

cyborg mechanics

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there is the fact that what can be strapped on or attached from the outside allowing the sense of a heightened and/or more familiarized experience of one's own body to that body is the exact site at which one becomes cyborg.

inherent in the question of the precise instance/emotional location of when and how one becomes cyborg is the question of what it is to be natural. by natural i mean the moves that occur as if on their own after particular gestures (the strapping on/harnessing or attachment of something from the outside) have been made. there are moves that are able to be recognized as other than that of habitus to the very body that is considering them because there is the feeling within the body of the one who is strapping/harnessing that this gesture is the needed venture into the outside in order that its body be able to indicate itself as a *me* that is accurate and fresh to itself.

there is also the fact of topsoil. what society sees. the perceptible outside relative to socializations understood to be what the whole person is (this being done by implications of narrativity and values/emphasis placed on what the person makes visible to the great fishers of the world vs. what they keep behind closed doors—out of sight.) the topsoil is an extremely american socialization concerning how the space of the private domain can be dominated by rhetoric that incites fear, as well as exteriorly deterministic frames of acceptability that demand social normativity and compliance. thus the study of american cyborg heratology must maintain within it the study of american axiological tendencies concerning space.

there is the subsoil which stores within it fragments of memory that are ignited at stimulus/experience. it is here in this subsoil that present-tense remembering occurs. the fractal granites that live in pockets of the body are transilluminated at notice/situation/impact/on that body that is considering them. the positionality of this temporary lighting makes a viceroy where accuracy is gauged by movements of matter through the body.

it is integral (due to this consideration of cyborg realities) that the space of cyborg writing be a space that is made for forms to move through. the writing space being the space with evocable potentialities for the true safety that comes when a location is designated to hold what one needs to have held. this is how the body measures its present-state against its pre-states. this is how the evolutions groundswell. beckoning/demanding even total shifts in the perception/s of that body.

there is the emotional searing that occurs as the body realizes/remembers itself via effect/affect/touch (none of which are gendered or binary derivative by nature) (nature as has been indicated above.) the body finds ways to bring the realization/remembrance to society by way of imagining from the levels of both the subsoil and the topsoil what an accurate depiction of the interplay/overlap between the subsoil and the topsoil would be. these are the magmaic articulations of the threshold/the places that it crosses/the sites that come exactly from the within taking time and creating honorary spaces for itself to hold itself.

often times the effort to merge the subsoil with the topsoil results in the inhabiting of a space that has not yet been inhabited in a way that is socially visible: *i see no one in the system who looks like me feels like me is me exactly* and so requires the re-articulation of that very systemic space that would have inaccurately named the body. through the re-imagining of these spaces it becomes possible that when that re-imagining is something that is made (as in writing) that that made material is somehow now able to (as if enigmatically) hold/contain within it rooms where it (the body/being) can be accurate.

this newly defined space moving from what was named by systemic derivative to what is of the utmost personal coming into social vision via reinstatement/via the new name/is cyborg space. it is onyx genders. it is the space where the creature's logics have been investigated=experienced by it in such a way that it can/must speak itself into the world as it is. that this speech becomes its extremely integral integrity/identity.

at cadences of ritual and water.

inclination is what makes its motion.

its voice adjusting octaves over time.