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TRANS ISSUES IN LIZ LOCHHEAD'S “NOT CHANGED”

ABSTRACT. The paper is divided into four sections. In the first section entitled “Introducing and Defining Trans (Issues)”, the basic terms of transgender, transvestite, and transsexual are defined by relying on Stryker’s *Transgender History* (2008). The second part of the paper, “Trans Studies: In-Between Feminist and Queer Theory?”, places transgender studies into an academic context by referring to the theoretical framework provided by trans theorists Stryker, Stone, and Ranck who unanimously claim that transgender studies should have a place of its own within the academia and that trans theory should solely be written by transsexuals. These ideas are applied in the interpretation of Lochhead’s story “Not Changed” in the third segment of the paper. The critical insights of Butler (*Gender Trouble*, 1990; *Undoing Gender*, 2004) are found to be most helpful in the interpretation of Lochhead’s story about Michael who has willingly undergone Hormone Replacement Therapy to become transsexual Michele. Finally, in the concluding remarks, Lochhead’s story is viewed as a trans woman manifesto, urging both non-transsexual and transsexual persons to embrace new beginnings in their relationship.

KEYWORDS: transgender, transvestite, transsexual, trans-misogyny, gender dysphoria.

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INTRODUCING AND DEFINING TRANS (ISSUES)

One of the most competent definitions of transgender is most likely given by Susan Stryker in her influential study *Transgender History* (2008). Apart from referring to the well-known fact that transgender individuals do not usually conform to the prevailing social expectations about gender assigned at birth, she also emphasizes that they “cross over (trans-) the boundaries constructed by their culture to define and contain that gender... *it is a movement across a socially imposed boundary away from an unchosen starting place* – rather than any particular destination or mode of transition – that best characterizes the concept of gender...” (Stryker, 2008, p. 1).

Transgender is mainly used as an umbrella term that includes transvestite and transsexual individuals. Transvestite individuals typically dress in the clothing of the opposite sex either in public for the sake of mass entertainment or in the privacy of their home. Transsexual individuals, on the other hand, usually seek medical intervention to change their bodies to conform to their gendered sense of self generally at odds with the traditional concept of sex. These people mostly identify with the sex opposite to the one granted to them at birth and require Hormone Replacement Therapy to alter their secondary sex characteristics. As Talia Bettcher claims, “traditionally, the term *transsexual* has been connected to psychiatric notions such as gender dysphoria and has also been associated with the metaphor ‘trapped in the wrong body’” (Bettcher, 2014).²

Nowadays, it is quite common to use the term “trans” to refer to all individuals who “deviate from the gender norm, whether

² Whereas the American Psychiatric Association’s Diagnostic and Statistical Manual of Mental Disorders removed homosexuality from the group of mental diseases and disorders in 1973, transgender experiences continue to be classified within the aforementioned category. To be precise, until 2013, transgender experience was classified as the Gender Identity Disorder. In order “to lessen stigmatization” (Bettcher, 2014), the term Gender Dysphoria has recently been put into practice; nevertheless, transsexuality is still perceived as a mental illness which basically means that transgender individuals have to obtain an approval of transgender specialists to be hormonally and surgically treated. The gender transition has thus been turned into a frustrating bureaucratic process that most transgender individuals are at pains (both physical and mental) to endure.

through medical intervention, dress or self-identifying language" (Ranck, 2013, p. 3).

TRANS STUDIES: IN-BETWEEN FEMINIST AND QUEER THEORY?

The common denominator in both feminist and transgender theory is the idea that people do not merely represent social constructs and can make valid choices outside the prescribed social (gender) roles. However, although there has generally existed a close connection between feminists and trans individuals, there are cases that point to severe differences between them. For instance, in 1979, a well-known feminist theorist, Janice Raymond, wrote a critical study, *The Transsexual Empire: The Making of The She-Male*, in which she basically claims that transsexuals reduce the real female form to an artifact by the act of raping and thus appropriate the female body for themselves, they "merely cut off the most obvious means of invading women, so that they seem non-invasive" (Raymond, 1979, p. 104).

Raymond's book represented a direct attack on Sandy Stone, a transsexual woman, who was working for the all woman recording company, Olivia Records. In 1991, Stone published a reply to Raymond that soon became a founding essay in transgender theory, "The Empire Strikes Back: A (Post) Transsexual Manifesto". Stone does not insist on the notion of transsexuals as the third gender, but claims that they represent a sort of "oppressed minority" in the modern society, since they "currently occupy a position which is nowhere, which is outside the binary oppositions of gendered discourse" (Stone, 1991, p. 295).

Stone primarily perceives transsexuality as a genre of discourse. Traditional medical discourse about transsexuality is based on a strictly regulated way of talking and theorizing and, as such, represents a currently prevailing genre of discourse on trans issues. Although a discourse worthy of attention, the medical outlook on trans issues is merely inauthentic and woefully incomplete in Stone's opinion. What is missing, claims Stone, is the discourse of transsexuals as transsexuals. The burning issue of the medicalization of transsexuality relies on the willing acknowledgement of a strict gender binary, as well as the prevalent sexist behaviour

towards trans individuals. Thus, transsexuals “have been complicit in telling a story within a genre that does not necessarily reflect their own subjective experiences” (Stone, 1991, p. 295).

Stone suggests that transsexuals should start telling their own stories (1991, p. 295), by merely coming out as (post-operative) transsexuals and refrain from passing as (non-transsexual) men and women (1991, pp. 298–299). The construction of non-trans history to conceal the past experience does not allow for the possibility of authentic experiences. Although many transsexuals are complicit in the official discourse on transsexuality, they generally resist it by offering help to those in need of “working” the medical regulations (helping each other to know what to say and how to act in order to get medically signified as transsexual). Since the experience and actions outstrip the “official” medical accounts of transsexuality, Stone perceives this situation as both political and post-transsexual (1991, p. 299). However, she also points to a great flaw in the process of “outstripping” – it is generally invisible because the medical account requires that transsexual experience should be denied in everyday life by constructing a false non-transsexual history. Stone thus suggests that the path should be cleared for discourses that would urge and inspire transsexuals to speak politically as transsexuals, she calls on “transsexual people to articulate new narratives of self that better express the authenticity of transgender experience” (Stryker, 2004, p. 212)

In the same vein, Stryker talks about a considerable difference between queer and transgender experience, as well as their mutual exclusivity. Though beneficial and significant, queer theory has not been able to depict and thoroughly explain transgender experience. “While queer studies remains the most hospitable place to undertake transgender work, all too often queer remains a code word for ‘gay’ or ‘lesbian’, and all too often transgender phenomena are misapprehended through a lens that privileges sexual orientation and sexual identity as the primary means of differing from heteronormativity” (Stryker, 2004, p. 214).

In other words, although sexual and gender identity are often intertwined, they can, but do not have to refer to the same social constructs. This fact represents a starting point in parting ways of feminist and queer theory, on the one hand, and transgender theory, on the other. Thus, the currently burning issue that Ranck raises seems rather legitimate: “If feminism is about gender oppression and queer theory is about sexual oppression, where

does trans studies enter the picture?" (Ranck, 2013, pp. 10-11) The idea that Ranck, both as a trans theorist and trans person himself proposes, is that trans theory cannot be completely comprehended by either feminist or queer theory because "the feminist theory of essentialism assumes the gender binary is natural even when recognizing transgenders, and that social construction theory erases the subjectivity and agency of the individual, while queer theory equates sexual identity with gender identity" (Ranck, 2013, p. 11).

The relevance of trans individuals' need for self-definition yet again comes to the surface. Ranck proposes standpoint theory as the most contributing to the development of the transgender theory and seeks for its definition in a quote from The Stanford Encyclopedia of Philosophy:

"If social location shapes one's perception on the world (through differential experience) and we can only interact with the world and know it through that perspective, then the areas of knowledge for which one's social location is relevant may be very broad indeed, and may include areas of knowledge not obviously connected to the experiences of a particular social location." (in Ranck, 2013, p. 17)

What Ranck basically argues is that for decades, non-trans individuals have been speaking and theorizing about the transgender experience; however, the trans people could not always recognize themselves or their experience in their assertions. His point is that only through trans individuals like Stone (or, for that matter, himself!) who have finally started speaking about their personal issues, anxieties, and concerns, the foundation of the trans theory can ultimately be laid. This is a valid reason for the claim that "standpoint theory is a place to start when understanding trans experiences" (Ranck, 2013, p. 17).

As already seen, all trans theorists mentioned here (Stone, Stryker, Ranck), share the opinion that it is an imperative that trans individuals speak for themselves in the formation of trans theory. Ranck even goes a step further; namely, he insists that trans voices and theory must be heard in the academia. Nowadays, trans theory regrettably has a small foothold in the institution, mostly as "a token subject" (Ranck, 2013, p. 18) in the introduction to women's studies courses or few readings within a queer theory course at a university. There is much more left to be explored in trans theory, claims Ranck and briskly concludes: "Transgender

theory belongs in the institution and the best place for a trans theory may just be a place of its own” (Ranck, 2013, p. 18).

“NOT CHANGED”: LOCHHEAD’S TRANS VOICE

Although Stone, Stryker and Ranck wishfully insist on the practice of transsexuals publicly discussing their life choices and experiences, as well as transgender theory explored by trans theorists, it is still significant to mention the contemporary literary echoes of trans voices by non-trans artists who intuitively feel the need to describe their visions of trans people’s current hardships. One such voice can definitely be found in Liz Lochhead’s short story “Not Changed” (2009). The mere fact that Lochhead, Scots Makar (National Poet of Scotland) in the period 2011–2016³, found it relevant to depict an episode from the life of a transsexual person in the contemporary Scottish urban scenery suits Stone’s and Ranck’s view that transsexual experiences should straightforwardly be discussed in public. Though not a trans person herself, Lochhead (in)directly contributes to Ranck’s idea of placing transgender theory within the academia: academic interpretations of her short

³ Lochhead has always insisted on the idea of creative writing and speaking in public as a political act, so through her works she actually gives the voice to the marginalized groups – her language is female-coloured as well as Scottish-coloured. For instance, ‘Kispsom/Bairnsang’ in her 2003 collection *Colour of Black and White* exposes Lochhead’s continuing concern with the presence and importance of the Scots language as one of the most relevant facets of her country’s national heritage. However, Scots is constantly being neglected and discarded as the valid form of written expression – unfortunately, it has remained unofficially reserved only for the informal, spoken events. Apart from being a fervent supporter of the usage of Scots in the public (and literary!) domain, Lochhead has dedicated her writing career to exploring the issue of female identity. The mere fact that being a female writer represented an implicit provocation in the 1970s, when she was at the beginning of her literary career, testifies to new trends and themes she enriches contemporary Scottish literature with. In the poem “Liz Lochhead’s Lady Writer Talkin’ Blues (Rap)” from *True Confessions and New Cliches* (1985), Lochhead successfully satirizes stereotypical male judgments about so-called “women’s writing” (and she does so, notably, in a colloquial, spoken Scots voice). Bearing in mind Lochhead’s enduring political activism, it goes without saying that the subversive potential of “Not Changed” (2009) deserves special attention since the voice of commonly marginalized transsexuals in contemporary Scottish society is potently expressed in this short story.

story from the transgender standpoint unquestionably lead the way to trans studies' distinct place "in the institution" (Ranck, 2013, p. 18).

Lochhead's story commences with the internal monologue of a transsexual MTF:⁴

"You try to tell yourself there's been a lot on the TV about gender reassignment, because there has recently, and, och, when it comes down to it most folks attitude is it takes all kinds live and let live, no skin off my nose. Nine times out of ten course they're curious but they are not actually bothered. One way or the other. Course some are. So cruel. Really. They can be." (Lochhead, 2009, p. 213)

Michele, born Michael, Manson describes an everyday event in the life of a transsexual: her visit to the department store and a tricky attempt to buy herself lingerie. Although at first it seems that this attempt would be quite successful ("they've got some pretty stuff... even in bigger sizes" (Lochhead, 2009, p. 213)), a marvelous feeling of triumph deriving from the fact that no one in the store shows interest in her gender preferences is painstakingly ruined at the till where she experiences a blast from the past – Michele meets an old acquaintance from her former life as Michael. It turns out that Michele Quigley, whom Michael dated in 1979 for six weeks, has accidentally spotted and recognized her instantly, crying out loud that (s)he has not changed at all: "Michael! Michael Manson! My God, I'd have known you anywhere. You've not changed" (Lochhead, 2009, p. 214).

Telling a transsexual person who has willingly undergone a Hormone Replacement Therapy that (s)he has not changed is definitely a severe, intentional insult yet again confirming the prevalent awkward feeling of being "trapped in the wrong body" (Bettcher, 2014). The first impulse Michele has is to protect herself and defend her life choices by responding in the same kind, that is, acting in the manner stereotypically assigned to spiteful women: "Felt like

⁴ MTF is an abbreviation for male-to-female transformation. "Originally connected to transsexual (medical) discourse indicating individuals who transition to the "opposite" sex, now used in ways that have broken from this medical discourse and may be used more generally to indicate folk who move away from being assigned male at birth to the "other" direction. It may also be used as primitive (undefined) terms. This means that it is not treated as abbreviations indicating transition from one sex to another. Instead, it is used to simply categorize individuals in a way analogous to the categories *man* and *woman*." (Bettcher, 2014)

couldn't say the same for you, darling. Fifteen stone if she was an ounce. Twice the size. All that blubber, and in there underneath... the old Michele. I'd have known her anywhere anall" (Lochhead, 2009, p. 214).

The old acquaintance in Lochhead's story symbolically represents the attitude of the majority of the Scottish population towards the transgender issue. By drawing the attention to transsexual actual queries, Lochhead becomes their genuine spokesperson, pleading for more tolerance and understanding for psychological problems they encounter on a daily basis in contemporary Scotland. Poignantly aware of this burning issue, Lochhead comments on the burdensome position of transsexuals in her motherland by claiming that Scotland is surely not famous for tolerance. This is visible in the manner transsexual Michele is treated by her former date. She maliciously insists on calling her Michael, whereby Michele finds herself in an unpleasant situation of constantly correcting her: "I says it's Michele, Michele. She says No Michael I'm Michele. I says: I'm Michele" (Lochhead, 2009, p. 215).

It seems rather helpful to refer to a ground-breaking study of Judith Butler, *Gender Trouble: Feminism and the Subversion of Identity* (1990), in order to apply the controversial issue of sex vs. gender identity in the interpretation of Lochhead's story. Butler's account of gender questions the notion of the pre-existence of a group of individuals (i.e., women, females) before the enforcement of gender role. What Butler fervently proposes is that biological sex is culturally instituted, or, in other words, sex represents a mere social construction. Behavioral indications of gender basically refer to a gender identity contained within a naturally sexed body. For instance, feminine behaviour expresses an inner feminine core (within the body sexed female). However, in Butler's view, such performances merely signify a pre-existing gender identity (Butler, 1990, pp. 178-179). In other words, behavioral manifestations precede gender identity and sexed body. The notions of stable sexed body, core gender identity and (hetero) sexual orientation are *performative* in the sense that they are productive of the fiction of a stable identity, orientation, and sexed body preceding the gendered behavior (Butler, 1990, p. 173).

An interesting idea that Butler proposes is that all gender behaviour is imitative in nature. Though pertaining to be a naturally gendered core, heterosexual gender identity basically imitates past instances of gendered behaviour (Butler, 1990, p. 185). Thus, in But-

ler's view, queer (and trans!)⁵ gender performances contain a subversive potential since it has the ability to parody and expose this concealed imitative quantity (Butler, 1990, p. 174–176). This is the main reason for Butler to welcome the queer (and trans!)⁶ gender behaviour since it can re-signify, parody, and expose the mechanisms by which the fiction of normative heterosexist gender is created (Butler, 1990, pp. 184–190).

However, though the subversive potential in queer (and trans!)⁷ performance is praised in Butler's study, in the reality the tables seem to be thoroughly turned as depicted in Lochhead's story: not only is transsexual Michele aware of the subversive potential of her gender preference, but she is also openly condemned and judged for it. A total lack of acceptance and open-mindedness on her acquaintance's part is conspicuous through her witty, but simultaneously malevolent comments and derisive laughter:

"No, I'm *Spartacus*... How come you don't change your name totally, how come all the Johns become Jo-annes and the Matts Matilda and the Phils Phylis? Why go to all that bother just for a little feminine appendage? How do you not go from like Boab Smith to... like... Lolita Angelica Lopez or something? How is it just goodbye Sam hello Samantha and the same old surname?" (Lochhead, 2009, p. 215).

Not even willing to pay attention to a possible clarification of this issue, non-transsexual Michele viciously suggests the possibility of her transsexual friend's subconscious decision to call him/herself after her. Yet again, transsexual Michele, finds herself in an embarrassing situation of apologizing for her life choices and preferences: "It's just... my old name. In a feminine form. Simple as that... I'm still the Same person." (Lochhead, 2009, p. 215)

Butler's more recent work can serve as a valid academic source in the interpretation of "the Same person" (Lochhead, 2009, p. 215) issue from Lochhead's story. In general, what transsexuals genuinely seek for is the society's acceptance and approval of them remaining the "Same" people after the Hormone Replacement Therapy; since this in practice proves to be an unattainable goal, they are basically satisfied if the society merely recognizes them as human, which can clearly be perceived in the cravings of transsexual Michele to be leastwise treated in the same manner as non-trans-

⁵ Addition in brackets – purposefully inserted by the author of the paper.

⁶ Ibid.

⁷ Ibid.

sexual Michael (Lochhead even uses a capital “S” in the phrase “the Same person” to reinforce this idea). In *Undoing Gender* (2004), Butler openly embraces and discusses “The New Gender Politics” (i.e., the activism initiated by intersexual, transgender, and transsexual people) (Butler, 2004, p. 4). What Butler is particularly interested in exploring in this study is the notion of “human” and the fact that some people are recognized as less human or, in some ways, not recognized as human at all (Butler, 2004, p. 2). Butler perceives that one can be “undone” by gender (rendered unintelligible or recognized as less human) (Butler, 2004, pp. 2–3). In other words, one can be “undone” by those to whom we are vulnerable (2004, pp. 22–25).

Both Lochhead and Butler in their respective works explore “the particular ideologies and institutions which necessarily connect us with others and deny certain individuals the status of human” (Butler, 2004, pp. 37–39, 223–227). Furthermore, Butler’s aim is to distinguish norms which annul the possibility of livable lives for those rendered marginal, and those which open up possibilities “to live and breathe and move.” (Butler, 2004, pp. 8, 31, 219) Though she emphasizes the importance of transsexual activism, Butler also takes into consideration the political tension between those trans activists who oppose the idea of transsexuality as the Gender Identity Disorder, and those who insist upon it in order to get access to medical technologies, recommending the strategic use of the diagnosis. In Butler’s opinion, the institutional mechanisms which permit access through medical regulation and psychological evaluation, “allow for a kind of culturally circumscribed access to autonomy, but only at the cost of “undoing” oneself” (Butler, 2004, p. 91). In conclusion, Butler perceives the notion of “undoing oneself” in order to “do oneself” as a valid proof of the claim that autonomy is both culturally denied and bestowed (Butler, 2004, pp. 100–101).⁸

Transsexual Michele from Lochhead’s story subconsciously makes an unsuccessful attempt to “undo” herself in front of her

⁸ Although rather helpful and beneficial for the transgender activist movement, Butler’s study is mostly based on abstract theorizing. In other words, its greatest shortcoming is the lack of concrete political strategies: “While Butler’s modified view in some ways eases the tension between her theory of gender and the demands of trans politics, it is worth noting that the theory does not deliver many details in terms of trans oppression and possibilities for resistance. Her discussion of Gender Identity Disorder is a case in point. It leaves us with a powerful illustration of her theoretical claims about autonomy; yet it does not offer much in terms of concrete political strategies.” (Bettcher, 2014)

former acquaintance in order to be accepted and treated as merely human; however, her efforts seem to be completely futile since even the slightest possibility of her being the same person is followed by an immediate outburst of disapproval on the part of non-transsexual Michele. However, it is right here in the story that transsexual Michele becomes triumphant – namely, it is precisely here that the readers can clearly detect Lochhead's tolerant, even defensive attitude towards transsexuals. Transsexual Michele proudly proclaims: "And thing is that was where she was wrong. See, I could go out that door right now and look at myself in that mirror and know exactly who I see. Not everybody can do that. Can you? Total self-acceptance. I told her that was the reason I had to go to all this length to change everything" (Lochhead, 2009, p. 215).

Unlike the society's silent majority, transsexual Michele proudly embraces her genuine self and fearlessly changes everything on her body that would take her away from the total self-acceptance path. Although she realizes that as a transsexual MTF she will never be "a pretty woman" (Lochhead, 2009, p. 216) according to the society's standards, she cannot possibly understand the lack of compassion towards transsexuals on the part of women like Michele who were once young and attractive and now are "post-menopausal and invisible" (Lochhead, 2009, p. 216):

"That's the bit I don't get. When my wife can, twenty four year in, find it in her heart to uproot, relocate down here, live with me as my sister and, ach, come out mother of the Bride outfit shopping with me last week for something for me to put on at our son's wedding – because I'm going up, we both are, Maureen and I, thegither, because it's *our son* and we're going, whether or not it puts the ball on the slates with certain elements in the family, and he *wants* us both to be there, does our Mark, well, they both do, him and the girl, and it's their Big Day, so it's up to them and there's got to be hope for the future in that, eh?" (Lochhead, 2009, p. 216)

What is important, though, is the fact that the transsexual from Lochhead's story experiences total understanding and acceptance on the part of her family – her former wife who is willing to relocate and live with her in a new place as a sister and their son, who invites her to his wedding in spite of the loud disapproval of certain members of the family. Bearing all these circumstances in mind, Michele seems not to care at all for the fact that Michele Quigley could not give her blessing by getting her mouth around her name.

“Straight out. Straight out and bought this packet of fags, opened it, stuck one in my mouth. Not going to smoke it but. Who needs them?” (Lochhead, 2009, p. 217)

The concluding interrogative line in Lochhead’s story thus symbolically refers to Michele’s condemnation of those members of the society unwilling to stray from the culturally imposed gender roles and reluctant to tolerate divergent gender preferences. The open-ended conclusion to the story verily reflects Lochhead’s personal convictions regarding the trans issues in modern Scotland – her convincing criticism of the Scottish society’s lack of tolerance and a passionate plea to finally change for the better. Thus, the very title of the story alludes to the prevalent state of affairs in Scotland regarding trans matters, they are still “not changed”. However, the absolute acceptance of transsexual Michele on the part of her close family members definitely offers optimistic traits and gives hope that the necessary process of change has slowly, but surely began.

CONCLUDING
REMARKS

Julia Serano distinguishes between traditional sexism (which she perceives as the belief that males and masculinity are superior to females and femininity) and oppositional sexism (which she perceives as the belief that male and female, along with masculinity and femininity, constitute exclusive categories) (Serano, 2007, pp. 12–13). In order to describe various forms of discrimination to trans women alluding mostly to their perceived femininity, Serano also coins the expression *trans-misogyny* (Serano, 2007, p. 13). She illustrates her point by referring to the most common ways trans women are represented in the media – either as sexually predatory deceivers or pathetic, laughable, fakes (Serano, 2007, p. 36). Such problematic representations of trans women mostly rely on “a sexist focus on the feminine presentation of trans women and the tendency to view femininity as artificial.” (Serano, 2007, pp. 43–44) In conclusion, Serano straightforwardly claims that the devaluation of feminine males represents a typical form of traditional sexism which she specifically terms “effemimania” (Serano, 2007, pp. 129, 287).

As a consequence of trans-misogyny and effemimania and not being able to withstand the contempt of their social milieu, MTF transsexuals in general relocate. Transsexual Michele from Lochhead’s story is not an exception to this tacit rule. Understandable

as it is, it never occurred to Michele that staying at home was any kind of an option. Her sarcastic remark – “we’re not big on new beginnings, aren’t we?” (Lochhead, 2009, p. 214) – reveals the author’s personal demand for change, both on the part of the non-transsexual majority and transsexual minority in modern society. Lochhead’s story can thus be read as a sort of a trans woman manifesto, urging both non-transsexual and transsexual persons to embrace new beginnings in their relationship.

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УНИВЕРЗИТЕТ У НИШУ, ФИЛОЗОФСКИ ФАКУЛТЕТ
ДЕПАРТАМАН ЗА ЕНГЛЕСКИ ЈЕЗИК И КЊИЖЕВНОСТ

РЕЗИМЕ

ПИТАЊА ТРАНСРОДНОСТИ У КРАТКОЈ ПРИЧИ
Лиз Лохид „Без промене”

Рад је подељен на четири дела. У првом делу рада под називом „Увод и дефиниција транс (питања)“ дефинисани су основни појмови трансродност, трансвестит и трансексуалац ослањајући се на студију Страјкерове *Трансродна историја* (2008). Други део рада, „Студије трансродности: између феминизма и квир теорије?“ поставља студије трансродности у академски контекст захваљујући теоријском оквиру заснованом на студијама транс теоретичара Страјкерове, Стоунове и Ренка који се једногласно залажу за идеју да трансродне студије треба да се посебно изучавају на универзитетима, као и да трансродну теорију пре свега треба да исписују трансексуалци. Ове идеје заступљене су у трећем делу рада у интерпретацији кратке приче Лиз Лохид „Без промене” (2009). Прича о Мајклу који уз хормонску терапију постаје трансексуалка Мишел тумачи се из критичке перспективе Батлерове (1990, 2004). Коначно у закључку, прича Лохидове добија статус манифеста транс жена који се залаже за нови почетак у односима између трансродних особа и нетрансродне друштвене већине.

Кључне речи: трансродност, трансвестит, трансексуалац, транс-мизогинија, родна дисфорија.



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