How does the starfish’s capacity for regrowth reconfigure the experience of transsexual surgery beyond the medical trope of gender dysphoria and being born in the wrong body? Explain how the cut is generative and what Hayward means when she writes that the transsexual is ‘of’ her body?

 Hayward suggests that cutting is the way of transforming from a male to a female body, “crippling” it and castrating it by cutting off the penis. But it’s not crippling, as she says, even though it seems masochistic, the wishes “cut off my finger” and “please hit me” are a call for rebirth or regrowth. “The cut is possibility. For some transsexual women, the cut is not so much an opening of the body, but a generative effort to pull the body back through itself in order to feel mending, to feel the growth of new margins.”

 Matter allows sexes and species alike to practice trans-materialization (also relates to the second question - how do you understand the notion of trans-speciation?). This is what Hayward sees in Antony’s song. ”The meat and meaning for humans and starfish have no structuring lack, no primordial division, but are sensuously intertwined,” she writes.

How do you understand the notion of trans-speciation? What does Hayward mean when referring to the starfish as being “more than a metaphor”?

 The starfish seemingly represents the transsexual transformation. But “the relationship is based on the relationship of ideas rather than objects - metaphor does not owe any allegiance to the literal object.” More than metaphor in this case means that the starfish and the trans-sexed body share the “ontological imaginary”. They share the materialization of the trans-body. Hayward asks whether the starfish metaphor also suggests a “metonymy of trans-speciation”.