



Dickinson

<http://www.gendersexualityitaly.com>

g/s/i is an annual peer-reviewed journal which publishes research on gendered identities and the ways they intersect with and produce Italian politics, culture, and society by way of a variety of cultural productions, discourses, and practices spanning historical, social, and geopolitical boundaries.

Title: Translating Spanish Transfeminist Activism into Italian. Performativity, DIY, and Affective Contaminations

Journal Issue: gender/sexuality/italy, 6 (2019)

Author: Michela Baldo, University of Hull, University of Leicester

Publication date: August 2019

Publication info: gender/sexuality/italy, "Themed Section"

Permalink: <http://www.gendersexualityitaly.com/?p=3388>

Author Bio: Michela Baldo is an honorary fellow in Translation Studies at the University of Hull, and co-director of the IGSRC (Interdisciplinary Gender and Sexuality Research Cluster) at the University of Leicester. Her past research revolves around the written and audio-visual translation into Italian of Italian-Canadian works, and she is the author of Italian-Canadian Narratives of Return: Analysing Cultural Translation in Diasporic Writing (Palgrave 2019). In the last years she has been investigating queer drag performances in Italy and the role of translation in Italian queer feminist activism, focusing specifically on the notions of performativity and affect. She has published various chapters and articles on these topics in journals such as *g/s/i*, *The Translator*, and *Lambda Nordica*, and coedited a book, *Il re Nudo. Per un archivio dragking in Italia* (ETS 2014). She currently works as a freelance translator and also translates work related to queer feminisms.

Abstract: This article examines the translations into Italian of four post-porn and transfeminist Spanish texts, written by the writers and performers Diana Torres and Itziar Ziga: *Pornoterrorismo*/Porn terrorism (2014), *Fica Potens*/ Powerful Cunt (2015), *Vomitorium*/Vomitorium (2017), and *Diventare Cagna*/Becoming a Bitch (2015). The texts were translated by a group of Italian transfeminist translators. The presentations of these translations, between the years 2014 and 2017, have helped to enhance the Italian debate on post-porn and on issues such as slut-shaming, prostitution rights, and male violence against women. The concepts that will be discussed in this article are performativity, DIY translation, and contamination. Performativity and the DIY ethos relate to the fact that, prior to the publication of these translations, the texts were partially translated/interpreted by non-professional translators as well as performed, or used, within workshops of self-experimentation (for example those on female ejaculation); the presentations of these translations contributed to the creation of subsequent translations, workshops, performances, and performers. The concept of contamination, finally, is the product of these DIY translations and self-experimentations, which are capable of generating a contagious energy (Masumi 2002; Gregg and Seigworth 2010) that contributes to the creation of new affective networks and alliances among transfeminist collectives.

Key words: transfeminism, post-porn, translation, DIY, contamination, performativity.

Copyright Information

g/s/i is published online and is an open-access journal. All content, including multimedia files, is freely available without charge to the user or his/her institution and is published according to the Creative Commons License, which does not allow commercial use of published work or its manipulation in derivative forms. Content can be downloaded and cited as specified by the author/s. **However, the Editorial Board recommends providing the link to the article (not sharing the PDF) so that the author/s can receive credit for each access to his/her work, which is only published online.**



This work is licensed under a [Creative Commons Attribution-NonCommercial-NoDerivs 3.0 Unported License](https://creativecommons.org/licenses/by-nc-nd/3.0/)

Translating Spanish Transfeminist Activism into Italian. Performativity, DIY, and Affective Contaminations¹

MICHELA BALDO

Introduction

This article aims to analyze the role that translation plays in Italian queer transfeminist activism, that is, activism informed by instances stemming from feminism, queer politics, and transgender politics. It will focus on the recent translations into Italian, by a group of Italian transfeminist translators, of post-porn transfeminist Spanish texts written by the activist writers and performers Diana Torres and Itziar Ziga.

The concepts that will be discussed in this article are performativity, DIY translation, and contamination. In this context, performativity has to do with the productivity of these translations, with what they are capable of generating, whereas the notion of DIY informs this scenario as these translations are mainly done by non-professional translators, who are also activists. Finally, the concept of contamination relates to the contagious energy that self-experimentation, which accompanies these DIY translations, is capable of generating. Through this contagious energy, we may also explain how these translations foster not only the circulation of specific discourses among queer transfeminist groups in Italy, but also how they foster alliances among groups in the pursuit of similar activist goals, based on this “contamination” of ideas and discourses.

In the first sections, I provide some background information on Italian and Spanish transfeminisms, about the source texts, and about their translations. I then discuss the notions of performativity, DIY, and contamination, in relation to the practice of translation, making reference to the contexts in which the translations have circulated. My aim is to understand the role of these translations in enhancing the debate, in Italy, on issues such as post-porn, slut-shaming, prostitution rights, and male violence against women, and ultimately to enrich our comprehension of activist translation in queer feminist contexts.

Italian Transfeminism and Its Links to Other Italian Feminisms and Italian Queer Movements

I begin by defining Italian transfeminism and its links with Spanish transfeminism. The term transfeminism can be considered a form of feminism informed by transgender politics. It became popularized after the publication, in 2001, of Emi Koyama’s “Transfeminist Manifesto.” An activist and representative of North-American transfeminism, Koyama defined the latter as a movement “by and for trans women who view their liberation to be intrinsically linked to the liberation of all women and beyond.”² However, for Koyama, the movement is also open to other queer and intersex people, trans men, non-trans women, and non-trans men, who are sympathetic toward the needs of trans women. By contrast, Italian transfeminism, rather than stemming from this Anglophone genealogy, takes inspiration mainly from Spanish transfeminism. In Italy, the term transfeminism has been circulating for quite a while and among various collectives, at least since the translation into Italian³, in 2010, of the “Manifesto para la insurrección transfeminista” (Manifesto

¹ I wish to thank Valentine aka Fluida Wolf, feminoska, Rachele Borghi, Olivia/Roger Fiorilli and Liana Borghi for their invaluable comments on and suggestions about this article.

² Koyama, “Transfeminist Manifesto.”

³ The Italian translation was entitled “Manifesto per un’insurrezione transfeminista.”

for a Transfeminist Revolution) by the Italian – but Spanish-based – diasporic art collective *ideadestroyingmuros*.⁴ The original text was written by the transfeminist Spanish collective *Red PutaLesboNeraTransFeminista*. According to Rachele Borghi,⁵ an event held in the same year in Rome, called *Le cinque giornate lesbiche* (Five Lesbian Days), represented the beginning of a wider transfeminist awareness among feminists in Italy. The presence at the event of Paul B. Preciado, along with *ideadestroyingmuros*, who had also translated Preciado's afterword of Guy Hocquenghem's *Le désir homosexuel*, under the title "Terrore anale" (Anal Terror)⁶, contributed to the contamination of more traditional feminism with transgender issues, given that Preciado is a transgender theorist and activist. As stated by Voli,⁷ the Italian transsexual movement MIT (Movement of Transsexual Identity), officially founded in 1981, has made numerous references to the battlegrounds of feminist movements, in relation to issues such as abortion, self-determination, and sexual liberation. However, in those years (i.e., end of the 1970s and beginning of the 1980s) Italian feminisms were more concerned with the notion of "the difference" between men and women, silencing those minority voices (e.g. lesbians, radical feminists influenced by US black feminism) who were advocating the idea of looking at "differences" among women as well, thus challenging the ability of the category of woman to represent all women. Consequently, they missed an opportunity to unite their struggle with the transsexual movement, a union that lies, instead, at the heart of transfeminism.

Yet, Italian transfeminism is not simply the result of the inclusion of transgender subjectivities within feminism, but, rather, the affirmation of another kind of feminism. Spanish transfeminism, which inspired its Italian counterpart, due in part to the countries' geographical proximity and the translation of Spanish transfeminist texts into Italian, is not necessarily directed at, or pursued by, transgender subjectivities. Rather, it is centered on a transgender epistemology⁸, that is, on the critique of binarisms, cisnormativity, and essentialism, characteristics more typical of feminism of difference. Spanish transfeminism is a feminism from the margins, based on a coalition of micro-groups and identities, including lesbians, transgender people, anticapitalists, sex workers, squatters, migrants, sexual "deviants," etc.⁹ Italian transfeminism, likewise, is therefore anticapitalist, post-colonial, antiracist, transnational, and sex positive. The suffix "trans" is also meant to signify the process of crossing over or moving through the impasses of feminist thought¹⁰; it signals a paradigmatic shift,¹¹ which places emphasis on social justice and transformation. Given that this movement is influenced by queer theory, it is an intersectional movement; by intersectionality I mean that it takes into account the intersections between gender and sexuality and other categories, such as race, class, age, ableism, etc. Transfeminist groups are thus part of queer activism in Italy, as queer politics is intersectional, antinormative and anticapitalist, and they take part in social movements and actions, contrary to mainstream LGBT movements, which are rarely involved in these battles,¹² mainly fighting for LGBT citizenship rights rather than against heteronormativity.

In the last few years, Italy has witnessed an increase in collectives that define themselves as transfeminist. The best known of these, and those around which some of the transfeminist

⁴ The members of the collective all live in Spain.

⁵ Borghi, "Tran(s)femminismo."

⁶ Hocquenghem, *Le désir homosexuel*, and Preciado, "Terrore anale." The translation, "Terrore anale," has also been published by Fandango in 2018. See Preciado, *Terrore anale*.

⁷ Voli, "Broadening the Gendered Polis," 240-242.

⁸ Borghi, "Tran(s)femminismo."

⁹ Solà, "Pre-textos, con-textos y textos," 19.

¹⁰ Espineira and Bourcier, "Transfeminism. Something Else," 90.

¹¹ Borghi, "Tran(s)femminismo."

¹² Di Felicianantonio, "Queer Italian Activism," 29.

translators that I will discuss below gravitate, are as follows: *Laboratorio Smaschieramenti* (Unmasking Workshop) founded in 2008, in Bologna, with the aim of deconstructing dominant models of masculinity; *Cagne Sciolte* (Bitches Unleashed), a transfeminist queer group from Rome, particularly interested in questions such as male violence and slut-shaming; *Ab! SqueerTo!*, a transfeminist group founded in Turin in 2015; and *Sommovimento Nazio.Anale* (National Anal Agitation), an informal network of various transfeminist collectives and individuals from all over Italy, which has existed since 2012. These transfeminist collectives and networks are especially interested in exploring issues such as precariousness and austerity politics, with the aim of imagining ways for constructing queer networks of mutual (economic and emotional) support, following Preciado's call for the creation of feminist alliances in order to create resistance.¹³ Like other feminisms, they give particular importance to the body; however, this body differs from the body as theorized by feminists of difference, as it is based on an anti-essentialist and anti-binary epistemology, and on the idea of transformation (given that it is centered on a transgender epistemology), as the next section on the post-porn movement will illustrate. Such a body also bears similarities with the body as theorized by Marxist feminists; here, too, emphasis is placed on the material conditions of oppression by capitalism, and on the devaluation and exploitation of reproductive labor. These questions have been central to the feminist movement against male violence against women, *Non una di meno* (No one less), which has been informed by transfeminist ideas, as the last section of this article will make clear.

Spanish Transfeminism and the Post-porn Movement: The Translations of Torres and Ziga's Works into Italian

As I have explained, this article focuses on the translation of a number of key Spanish transfeminist texts into Italian. The corpus of texts that I will analyze includes Diana Torres' *Pornoterrorismo*/Porn terrorism (2011), translated into Italian as *Pornoterrorismo*/Porn Terrorism in 2014, *Coño Potens*/Powerful Cunt (2015), translated as *Fica Potens*/Powerful Cunt in 2015, and *Vomitorium*/Vomitorium (2017), translated in 2017 under the same title; and Itziar Ziga's *Devenir Perra*/Becoming a Bitch (2009), translated in 2015 as *Diventare Cagna*/Becoming a Bitch. The translations were published by Golena Edizioni, in the book series *Malatempora*, and were done by a group of translators, namely feminoska, Valentine aka Fluida Wolf, Serbilla, Lafra, Luciana Licitra and Elena Zucchini, who worked either on their own or in collaboration with each other.¹⁴

The authors of the original texts, Diana Torres and Itziar Ziga, are both members of the post-porn movement in Barcelona, which is part of the wider Spanish transfeminist movement. Diana Torres is a performer who, over the last few years, has been involved – along with Lucía Egaña Rojas – in the organization of the post-porn festival *La Muestra Marrana* (Filthy Exhibition).¹⁵ For Torres, the body becomes an experimentation lab, a tool for subverting and criticizing the status quo. The word terrorism in the title of her first book, *Pornoterrorismo*, refers to the use – in her performances – of obscenity as a terrorist weapon, to represent sexual practices that are not represented in mainstream porn, such as vaginal fisting, female squirting, and extreme BDSM practices. She does so in order to shake up the audience, to provoke a sense of destabilization, and to make them feel the violence and the “terror” perpetrated by the heteropatriarchal system we live

¹³ Preciado, “Transfeminismo nel regime farmaco-pornografico,” 160.

¹⁴ Torres, *Pornoterrorismo*; Torres, *Coño Potens*; Torres, *Fica Potens*; Torres, *Vomitorium*; Ziga, *Devenir Perra*; Ziga, *Diventare Cagna*. *Pornoterrorismo* was, for example, translated by Elena Zucchini, *Vomitorium* by Luciana Licitra, whereas the other books were translated collaboratively by two or more translators.

¹⁵ *La Muestra Marrana* (Filthy Exhibition), is an international festival of post-pornography. See “Sobre la Muestra Marrana.”

in. Porno terrorism is not an attack on the system, but a reaction motivated by a strong will to change and transform society. In *Coño Potens*,¹⁶ a manual centered on the anatomy of the vulva and on female ejaculation (a topic institutional medicine has censored and pathologized for centuries), Torres continued to write from a position of anger about the lies and silences of Western medicine with regard to women's sexuality, and specifically in relation to her own episodes of squirting; the gynecologists who visited her have always denied and dismissed these as incontinence. This text is therefore the outcome of her personal research and investigation into this phenomenon, which started in 2005, and of the theoretical and practical workshops on the topic of squirting that she organized, which became the inspiration for writing the book. Her thesis is that every woman should have the capacity to ejaculate as women have a prostate, which is the same organ that men have even if medicine has given this organ another name, namely the skene's glands, and that the liquid of female ejaculation is prostatic liquid.

The book is thus an exposure of the ideological castration that heteropatriarchal Western society has inflicted on women; it did so by symbolically amputating one of women's sexual organs, while at the same time appealing to discourses that linked female ejaculation to ideas of filth, obscenity, and shame. *Vomitorium*, Torres' last book, reiterates some of the topics covered in *Pornoterrorismo*, by metaphorically "vomiting" that part of the heteropatriarchal society we live in that she cannot digest. At the same time, it also stresses her frustration with the internal struggles within feminist movements, which prevent radical change from happening.

Itziar Ziga, like Diana Torres, is a post-porn writer and activist, originally from the Basque Country, who lived for a few years in Barcelona. She collaborates with the Barcelona-based post-porn group Post-op, a collective project that aims at investigating post-pornography and gender normativity, and which is interested in re-sexualizing public space. Ziga's work *Devenir Perra* can be considered as both collective and personal.¹⁷ It consists of narratives by Ziga herself and her female friends, "las perras" (the bitches), and is an attack on the rhetoric of decent femininity as opposed to the stigma placed on whores or "perras" (in Spanish "perra" also means female dog), and on the necessity of freeing femininity from this heteronormative logic, which serves as a form of social control. This is made possible by reclaiming the insult for oneself:

the body of women (queer, trans, migrants [...]) is a sexualized body, the available and penetrable body of the whore [...] Our answer as bitches is: ok, my body is the body of a whore, look at my pleasure, look how I come, look how I rub my body against whoever I want, when I want, where I want."¹⁸

It is a book of love, as Ziga says, but also of revenge. As Virginie Despentes and Paul B. Preciado say in the book's preface,¹⁹ "Itziar Ziga is a drag-bitch, a transvestite bitch, a bio-woman capable of producing a slutty version of femininity, not as a theatrical artifice but as a guerrilla strategy." As Ziga writes:

¹⁶ Torres, *Coño Potens*.

¹⁷ Ziga, *Devenir Perra*.

¹⁸ Ziga, *Diventare Cagna*, 78-79. All translations into English are mine. The words of the Italian translation are the following: "Il corpo delle donne (dei froci, dei trans, delle migranti [...]) è un corpo sessualizzato, è il corpo disponibile e penetrabile della puttana [...]. La nostra risposta di cagne è: "ok, il mio corpo è quello di una puttana, guarda come godo, guarda come vengo, guarda come struscio il mio corpo di puttana con chi voglio, quando voglio, dove voglio."

¹⁹ Preciado and Despentes, "Prologo," 10.

I do not talk about a sweet and obliging femininity. I do not reclaim the femininity of good girls, but that of bad whores. An extreme, radical, subversive, spectacular, explosive, parodic, dirty [...], feminist, political, precarious, fierce, uncomfortable, angry, disheveled femininity...²⁰

Both Ziga and Torres put emphasis on the body that creates and invents its own pleasure, a despised and marginalized body from which to create a dissident post-porn, which is ironic and political, and whose aim is to excite but also foster new thinking and dialogue. The post-porn movement is a strong movement in Spain, and in Barcelona more specifically, where it emerged in the 1990s, in the wake of the post-porn movement that originated in the United States in the 1980s, through the figure of Annie Sprinkle. Post-porn practices in Barcelona, according to Egaña Rojas and Solà, “problematize the male/female binary and compulsory heterosexuality,” and use the body “as a support for making visible abject, antinormative, and pathologized sexualities.”²¹

The post-porn movement’s focus on dismantling gender binarism confirms what I previously stated about transfeminist movements. Moreover, post-porn practices closely connect the concept of the body with that of technology, articulating them together in an extensive manner, with the body being interpreted as a technology.²² These thoughts echo Paul B. Preciado’s²³ idea that bodies are produced and controlled by technology, and by pharmaco-pornographic industrial technology in particular, which regulates and reduces the messy nodes of both sex and gender to a binary form; at the same time, they reiterate Preciado’s theory that bodies are tools through which we can experiment with ways to resist and subvert this control. The accent placed on the connections between body and technology sees technology as a space from which to transform reality.²⁴ Such a transformation requires being able to count on one’s own bodily abilities, relying less on patriarchal structures, having access to free servers, being able to solve technical problems when they arise, and making technology more accessible.²⁵ Using the metaphor of “open source software” and the idea of “hacking,” Spanish transfeminism points at concepts such as the freedom of using, copying, and modifying in order to circulate ideas. If we transpose this to the field of gender politics, the link between body and technology does not only imply that we think about the importance of technology as a support for transfeminist production, but that we think of the way in which we can manipulate our bodies-machines outside of the framework of compulsory heterosexuality.²⁶

These statements are in line with the feminist DIY ethos, which is a fundamental component of transfeminist and post-porn practices, and plays an important role in the Italian translations of the Spanish transfeminist texts analyzed above. I discuss this further in the next section.

DIY Post-porn Practices, Feminist of Science Critique, Trans Studies, and Queer of Color Critique

²⁰ Ziga, *Diventare Cagna*, 27. The words of the Italian translation are the following: “Non parlo affatto di una femminilità dolce e autocompiacente. Non rivendico la femminilità delle brave ragazze, ma quella delle cattive cagne. Una femminilità estrema, radicale, sovversiva, spettacolare, insorgente, esplosiva, parodica, zozza [...], femminista, politica, precaria, combattiva, scomoda, arrabbiata, spettinata.”

²¹ Egaña Rojas and Solà, “Hacking the Body,” 77.

²² Kinki, “Ofensiva Transhackfeminista,” 306.

²³ Preciado, *Testo Yonqui*.

²⁴ Egaña Rojas and Solà, “Hacking the Body,” 77.

²⁵ Kinki, “Ofensiva Transhackfeminista,” 311.

²⁶ Egaña Rojas and Solà, “Hacking the Body,” 78.

The word DIY often appears in works that describe the post-porn scene in Spain and Italy.²⁷ The philosophy behind the DIY, which has been adopted by many queer feminist movements, is a “specific dimension of feminist expression centering upon grassroots politics and autonomous cultural production.”²⁸ Historically, the DIY principle has been associated with several countercultural scenes that have been influenced by anarchism. This principle implies that participants should do as much as possible themselves, without expecting political or social institutions to do things on their behalf.²⁹ The DIY ethics, however, isn’t only about not relying on the aid of experts and professionals. As an anarchist practice, DIY is disconnected from centralized modes of production and consumption, and aims at creating alternative, social spaces of production.³⁰ In this sense, “it marks out its difference and its ‘radicalism’ in relation to mainstream society and social movements.”³¹ The DIY ethos, as understood by the post-porn movement, relies on personal bodily experience, which is valued as more important than an expert’s knowledge of sexuality.³² The post-porn movement thus breaks down the divide between theory and practice, placing emphasis on embodied knowledge.³³ Moreover, it focuses on technology and on the dismantling of gender binarisms, as illustrated in the previous section. These preoccupations are also shared by feminist science and technology studies, such as those of Donna Haraway,³⁴ who has worked at the intersections between science studies and humanities; in doing so, she tried to demolish binarisms such as woman/man, natural/artificial, body/mind, human/non human, and human/machine. Another example is the work of Mel Y. Chen,³⁵ who has written on the challenging of the divide between animate and inanimate. These, along with other studies, have contributed to giving rise to the new neo-materialist and post-humanist paradigm in the humanities. The figure of the cyborg as theorized by Haraway,³⁶ a figure also hinted at by the Spanish transfeminists, whereby the body is a hybrid between organism and machine, and Haraway’s emphasis on the fact that the body becomes an experimentation site that can be modified and altered by technology, resonates with post-porn ideas about the body as a machine that can be hacked.³⁷ The use, for example, of prostheses and dildos within post-porn, in order to extend and strengthen sexuality plays, also has the function of dislocating sexuality, freeing gender from sex. Along with making visible androgynous and non-normative bodies and sexual practices, usually relegated to the invisible sphere (thus bridging another binarism between public and private), this can be considered as an act of porno terrorism; the body becomes an instrument of subversion and criticism, an instrument of revenge against the violence of a heteronormative society.³⁸ Such a reclamation of the body also represents a critique of the institutionalized medicalization of female bodies and transgender bodies,³⁹ thus resonating with some of the theorizations within the field of transgender studies. Transfeminist collectives such as GynePunk in Spain,⁴⁰ for example, have built first-aid DIY gynecological tools for disadvantaged women, sex workers, and refugees, while in Italy queer self-

²⁷ The word is amply used in Solà and Urko eds., *Epistemes, fricciones y flujos*, and Borghi, “Questo porno.”

²⁸ Kempson, “My Version of ‘Feminism,’” 462.

²⁹ Eleftheriadis, “Organizational Practices,” 654. See also Nicholas, “Approaches to Gender.”

³⁰ Cuffman, “Idle musical community,” 6.

³¹ Eleftheriadis, “Organizational Practices,” 664. See also Brown, “Mutinous Eruptions.”

³² Preciado, “Decimos revolución,” 12-13. See also Borghi, “Questo porno,” 220.

³³ Borghi, “Questo porno,” 219; 222.

³⁴ I am referring in particular to Haraway’s “A Cyborg Manifesto.”

³⁵ I am referring here in particular to Chen, *Animacies. Biopolitics, Racial Mattering*.

³⁶ Haraway, “A Cyborg Manifesto.”

³⁷ Egaña Rojas, “Tecnofeminismo,” 313-314.

³⁸ Borghi, “Post-porn.”

³⁹ Busi and Fiorilli, “Introduzione,” 10.

⁴⁰ See *GynePunk*. GynePunk uses open source gynecological tools for DIY diagnosis and first-aid care.

help clinics, called *consultorie queer* (queer clinics)⁴¹ fight for self-determination in relation to health issues and against the pathologization and psychiatrization of transgender bodies as prerequisites for access to medical technologies.⁴² Moreover, transfeminism's stress on anticapitalism and intersectionality, as I mentioned in the first section of this article, resonates with some principles of queer of color critique;⁴³ the latter draws attention to the intersection of race, gender, class, sexuality, and capital, and promotes the idea of building a coalition across different categories in order to resist capitalist heteropatriarchy, something that is encouraged by Preciado himself, and which I analyze in due course.⁴⁴

Translation Studies, Performativity, and DIY

In this section, starting from the reception of the Italian translation of the works by Diana Torres and Itziar Ziga, I apply the concepts of performativity and DIY to that of translation, in order to better understand the scenario presented. The Italian translations analyzed above were completed by a group of translators, some of whom (namely feminoska, Serbilla Serpente, Lafra, and Elena Zucchini) had already been involved in media activism through their translations – from English and Spanish into Italian – of articles on topics such as sex work, slut-shaming, antispeciesism, post-porn, transgender issues, antiracism, and no-white feminism. These articles have been published on a blog called *Intersezioni*/Intersections, and placed emphasis on the abovementioned question of intersectionality.

Moreover, the translations were made possible thanks to the effort of Maya Checchi, the director of Golena Edizioni, a small publishing house from Rome. Maya embarked on these projects with courage, knowing that the books risked censorship, or not being sold. The books were presented in various transfeminist spaces in numerous Italian cities (Rome, Palermo, Naples, Milan, and Turin, to name but a few), between 2014 and 2017.⁴⁵ The presentations of the translations were financed by the crowdfunding platform Verkami, which was used not only to pay travel and accommodation expenses for translators and authors, but also, in some cases, for the translations themselves.

The interesting aspect of the presentations was that they also offered an occasion for the organization of practical workshops on female ejaculation, first by Diana Torres and later by one of the translators, Valentine, under the stage name of *Fluida Wolf*. The presentations of the translations were thus accompanied by performative workshops, which – on top of providing theoretical information on female ejaculation – encouraged the audience to put into practice some of the ideas promoted by Torres' books. Moreover, the translations of Torres' first book was quickly followed by the translation of her other (and Ziga's) books, and accompanied by a series of post-porn performances by Italian post-porn performers Slavina and Rachele Borghi, aka Zarra Bonheur;⁴⁶ the

⁴¹ See for example the *Consultoria queer Bologna*.

⁴² Busi and Fiorilli, "Introduzione."

⁴³ Ferguson, *Aberrations in Black*.

⁴⁴ Preciado, "Transfemminismo."

⁴⁵ The various locations in which the book was presented are described in the following article: "Arriva anche in Italia."

⁴⁶ Slavina and Rachele Borghi have been collaborating since 2014, in the feminist project called Zarra Bonheur, which is defined as a transnational collective dedicated to research and performance on topics such as gender, public space, and subversive sexualities. This project mixes arts, academia, and activism, and follows the principles of the post-porn movement, that is, the involvement of the audience in the performance and the public sharing of sexual practices that are usually relegated to the private sphere. See also Valentine aka Fluida Wolf, *Devenir Perra*, 42. Slavina's personal blog is entitled "Malapecora." For Rachele aka Zarra Bonheur's website see "Zarra Bonheur."

latter wrote the preface to the translation of *Pornoterrorismo* by Torres, and the preface of the Italian edition, *Diventare Cagna*, by Ziga. These performances were organized as part of festivals, such as Milan's *Ladyfest* of 2014,⁴⁷ the *Lesbiche Fuori Salone* (Lesbians Off-site) festivals in 2014 and 2015,⁴⁸ and Palermo Pride in 2015, to give only a few examples. In addition to the post-porn workshops by *Fluida Wolf* and the performances by Zarra Bonheur, the translations were followed by other events, such as the show *Spruzzami/Squirt on Me*, now called *Lo schizzzo/Squirt*, which was inspired by Torres' *Fica Potens*. It was first performed in Rome in September 2017 (and subsequently in various other locations), as part of the arts event *Queer Infection*,⁴⁹ by queer drag and femme artist Senith.⁵⁰

The translations of Diana Torres and Itziar Ziga have thus produced translations and performances, but also performers. As I have explained above, *Fluida Wolf* is the stage name that one of the translators of these works – Valentine – adopted when she started running workshops on “Eiaculazione per Fiche” (Ejaculation for Cunts)⁵¹, choosing the term ejaculation instead of squirting, a term that was also used in the Italian translation of Torres' *Coño Potens*.⁵² The reason behind these choices is that the term female ejaculation contributes to challenge gender binarism, given that it is the same term used for male ejaculation.

Valentine had met Slavina back in 2011 during a post-porn workshop in Turin, saw her again at the *Lady Fest* in Rome along with Diana Torres later that year, and saw Torres, Slavina, and Rachele Borghi another time in October 2012, at the *Weird Festival* in Rome, where Torres was invited to present her book *Pornoterrorismo*. This happened before the actual translation was published. Since Valentine also belonged to a group from Turin interested in gender issues, *Sguardi Sui Generis* (Gaze on Genders, Gaze of its Own Kind), which had organized a series of seminars on the notion of the body, in 2013 she started doing workshops of her own on female ejaculation, inspired by the work of Torres and under the name of *Fluida Wolf*, a character that Valentine defines as a drag bitch. The name *Fluida Wolf* recalls body fluids, gender flexibility, wolves, and lycanthropy. When Torres came to Italy, in 2014, for the tour of the translation of her first book, *Pornoterrorismo*, Valentine participated actively in these workshops by interpreting for Torres. On that occasion, she promoted the translation of the book that Torres was writing based on those workshops, namely *Fica Potens*, gradually substituting Torres' workshops with her own workshops for the subsequent tours of the translated books, *Diventare Cagna* and *Fica Potens*, in 2015 and 2016.

Given these premises, it is clear that the act of translating the works by Diana Torres and Itziar Ziga not only produced translations and performances, but was the product of previous translations and performances, as we have seen with *Fluida Wolf*. This is confirmed by the fact that, before the publication of the written translation of *Devenir Perra* in 2015, Slavina – who had fallen in love with the work of Itziar Ziga – translated a portion of that book and performed it at the *Lady Fest* in Rome in 2011. She subsequently organized a cabaret entitled “Devenir Perra” (Becoming a Bitch), hosted for the first time by the aforementioned Roman transfeminist collective *Cagne Sciolte*, to which some of the *Cagne sciolte* took part. Moreover, *Sguardi Sui Generis* and *SOS Fornace*, an occupied space in Rho/Milan, had organized initiatives to promote the circulation of post-porn ideas prior to the translations of the books by Torres and Ziga.

⁴⁷ The Lady Fest is a non-profit, community-based arts festival for feminists and women artists. See *LadyFest Milano*.

⁴⁸ See *Lesbiche Fuori Salone 2014* and *Lesbiche Fuori Salone 2015*.

⁴⁹ The piece, written by playwright Maura Gigliotti, which also draws on her personal experience, is centered on the life of Sara and the medical institutions' incomprehension and medicalization of her squirting. For more information on the playwright see “Maura Gigliotti.”

⁵⁰ For the website of Senith see “Senith.”

⁵¹ The original name of these workshops was “Female Ejaculation.” The name has changed, as Valentine aka Fluida Wolf states, into “Ejaculation for Cunts” in order to be more inclusive.

⁵² Valentine aka Fluida Wolf, Skype interview with author, November 2017.

How can we, then, relate the notion of performativity to that of translation? Performativity is linked to performance, and translation might be used in performances, as we have seen above. Performativity, however, exceeds performance. Translation studies scholar Douglas Robinson states that translation is a performative activity.⁵³ It has to do with the productivity of translation. The word “performativity” has become increasingly visible in recent debates within the field of theatre translation and performance studies, so much so that a new term has been coined: the “performative turn in translation studies.”⁵⁴ Theatre, as discussed by Marinetti,⁵⁵ should be understood as a performative practice, rather than a representative one. Performativity, however, is not limited to theatre translation, and has a much broader spectrum. For Robinson,⁵⁶ the translated text does something to its translator and audience; it produces an effect on them, similar to the impact that a performance could have on its audience. Likewise, for translation scholar Sandra Bermann,⁵⁷ performativity can originate from the text itself and is not limited to the performance alone. Drawing on Butler’s theory of gender performativity and Derrida’s theory of iterability, according to which translation – like all language – entails repetition that leads to the transformation of meaning, Bermann suggests that this citational potential of translation plays a significant role in the exaggerating, displacing, and queering of normative expectations across gender, culture and language within a society. It thus produces a transformation of subjectivities and language.

The texts by Diana Torres and Itziar Ziga are performative in that they not only mediate discourses, but they produce new discourses and performances, which in their turn produce new translations. Whereas Robinson and Bermann’s ideas of translational performativity are rooted, respectively, in linguistics and literary theory, I situate my analysis of performativity in studies of activist translation. Well-known scholars who have theorized the notion of performativity in terms of an activist translation, understood as a political activity aimed at achieving social transformation, include Mona Baker and Maria Tymoczko.⁵⁸ The term activist in the phrase “activist turn in translation studies,”⁵⁹ however, has been used by Michaela Wolf, who also links the performative turn in translation studies to the sociological and political importance of translation.⁶⁰ The translations under analysis here can be considered as instances of activist translation, and like Wolf I understand performativity in this transfeminist queer scenario as being linked to political transformation, contrary to Robinson and Berman; however, I put more emphasis than Wolf does on the importance of the body in transfeminist queer activism, as I have done in other publications.⁶¹ Although Baker did not expressly theorize performativity, I understand performativity in translation according to Baker’s definition of translation, that is, as an activity that “does not mediate cultural encounters that exist outside the act of translation but rather participates in producing those encounters.”⁶²

Moreover, the idea of performativity, in this context, can be better understood if we refer to the concept of DIY (do it yourself), which I presented earlier on. DIY informs this scenario, as these translations are mainly undertaken by non-professional translators who are activists.

⁵³ Robinson, *Performative Linguistics*.

⁵⁴ Bigliuzzi, Kofler and Ambrosi, “Introduction,” 3.

⁵⁵ Marinetti, “Translation and Theatre.”

⁵⁶ Robinson, *Performative Linguistics*, 25.

⁵⁷ Bermann, “Performing Translation,” 285.

⁵⁸ See Baker, “Translation as Alternative Space”; Baker ed., *Translating Dissent*; Tymoczko, “Time of Activist Translation.”

⁵⁹ Wolf, “The Sociology of Translation,” 129.

⁶⁰ Wolf, “‘Performative Turn’ in Translation.”

⁶¹ Baldo, “Queer Translation.”

⁶² Baker, “Space for Political Action,” 23-24.

Additionally, these translations – either the published or the unpublished ones – are used as practical tools in order to put together performances or run workshops, and as self-experimentation tools, to experiment with the body and sexuality during workshops, such as those on female ejaculation or ejaculation for cunts.

In the post-porn translational scenario that I have outlined above, DIY signifies engaging in translations without being a professional translator; instead, the translator is a transfeminist or post-porn activist who is eager to circulate post-porn themes, given the suspicion and censorship of mainstream institutions around these themes. This often means translating collaboratively by sharing practical translational knowledge; being prepared to teach oneself new translational skills (often in a short period of time) in view of sharing this knowledge within the group, as in the feminist tradition of self-learning; and, finally, being ready to take organizational and financial risks for the sake of political ideas.⁶³

DIY is all this, but it is also a very affective and corporeal practice. feminoska and Valentine argue that their involvement with activist translation is motivated by a strong will to share personal knowledge,⁶⁴ to circulate texts and reflections, and to network with other activists. The collective dimension of DIY translation is thus accompanied by a “subjective dimension.”⁶⁵ Valentine says that the encounter with the Spanish and post-porn scene had a deep, visceral and transformative impact on her life.⁶⁶ She felt the need to not only participate actively in ‘Torres’ workshops on female ejaculation, by introducing her personal experience and narratives into the workshops and by helping with the interpreting, but also to run these workshops herself. As Slavina says in her preface to *Diventare Cagna*,⁶⁷ she was a passionate fan of Itziar Ziga, and wanted to pay homage and disseminate Ziga’s work as much as possible. In both cases, the encounter with the post-porn scene was a contagious one as it made both Slavina and Valentine, aka *Fluida Wolf*, want to act and replicate the practices they had witnessed and in which they had taken part. Translation played a role in this acting, in this “do it yourself practice,” a practice characterized by bodily self-experimentation, by self-learning, and by learning through doing. As affirmed by Vick Virtù,⁶⁸ the DIY workshop can be a useful tool for learning about one’s own body’s needs and pleasures. The focus on self-learning and on the individual, however, does not mean that this individual is the self-marketing, self-managing, autonomous person praised by neoliberalism, but rather an individual who is connected to a community and dependent on it in a way that departs from this model. This personalized DIY pedagogy carries the potential of creating a form of knowledge that cannot be prescribed by experts,⁶⁹ as the post-porn movement explains, and encourages the sharing of self-learned knowledge among the members of a community. Self-learning is therefore a way of empowering oneself and building like-minded communities.

As Torres writes in *Coño Potens*,⁷⁰ when talking about her workshops on female ejaculation, “the type of information generated with the self-learning method and the sharing of knowledge behaves like a virus for the system,” for if the workshop participants are willing to share this knowledge further, the potential for social transformation is enormous. Torres, indeed, encourages

⁶³ Maya Checchi of Golena edizioni took some financial risks in publishing this work, as explained above, and resorted to the crowdfunded project Verkami to pay the translators.

⁶⁴ Feminoska, Skype interview with author, November 2016; Valentine, aka Fluida Wolf, Skype interview with author, November 2017.

⁶⁵ Kempson, “‘My Version of Feminism’,” 468.

⁶⁶ Valentine aka Fluida Wolf, Skype interview with author, November 2017.

⁶⁷ Slavina, “Introduzione all’edizione italiana,” 4-5.

⁶⁸ Virtù, “Dis/organizzare la sessualità,” 49-64.

⁶⁹ Gibbons and Snake-Beings, “DIY (Do-it-Yourself) Pedagogy.”

⁷⁰ Torres, *Coño Potens*, 84.

the participants to “be contagious,”⁷¹ to “contaminate” (she uses the Spanish term “contagiar”) their friends and family with the newly acquired self-knowledge of their bodies, in order to break centuries of heteropatriarchal silence on female sexuality. Such contamination/contagion is effective because the acquired knowledge is an embodied knowledge, and as such driven by affects, emotions, and desires.

If we apply these concepts to translation, we could say that, in this scenario, translation is very much linked to the body, and that, since the body in post-porn movements is perceived as an experimental lab, translation can likewise be seen as an experimental tool for transformation and change, according to the principles of activist translation. The fascination with the post-porn movement is what initiates DIY translations and interpreting, which produce workshops and performances, and which lead to collaborative translation projects and published translations that, in their turn, produce new discourses and further translations. This performative cycle shows us that translation can be very contagious indeed.

Contagion and contamination, two concepts that remain under-theorized in translation studies, are further discussed in the next section, in relation to the political importance of Torres and Ziga’s translations in the current Italian political climate. The latter is increasingly threatening the rights achieved by past feminist movements.

Translation, Contamination, and Political Alliances.

Violence Against Women, Gender Work, and Sex Work

The concept of contamination cannot be limited to the Spanish post-porn, transfeminist movement alone. For quite a while now, it has also been circulating within transfeminist Italian networks and collectives, such as, among the others, the previously mentioned *Sommovimento Nazio.Anale*, *Cagne Sciolte*, *Laboratorio Smaschieramenti*, and *Ab Squeerto Assemblée Queer Torino*.

It appeared, for example, in the title of a queer international festival, “Genderotica: contamination of queer arts,” organized biannually from 2009 until 2015 by the *Eyes wild drag*, a former queer drag collective from Rome. It was also connected to the term infection, used for the title of a section of that festival, “Queer infection”. Queer infection and queer contamination, the latter term also often appearing on the website of *Genderotica*, refer to the contamination of artistic genres that were encouraged by the festival, and to the contaminating euphoria of queer desires. The term contamination in itself, as used by the transfeminist collectives mentioned above, refers more to the contamination or contagion of discourses and practices among different activist groups. The concept of contagion, according to Fritsch and McGuire,⁷² has become an interesting area of research among scholars working at the intersections of critical race studies, transnational feminisms, queer theory, and disability studies.

Contagion has been associated with the AIDS epidemics and with queer people, and more recently also with terrorism, due to the rise of the zombie narrative in a post-9/11 world.⁷³ The term is linked to a colonial history of the formation of race, sexuality, ableism, and violence. It often couples political anxieties around security and border control “with cultural anxieties around queer, sick, and/or disabled bodies,”⁷⁴ and has therefore mostly been “associated with danger and

⁷¹ Ibid, 84.

⁷² Fritsch and McGuire eds., *Queer/Crip Contagions*.

⁷³ LeBlanc, “Fear of a Queer Graveyard.”

⁷⁴ Puar, *Terrorist Assemblages*, 52.

undesirability – a racialized, pathological threat to be neutralized, eliminated, or cured.”⁷⁵ In the context of Italian queer transfeminist and post-porn circles, it has, instead, a positive meaning as it provides the ground for meaningful encounters. As feminist thinker Sara Ahmed argues,⁷⁶ “contagion” (from the Latin “contact”) implies that emotions are not just located in the individual, but that they move among bodies. Thinking about contagion and contamination in the scenario delineated in this article has to do with “how bodies intermingle, how ideas replicate and exchange; how assemblages and solidarities are built, are dissolved and how they recombine in new ways.”⁷⁷

The performativity and contaminating aspect of translation thus revolves around the fact that translations also mobilize bodies and create new networks and collectives, which in turn prepare the ground for the translations to be set in motion. An example is represented by the abovementioned collective *Cagne Sciolte*, which was created in December 2013 in Rome. The group occupied a former nightclub, which had been closed in 2008 because of accusations about exploiting prostitutes, and called itself “cagne” (bitches, sluts), with the aim of reclaiming the insult for oneself, against any form of exploitation and in favor of free and self-determined choices.⁷⁸ This reclaiming of the term was inspired by “The Bitch Manifesto,” written by the American feminist Joreen Freeman in 1968,⁷⁹ translated by feminoska in 2013. The translation was published both on the blog *Femminismo a Sud*, for which feminoska used to write, and on the aforementioned blog *Intersezioni*. It was eventually included in *Diventare Cagna*.

The translation – and its publication on the two blogs – of *Devenir Perra* was thus also favored by the existence of this collective. Indeed, during a presentation of *Diventare Cagna* in November 2015,⁸⁰ Valentine affirms that she had wanted to translate the book into Italian long before 2015, also because she personally knew Ziga, but felt that reclaiming the word *cagna* in a feminist context would not have acquired the same sense before the collective *Cagne sciolte* appeared on the scene and without the activities, I would add, of the Roman feminist collective *Le Ribellule*, which had inspired also the birth of *Cagne sciolte*. In 2013, *Le Ribellule* had organized the first Italian slut walk, in Rome; other than reflecting the importance of fighting together as a collective, this initiative aimed at reclaiming the word “bitch” and the right to cross private public spaces without the risk of becoming a victim of violence. The emphasis placed on the force that a pack of bitches can have, as opposed to a single bitch, is clearly expressed by Ziga in *Diventare Cagna*. In the preface of the book, written by Preciado and Despentès, we read the following:

When femininity is constructed collectively, it becomes a subversive femininity. A lonely bitch is a dead bitch, while a pack of bitches is a political squad. [...] The bitch is a collective machine for fucking, essential for resisting and inventing other forms of pleasure...⁸¹

Doing queer transfeminist politics means regaining possession of one’s body in its connection and alliance with other bodies—the “pack of bitches.” As Torres affirms, “without my friends I am

⁷⁵ Fritsch and McGuire, “Introduction,” ix.

⁷⁶ Ahmed, *Cultural Politics of Emotion*, 10.

⁷⁷ Fritsch and McGuire, “Introduction,” x.

⁷⁸ I have taken this information from the website of “Sguardi Sui Generis.” See also Valentine aka Fluida Wolf, *Devenir Perra*, 85.

⁷⁹ Bonomi-Romagnoli, *Irriverenti e libere*, 93.

⁸⁰ For the video of the presentation, held at Mediateca Getaway on November 22, 2015, see “Presentation of *Diventare Cagna*.”

⁸¹ Ziga, *Diventare Cagna*, 10. The words of the Italian translations are the following: “Quando la femminilità si costruisce in branco, diventa una femminilità sovversiva. Una cagna sola è una cagna morta, un branco è un commando politico. [...] Il branco è una macchina collettiva per fottere, indispensabile per resistere e per inventare altre forme di piacere.”

nobody.”⁸² If we transpose this to the realm of translation, we can say that activist translation is legitimized by the existence of the collectives, and is the product of collective activism. This activism is sustained by an affective, collective energy, whose theorization I believe can enormously benefit the understanding of activist translation. Drawing on theorists of affect theory, such as Massumi, and applying their ideas to translation, I believe that translation is capable of generating an “unqualified energy”:⁸³ a contagious energy, which can give rise to new experiences by mobilizing affect and desires in its wake. Moreover, communication theorists Melissa Gregg and Gregory Seigworth have suggested that affect is born in the “in-betweenness” of encounters.⁸⁴ For them, the word “affect” becomes a palimpsest of force encounters traversing our bodies, binding and at the same time unbinding them. Translation, I argue, is therefore born in the affective contact between bodies, between collectives, but also between the inanimate and the animate (people and translations).⁸⁵ It plays a part in the creation of new alliances among Italian feminist groups. The notion of affect has been under-theorized within studies on activist translation, with the exception of some of my own work,⁸⁶ and a study by Perez-Gonzalez,⁸⁷ who analyzes how affect takes shape through the circulation of emotions within communities of fansubbers. He does so by looking at the practices surrounding the production and reception of subtitled material. In contrast to Perez-Gonzalez, though, I draw more on queer feminist theorists of affect and link affect to performativity, and in the current article also to the notions of contamination and DIY, considering affect as a performative and contaminating, translational device.

As I have said above, contamination between groups based on the endorsement of common instances is highly appreciated and encouraged. One recent example of this is represented by the choice of stressing, within the network of transfeminist groups and individuals called *Sommovimento Nazio.Anale* (which includes *Cagne Sciolte* and is mainly formed by members of the aforementioned *Smaschieramenti*), the alliance with sex workers. Such an alliance was achieved by giving prominence to the collective of sex workers that fights against the stigmatization of sex work and for the recognition of sex work as work, namely *Ombre Rosse*,⁸⁸ within *Sommovimento Nazio.Anale*. This occurred during the preparation for the International Women’s Strike of March 8, 2018, organized in Italy by the feminist movement *Non una di meno* (mentioned at the beginning of this article).⁸⁹ The alliance with sex workers is exactly what Ziga’s book promotes, along with Torres’ books; both argue that the stigmatization of prostitutes damages not only them, but every woman, whether she works as a prostitute or not, and that the stigma often also stems from feminists who condemn prostitution.

Thus, indirectly, the translation of Torres and Ziga’s books enters these contaminations of discourses and struggles, which travel across different groups. *Sommovimento Nazio.Anale* stresses its alliance not only with *Non una di meno* (with some of its members being activists within this larger movement), but also with *Ombre Rosse* (Red Shadows) (some of whose members are also part of the network itself) and with all those who fight against the stigma of and violence against sex workers.

⁸² These words were pronounced by Diana Torres during her performance at the Weird festival in Rome, in 2012. Rachele Borghi, Facebook message to author, December 2016.

⁸³ Massumi, *Movement, Affect, Sensation*, 27.

⁸⁴ Gregg and Seigworth eds., “An Inventory of Shimmers,” 4.

⁸⁵ Ibid.

⁸⁶ Baldo, “Queer Translation” and “Translating Affect, Redeeming Life.”

⁸⁷ Pérez-González, “The Politics of Affect.”

⁸⁸ The collective *Ombre Rosse* was born in 1982.

⁸⁹ *Ombre Rosse* joined the international campaign launched by #strike4decrim, in the fight for the decriminalization of sex work and for the recognition of sex work as work, and translated their manifesto into Italian in view of the celebration of International Women’s Day (March 8) in 2018.

This intersectional alliance between non-conforming bodies, genders, and sexualities, called “putatranfemminista” (transfeminist slut) queer, was initiated at the *Non una di meno* march on November 25, 2018 in Rome, as part of the International Day for the Elimination of Violence against Women.⁹⁰ The protest against the stigma, exploitation of and violence against sex workers extends also to the stigma, exploitation of and violence against queer bodies considered to be indecent; in both cases, we see the influence of a heteropatriarchal system, which exercises violence through the imposition of a strict gender binarism (men versus women), in which male gender and heterosexuality exercise a supremacy over other genders (female, trans, intersex) and sexualities. This alliance was further consolidated in February 2018,⁹¹ with a two-day event organized in Bologna (where *Smaschieramenti* is located). At this event, what was stressed most was, once again, the fact that the stigma of the “whore” is patriarchy’s retaliation against the self-determination of sex workers, and against all women and feminine people, given that even in jobs considered as “normal” (contrary to how sex work is perceived), seduction, persuasion, personal attractiveness, and specific clothes are often required as part of the job in order to appeal to the fantasies of male colleagues and/or bosses. The requirement of these gendered performances and services is part of the broader concept of the “work of gender” put forward by *Sommovimento Nazio-Anale*: that is, the idea that we are constantly under pressure to reproduce normative and binary genders as required by the heteronormative and heteropatriarchal system in which we live. It is on this ground, on “the extension of sex work to the sexual/affective performance imposed by the heteropatriarchal job system,”⁹² that the battles of sex workers can intersect with those of transfeminist subjectivities. This need to form alliances among activist groups is even more necessary in the current political climate, marked by a sustained attack against the rights secured in the past, especially the right to abortion, the rights that protect women from domestic violence, the rights recently acquired by LGBT+ subjectivities,⁹³ and even the right to divorce.⁹⁴

We can thus say that by virtue of the fact that they circulated transfeminist and post-porn ideas on slut-shaming, sex work, male violence against women, and female self-determination with regard to issues such as the body and sexuality, the translations of the texts by Itziar Ziga and Diana Torres played a part in the circulation of ideas among collectives who put these topics high on their agenda. Furthermore, they favored alliances among collectives and groups on the basis of these ideas. Torres and Ziga’s ideas, in conjunction with the works and the ideas of other Italian performers (e.g., Slavina, Rachele Borghi, and Valentine aka Fluida Wolf) who came in contact with them, therefore acted as a contaminating virus that keeps spreading. Translation, in this sense, is thus an affective enterprise, since affect produces action through interaction,⁹⁵ and – citing Baker’s words⁹⁶ – it participates in the creation and consolidation of networks of solidarity, an idea that resonates with the concept of alliance discussed here.

⁹⁰ Facebook, “Alleanza dei corpi.”

⁹¹ On January 20, 2018, as a consequence of the discourses initiated by *Ombre Rosse* with *Cagne Sciolte* and *Sommovimento Nazio-Anale*, *Ombre Rosse* organized an event on sex work at the *Casa Internazionale delle donne* in Rome. See Facebook, “Sex Work is Work.”

⁹² Facebook, “Sex Work is Work.”

⁹³ I refer here to the right to marry for same sex couples. In spite of recent declarations by the Minister for Family and Disability Lorenzo Fontana, in July 2018, concerning the right to adopt the partner’s children in a same sex relationship, a right which has not been officially granted by the law but is recognized by many local administrations, Fontana also affirmed that gay families do not exist. See *Il Corriere*, “Figli di coppie gay.”

⁹⁴ I refer here to the bill proposed in autumn 2018, by Italian senator Simone Pillon; the bill introduces new regulations on divorce matters, which do not protect women victims of domestic violence.

⁹⁵ Gregg and Seigworth eds., *The Affect Theory Reader*.

⁹⁶ Baker, *Translating Dissent*.

Conclusion

This article has analyzed the recent translations into Italian of the books by post-porn and transfeminist, Spanish activists Diana Torres and Itziar Ziga, focusing on their complex genesis and circulation. It has demonstrated how Spanish post-porn has circulated in Italy, through the translations of these works and the performances and workshops based on these translations, but also through the creation of affective networks that have, in their turn, created the conditions for these translations, performances, and workshops. The concept of performativity, understood as a tool for social change, in line with activist translation studies, has thus been useful to understand how previous translations and performances have contributed to the creation of new networks of transfeminist activists, and to the creation of subsequent translations, workshops, performances, and performers.

The concept of DIY/do it yourself – that is, DIY translations, performances, and workshops by activists – has been theorized, in conjunction with the concept of contamination, in relation to translation, in order to analyze the powerful energies activated by the translations of post-porn transfeminist texts. Here, translation is affected by the corporeal experience of the post-porn performances and workshops conducted by transfeminist/post-porn activist translators/performers. By entering this scenario of performances and workshops, translation can be considered a sort of practical DIY tool for self-experimentation and change, in line with transgender studies and feminist of science beliefs, and their idea that the body/machine can be hacked and transformed. Thanks to the emphasis the post-porn and transfeminist movements placed on the body and its ongoing transformations, translations are capable of creating a powerful contagious energy that – like a virus – produces other translations, workshops, and performances. Moreover, translation impacts on the creation of new alliances, and is also sustained by their presence, which confirms Preciado's idea that feminism should be based on alliances. The contagious energy of translation, understood and analyzed within the paradigm of affect theory, although not directly responsible for the creation of alliances between groups based on shared principles, certainly travels, indirectly, across those groups/alliances, thanks to the ideas that the translations have helped to spread. In the texts and practices under analysis, these shared principles include topics such as slut-shaming, violence against women, and the work of gender on the basis of which Italian feminist (*Non una di meno*) and transfeminist (*Cagne Sciolte*, *Ombre Rosse*, *Sommovimento Nazio.Anale*) movements, groups, and networks have established alliances, in order to better counteract the current attack on women's and sexual minorities' rights in Italy.

Translation is therefore a performative and affective device, which brings objects (i.e., books), bodies, and discourses together, and contributes to the creation of new alliances and discourses.

Works Cited

"Ah Squeerto Assemblea Queer Torino." Accessed 1 November 2018.

<https://ahsqueerto.noblogs.org/chi-siamo/>.

Ahmed, Sara. *The Cultural Politics of Emotion*. New York and London: Routledge, 2004.

"Alleanza dei corpi." 24 November 2017.

<https://www.facebook.com/events/1685389888172426/>.

"Arriva anche in Italia il libro sul 'pornoterrorismo'." Pubblicato "a fatica." Accessed 28

- October 2018. <https://pornoterrorismo.com/publicaciones/italia/>.
- “AUDIO dell’incontro: “Sex Work is Work. Riflessioni sul sexwork, tra stigma e autodeterminazione.” 20 January 2018. https://ombrerosse.noblogs.org/post/2018/02/10/audio-cid_20gen2018.
- Baker, Mona. “Translation as an Alternative Space for Political Action.” *Social Movement Studies* 12, no. 1 (2013): 23-47.
- , ed. *Translating Dissent: Voices from and with the Egyptian Revolution*. New York and London: Routledge, 2016.
- Baldo, Michela. “Queer Translation as Performative and Affective Undoing. Translating Butler’s Undoing Gender into Italian.” In *Queering Translation, Translating the Queer*. Edited by Brian Baer and Klaus Kaindl, 188–205. New York, NY: Routledge, 2017.
- . “Translating Affect, Redeeming Life. The Case of the Italian Transfeminist Group Ideadestroyingmuros.” *The Translator* 3, (2018): 1-14.
- Bermann, Sandra. “Performing Translation.” In *A Companion to Translation Studies*. Edited by Sandra Bermann and Catherine Porter, 285-297. Hoboken: Wiley-Blackwell, 2014.
- Bigliazzi, Silvia, Peter Kofler and Paola Ambrosi. “Introduction.” In *Theatre Translation in Performance*. Edited by Silvia Bigliazzi, Peter Kofler and Paola Ambrosi, 1-26. London and New York: Routledge, 2013.
- Bonomi-Romagnoli, Barbara. *Irriverenti e libere. Femminismi nel nuovo millennio*. Urbino: Editori internazionali riuniti, 2014.
- Borghi, Rachele. “Questo porno che non è un porno.” In *Femministe a parole. Grovigli da districare*. Edited by Sabrina Marchetti, Jamila M.H. Mascot and Vincenza Perilli, 219-223. Roma: Ediesse, 2012.
- . “Post-porn. Or Alice’s Adventures in Sexland.” In *Porn After Porn. Contemporary Alternative Pornographies*. Edited by Enrico Biasin, Giovanna Maina and Federico Zecca, 165-188. Gorizia: Mimesis International, 2014.
- . “Tran(s)femminismo.” Unpublished paper, 2018.
- Busi, Beatrice and Olivia Fiorilli. “Introduzione. Per una prospettiva (trans)femminista sulla salute ai tempi del neoliberismo.” *DWF* 103-104 (2014): 5-14.
- Brown, Gavin. “Mutinous Eruptions: Autonomous Spaces of Radical Queer Activism.” *Environment and Planning A* 39, (2007): 2685–2698.
- “Cagne Sciolte.” Accessed 28 October 2018. <https://cagnesciolte.noblogs.org>.
- Chen, Y. Mel. *Animacies. Biopolitics, Racial Mattering and Queer Affect*. Durham and London: Duke University Press, 2012.
- “Consultoria Queer Bologna.” Accessed 4 May 2019. <https://consultoriaqueerbologna.noblogs.org/cose-la-consultoria-queer/>.
- Cuffman, Timothy. “Idle Musical Community: Dischord Records and Anarchic DIY Practice.” *Contemporary Justice Review* 18, no. 1(2015): 4-21.
- Di Felicianantonio, Cesare. “Exploring the Complex Geographies of Queer Italian Activism.” *Lambda Nordica* 2, (2014): 27-52.
- Egaña Rojas, Lucía. “Apuntes para una tecnología transfeminista.” In *Transfeminismos, epistemes, fricciones y flujos*. Edited by Solà and Urko, 313-324. Tafalla, Spain: Txalaparta, 2013.
- Egaña Rojas, Lucía and Miriam Solà. “Hacking the Body. A Transfeminist War Machine.” *TSQ: Transgender Studies Quarterly* 3, no. 1-2 (2016): 74-80.
- Eleftheriadis, Kostas. “Organizational Practices and Prefigurative Spaces in European Queer Festivals.” *Social Movement Studies* 14, no. 6 (2015): 651-667.
- Espineira, Karine and Marie Hélène Sam Bourcier. “Transfeminism. Something Else. Somewhere Else.” *TSQ* 3, no. 1–2 (2016): 84–94.

- “Femminismo a Sud.” Accessed 1 November 2018. <https://femminismo-a-sud.noblogs.org>.
- Ferguson, Roderick A. *Aberrations in Black. Toward a Queer of Color Critique*. Minneapolis, London: University of Minnesota Press, 2004.
- “Figli di coppie gay, il ministro Fontana dice no al riconoscimento.” *Il Corriere della Sera*, 26 July 2018. https://www.corriere.it/politica/18_luglio_26/figli-coppie-gay-ministro-fontana-dice-nonriconoscimento-d889611c-90cd-11e8-bee6-2347460b1b21.shtml.
- Freeman, Joreen. “The Bitch Manifesto.” 1968. Available at <http://pages.uoregon.edu/eherman/teaching/texts/Bitch%20Manifesto%201968.pdf>.
- Fritsch, Kelly and Anne McGuire, eds. *The Biosocial Politics of Queer/ Crip Contagions. Feminist Formations* 30, no. 1 (2018).
- “Genderotica.” Accessed 1 November 2018. <http://eyeswllddrag.wix.com/eyeswllddragmag13copy/genderotica-2011-english>.
- Gibbons, Andrew and Emit Snake-Beings. “DIY (Do-it-Yourself) Pedagogy: A Future-less Orientation to Education.” *Open Review of Educational Research* 5, no. 1 (2018): 28-42.
- Gregg, Melissa and Gregory, Seigworth eds. *The Affect Theory Reader*. Durham: Duke University Press, 2010.
- . “Introduction: An Inventory of Shimmers.” In *The Affect Theory Reader*. Edited by Melissa Gregg and Gregory Seigworth, 1-25. Durham: Duke University Press, 2010.
- Haraway, Donna. “A Cyborg Manifesto: Science, Technology, and Socialist Feminism in the 1980s.” *Socialist Review* 80, (1985): 65–108.
- Hocquenghem, Guy. *Le désir homosexuel*. Paris: Fayard, 1972.
- Kempson, Michelle. “My Version of Feminism’: Subjectivity, DIY and the Feminist Zine.” *Social Movement Studies* 14, no. 4 (2015): 459-472.
- Kinki, Klau. “Ofensiva Transhackfeminista: Your Machine is a Battleground.” In *Transfeminismos. Epistemes, fricciones y flujos*. Edited by Miriam Solà and Elena Urko, 305-312. Tafalla, Spain: Txalaparta, 2013.
- Koyama, Emi. “Transfeminist Manifesto.” 2001. Accessed 28 October 2018. <http://eminism.org/readings/pdf-rdg/tfmanifesto.pdf>
- “ideadestroyingmuros.” Accessed 1 May 2019. <http://www.ideadestroyingmuros.info/bio/chi-siamo>
- “Intersezioni.” Accessed 29 October 2018. <https://intersezioni.noblogs.org>
- “Laboratorio Smaschieramenti.” Accessed 1 November 2018. <https://smaschieramenti.noblogs.org>.
- “LadyFest Milano.” 6-7-8 June 2014. Accessed 28 October 2018. <https://noblogs.org/members/ladyfestmilano/>
- “Leribellule.” Accessed 2 November 2018. <https://leribellule.noblogs.org/?s=slut&submit=Search>
- LeBlanc, Fred Joseph. “Fear of a Queer Graveyard? Queer Terror, Contamination and the Undead Imaginary.” School of Sociology, University of Otago, New Zealand: Unpublished paper. Accessed 2 November 2018. https://www.academia.edu/9528341/Fear_of_a_Queer_Graveyard_Queer_Terror_Contamination_and_the_Undead_Imaginary.
- “Lesbiche Fuori Salone 2014.” 27 September-5 October 2014. <http://www.queerblog.it/post/144826/a-milano-la-quarta-edizione-di-lesbiche-fuorisalone>.
- “Lesbiche Fuori Salone 2015.” 14-18 October 2015. <http://www.lesbichefuorisalone.it/edizione-2015/index.php>.
- “Malapecora.” Accessed 29 October 2018. <https://malapecora.noblogs.org>.

- “Manifesto per un’insurrezione transfemminista.” Accessed 1 May 2019. <https://femminismo-a-sud.noblogs.org/post/2010/01/07/manifesto-per-una-insurrezione-transfemminista/>
- Marinetti, Cristina. “Translation and Theatre: From Performance to Performativity.” *Target* 25, no. 3 (2013): 307-320.
- Massumi, Brian. *Parables for the Virtual: Movement, Affect, Sensation* (Post-Contemporary Interventions). Durham: Duke University Press, 2002.
- “Maura Gigliotti.” Accessed 29 October 2018. <http://www.kuberaedizioni.it/maura-gigliotti/>.
- Nicholas, Lucy. “Approaches to Gender, Power and Authority in Contemporary Anarcho-punk: Poststructuralist Anarchism?” *eSharp* 9, no. 1–21 (2007): 1-21.
- “Non una di meno.” Accessed 2 November 2018. <https://nonunadimeno.wordpress.com>.
- “Ombre Rosse.” Accessed 2 November 2018. <https://ombrosse.noblogs.org>.
- “Palermo Pride.” 27 June 2015. <http://archivio.blogsicilia.it/palermo-pride-2015-il-programma-il-27-giugno-la-parata/>.
- Pérez-González, Luis. “The Politics of Affect in Activist Amateur Subtitling. A Biopolitical Perspective.” In *Citizen Media and Public Spaces: Diverse Expressions of Citizenship and Dissent*. Edited by Mona Baker and Bolette Blagaard, 118-135. London and New York: Routledge, 2016.
- Preciado, Paul B. *Testo Yonqui*. Madrid: Espasa, 2008.
- . “Terrore anale.” Translated by ideadestroyingmuros, 2009. Accessed 4 May 2019. <http://www.ideadestroyingmuros.info/texts/translations/>.
- . “Transfemminismo nel regime farmaco-pornografico.” In *Le cinque giornate lesbiche in teoria*. Edited by Liana Borghi, Francesca Manieri and Alessandra Pirri. Rome: Ediesse, 2011.
- . “Decimos revolución.” In *Transfeminismos. Epistemes, fricciones y flujos*. Edited by Miriam Solà and Elena Urko, 9-13. Tafalla, Spain: Txalaparta, 2013.
- Preciado, Paul B. and Virginie Despentes. “Prologo.” In *Diventare Cagna* by Itziar Ziga, 7-11. Rome: Golena edizioni, 2015.
- “Presentation of *Diventare Cagna*.” 22 November 2015. <http://www.women.it/magazine-mainmenu-46/video-mainmenu-159/1586-presentazione-del-libro-devenir-perra-diventare-cagna-di-itziar-ziga-il-video-dell-incontro.html>.
- Puar, Jasbir K. *Terrorist Assemblages: Homonationalism in Queer Times*. Durham, NC: Duke University Press, 2007.
- “Queer Infection.” 29 september-1 October 2017. <https://themagdalenaproject.org/en/content/queer-infection>.
- Robinson, Douglas. *Performative Linguistics: Speaking and Translating as Doing Things with Words*. London and New York: Routledge, 2003.
- “Senith.” Accessed 29 October 2018. <https://www.senith.org/copia-di-about>
- “Sex Work is Work e La puta festa.” 17 February 2018. <https://www.facebook.com/events/121910885294603/>.
- “Sguardi Sui Generis.” Accessed 28 May 2019. <http://sguardisugeneris.blogspot.com/>.
- Slavina. “Introduzione all’edizione italiana.” In *Diventare Cagna* by Itziar Ziga, 3-5. Roma: Golena edizioni, 2015.
- “Skene’s Glands.” Accessed 28 October 2018. https://en.wikipedia.org/wiki/Skene%27s_gland.Web.
- “Sobre la Muestra Marrana.” Accessed 28 October 2018. <http://muestramarrana.org>
- Solà, Miriam. “Pre-textos, con-textos y textos.” In *Transfeminismos, epistemes, fricciones y flujos*. Edited by Solà and Urko, 15-30. Tafalla, Spain: Txalaparta, 2013.
- Solà, Miriam and Elena Urko eds. *Transfeminismos. Epistemes, fricciones y flujos*. Tafalla, Spain:

- Txalaparta, 2013.
- “Sommovimento NazioAnale.” Accessed 1 November 2018.
<https://sommovimentonazioanale.noblogs.org>.
- “SOS Fornace.” Accessed 28 October 2018. <http://www.sosfornace.org/chi-siamo/>
- Torres, Diana. *Pornoterrorismo*. Tafalla, Spain: Txalaparta, 2011.
- . *Pornoterrorismo*. Translated by Elena Zucchini. Roma: Golena edizioni, 2014.
- . *Coño Potens*. Tafalla, Spain: Txalaparta, 2015.
- . *Fica Potens. Un manuale sul suo potere, la sua prostata e i suoi fluidi*. Translated by Luciana Licitra and Valentine. Rome: Golena edizioni, 2015.
- . *Vomitorium*. Mexico: self-publication thanks to the project Verkami, 2017.
- . *Vomitorium*. Translated by Luciana Licitra. Rome: Golena edizioni, 2017.
- Tymoczko, Maria. “The Space and Time of Activist Translation.” In *Translation, Resistance, Activism*. Edited by Maria Tymoczko, 227-254. Amherst and Boston: University of Massachusetts Press, 2010.
- Valentine aka Fluida Wolf. *Devenir Perra di Itziar Ziga: Un esempio di traduzione militante*. University of Turin: Unpublished undergraduate thesis, 2015.
- “Verkami.” Accessed 28 October 2018. <https://www.verkami.com>.
- Virtù, Vick. “Dis/organizzare la sessualità fai da te in una prospettiva trans.” In *Smagliature Digitali*. Edited by Carlotta Cossutta, Valentina Greco, Arianna Mainardi and Stefania Voli, 49-64. Milano: Agenzia X, 2018.
- Voli, Stefania. ‘Broadening the Gendered Polis. Italian Feminist and Transsexual Movements, 1979-1982.’ *TSQ*, special issue on Trans/feminisms, 3, no. 1–2 (2016): 235-245
- “Weird Festival.” 4-5-6 October 2012. Accessed 29 October 2018.
<https://weirdfestival.noblogs.org/programma/>.
- Wolf, Michaela. “The Sociology of Translation and its ‘Activist Turn’.” *Translation and Interpreting Studies* 7, no. 2 (2012): 129-143.
- . “A ‘Performative Turn’ in Translation Studies? Reflections from a Sociological Perspective.” *TransCulturAl* 9, no. 1(2017): 27-44.
- “Zarra Bonheur.” Accessed 29 October 2018.
<http://www.zarrabonheur.org/performer/collettivo/>.
- Ziga, Itziar. *Devenir Perra*. Barcelona: Melusina, 2009.
- . *Diventare cagna*. Translated by Valentine, Elena Zucchini, feminosksa, lafra, Serbilla Serpente. Rome: Golena Edizioni, 2015.