaning, I draw on the concept of 'connectivity'.

ART _ SPECIES

ART _ KONST

EN KONST-RUKTION AV KLASS-IFICERING AV FAMILJ OCH GEN-ETIK

For Wolf-Meyer, subjectivity is produced by 'reciprocal animation' and interdependence (167), which consists of 'making something lively through media' (29) which can then be mimicked by another as the basis of ongoing interaction.

Yergeau writes 'I long for the parallel' and invites readers to 'abstract' together (8). Writing itself can contribute to a dynamic script where 'words are preceded' and grammar 'borrowed' from others (ibid). If this borrowing and repetition is understood as mimicry rather than imitation, repeated text fragments can be interpreted as part of a broader interaction between bodies that celebrates 'rituals' which are 'demonized and prized by shrinks' (ibid). :::: DETTA I KROCKEN MED KONSTEN OCH PLAGIATET : ÄR DET MODERNISMENS /MODERNITETENS IDÉ OM INDIVIDEN SUBJEKTET JAGET

REPETERA OCH SKEVA

DETTA:::

Bridget Allen explains that verbal speech rehearsal and scripting based on normative social identities is a 'performance art in which I play the part of someone warm and charming', which produced 'a sea of debt, sacrificed health, and unbidden touching [...] **Only in the written word can I protect myself**' (106–107).

My first language was my senses, there has always been so much information coming into them, so much communication smells, tastes, sounds, sights, and textures all had information and meaning for me and they all shaped the way I understood and saw the world.

VAD KÄNNER ORDEN GENOM ORDEN GENOM

In attempting to explain this to his reader, he begins with a story about how an octopus uses its body to solve challenges that emerge in response to its interaction with its environment, driven by the pleasure of sensory reward. He concludes that octopi are [H]ighly aware of their surroundings and delight in solving puzzles – such as opening boxes or removing shells. Their key functionality, however, lies outside their brain. Two thirds of the neurons in an octopus (hence its processing ability) lie within its eight arms ... ARMARNA BLÄCKFISKEN

FISKEN BLÄCKET ARMARNA BLÄCKET ARMA FISKARNA FISKAR FLÄCKEN LÄCKANDE

Curious Autistic does not draw on the symbolic meaning of autism, but instead uses natural history to offer an analogy of communicative interaction between human bodies and those of other organisms. Within this broader context, autism is not at odds with being a human person, but instead a distinctive style or stance of embodiment, characterized by the body's capacity for thinking 'outside of his brain' alongside the textures and resonances of the material world.

JAG TÄNKER PÅ MITT LÄSANDE SOM EN UTOM-HJÄRNSLIG ERFARENHET EN PLEASURE ETT ARBETE SOM INTE RÖR SIG I HJÄRNAN

MINNS ATT LÄSA MED FITTAN - MEN JAG VILL INTE HA FITTAN VET INTE VAR I KROPPEN DET KAN INTE RÖRAS I EN SPECIFIK DEL ÄR I EN ANNAN KANSKE HUDEN OM JAG VÄLJER EN KROPPSDEL MINNET AV BILDEN HOS SJUKGYMNASTEN SOM BARNET: HÄSTEN OCH EKIPAGET ATT VARA EN KUSK EN HÄST EN VAGN VEM SOM FÖLJER STYR DRAR BÄR DRIVER OCH JAG BESKREV FÖR SJUKGYMNASTEN FIGUREN I TEVESPELET SOM HAR HUVUD HÄNDER FÖTTER OCH MIN KROPP SOM SÅDAN MELLAN HÄNDER FÖTTER FINNS INGET ÄR JAG KANSKE BARA HÄNDER MEN JAG MINNS HUDEN JAG TÄNKER HUDEN SOM ETT PROBLEMORGAN JAG HAR KÖPT 6 OLIKA SORTERS HUDKRÄM DOM SENASTE 2 VECKORNA

HUDEN ÄTER

ÄTER HUDEN

TÄNKER MITT ÖVERSÄTTANDE SOM ETT SÄTT ATT TEAR DOWN THE SHIT THAT RE-PRE-SENT- HUMAN-IT-Y MÅSTE KANSKE KOMPOST-ERA MÄNSKIGHETEN FÖR AT FUNKA VET EJ.

I draw on two attempts to translate a Western/white language of neurological disorder to cultural practices where subjectivity, agency, and communication are not seen as exclusively the domain of individual humans. These narrators show how it is possible to draw on multiple symbolic domains to develop a story that respects their sense of their distinctiveness. Their stories suggest that symbolic modes of thought are dependent on specific historical and material arrangements, beyond the comprehension of any individual human agent, and dependent on modes of thought that we share with other species.

JAG TÄNKER PÅ VAD SYMBOL Å METAFOR ÄR... ATT VILJA PYSSLA MED DET DRÖMTYDNING AVV HITTA SYMBOLIKENS ORIMLIGHET OCH DRA DEN TILL GRÄNSEN FÖR DET UTOPISKA

If insects and plants are regarded as though they communicate their secrets to chosen humans, what else might we be missing if we only attend to what people say? Prahlad's

manner of living with his family involved accepting that they could 'read all things' through their iconic or indexical connections to other beings.

EN TALANDE BLOMMA

He observes how his surroundings trigger memories, which are themselves the manifestations of spirit. 'Working in the garden is my granny's spirit. Is mama's spirit. Is the spirit of all the generations from the plantation' (217–218). Earlier on, when he was a student in another city, he described how the trees in a park conveyed feeling of safety: they 'held me like I was a shadow, like Uncle T and the other old people where I grew up held me' (184).

Modal anthropology is a field that has promised to pay closer attention to the way that the senses and body structure our experiences of time and space. As Laplantine argues at length in *The Life of the Senses*, the focus on public forms of disclosure, with their classification of public life into conceptual designations, elides the varied emotional and bodily reality of social events, which are experienced physically and sensorily. These are the basis of public and shared experiences of the rhythms and temporalities of life.

ÖVERSÄTTA SOM TID-VÄRLD-RUM.

In contrast to the experimentation of other fields of social science, Laplantine recommends a study of experience through experience, which is the only way in which we can grasp living processes, through attention to 'social acts', defined as 'fragments of the social in the process of making and unmaking themselves' (65). For Laplantine, filmmaking – which is a process achieved by a film maker and a spectator – is uniquely suited to revealing lived experiences of time. This is because cinematic thinking, is a form of sensory thinking ... since it is constructed with only fragments and images and moments of sound, is a resolutely aconceptual and adiscursive thinking. It is interested, like ethnography, only in concrete singularity ... It allows us ... to relearn how to see and listen. (33)

VAD ÄR FILMEN:

MÖJLIGHETEN

(JÄMFÖR MED VÅLDET I VÅLDTÄKTSFILMEN SOM I BAMBI MEN DET KANSKE ÄR ETT MISSFÖRSTÅND VILKEN FILM HADE COSMO TÄNKT ATT GÖRA?????????????)

DENNA BOK

[Somebody Somewhere \(book\) - Wikipedia](#)

OCH ATT JAG MÅSTE DANSÄ TILL LÅTEN GLORIA FÖR ATT DEN FINNS I TEVESERIEN SOM HETER

EXAKT SAMMA

human being' (174). In a later memoir, Williams explained how she had drawn on the sensory properties of words to teach autistic children to use language: Words were used with rhythm, music, actions, and images. Words were something the children and I could talk 'through' and not just 'with'. We explored them as far more than mere assaults upon the ears, distancing weaponry, or vehicles for other knowledge. I used words in this class with the intimacy and love for them as

objects that had led to my own compulsive and obsessive exploration of them, their feel, their variations, their categories, and their use as playthings. (1994: 140)

DETTA:

As they explain in their translation, Baggs's **interactions with their home environment** can be interpreted within a modular framework. A fictive kinship context might lead us to recognize that Baggs's sensory seeking and repetitive actions may serve as the basis of a distinctive sensibility and understanding (I explore this further in the following chapter, in relation to Daina Krumin's oeuvre). Our involvement in activism may lead us to draw on a counter-narrative about autistic environmental attunement, such as the one that Baggs provides in their translation and assigns a more overtly political meaning to the content and construction of the film.

INTERAKTIONEN MED HEMMET

MITT VARA I HEMMET

MIN KÄNSLA FÖR STRESS OCH DET ETISKA

HUR DENNA INTERAKTION ATT DET ÄR EN RELATION MED HEMMET UPPLEVS SOM STRESSANDE SOM OM JAG MISSLYCKAS OCH EN RÄDSLA

Autism is increasingly, if not universally, associated with sensory differences, including what are clinically conceived as hypo- and hyper sensitivity to certain stimuli and 'unusual interest in sensory aspects of environment' (DSM-5). 'Sensory integration dysfunction or disorder' is no longer recognized as a distinct neurological condition from either other 'developmental disorders' or learning difficulties; although synesthesia is considered a 'neurological condition', it is not listed in any diagnostic manuals. Generally, these conditions are considered disorders insofar as they are assumed to be exclusively negative in their effects.

EN SENSORY ASPECT OF TRANSLATENESS

For Crespi, the 'pattern sensitivity' among autistic people results in a 'non-pattern avoidance' that undermines social engagement, since 'social interaction and cognition exhibit low levels of predictable pattern because they result, in large part, from idiosyncrasies in the minds of others', even if social patterns are discernible in some cases (4). However, this claim doesn't necessarily follow from Crespi's claim that enhanced perceptual sensitivity among autistics results in enhanced 'visual-spatial pattern' detection but relies on the idea that autistics are mechanistically compelled to ignore anything that does not conform to a visuo-spatial pattern.

MÖNSTERSÖKANDE: UNDRAR OM MIN FORM AV LÄSNING EFTER MÖNSTER ÄR DET MONSTER, EFTER LIKHET UPPREPNING KAN FÖRSTÅS I DESSA RAMAR HUR JAG TÄNKER PÅ FAGERHOLMS TEXTER TEX.

MÖNSTER

Å

MONSTER

The philosopher Jacques Rancière suggests that both art and political acts can disrupt the conventional ordering of individuals into groups according to a predefined part or role within a community.

These custom-made 'autistic sims' can facilitate new modes of expression and activism. Users can modify the appearance of their avatars to reflect alternative forms of perception and aesthetic taste, such as through the creation of a non-anthropomorphic avatar. In a similar way, Limburg draws on the idea of the 'uncanny valley' as an imaginative location for her own unmasked subjectivity (2021: 19).

Rather the attitude that carries us through the activity, a playful attitude, turns the activity into play. Our activity has no rules, though it is certainly intentional activity and we both understand what we are doing.