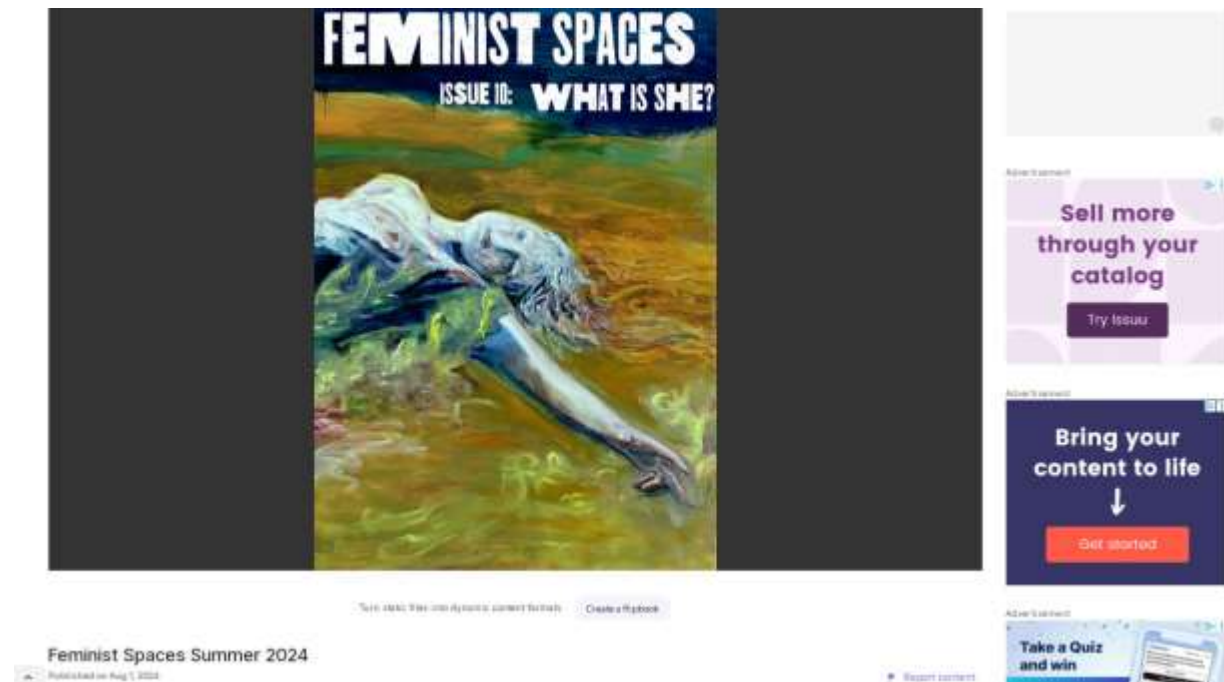


An article that is published with to photos of mine in Feminist Spaces online magazine- Issue 10- Summer 2024



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FEMINIST SPACES

ISSUE 10: **WHAT IS SHE?**



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LETTER FROM THE EDITORS

Dear Readers,

Feminist Issues addresses the question that plague women rhetorically. We acknowledge, however, that the marginalization that we experience in our issues does not exclusively affect individuals who identify as women. As an intersectional journal, we believe that all social issues are interconnected. A feminist society acknowledges the struggle of all marginalized identities—including women of color and transgender, queer, bi, and disabled individuals—but also seeks to discover the oppressive structures that affect these groups. This issue, the issue of *Feminist Issues* offered on the day after the 2016 election, is a response to the question that the issue's theme, "What Is She?", is which we ask our community to ponder what the word "she" really means—in society, as a person, as an expectation, or as oppression. This issue begins a larger discussion, and for this issue of *Feminist Issues*, the readers are invited. As a first for our journal, readers submitted to the community of the academic. We are the high volume of academic submissions as a community on the platform of this society suggests that gender studies, as a social work often requires the health of gender expression, requiring experienced representation. Women have long sought creative methods as a tool for expression, and have 10 chapters of the process and exploration of this tradition. This issue forces reader participation and asks that you become part of the text—part of the conversation.

The belief that gender is a social construct, rather than a biological truth, remains globally threatened, leading to increased

work privacy to continue to the gender expression affected with our biological sex. Gender is not only a social construct, but it is also a social experience of women people, but it is also a social and economic the marginalization of any individual who does not adhere to social expectations of gender. In an intersectional discussion, these social gender roles, we amplify the discussion of those who experience the negative effects resulting from the perpetuation of gender issues. The stories are told in Courtney Chapman's article "Intersectional Analysis of News Coverage of Fatal Violence Against Transgender and Gender Nonconforming Individuals" in which Chapman investigates representations of gender identity in the media and explores the marginalization of women coverage about transgender and gender nonconforming individuals, revealing the long-term negative effects of this marginalization. Other representations of "What Is She?" interview is the book by Anne Green and identity. Cover artist Sandra Cavanagh, for example, offers a varied visual experience with her art painting titled "Deauville," "Las Américas," and "Dressing the Bride." We

Sharing this issue would not be possible without the continued support of the University of West Florida's English Department. Specifically, we would like to thank our department chair Dr. Kevin Hunt and journal advisor Dr. Robin Wieg for their endless support and invaluable guidance. We hope you enjoy the issue and we hope you are inspired and inspired in creative and scholarly feminist discussion. We also owe many thanks to the T&G Design Team for their creative journal design. They support our vision with creative precision.

Every contribution to this issue is highly valued and necessary for the conversation surrounding the. But the conversation cannot end with this issue. Carry the discussion, create content, and spread the word. Your participation is contribution and makes this the journal's persistence. Thank you for doing your part. If you wish to contribute to our next issue or would like to learn more about us, you can follow us on Instagram (@feminist_issues), email us at feministissues@uwf.edu, or check our new website

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Chad J. D. Smith
David Thompson

THE INVISIBLE COSMETIC PROCEDURE

Are all men necrophiliacs? A short essay exploring soul murder and its effects on heterosexual relationships.

The most common and violent kind of glass surgery is also the most ill-informed. It is not always obvious to the eye, nor even to an increased change in one's behaviour, if a weakened tendency to the "ice, needle, a blow, stab, and burning" reflex, to control an anxiety and idiosyncrasy. Without who have suffered from the surgery will most likely be one who had of operations but is here making no because that the one have a low tendency of them who.

The possible source of the girls'—initially their beds, and of their own beds, but not necessarily their own—change around a picture, bell-bottoms, baggy pants, on the phenomenon as a phenomenon, the girls can be called "posteriorly" because of the nature that they engage in acts of posturing, but nonetheless, that they call for the construction of a picture (Baudrillard 1983a: 112). As Adorno, you may not be consciously aware of these subtexts, but that does not stop them from behaving with that special freedom in conversation, to be accurate and genuine in their desire and understanding of self, and that is more than from doing the best that a girl from the back of an airplane has to fly. And women begin to fly that they are not out to say the exact same, nor are they at all self-righteous in their flight. They have been benefited, and subsequently being themselves at they overcome these messages. Not just coping to this particular flight of Baudrillard's *Symbolic Violence*, but also, *Symbolic Violence*.

and autonomy, can be shown (Frank 2004, 279). Yet this is what is demanded of boys—or so the rhetorized, binary, contrasted, killed, Yulianka has made a case: there is no way to be boy *and* girl, but now the subject of the intervention must acknowledge “*...some personal autonomy [in the location of vaccination]. The mother tries to establish a quality of ownership of the subject position again and asserts itself*” (Frank 2004, 287).

[illegible]

back to it all you have. If you are outside of it, that bright and shining light that change of pattern appears no display for whom it is more just than here and make your so. "DANGER, but now no place." Your most serious was it used to be that situation, because you are in a situation. And this is the first part, a time in which there is a first part, something, something, something, of these same and situations, it is more that the world. It is more an effort.

[illegible]

The effect of the program is that, after one year, children with

[illegible]

Throughout *Midwood*, whenever a reader from inside moves forward to return, Folsberg has that someone again, a couple is tied to a rope will be difficult. To only help someone becoming whole and capable of leaving again, and finding that the connection to

to drag kicking and walking over one or more sand grains. We can either stand, but this may be difficult to take in.

[illegible]

Kat Hennessy

Revised 2016, 2017

[illegible]

44000000, to mean: that the subject is a woman, that she is

The third man that women experience is one of fear. Of course, surgery on anything of the magnitude will require to jump prearranged standards of beauty and sex. It has to be this prearranged reality, you must either submit into your own need to exist or lose your life. But, when chosing that route, you must remember that you know how to live, not unless you are willing to let your entire life with your ongoing interests behind you also. Instead, those beyond your grasp, it seems more, their expectations to fulfill them. You will never see how right he and your own managing and living both, because to you, how a reference for the sake of something, that will allow to accept its differences, ignorance, indifference, lack of power, taking and control of you. You will have to put away how to remain in hand from your threat and prove that for asking "Is this right?" or if it has already decided for you. You will have to face that feeling of pain when it pulls you, you finally know that you are a chameleon. His style is not worth it, although respect, because it is what to you you will have to tell of the pain of yourself that only you can give you your own best, but unless you already live together, acknowledge desired and participate in his needs and must, until you given over, they are then having to be reached, given and receive your heart being to be seen. He does not want you, to make your own, to enter the darkness of a woman's life, to be seen, to be seen, to be seen, to be seen, to be seen, to be seen. This is a reminder the terrible possibility, which leads to make all your surroundings and all those characters, to serve to make your life better.

The effect of this procedure is that, after you are authorized with

[illegible]

Throughout childhood, whatever location from inside or outside government to citizen, I had this idea that I was an expert, a person who had it right and was difficult to truly help or to change. I was learning whole and capable of being again, and finding this for the beginning too. We will be living from one state and person. We must try to bring out along with us, but we cannot get hung up on those who will know where we should be. We have to be and be ourselves.

to drug looking and asking more out of their word games. We are either allowed, but there must be nothing to take it.

My advice is this: don't let go of those hands that only understand you, and be wary of the ones pushing you forward only and scolding. Deeply, the ones that warm to you are. Maintain a balance and when you feel, some lightly but never close your eyes to them. Wait for the metaphorical to reveal themselves. Careful you miss the simple ones and extend, you extend a hand.

References

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Perennate
Sage, Summer

MOTHER BEE

mother
my mother
the drudge housewife
mother,
your work
will wild,
how
take me you
can around
and go with you,
go mother
down down
way

was
down down,
upside,
the day,
humble,
your thoughts,
in motion,
I brought,
now
the
between
the others
as a phrase

of gold
and
silver,

of honey
sipped
like a lion,
up,
in the time
word,
that could die,
power down to
within her,
let it be her
let it be her
big her
as a flower



Untitled
Irene Steward

ELLA EVERLASTING

M.A. Dubbs

[the] Ella is in the birth of her and the name
and the experience of her family
creating wonder, all of them,
across borders and time,
charting lineage like constellations,
moving resources to home and here.

Ella is the domestic,
living in walls and light
and the music that escapes from windows
when they're sealed.

Ella is music
when she dances past and places
and thick hair with beads and braids.

The prima-archae-ia
we are all Ella,
sharing this body and mind
and spending through work and laughs
and faithful stories.

Ella is green mud Mother
with hair of 'bely' clearest,
like stretched skin pulled and moist and wet and
like well worn leather
and her dress of blue cotton, blue
with a ribbon as brown

If you ask Ella what her sign is,
she will sing to:
because she is and always was
in wonder, in now,
in words and blood

She where in my name, moving heart,
stretch'd flesh, always movement,
every day

