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解殖性別化自然：湘尼穆圖《夜花仙人掌》(重點代號 :K04)

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中文摘要：本文研究湘尼穆圖《夜花仙人掌》小說中三位主角的身體轉變如何解殖帝國認識論的性別和自然。Mala Ramchandin屬印度加勒比海裔。她在父親的性虐待中倖存下來，現與蛾、蝸牛、蜘蛛、爬行類、鳥類、夜花仙人掌和許多非人類物種和諧共處，開啟跨物種轉變。Tyler是男護理師。他在一家救濟院負責照顧Mala。當他穿上護理師制服時，他覺得自己變成女生。Otoh Mohanty出生時是女生，名叫Ambrosia。但她五歲時奇蹟般地成了男生。由於小說將這些跨物種或跨性別的身體或體現置於非二元、非人類與圖像式的性別多樣化背景底下，而非性別二態、醫學論述那種「性別不安」或「住在錯誤的身體」那種背景底下，這幾個小說人物的轉變顯得特別「自然」。同時，他們的轉變與Mala父親的被殖民轉變形成鮮明對比。在這本場景設在加勒比海殖民時代的後殖民小說中，Mala, Tyler和Otoh的跨物種或跨性別身體與體現，加上雌雄同體動、植物（特別是蝸牛和夜花仙人掌）的持續存在，一同解殖自然歷史和現代性史中的性別二態論。這三位主角所涵蓋的三種轉變，不僅瓦解現代同性戀與異性戀分野，也打破以外科手術、生殖器改變來定義跨性別身體與體現的論述。在此，跨物種，變裝和非施打荷爾蒙、非進行手術的變性也是名正言順的跨體現。

中文關鍵詞：性別轉換，變形，跨性別體現，轉變，跨物種

英文摘要：This article studies how three characters' bodily transformations decolonize the imperialist epistemology of sex, gender, sexuality, and nature in Shani Mootoo's *Cereus Blooms at Night*. Mala Ramchandin, an Indo-Caribbean woman who survived her father's sexual abuse, mobilizes trans-speciation for living harmoniously with moths, snails, spiders, reptiles, birds, cereus, and many other nonhuman species. Tyler, the male nurse assigned to take care of Mala in an almshouse, experiences sartorial metamorphosis when he puts on a nurse's uniform. And Otoh Mohanty, who was born a girl named Ambrosia, miraculously became a boy at age five. Since the novel places such trans bodies or embodiments against the nonbinary, pictorial backdrop of nonhuman sex diversity—not in the dimorphic, medical discourse of gender dysphoria or living in a wrong body—their transformations look particularly "natural." At the same time, their transformations form stark contrasts to the colonial transformation of Mala's father. In a postcolonial novel set in the colonial Caribbean, the trans bodies or embodiments of Mala, Tyler, and Otoh—together with the persistent existence of intersex animals and plants (particularly the snails and cereus)—decolonize the discourse of sex/gender dimorphism in natural history and the modern history of sexuality. Collapsing modern homo/hetero definition, the three kinds of transformation also provincialize surgical, genital body alterations in defining trans bodies and embodiments. Here, trans-

speciation, cross-dressing, and nonhormonal, nonsurgical gender transition also make valid forms of trans embodiment.

英文關鍵詞：gender transition, metamorphosis, trans embodiment, transformation, trans-speciation

## Decolonizing Gendered and Sexualized Nature: Shani Mootoo's *Cereus Blooms at Night*

Set in Paradise, Lantanacamara—a fictionalized Caribbean island evocative of Trinidad—Shani Mootoo's novel *Cereus Blooms at Night* (1996; hereafter abbreviated as *Cereus*) traces the family history of Mala Ramchandin, an Indo-Caribbean woman who survived her father's sexual abuse and now lives in the Paradise Alms House, accompanied by the male nurse and main narrator, Tyler. Mala's grandfather was an indentured field laborer from India. He sired Chandin before the whole family moved to the Caribbean and let Reverend Thoroughly—a white missionary from the metropole, the Shivering Northern Wetlands (SNW)—adopt Chandin, so that Chandin could be better educated. As he grew up, Chandin fell in love with the Reverend's biological daughter, Lavinia. But the Reverend used incest taboo to prohibit such an interracial relationship. Rejected, Chandin married an Indo-Caribbean woman, Sarah, and they had two daughters, Mala and Asha. Lavinia then started visiting Chandin's house—not to have an affair with Chandin, but to flee the island with Sarah. These two women accidentally left the children to Chandin's abuse. Now in her old age, Mala is suspected of committing patricide decades ago, and Tyler hopes that Mala's story will reach Asha and bring her back.

Studying *Cereus* from the perspective of queer diaspora, Gayatri Gopinath highlights how Indo-Caribbean women like Mala, Sarah, and Asha collide with the ideology of female domesticity in South Asian diaspora. According to Gopinath, the masculinist discourse of curbing “‘unruly’ Indian female sexuality” (2005, 179-80), the “gendered discourse of anticolonial nationalism in India” (180), and the “Victorian discourse around domesticity and ideal womanhood” (180) together coerce South Asian women in the diaspora into becoming docile housewives. However, women in Chandin's household escape or unravel such patriarchal ideas of home. For Gopinath, Sarah's flight with Lavinia “unharness[es] Indian women's sexuality from the propagation of the heterosexual, national family unit” (183). Although these two women never explicitly identify themselves as lesbians, their intimacy undoes Chandin's marriage with Sarah.<sup>1</sup> Asha also flees Lantanacamara, and it is unknown whether she settles with anyone or where she is now. In contrast, Mala stays, but she develops what Gopinath calls “an alternative space of ‘not-home’” (183). Since Mala lives not inside the family house but on the verandah and lets the house overrun with plants and animals, she not only undoes the neat compartmentalization of Victorian floor plans (exemplified by Reverend Thoroughly's house) but also “carve[s] out a home space outside the domestic” (194).

Exploring queer diasporas in South Asian public cultures, Gopinath studies home in terms of “household, community, and nation” (179). Such studies highlight issues like Ramchandin's crossing of the *Kala Pani* (Black Water) to become an indentured field laborer on Caribbean sugar plantations (an ethnic migration precipitated by the labor shortage in the aftermaths of the 1833 Slavery Abolition Act), Reverend's adoption

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<sup>1</sup> Ann Cvetkovich describes Lavinia and Sarah as “sapphic” and evocative of “the category of ‘romantic friendship,’” but she also acknowledges the opacity of their relationship because they “never overtly identify as lesbian in the novel” (2003, 142, 144, 142).

of Chandin (a transracial adoption facilitated by imperialist paternalism and religious conversion), and Indo-Caribbean women's negotiation with heteronormative domesticity in South Asian diaspora. In such a context, Chandin, Sarah, and Lavinia feel displaced when it comes to miscegenation or same-sex intimacy. Here, home, according to Meg Wesling, could "become sites for the reproduction of state violence, episodes in which the enforcement of political power is privatized into the realm of the family and thus rendered natural, 'private,' or invisible" (2011, 651). While the aegis of colonial paternalism pushes Chandin to live with the Reverend's family, the dictum of Indo-Caribbean heteronormativity forces his family members to stay together despite the existence his wife's nonheteronormative desire and his own domestic violence. When Mala's family house is finally burnt down, however, "the inquiry into her past that leads to this devastation also forges new possibilities for queer transnational histories that can acknowledge trauma" (Cvetkovich 2003, 142).

But there is another sense of home in *Cereus*: what the colonial epistemology of sex, gender, and nature considers is a body at home with the self. According to the discourse of sex/gender dimorphism, Chandin, Sarah, and Lavinia largely feel at home with their sex/gender identity: they see themselves as masculine men or feminine women. In contrast, Mala's trans-speciation, Tyler's sartorial metamorphosis into a woman, and Otoh Mohanty's nonhormonal, nonsurgical gender transition into a boy all collide with such an enterprise. Instead of undergoing gender reassignment surgery and realigning themselves with the colonial concept of sex/gender dimorphism, Mala, Tyler, and Otoh produce new knowledge about trans bodies and embodiments. In a postcolonial novel set in the colonial Caribbean, these three characters' trans embodiments—together with the persistent existence of intersex animals and plants (particularly the snails and cereus)—decolonize the discourse of sex/gender dimorphism in natural history and the modern history of sexuality.

Shifting ideas of home and belonging from the transnational field of diaspora studies to the colonial epistemology of sex, gender, and nature, I shift ideas of "becoming homeless" from issues of losing physical shelter, living in exile, or feeling like an outsider in a community to issues of being or feeling at odds with the sex/gender/sexuality system in imperialist epistemologies. In the colonial Caribbean, nature does not simply refer to nonhuman flora and fauna, as opposed to human culture. Instead, exploits of colonization and imperialism contribute to the enmeshment of nature and culture in what Donna J. Haraway calls *natureculture* (2003, 8). Since many human characters in *Cereus* transform among the metamorphosis and sex diversity of nonhuman beings, the novel as a whole not only suggests the undoing of the nature/culture divide but also eludes the framing of gender dysphoria, mind/body splits, or living in a wrong body. If Gopinath highlights how the ideology of heteronormativity is circulated, challenged, or reinforced in the global context of South Asian public cultures, I highlight how human and nonhuman beings in *Cereus* change their bodies and embodiments in ways that unsettle the colonial or imperialist ideas of nature.

## **Nonbinary Nature**

In the Caribbean, the colonial or imperialist concepts of nature take three major forms. First, the development in natural history conduces to the categorization, analysis, and domestication of the environment. In his tenth edition of *Systema Naturae* (1758), Carl Linnaeus classified plants according to the number and

arrangement of male stamens and/or female pistils. Here, nature was sexed and gendered. Even nonflowering plants like ferns and lichens were said to conduct clandestine marriages—as if their stamens and pistils were not nonexistent, but merely hidden from view (Kelley 2012, 5-6). With its practice of binomial nomenclature, Linnaean taxonomy also has been used to name species across the globe, often at the expense of those species' native names.<sup>2</sup> Along with the flowering of botany in the eighteenth century, European explorers and colonizers devoted themselves to bioprospecting in the New World, on the one hand, and, on the other, brought specimens home to consolidate scientific knowledge through the establishment of botanic gardens and other institutions.<sup>3</sup> Then, in the 1910s, geneticist Richard Goldschmidt coined the word *intersex* to describe Lymantria (tussock moth) crosses with atypical sex characteristics distinct from those of bilateral gynandromorphism (Stern 1967, 156). Instead of breaking down the male-female division, the word in a sense secured such a notion, for such moths were deemed atypical. In the mid-twentieth-century, medical professionals even began applying this word to human beings whose sexual anatomy did not fit the typical definitions of female or male (Cawadias 1943, Armstrong and Marshall 1964). It was not until the 1990s that activists advocated seeing intersex as an anatomical variation instead of as an abnormality (Reis 2009, 154).

The colonial or imperialist concepts of nature also universalize sex/gender dimorphism and naturalize the human-nonhuman divide. Even though modern science recognizes asexual reproduction, intersex species, and sex diversity in nature, anthropocentricism privileges sexed and gendered divisions between man and woman in human animals, between bull and cow in nonhuman animals, and between stamen and pistil in plants. Accordingly, the ideology of reproductive heterosexuality takes hold. At the same time, the colonial or imperialist concepts of nature distinguish human beings from nonhuman beings. In Greek mythology, human beings might turn into animals or plants or take half-human, half-nonhuman forms—as illustrated by Philomela (a nightingale) and Tereus (a hawkish hoopoe), Adonis (anemone), a centaur (half-human, half-horse), and a harpy (half-human, half-bird). But the word *metamorphosis* now applies to insects and amphibians only. From the perspective of modern science, it is simply not in human beings' nature to metamorphose like moths or frogs.

In such a context, the island Lantanacamara in *Cereus* bears the mark of Linnaean taxonomy. Instead of registering some native name, the island is named after *Lantana camara*, the binomial Latin name for the wild sage in the Caribbean. As a missionary's wife, Mrs. Thoroughly cultivates a “well-ordered, colour-coordinated” garden in the SNW fashion (*CBN* 53). Her botanic principle is organization, and her idea of nature is tamed. Raised by colonial or imperialist knowledge of nature, Tyler ironically first sees the cereus in bloom not from the real flower on the island, but from pictures in “the Exotic Items Collection of the SNW National Botanical Gardens” (22). Even though the plant is native in the Caribbean, it is defined as “exotic” from SNW colonizers' perspective. At once excluding the cereus from its national geography and including it

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<sup>2</sup> Linnaean taxonomy also led to the racialization of human beings. As Grace Kyungwon Hong points out, “Linnaeus's oft-cited tenth-edition classification of *Homo [s]apiens* divided humans into four subcategories, typified not only by physical characteristics but also by what we would now call cultural and political traits” (2006, 85).

<sup>3</sup> On the link between botany and empire, see Brockway 1979, Miller and Reill 1996, Drayton 2000, Fara 2003, Quilley and Kriz 2003, Schiebinger 2004, and Pratt (1992) 2008. Addressing transgender rights, Viviane K. Namaste also uses the word *imperialism*, but she focuses on “economic relations in which the interests of US corporations are imposed throughout the world” and “the imposition of a particular (anglophone) world view” (2005, 120).

in its botanic study, the SNW collection colonizes the cereus through imperialist knowledge production.

However, Ambrose—Mala’s childhood sweetheart and Otoh’s father—exposes the religious, racist underpinnings of such colonial or imperialist concepts of nature. Originally going to the SNW to study theology, Ambrose became so unsatisfied with the premise of human and white supremacy in Christian theology that he turned to entomology. Upon returning to the Caribbean, he told Mala, “At the heart of theology there is a premise . . . that we humans are the primary sun around which the entire universe revolves. . . . What’s more, not all humans are part of this sun. Some of us are considered to be much lesser than others—especially if we are not Wetlandish or European or full-blooded white” (198). As an entomologist, Ambrose “wanted to map the importance of the insects and bugs mentioned in the Bible to the spiritual well-being of humankind and the earth on which we all, man and nature, co-exist” (198-99). For Ambrose, verbal words cloud nature and beings: “A world freed of nomenclature, syntax and lexical form is experienced . . . named senses are enhanced . . . sensors in your joints open up like eager blossoms, their little receptors waving wildly, anxious to engage. Your entire being, the physical, and most of all the spiritual, is a vibrant network of synesthesia” (211; ellipses original). The floral metaphor Ambrose uses—the image of joints opening up like blossoms—attests to the enmeshment of the human and the botanical. Instead of becoming another Adam who names things or another Noah who collects things, Ambrose purges theology and entomology of anthropocentric and Eurocentric premises.<sup>4</sup>

Along with Ambrose, Mala, Tyler, and Otoh decolonize the colonial or imperialist epistemology of nature by transforming themselves. While Sarah, Lavinia, and Asha look for an alternative physical space—a home away from home—to feel at ease with themselves, Mala, Tyler, and Otoh mobilize trans embodiments in such ways as to unsettle the binaries between human and nonhuman, between man and woman, and between nature and culture. Before I elaborate on their trans embodiments, it is crucial to demystify sex/gender dimorphism. Critiquing sex/gender dimorphism from the perspective of nonhuman sex diversity, Maya J. Hird argues, “[I]n so far as most plants are intersex, most fungi have multiple sexes, many species transsex, and bacteria completely defy notions of sexual difference, this means that the majority of living organisms on this planet would make little sense of the human classification of two sexes, and certainly less sense of a critique of transsex based upon a conceptual separation of nature and culture” ([2008] 2013, 160). If the dictum of sex/gender dimorphism renders intersex individuals, feminine men like Tyler, and masculine women like Otoh “unnatural,” Hird challenges such anthropocentric, anatomical ideas of sex and gender by wondering why trans bodies and embodiments are not more common in human beings—as they are common in nonhuman nature.

*Cereus* corroborates Hird’s view. In this novel, the sketches of insects and snails, while functioning as section breaks and signaling a Caribbean habitat, also suggest a nature irreducible to verbal words and the colonial discourse of sex/gender dimorphism. Even though Mootoo does not expound on the biological facts of nonhuman living organisms, their nonbinary existences complement those of their human counterparts.

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<sup>4</sup> Ambrose’s relation with nature is not without question. Contrary to his plans, Ambrose does not become a spider silk harvester or an ecotourism guide. Besides, ecotourism could generate environmental issues as well, such as the pollution that comes with tourists and the infrastructure needed to accommodate tourists.

Living in a space marked by snail shells and cereus stems, Mala, as Isabel Hoving points out, does not stake out “a utopian feminine natural space, as opposed to a patriarchal, perhaps colonial space” (2005, 157). After all, both the snail and the cereus are intersex species. The prominent roles they play in *Cereus* gesture to a nonbinary text.<sup>5</sup> The gendered binary between woman and nature, on the one hand, and, on the other, man and culture also proves problematic when Tyler and Otoh transition without undergoing hormonal or surgical body modification. Here, Tyler and Otoh do not illustrate how EDCs (endocrine-disruptor chemicals) “interfere, mimic, and/or disrupt human and animal hormonal endocrine systems” and cause phenomena like the “transgender” fish in the Potomac River in the United States (Kier 2010, 300). Instead, they show how trans embodiments are more than medical interventions. Together, Mala’s trans-speciation, Tyler’s sartorial metamorphosis, and Otoh’s nonsurgical gender transition counter Chandin’s colonial mimicry.

### **Trans Bodies and Embodiments**

In “More Lessons from a Starfish,” Eva Hayward illustrates a trans-speciation between an MTF (male-to-female) transsexual and a cut starfish. According to Hayward, “Playing on the side of zoomorphism, I wonder if being starfish shares in the ontological imaginary of becoming trans-sexed. . . . Both the starfish and the transsexual ‘grow back,’ differently but with similar phenomenological goals of bodily integrity and healing” (2008, 75). To be sure, trans-speciation could take many other forms. Elsewhere, Hayward points out how the production of Premarin—an estrogen replacement medication for trans women like her—demands keeping mares in cycles of gestation and impregnation, so as to collect equine urine for the isolation of conjugated estrogens (2010, 228-29). In this context, trans-speciation poses an ethical dilemma where the possibility of trans embodiment involves animal abuse. In another context, FTM (female-to-male) transsexual scholar Harlan Weaver and his pit bull Haley also shape each other’s identities: while Haley safeguards Weaver when he feels “vulnerable as a visibly transgender person” in public, Weaver’s “whiteness, queer identity, and middle-class status encourage other humans to read Haley as less threatening” (2013, 689). Finally, Haraway expounds on her use of Premarin during her menopause and her use of another synthetic estrogen to control her dog’s urinary incontinence (2016, 110). Overall, the import of trans-speciation lies in “trans making, in that it demonstrates how the illicit tendrils of trans formations weave new webs that join multiple and diverse bodies and beings, making them kin in spite of kind” (Weaver 2014, 254).

Trans-speciation is not limited to multispecies encounters involved in medical technologies of trans embodiment, however. In *Cereus*, Mala suggests a trans-speciation of being at one with nonhuman beings. While most people in Paradise see Mala as a madwoman who had allegedly killed her father and lost her power of speech, she lives so harmoniously with moths, snails, spiders, reptiles, birds, cereus, and many other nonhuman species that she becomes queer. Here, queerness does not refer to a nonconformist gender or sexual identity, but to a nonheteronormative relation with other beings. Unmarried and close to critters, Mala unravels the species hierarchy Ambrose reprimands. In her family garden, Mala becomes one with the mudra tree: “She sat in a rocking chair beside the tree, her eyes closed. Her figure was all but lost in the blueness of

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<sup>5</sup> For the significance of the title plant in *Cereus*, see Casteel 2003, Corr 2005, Hoving 2005, and May 2006. On the other hand, Kyle Bladow explores the significance of the snails and observes a “shell shape” in the narrative form of *Cereus* (2012, 78).



the mudra's trunk. She wore a petticoat, greens and browns and light blues, that blended into the background of leaves and gnarled, twisted limbs" (*CBN* 155). When the police later arrest her on suspicion of patricide, Mala even imagines herself becoming her childhood self, Pohpoh, in flight. At first, Pohpoh looks back at Mala, picturing Mala as "a giraffe, then a bird flapping its wings" (178). Moments later, Mala imagines Pohpoh flying "like a frigate bird splayed out against the sky in an elegant V" (186). Instead of antagonizing others, Mala makes kin with different species. Her botanical fusions and animalistic transformations undo the boundaries between human and nonhuman beings.<sup>6</sup>

Even in the Paradise Alms House, Mala imitates cricket and frog calls. Living among critters, Mala has unlearned her human language: "That verbalization, she came to understand, was not the feeling itself but a name given to the feeling: *pretty*, an unnecessary translation of the delight she experienced seeing the soaring birds. Eventually Mala all but rid herself of words" (126). Where heteronormative girls grow up, marry a husband, and reproduce children, Mala becomes animal, tree, insect, and Pohpoh. At one point, Mala's sounds are described as "natural expansions and contractions of her body. . . . She laughed, sometimes as quietly as a battimamselle [dragonfly] flapping its wing tips against water in an old drum, or as raucously as a parrot imitating her imitating it" (127). While an anthropocentric view may see Mala as degenerating into a lesser being, suffering from senility, or turning infantile, her body actually becomes a decolonizing text.

Mala's trans-speciation forms a glaring contrast to her father's colonial mimicry. For an indentured field laborer from India, to become Indo-Caribbean is to become queer: "in leaving behind language, family ties, community, tradition in general and very specific religion rites in particular, he or she was transitioning into a queerness of no return" (Mootoo 2013, 168). When Ramchandin left India for Lantanacamara, "he hoped to leave behind, as promised by the recruiter, his inherited karmic destiny as a servant labourer—if not for himself, at least for his son who had been born just before they left India" (*CBN* 26). Raised and educated by the Reverend, Chandin loses touch with his Indian parents, religion, and culture in favor of becoming a SNW gentleman, but he never fully becomes one of the Thoroughlys. When Lavinia slights Chandin, "his passion did not wane but was transformed. . . . He began to hate his looks, the colour of his skin, the texture of his hair, his accent, the barracks, his real parents and at times even the Reverend and his god" (33). Chandin dwells on how much he looks like a Thoroughly in deeds, but he fails to look like one in genes. He is stuck in the middle.<sup>7</sup> In contrast to such half-loathing colonial mimicry, Mala decolonizes herself by losing herself in nonhuman beings.

Like Mala, Tyler and Otoh also decolonize the modern sex/gender/sexuality system. Originally, Tyler describes himself as "neither properly man nor woman but some in-between, unnamed thing" (71). He feels like a freak of nature—"homeless" in a culture of sex/gender dimorphism. But once he puts on the nurse uniform Mala steals for him, Tyler transforms: "My body felt as if it were metamorphosing. It was as though I

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<sup>6</sup> Marie Josephine Diamond contrasts Mala's avian transformation with Philomela's: "In Ovid's myth, Philomela is turned into a nightingale by the gods to escape [her sexual abuser and brother-in-law, Tereus], but he continues to pursue her in the form of the hawkish hoopoe" (2015, 187).

<sup>7</sup> For a contrast between Chandin's self-hating colonial mimicry and Homi Bhabha's parodic mimicry, see Diamond 2015, 177-78. The former highlights how colonial subjects fail to be colonizers despite their imitation, while the latter highlights how colonial subjects undermine colonizers' authority through parodic mimicry.

had suddenly become plump and less rigid. My behind felt fleshy and rounded. I had thighs, a small mound of belly, rounded full breasts and a cavernous tunnel singing between my legs” (76). Donning the female dress, Tyler feels like growing flesh of female sex characteristics. Such a material sense of female body and embodiment is obtained without any medical interventions. Even though he first feels “suspended nameless in the limbo state between existence and nonexistence” (77), Tyler soon feels “extremely ordinary” in the dress (78).

In *Gender Trouble*, Judith Butler sees gender “as a corporeal style, an ‘act,’ as it were, which is both intentional and performative, where ‘performative’ suggests a dramatic and contingent construction of meaning” ([1990] 1999, 177). Butler’s gender performativity emphasizes the citation of gender. That is, all gender acts are derivative and cultural; men are not masculine by nature, nor are women feminine by nature. In *Cereus*, however, Tyler’s trans embodiment suggests something more material: Tyler’s female dress gives him the female body he wants. Besides, Tyler’s transformation is couched in the language of ordinariness. Employing the rhetoric of metamorphosis among insects and amphibians, Tyler naturalizes his female embodiment: he becomes the woman he is to be. Such a metamorphosis grants the trans subject the agency to claim a gendered body, but it evades the nature/culture polemic in Butler’s discussion of gender and the “wrong body” trope in medical discourses of transsexuality. Recall what the postoperative MTF transsexual Christine Jorgensen once wrote to her family: “I have changed, changed very much, as my photos will show, but I want you to know that I am an extremely happy person and that the real me, not the physical me, has not changed. I am still the same old ‘Brud.’ But Nature made a mistake, which I have had corrected, and I am now your daughter” ([1967] 2000, 115). In contrast, Tyler does not see himself as needing hormonal or surgical body modification. His trans embodiment is sartorial.

Becoming female through sartorial metamorphosis is not the same as becoming female through gender reassignment surgery. In medical discourses of transsexuality, “feeling like living in a wrong body” has been a key trait in diagnoses. In the “wrong body” discourse, trans subjects are posited as suffering from body-mind misalignments, and such misalignments have allowed medical professionals to assert hormonal and/or surgical interventions in helping trans subjects obtain a new alignment. But this discourse also frames trans subjects as pathological, on the one hand, and, on the other hand, renders medical professionals the gatekeepers in determining whether some trans subjects have a valid sense of entrapment. In order to obtain bodily alterations, some trans subjects—such as “Agnes” in Harold Garfinkel’s ([1967] 2006) study—manipulate medical professionals into performing surgery. Some other trans subjects—such as trans activists Lou Sullivan and Dean Spade—have difficulty accessing medical assistance because the trans bodies they have in mind do not conform to normative ideas of sexed/gendered bodies or sexuality.<sup>8</sup>

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<sup>8</sup> According to Garfinkel, male-born “Agnes” had started taking synthetic female hormones as her puberty began, so that doctors believed that she had a congenital intersex condition: “large, well-developed breasts coexisting with the normal external genitalia of a male” (2006, 60). In order to align her body with her female gender identity, the doctors performed gender reassignment surgery on her. In contrast, female-born Spade had had difficulty accessing top surgery because he did not give medical authorities the textbook transsexual autobiographical narrative: “*It’s always been fun to reject the gay childhood story, to tell people I ‘chose’ lesbianism, or . . . to suggest that lesbianism could happen to anyone. But not engaging a trans childhood narrative is terrifying—what if it means I’m not ‘real’? Even though I don’t believe in real, it matters if other people see me as real—if not I’m a mutilator, an imitator, and worst of all, I can’t access surgery*” (2006, 321). Earlier, Sullivan also had trouble accessing gender confirmation surgery because he identified himself as a gay FTM. The Stanford University Gender Dysphoria

In view of the sex/gender dimorphism in the “wrong body” discourse, recent critics propose multiple sex/gender embodiments. According to Hayward, “Transsexuals do not transcend gender and sex. We create embodiment by not jumping *out* of our bodies, but by taking up a fold in our bodies, by folding (or cutting) ourselves, and creating a transformative scar of ourselves” (2008, 73). For a trans woman like Hayward, the point is not to pass as a culturally intelligible or anatomically correct woman, but to conceptualize trans subjectivity in terms of how a trans woman “wishes to be *of* her body, to speak from her body” (72). In “Embracing Transition, or Dancing in the Folds of Time,” Julian Carter even reconfigures the “wrong body” trope from the issue of entrapment to the possibility of enfolding gestures. For Carter, transitions are much more complicated than a linear progression from one sex/gender to the other. Instead, they include multidirectional movements, “so that developmental sequences, backward turns, and futural impulses coexist and intertwine” (Carter 2013, 131). Conceptualizing trans embodiments in choreographic terms, Carter makes room for nonnormative trans bodies and embodiments.<sup>9</sup>

With the clarification between Tyler’s sartorial metamorphosis and the “wrong body” discourse, it should be noted that Tyler also does not subscribe to the idea of gender theatricality. The idea of gender theatricality comes from a misreading of Butler’s gender performativity. As Jay Prosser points out, to read gender performativity as theatricality “led to the belief that Butler’s theory of gender was both radically voluntarist and antimaterialist: that its argument was that gender, like a set of clothes in a drag act, could be donned and doffed at will, that gender *is* drag” (1998, 28). From the perspective of gender ontology, Susan Stryker also critiques the idea of gender theatricality: “[M]any transgender people . . . consider their sense of gendered self *not* to be subject to their instrumental will, not divestible, not a form of play. Rather, they see their gendered sense of self as ontologically inescapable and inalienable—and to suggest otherwise to them is to risk a profound misrecognition of their personhood, of their specific mode of being” (2006, 10). Given the varied and sometime incongruous aspects of gender—performative, ontological, and sartorial, among others—Tyler does not rely on medical interventions to become a woman. But this does not apply to all trans subjects.

Significantly, Tyler sees his sartorial metamorphosis as “ordinary,” not as artificial or delusional. Giving Mala credit for helping him turn into a woman, Tyler describes his transformation as natural as a flower beginning “to bloom” (*CBN* 105). Although such a comparison seems to evoke the eighteenth-century language of botanical sexuality (Schiebinger 1993, 11-39), the point here is not how flowers are sexed, gendered, and sexualized through the idioms of human sexual relations, but how Tyler transsexes without undergoing gender reassignment surgery. If the “wrong body” discourse would frame Tyler as a woman trapped in a man’s body and propose gender reassignment surgery as the solution to such a body-mind

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Program rejected his application because Sullivan did not fit the Program’s implicitly heterosexual transsexual life narratives (Smith 2017, 101-102).

<sup>9</sup> In contrast to most trans critics’ focus on sex/gender embodiments, Lucas Crawford highlights the issue of affect. For Crawford, male-to-female cross-dressing is not about a woman feeling trapped in a man’s body, but about a man’s aesthetic empathy, or *Einfühlung*, with a woman: “In this model, ‘transvestism’ (or cross-dressing) is defined as an outward manifestation of a person’s high capacity for feeling, relationality, and attachment—*not*, as the *DSM* has it, as dysphoria” (2015, 168). Crawford aptly reconfigures trans subjectivity from a pathological being (one with gender dysphoria) to a capacious being (one with aesthetic empathy). But the idea of aesthetic empathy does not sufficiently explain Tyler’s erotic attraction to masculine subjects in Mootoo’s novel. At the same time, it could overlook how sex/gender bodies and embodiments take many—sometimes incongruous—forms. A male-to-female cross-dresser probably does not have a leatherdyke’s look in mind when she thinks of female embodiments.

misalignment, Mootoo repositions trans embodiments in the context of natural phenomena.

Otoh's transformation is also natural. Born a girl named Ambrosia, Otoh changed to a boy at age five: "[Otoh's mother] Elsie, hungry for a male in the house, went along with his (her) strong belief that he (she) was really and truly meant to be a boy. Elsie fully expected that he (she) would outgrow the foolishness soon enough. But the child walked and ran and dressed and talked and tumbled and all but relieved himself so much like an authentic boy that Elsie soon apparently forgot she had ever given birth to a girl" (*CBN* 110). In fact, "[s]o flawless was the transformation that even the nurse and doctor who attended the birth, on seeing him later, marvelled at their carelessness in having declared him a girl" (110). Along with Tyler's, Otoh's gender transition also eludes the discourse of gender reassignment surgery. According to Nicole Seymour, Otoh's transformation "shift[s] the emphasis from the external to the internal, from prosthetic addition to organic self-transformation" (2013, 46). By "organic," Seymour does not mean transformations about bodily organs. Instead, she means "'organic transgenderism': gender transitioning as a phenomenon that is at least partly natural—that is, innate and spontaneous—rather than primarily cultural, or constructed" (36). Consider, however, the enmeshment of the natural and the cultural in *Cereus*. It is perhaps more appropriate to describe Otoh's transition as nonhormonal and nonsurgical. Thanks to his fine male and masculine embodiment, Otoh's transformation gains such a traction that it puts his mother's memory and medical records in doubt.

Later, Otoh even puts on Ambrose's old dress to meet Mala, and the whole incident culminates in the discovery of Chandin's moth-covered corpse. Previously a subject of colonial mimicry, Chandin has undergone another transformation: "Thousands of tiny white moths had so tightly packed themselves side by side that the tiny hooks on the edges of their wings had locked together, linking them to form a heavy sheet that was slowly devouring the corpse underneath" (*CBN* 184). If Mala's trans-speciation unsettles human-centered theology, Chandin's decomposition becomes part of the moths. At the same time, Otoh's sartorial transformation into "a perfect replica of [Ambrose] in [his] prime" jolts Mala into her past with Ambrose (144). Here, it is impossible to assign a final meaning to Otoh's relationship with Mala. Even though Otoh acts on behalf of his father, he is not Ambrose. Even though Otoh assumes a male identity, he is anatomically female. Due to Otoh's trans embodiment, it is reductive to define his relationship with Mala as one between man and woman or as one between women. The phrase *female masculinity*—a term that J. Jack Halberstam (1998) uses to refer to the masculinity of the anatomically female—also does not do Otoh justice, for he is not exactly a tomboy, a butch lesbian, or a trans man in a predominantly white sex/gender/sexuality system.<sup>10</sup>

When Otoh and Tyler become a couple, another queer relationship emerges. Throughout the novel, sexuality has taken myriad forms: Ramchandin and his wife let the white Thoroughlys adopt their Indian son Chandin. Chandin wants to marry his white adoptive sister Lavinia, and he sexually abuses his daughters. Sarah flees with Lavinia, her sister-in-law, her childhood best friend, and probably her lover across the racial line. Ambrose slights his wife Elsie and keeps sleeping till it is time to deliver food for his childhood

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<sup>10</sup> In her autobiographical writing, Mootoo also addresses the difficulty of growing up into a "[s]oft butch" in a Trinidad where the word *lesbian* was unheard-of and in a Canada where the gender multiplicity within lesbianism is often reduced to the butch/femme polarity (2013, 172).

sweetheart Mala every month. Mala has been single and living with nonhuman beings for decades. An “amorous out-of-towner” accosts Otoh (*CBN* 149), not knowing that Otoh is anatomically female. When Otoh tells the man that he (Otoh) is courting a woman, the man claims that he is married and with children and that he is only inviting Otoh to watch the movies with his family. Even when Otoh flees from Mala’s home at the sight of Chandin’s corpse, a constable nearby is “visiting a woman friend while her husband was out for the day” (165). All these human relationships cannot be reduced to homo/heterosexuality. To do so erases adoption, rape, incest, celibacy, interracial relationship, interspecies relationship, extramarital relationship, same-sex friendship, the duration of past intimacy, trans embodiment, and many other biological, social, concurrent, and sometimes conflicting elements in human connections. Given the complexity of relationships in the colonial Caribbean, Otoh and Tyler are also at odds with heteronormativity. To define their relationship as “heterosexual” simply because they are anatomically male and female overlooks the potency of their trans embodiments.

Although Otoh and Tyler have not consummated their relationship by the end of the novel, it is important to recognize how sex and gender could be resignified in a trans context. In “When Selves Have Sex,” Talia Mae Bettcher coins the term *erotic structuralism* in order to reconceptualize sexual attraction. According to Bettcher, sexual attraction, at least in some cases, “admits of an interactive structure in which eroticized experience of self and other are mirrored through eroticized interactions” (2014, 611). To reduce sexual attraction to sexual orientation—the genital anatomy of sexual object-choice—hence eludes how self, other, and their interactions all need to be eroticized. For Bettcher, erotic structuralism has two crucial consequences. First, it questions the notion of autogynephilia, which sees certain MTFs as sexually aroused by themselves as women (Blanchard 1985). According to Bettcher,

I critique the very notion of female embodiment eroticism as autogynephilic in nature. There are two false assumptions involved. First, it is falsely assumed that attraction is simple (i.e., to be a source of attraction is merely to be a part of the erotic content). Second, interest and attraction are conflated. Once these assumptions have been rejected in favor of erotic structuralism, there is no longer any reason to construe female embodiment eroticism as a kind of “misdirected” attraction. Instead, an erotic interest in oneself as a gendered being can be recognized as a legitimate (indeed, necessary) part of all normally directed sexual attraction to others. (2014, 617)

Second, erotic structuralism understands the self as an erotic gendered self. As a result, “sexual orientation is not merely determined by stable gendered ‘object preference’ but also by stable ‘preference of gendered self’” (607).

Bettcher’s idea of erotic structuralism has huge implications in trans embodiments. A trans woman with a “penis,” for example, could resignify her partner’s oral sex as “a form of cunnilingus rather than fellatio, perhaps by eroticizing a component of her genitals as a ‘clit’” (611). Such bodily resignification depends on nominal, gender, and sexual consensus between partners: the trans woman’s penis is not necessarily surgically removed or reconstructed, but it is meaningfully recoded and regendered. In this case, the trans woman and her partner cannot be feasibly categorized as heterosexual or homosexual based on their anatomies. Yet, they may see themselves as engaging in a sexed/gendered dyad once their sex/gender senses of self are

consensually resignified.

With the variety of sex/gender/sexual forms and the abundance of intersex species (in particular, the snail and the cereus) in view, *Cereus* nevertheless does not embrace all forms of sex, gender, sexuality, and embodiment as if all expressions were equal and natural. Instead, the novel is about “trying to understand what was natural and what perverse, and who said so and why” (CBN 48). Contrasting his own queer desire with Chandin’s rape of his own daughters, Tyler suggests that Chandin’s incest is perverse. But the incest results from a series of racialized and sexualized intimacies in a colonial state. On the other hand, when Tyler and Otoh pair up, they do not turn straight. Instead, they open up possibilities of trans intimacy. The first time Tyler sees Otoh, he describes Otoh as gender-ambiguous: “At one glance he had the angularity and sprightliness of a girl reluctantly on the verge of becoming a woman, and at the next the innocent feyness of a young boy who would never quite grow into the glove of manhood” (100-101). Male-born, prone to sartorial metamorphosis, and attracted to male/masculine bodies, Tyler now consorts with Otoh, a girl who became a boy and has previously dated a woman. To call them “heterosexual” is to privilege the sex and sexuality defined by their anatomies. Such an imperialist framing of bodies does not convey the complexity of their trans embodiments. Without any medical interventions, Tyler naturally becomes a woman, and Otoh naturally becomes a boy.

Together, Mala, Tyler, and Otoh decolonize gender, sexual, and species divisions—divisions that make normative subjects feel at home with their bodies because their bodies subscribe to the discourse of sex/gender dimorphism and other binary differences. These three nonbinary characters are no freaks of nature, nor are they nativists who demonize everything from the metropole. After all, Mala learns to treasure snails and other critters from Lavinia, and Tyler learns to “differentiate between [Chandin’s] perversion and what others called [his]” by leaving Lantanacamara for studies (48). To decolonize colonial or imperialist epistemologies does not require one to reject everything from the metropole. In *Cereus*, many characters show how modern knowledge production often draws lines on nature. By associating herself with animals and plants, Mala is actually at home with nature. While she seems to stay put in contrast to her mother and sister, Mala’s trans-speciation attests to a different kind of mobility—a mobility that does not equate physical flight to freedom or reinforce the split between origin and diaspora. In the Paradise Alms House, Mala, Tyler, and Otoh are not at their ethnic (Indo-Caribbean and otherwise) or familial domain, but they feel at home with their bodies. In this novel, the island Lantanacamara registers the colonial legacy of Linnaean taxonomy, and the town Paradise turns out to be a far cry from the prelapsarian imagination of the Caribbean as a Garden of Eden. But the Alms House finally becomes home because it lets the human and nonhuman beings in its premises be.

## **Conclusion**

Although *Cereus* ends with a hopeful message, I would like to conclude this article with a sober qualification from Otoh’s mother. Earlier Elsie seems to forget giving birth to a girl, but she finally tells Otoh, “Now the fact of the matter is that you are not the first or the only one of your kind in this place. You grow up here and you don’t realize almost everybody in this place wish they could be somebody or something else?”

That is the story of life here in Lantanacalara” (237-38). At first glance, Elsie sounds dismissive about Otoh’s nonmedical transition into a boy. But she actually “brings Otoh into a larger Caribbean community” of transformation (Smyth 1999, 150). Here, Elsie does not mean to have Otoh change back to a girl or police his gender expression. Instead, she wants Otoh to recognize the ontological, material aspect of sex. She wants Otoh to know what body he wants from his partner: “Look here, what I want to ask you is, you sure Mavis [Otoh’s girlfriend] is a woman? I not asking you to tell me your business, but I just want as a mother to advise you to make sure she is what you want” (CBN 238). Elsie does not oppose same-sex relationships in favor of heteronormative relationships. Instead, she wonders whether Mavis may be male or even intersex in anatomy, since people on Lantanacalara transform. Here, Elsie does not see transformation as deception, betrayal, or deviation. She wants Otoh to take the material aspect of sex into consideration. Otoh turns out to be attracted to Tyler, a man who becomes female through sartorial metamorphosis. And Tyler gravitates to Otoh, even though Otoh is anatomically female. These two trans characters are not a sissy gay man and a butch lesbian in a lavender relationship, nor do they necessarily outgrow their attraction to “same-sex” individuals.

Ultimately, *Cereus* collapses the modern definition of homo/heterosexuality and mobilizes trans embodiments. In a colonial state, two terms that are least likely to meet—incest and miscegenation—now stand in the way between Chandin and Lavinia. At the same time, Sarah and Lavinia inhabit an interstitial space between lesbianism and romantic friendship. Mala is prone to trans-speciation. And the “heterosexual” relationship between Otoh and Tyler is complicated by trans embodiments. Transitioning without undergoing gender reassignment surgery, Tyler and Otoh finally realize Sandy Stone’s proposal of “constituting transsexuals . . . as a *genre*—a set of embodied texts whose potential for *productive* disruption of structured sexualities and spectra of desire has yet to be explored” ([1991] 1992, 165). Even though Mootoo seems to portray the transformations of Mala, Tyler, and Otoh as natural as the metamorphoses of nonhuman animals, the point is not to dissolve human particularities. Rather, it is to recognize sex, gender, and bodily diversity through trans embodiments.

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## 科技部補助專題研究計畫執行國際合作與移地研究心得報告

日期：107年7月29日

計畫編號	MOST 106-2629-H-009-001-		
計畫名稱	解殖性別化自然：湘尼穆圖《夜花仙人掌》(重點代號：K04)		
出國人員姓名	辜崇豪	服務機構及職稱	國立交通大學 助理教授
出國時間	107年6月21日 至 107年7月27日	出國地點	美國密西根州密西根大學 (Ann Arbor, MI)
出國研究目的	<input type="checkbox"/> 實驗 <input type="checkbox"/> 田野調查 <input type="checkbox"/> 採集樣本 <input type="checkbox"/> 國際合作研究 <input checked="" type="checkbox"/> 使用國外研究設施		

## 一、執行移地研究過程

I stayed for about thirty-five days at Ann Arbor, Michigan. During my stay, I conducted my research at Hatcher Graduate Library and the Angell Hall Courtyard nearby. The computers at the courtyard allowed me to read and download articles of my interest.

I had three tasks in mind. First, I hoped to know more about the “wrong body” discourse. What is at stake when transsexuals are seen as people who “feel trapped in their bodies”? Does this not justify their body modifications? I am interested in this question because the trans characters in Shani Mootoo’s *Cereus Blooms at Night* (1996) elude such a line of thinking. Part of my project needs to address how and why such an elusion matters in the novel.

Second, I hoped to know more about transmasculinity or butch masculinity. In Mootoo’s novel, the female-born character Otoh simply professes a male social identity in his childhood. Here, Otoh shows that not all forms of transmasculinity involve body modifications. In this light, what is trans about nonhormonal and nonsurgical masculinities? Do butches need to undergo hormone therapy and/or gender reassignment surgery (and more specifically, genital surgery) in order to feel or be more masculine? What are the implications and limitations for such a morphological understanding of masculinity?

Third, I hoped to scan or download several texts unavailable in Taiwan. I also wanted to purchase some used books and DVDs from providers who only accept domestic deliveries in the United States or would not deliver their items to Taiwan. The musical comedy-drama film *Hedwig and the Angry Inch* (2001) and the documentary film *The Cockettes* (2002) were two such examples.

## 二、研究成果

In the rest of this report, I will briefly touch on the first two issues. Since I am still digesting the dozens of texts I collected, I will focus on a couple of significant texts I found.

## The “Wrong Body” Discourse

The “wrong body” discourse is problematic in several ways. First, it could perpetuate or impose a dichotomic concept of right and wrong bodies, as if people who do not feel at ease with their bodies must inhabit wrong bodies and must change them. In “Feelings and Fractals: Woolly Ecologies of Transgender Matter” (2015), Jeanne Vaccaro deftly summarizes the pathological understanding of “feeling trapped in a wrong body.” According to Vaccaro, “As diagnostic and administrative forces condense and consolidate bodily feelings and sensations into narratives of prior and emergent selves contained or liberated by the body, we can recall how the demands of medicalization and strategic performances of ‘wrong’ embodiment . . . collapse transgender into legible forms of identity and fold trans subjectivity into coherent figurations of binary gender and sexuality.” In such dichotomic renderings of bodies, the vagaries of sex/gender/sexual bodies and embodiments are reduced to completely male (FTM)/female (MTF) forms.

Second, the “wrong body” discourse does not distinguish gender dysphoria from body dysmorphia. As Sean Bray points out, “The strange dichotomy between legitimately necessary gender dysphoric modification and what is otherwise deemed ‘merely’ cosmetic or recreational modification obfuscate much of what is at stake in both, namely, a concept I call ‘bodily integrity.’” Bray uses the distinct attitudes toward a trans person’s rhinoplasty (a nose job) and a nontrans person’s rhinoplasty to illustrate his point. According to Bray, “there are almost no calls to change the medical status of ‘cosmetic’ plastic surgeries to ‘medically necessary’ for those not deemed to be undertaking them for the purposes of affirming a certain gender identity, no matter how acute their mental distress without them. [In contrast,] attempts to get ‘cosmetic’ procedures like rhinoplasty covered for trans people in addition to ‘necessary’ procedures like genital reconstruction are justified because they would help affirm a gender identity.” The trans person’s rhinoplasty is not framed as a procedure to ease body dysmorphia, but as part of a regimen to ease gender dysphoria. Yet, the trans person does not necessarily want a genital surgery, and the nose job is recommended because it will help the trans person fit in with gendered images of noses. Ironically, the nontrans person may desperately want a nose job in order to feel more in congruence with his or her gender identity, but such a wish is often dismissed as narcissistically vain or purely cosmetic. His or her nose job is not as charged with a medical, life-saving meaning as the trans person’s.

And what about comparing gender reassignment surgery to cosmetic surgery? Do people who undergo cosmetic surgery not also feel trapped in their pre-operative bodies and want to feel at home in their new bodies? According to Nikki Sullivan, such a comparison is flawed: “In effect, the association . . . reinscribes the trans-body as the body of a poor unfortunate victim whose suffering can (hopefully) be eliminated once-and-for-all in and through surgical intervention.” For Sullivan, “there are all sorts of problems with this paradigm, not least of all the question of the (im)possibility of such an ideal form of embodied being.”

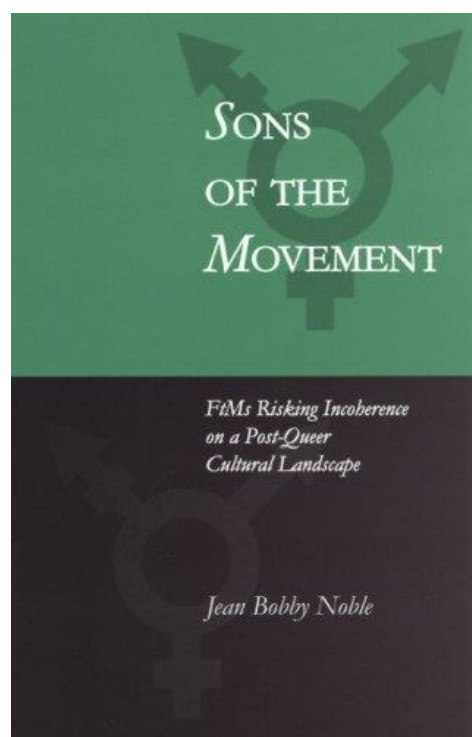
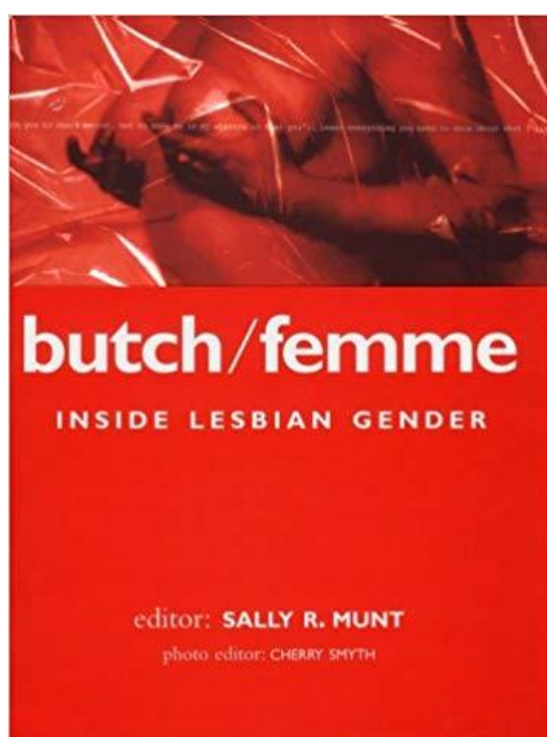
Third, the “wrong body” discourse completely overlooks intersex bodies and fails to register trans subjects who prefer not undergoing any body modification, as the discourse presumes either male-to-female or female-to-male gender transition. Some trans people only want hormone therapy; they do not want surgical modifications of their bodies. Others identify themselves as nonbinary or genderqueer without undergoing any hormonal or surgical procedures. Transgender scholar C. Jacob Hale, for example, refrains from having any top or bottom surgery. It is not that he is used to living in a “wrong body,” but that he identifies strongly with a male embodiment (a male look through the stylization of clothes, facial hair, and what not) without changing his body to a male anatomy.

To counter the “wrong body” discourse, Julian B. Carter and Eva Hayward represent two open views of body modifications. In “Embracing Transition, or Dancing in the Folds of Time” (2013), Carter challenges the

linear concept of female-to-male (or male-to-female) sex change by reimagining gender transition in terms of choreography. Studying Sean Dorsey's *Lou* (2009)—a dance work that pays homage to FTM writer and activist Louis Grayson Sullivan (1951-1991)—Carter argues that Dorsey's staging of transition is marked by relationality. Here, Carter's idea of relationality considers "[gender] transition in terms of physical gestures, movements from place to place (trans/situ) that simultaneously shift our relations with our own bodies and the bodies of others." In "More Lessons from a Starfish: Prefixal Flesh and Transpeciated Selves" (2008), Hayward addresses "the transsexual *trans*-formations" along with "the starfish *re*-generations." Pondering Antony and the Johnsons's lyrics in "Cripple and the Starfish" (2000), Hayward wonders: "Am I not in part a transsexual through the re-working and re-folding of my own body, my tissue, and my skin? In becoming transsexual, am I not also becoming 'like a starfish' as the song suggests?" In these two articles, body modification is not framed as a series of surgeries to meet a standard or passable male/female body image, but as a succession of nonteleological movements or transformations.

### **Transmasculinity and Butch Masculinity**

Two books were particularly useful in helping me navigate issues of transmasculinity and butch masculinity. In *Butch/Femme: Inside Lesbian Gender* (1998), Judith Halberstam (now J. Jack Halberstam) and Ann Cvetkovich address issues of butch bonding and butch expressions of feeling. In "Between Butches," Halberstam emphasizes "the fathering of the young Jess Goldberg by her older butch role model, Big Al" in Leslie Feinberg's *Stone Butch Blues* (1993). For Halberstam, the idea of butchness is not conceptualized as a copy of, or counterpart to, male-born men; instead, it is mined transgenerationally between butches in order to "trace historical lines of association, social structures of affiliation, psychic modes of disidentification and standardized forms of embodiment." In "Untouchability and Vulnerability: Stone Butchness as Emotional Style," Cvetkovich breaks the myth of butch invulnerability. For Cvetkovich, "Butch emotional untouchability is actually a form of vulnerability, but we can only recognize and be touched by it if we understand the expression of emotion to be a matter of style, a performance of interiority in which the display of feeling can take the form of not showing it."



Jean Bobby Noble's *Sons of the Movement: FtMs Risking Incoherence on a Post-Queer Cultural Landscape* (2006) was also very helpful. Evocating Julia Creet's "Daughter of the Movement" (1991), an article that uses the question of whether lesbian SM fantasy is anti-feminist to explore the sex war in the 1980s, Noble shifts the attention to the new "border war within feminism/women's studies: that of trans-sexuality." If some feminists have earlier critiqued lesbian SM practice for sanctioning violence on women, some feminists now argue that FTMs are not women anymore or are still women after all. For Noble, the point is not to come to a definite conclusion of whether FTMs are men or women, but to launch "an intersectional, post-queer politic of incoherence as a strategy of resistance." To do this, Noble traces a genealogy of his own class and gender through his working-class father (a closeted gay man) and grandfather (one of the "Barnardo boys") "in an attempt to elaborate on trans-rearticulations of manhood in No Man's Land." He also considers "the resurgence of the boy as a gender identity" in public culture, looks into "the relationship between masculinity, race (including whiteness), class, and sexuality" in drag king performances, parses "the link . . . between trans-gender, trans-sexual, and transnational through [his] own body as a White trans man," and studies femme performance artists and femme cultural production in Toronto in order to reconfigure queer fem(me)inity "as an emerging trans-gendering of subjects relegated to the historical margins of lesbian genealogies." Here, *boy* is not an anatomical, chronological term in designating underage males. Instead, it is appropriated at the intersection of social differences and resignified in trans culture and politics.

Overall, my research at the University of Michigan led to two new questions. First, what does Feinberg mean by deploying the stone and granite images in *Stone Butch Blues*? At one point, the protagonist and first-person narrator Jess comments on his girlfriend Theresa: "When I shut down sexually, Theresa could always melt my stone. But when I turned into one big emotional rock, when I completely shut down like a slab of granite and needed her to chip away until I was free, she railed against me. It didn't work. I was still trapped in stone." Intriguingly, Jess does not see himself as a man trapped in a woman's body; ze sees himself as "trapped in stone." And sometimes ze turns into granite that cannot melt but requires his partner to chip away his hard cover and set him free. Consider the emerging field of queer inhumanisms (see, for example, the special issue of *GLQ* 21, nos. 2-3). Feinberg's metaphors shift the discourse of trans bodies from a problematic paradigm of sex/gender dimorphism to a stone/granite imaginary along with butch/femme dynamics. Here, the butch is compared to stone or granite. What is at stake in such comparisons? At the same time, the femme is not passive or docile in this butch/femme relationship; she is capable of melting or is expected to chip away her butch partner's hardness. Does this mean that the femme does all the heavy lifting?

The other question concerns the necessity of clinical interventions in transmasculine bodies and embodiments. Some butches do not need to take hormones or undergo surgery to feel masculine, and some transsexual men still do not look as masculine as some nontranssexual butches. Given the problems with the "wrong body" discourse, it seems more productive to think of butches in terms of gender multiplicity and complicate somatic views of masculinity.

### 三、 建議

None. I would like to thank the Ministry of Science and Technology for supporting this project and making the trip possible. I am also grateful to the University of Michigan for providing a great research environment.

106年度專題研究計畫成果彙整表

計畫主持人：辜崇豪		計畫編號：106-2629-H-009-001-				
計畫名稱：解殖性別化自然：湘尼穆圖《夜花仙人掌》(重點代號：K04)						
成果項目		量化	單位	質化 (說明：各成果項目請附佐證資料或細項說明，如期刊名稱、年份、卷期、起訖頁數、證號...等)		
國內	學術性論文	期刊論文	0	篇	"Becoming 'Homeless' with One's Body in Shani Mootoo's Cereus Blooms at Night." 25th Annual Conference of the English and American Literature Association in Taiwan: Home(less), National Chung Hsing University, Taichung City, October 28, 2017.	
		研討會論文	1			
		專書	0			本
		專書論文	0			章
		技術報告	0			篇
		其他	0			篇
	智慧財產權及成果	專利權	發明專利	申請中	0	件
				已獲得	0	
				新型/設計專利	0	
		商標權	0			
		營業秘密	0			
		積體電路電路布局權	0			
		著作權	0			
		品種權	0			
		其他	0			
技術移轉	件數	0	件			
	收入	0	千元			
國外	學術性論文	期刊論文	0	篇		
		研討會論文	0			
		專書	0		本	
		專書論文	0		章	
		技術報告	0		篇	
		其他	0		篇	
	智慧財產權及成果	專利權	發明專利	申請中	0	件
				已獲得	0	
				新型/設計專利	0	
		商標權	0			
營業秘密	0					

		積體電路電路布局權	0		
		著作權	0		
		品種權	0		
		其他	0		
	技術移轉	件數	0	件	
		收入	0	千元	
參與計畫人力	本國籍	大專生	0	人次	
		碩士生	2		兩位研究生幫忙蒐集論文相關資料。
		博士生	0		
		博士後研究員	0		
		專任助理	0		
	非本國籍	大專生	0		
		碩士生	0		
		博士生	0		
		博士後研究員	0		
		專任助理	0		
其他成果 (無法以量化表達之成果如辦理學術活動、獲得獎項、重要國際合作、研究成果國際影響力及其他協助產業技術發展之具體效益事項等，請以文字敘述填列。)					



## 科技部補助專題研究計畫成果自評表

請就研究內容與原計畫相符程度、達成預期目標情況、研究成果之學術或應用價值（簡要敘述成果所代表之意義、價值、影響或進一步發展之可能性）、是否適合在學術期刊發表或申請專利、主要發現（簡要敘述成果是否具有政策應用參考價值及具影響公共利益之重大發現）或其他有關價值等，作一綜合評估。

1. 請就研究內容與原計畫相符程度、達成預期目標情況作一綜合評估

達成目標

未達成目標（請說明，以100字為限）

實驗失敗

因故實驗中斷

其他原因

說明：

2. 研究成果在學術期刊發表或申請專利等情形（請於其他欄註明專利及技轉之證號、合約、申請及洽談等詳細資訊）

論文： 已發表  未發表之文稿  撰寫中  無

專利： 已獲得  申請中  無

技轉： 已技轉  洽談中  無

其他：（以200字為限）

3. 請依學術成就、技術創新、社會影響等方面，評估研究成果之學術或應用價值（簡要敘述成果所代表之意義、價值、影響或進一步發展之可能性，以500字為限）

本文研究湘尼穆圖《夜花仙人掌》小說中三位主角的跨物種或跨性別轉變如何解殖帝國認識論的性別和自然。其主角所含涵蓋的三種轉變（跨物種，變裝和非施打荷爾蒙、非進行手術的變性）與互動不僅瓦解現代同性戀與異性戀分野，也打破以外科手術、生殖器改變來定義跨性別身體與體現的論述。

4. 主要發現

本研究具有政策應用參考價值： 否  是，建議提供機關

（勾選「是」者，請列舉建議可提供施政參考之業務主管機關）

本研究具影響公共利益之重大發現： 否  是

說明：（以150字為限）