

5-1-2022

## The Rage, Spring 2023

Brittany Davis  
*Coastal Carolina University*

Luciano Castro  
*Coastal Carolina University*

Follow this and additional works at: <https://digitalcommons.coastal.edu/the-rage-zine>



Part of the [Gender and Sexuality Commons](#), and the [Women's Studies Commons](#)

---

### Recommended Citation

Davis, Brittany and Castro, Luciano, "The Rage, Spring 2023" (2022). *The Rage Zine*. 2.  
<https://digitalcommons.coastal.edu/the-rage-zine/2>

This Periodical is brought to you for free and open access by the Women's and Gender Studies at CCU Digital Commons. It has been accepted for inclusion in The Rage Zine by an authorized administrator of CCU Digital Commons. For more information, please contact [commons@coastal.edu](mailto:commons@coastal.edu).



The Prince

Lotto

***THE RAGE***

Vol. 1, Iss. 2

Spring 2023

**Eds.**

**Brittany Davis**

**Luciano Castro**



**In collaboration with**

**Students Advocating Gender  
Equality**

**&**

**Women's and Gender Studies**

*Cover Art by Lottie Taylor*

# OUR MANIFESTA

## *A Love Letter to the Riot Grrrls*

- BECAUSE** we ALL crave art that we can see OURSELVES in and relate to in our own unique ways.
- BECAUSE** we want a place for us to share our voices and our art so that we can spread the message to one another.
- BECAUSE** we want to MAKE that place, to prove the power of our voices.
- BECAUSE** viewing our work as part of a broader political-social-cultural tapestry makes clear how what we do engages with, perpetuates, and/or DISRUPTS the status quo.
- BECAUSE** we are becoming our dreams and making the revolution real.
- BECAUSE** we need to encourage each other in the face of our own insecurities, in the face of hatred and ignorance, in the face of those in our community who say our lives are not worth living or protecting.
- BECAUSE** we are making our own meanings, and refuse to assimilate to anyone else's.
- BECAUSE** we are all TRUEPUNKROCKSOULCRUSADERS when we stand together.
- BECAUSE** life is about more than just physical survival, and self-actualization is needed to save the social- and psychic-lives of people everywhere.
- BECAUSE** we are dedicated to forming non-hierarchical communities and art based on empathy, understanding, and communication, NOT competition and arbitrary value systems.
- BECAUSE** engaging with cool art empowers us to have challenging conversations about how our lives are poisoned by evil bullshit lke racism, ableism, ageism, speciesism, sizeism, classism, sexism, antisemitism, heterosexism, cisgenderism, etc.
- BECAUSE** supporting and empowering diverse artists is integral to this process.
- BECAUSE** we hate capitalism in all its forms and want to fight for a world that doesn't commodify us for profit and exploitation.
- BECAUSE** we are angry at a society that tells us we are DUMB, BAD, and WEAK.
- BECAUSE** we refuse to let our real and valid anger be diffused or turned against us via in-fighting, internalized oppressions, and intra-community harm.
- BECAUSE** we believe, with our wholeheartmindsoulbodies, that we constitute a revolutionary soulforce that can change this world for real.

***Dear Readers,***

We are so excited to be presenting to you this first *printed* issue of *The Rage*! An amazing amount of work has gone into making this publication happen, and we'd like to take a moment to thank everyone who's helped us to realize this project. We'd especially like to thank Amanda Masterpaul, Ina Seethaler, Maritza Mazariego and Finn Gillette from SAGE, and Lottie Taylor for designing this issue's incredible cover art!

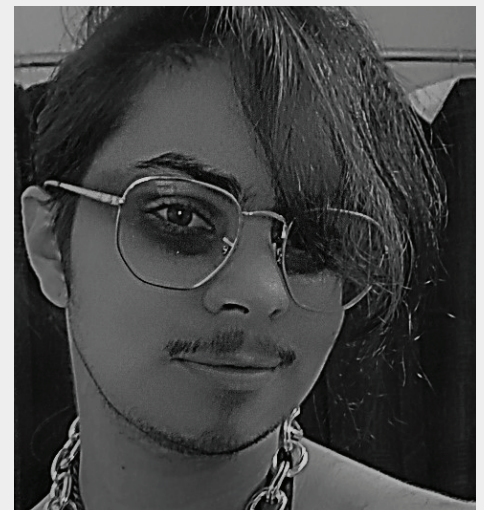
Building on our found theme from the first issue, Issue #2 aims to further focus on the idea of embodied experience. The pieces published here speak to a diverse range of bodies and an even more diverse range of complex lives. From transgender angst and affirmation to reflections on sexism and the oversexualized ways in which society treats black women's bodies, the following pieces explore our relationships with our bodies and the worlds in which they exist.

For us, embodiment is about sensation and joy, pleasure and pain. It is about learning to live in your own skin, as well as learning to mold that skin to your desired shape. The body is the vessel through which we experience the world, and we must honor that connection with honesty and authenticity. As this issue makes its physical world debut, we hope you enjoy this latest issue of *The Rage*, and that you'll be as excited to engage with these pieces as we are!

**Brittany Davis**  
***Editor***

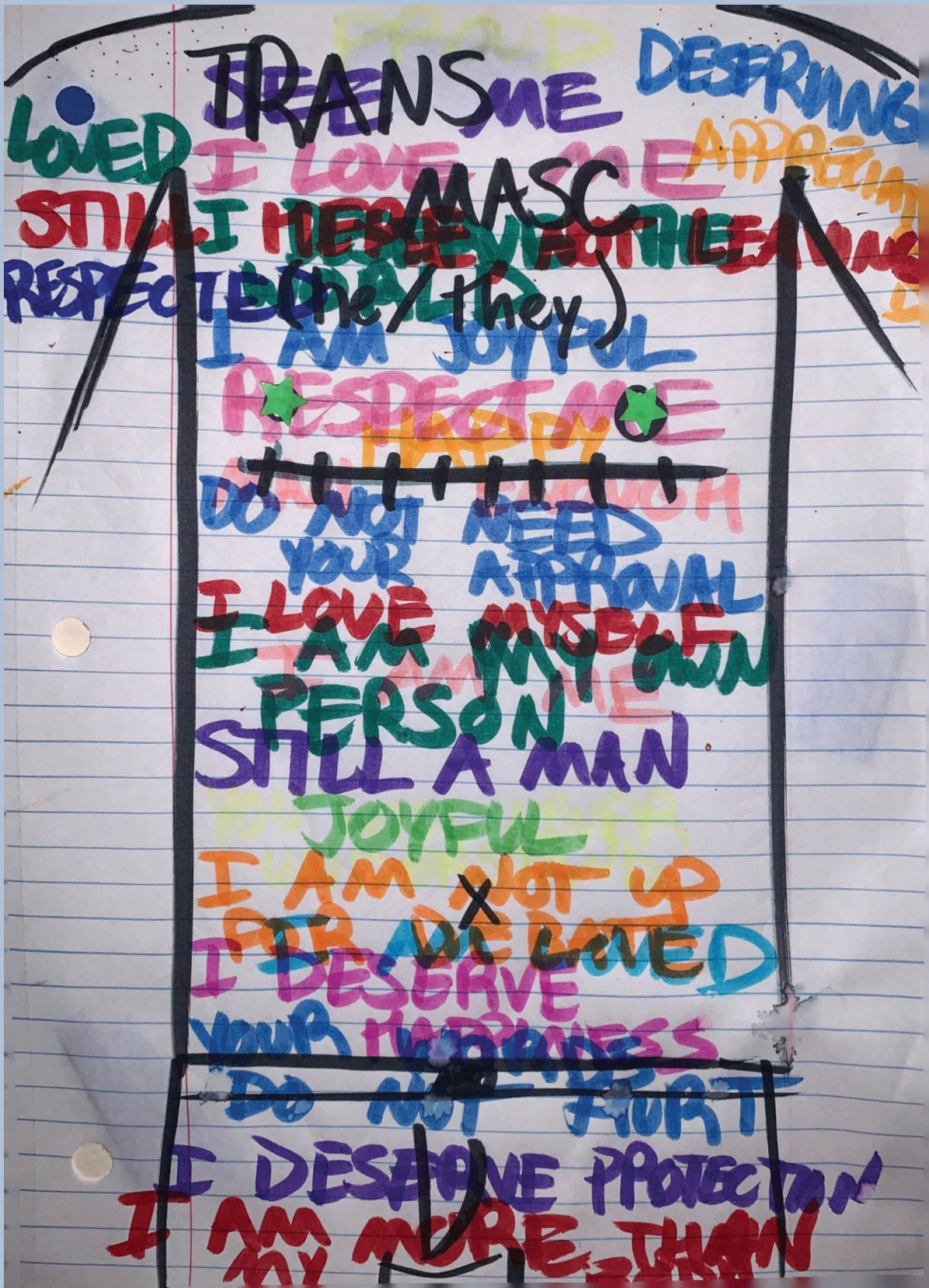


**Luciano Castro**  
***Editor***



**Table of Contents:**

- 2-- *The Rage Manifesta*
- 3-- Letter from the Editors
- 5-- Gillette, *Trans Masculine Affirmations*
- 6-- Small, *smoke*
- 7-- Alston, *the cycle of sickening labor*
- 8-- Windham, *Untitled*
- 9-- Anonymous, *Untitled*
- 10- Davis, *Dough Girl*
- 11- Wilson, *Rejected*
- 12- Lavender, Selection from *Why They Left*
- 13- Lawson, Selections from *The Criticisms of Taylor Swift*
- 14- Chowning, *Female Oboists in Classical Music*
- 15- Mckenny, *The Sexualization of Black Women's Bodies*
- 18- Kelly, *Prismatic*
- 19- Taylor, *Aftermath of the Overturn*
- 20- Castro, *FTMLove*
- 21- Shenk, *Fly*
- Alston, *Notre Dame*
- 22- Mazariego, *Virgin Birth, Trans Rebirth*



Finn Gillette  
 Trans Masculine Affirmations

**Maddy Small**  
***smoke***

her eyes burned like cigarettes  
and she was just that,  
she was the nicotine in my bloodstream  
a murderer in my veins

her laughter spread like fire  
and as i inhaled,  
i felt the rush i mistook for love  
but it was only the ash sticking to my throat

her words stung like alcohol  
and while i drank it,  
i added to the flames brewing inside my head  
and got addicted to the damage

her love was a knife  
and as i sharpened the blade,  
she slit my neck, and cut my wrists  
but no blood came,

only *smoke*



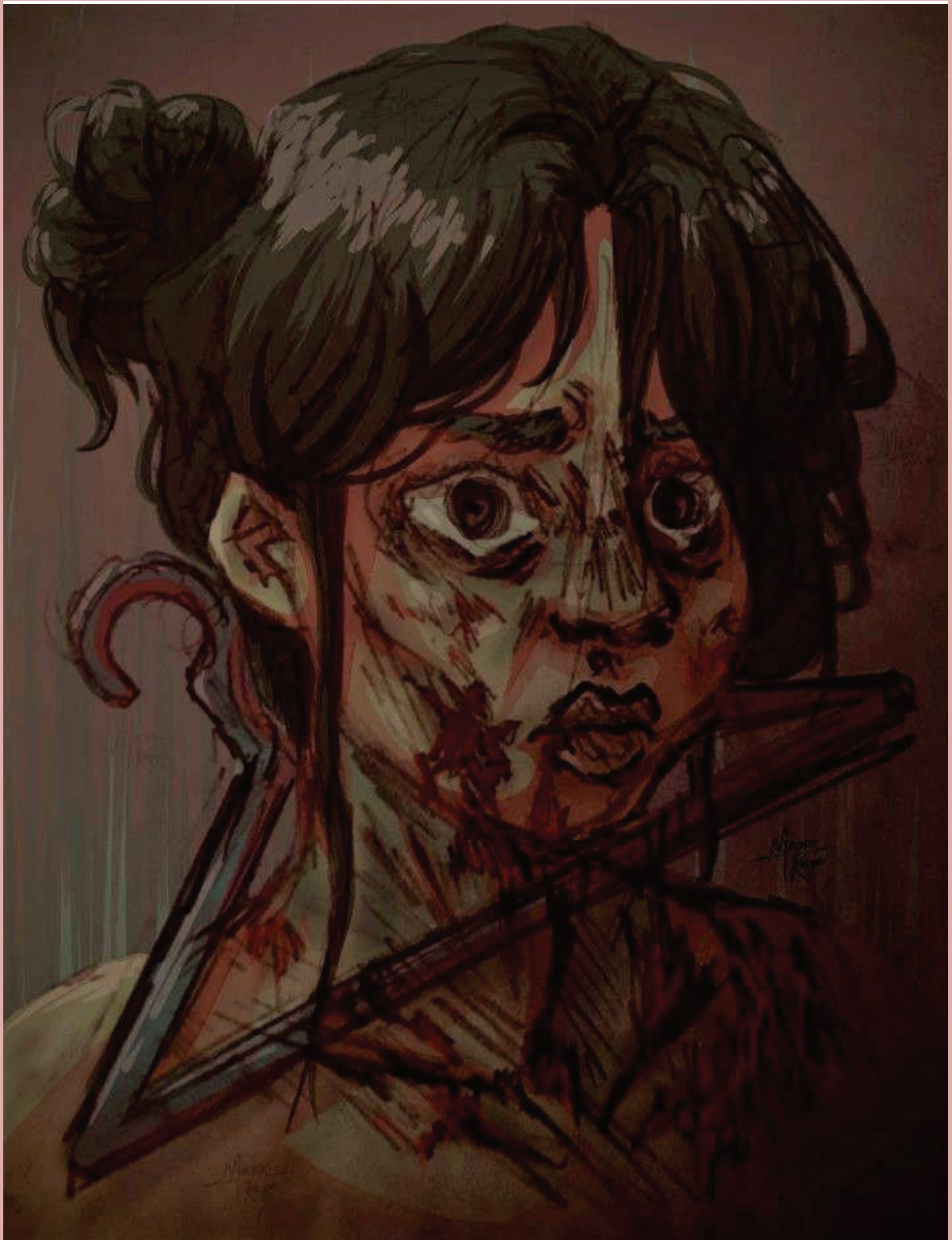
**LaBria Alston**

***the cycle of sickening labor***

my mother gave birth to—  
a broken body  
a black body  
a woman

a person whose identity is undesirable  
a person who wants more than to just lay with fellow man

my mother gave birth to—  
a reject  
who tries to rub their black skin raw  
a reject  
who desperately tries to become clean  
a reject  
who wants to be defined by more than her womb

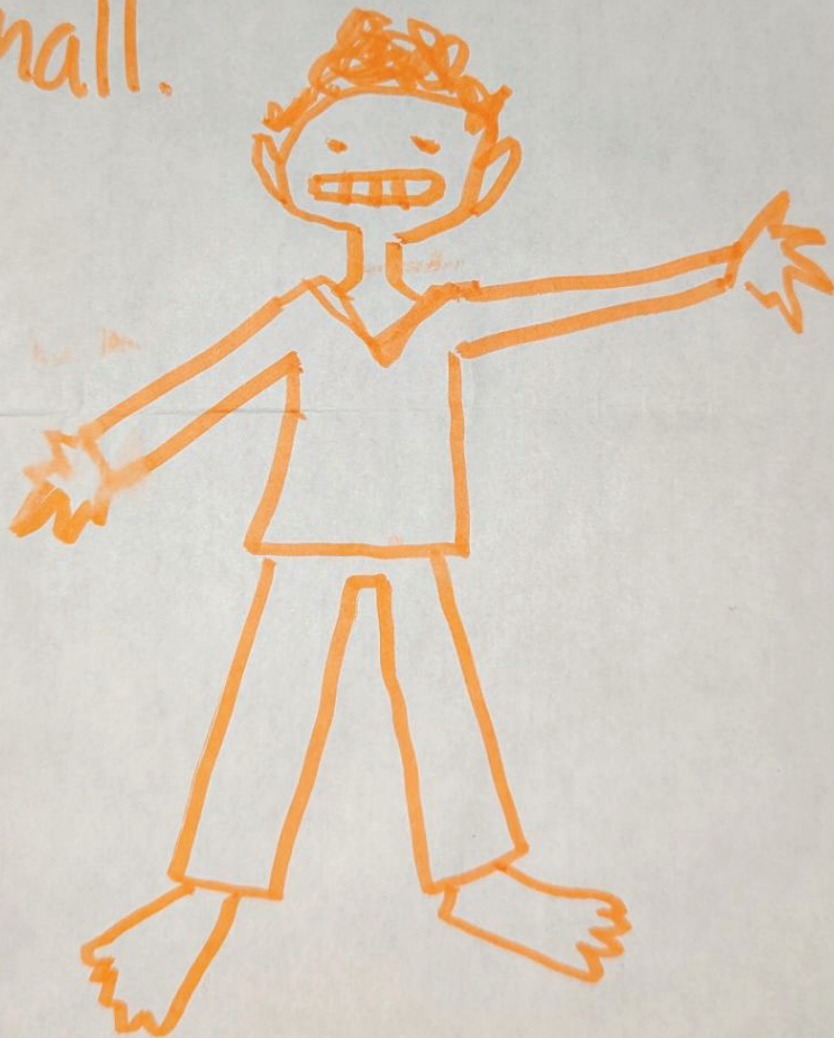


**Mason K. Windham**

*Untitled*

UNCOMFY "sport-bra"

All clothes are too  
small.



**Anonymous**

*Untitled*

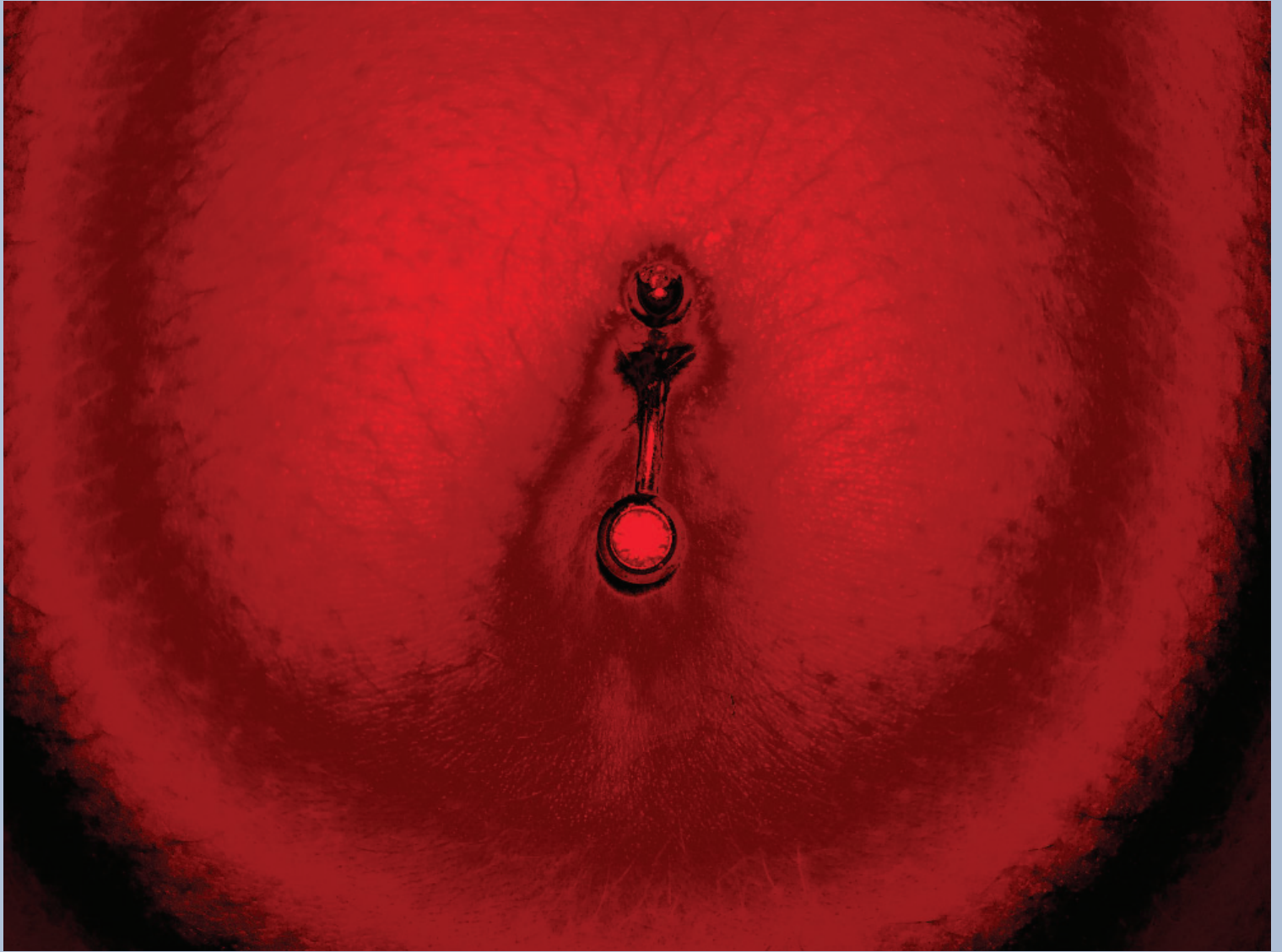
**Brittany Davis**  
***Dough Girl***

I wake to the feeling of cool metal on my back. I am lying on the operating table (or is it a baking tray?), naked, and when I open my eyes, I am greeted by a bright light. The doctor (the baker?) looms over me, giant, her hands large enough to cup my whole body in her palms. She stares down at me, her face awash in serenity as she traces the shapes of my body with her large finger. She memorizes my curves, my edges. She traces with her fingers until she can map my little form with her eyes closed shut. Then she picks up the scalpel.

When she makes the incision, I feel no pain. It is vertical, midline, splitting me fully open. My stomach, that swollen pocket of air, falls away, deflates. The doctor/baker begins by scraping away my insides, those sticky, doughy bits that cling to the skin and bone. She scrapes and scoops until I lie fully empty on the table before her. Then she kneads me into myself, pulling and folding and knuckling, stretching me thin enough to tear before clumping me back together. Slowly, she molds, her fingers dexterous for their massive size, until I am a shell again, ready to receive my new form.

She stuffs my body whole again, plumping what needs to be plump. She rounds out my calves, my thighs. She broadens my hips. Beneath the folds of my chest, she leaves wet lumps, elevating what had once been plain and flat. She stuffs me until I'm full to bursting, thick with my own stickiness once again. She pulls the skin tight over my reorganized flesh, stitches me back together with criss-crossing strips of dough, a string of x's running from my sternum down to my pelvis. In this moment, the giantess is neither doctor nor baker, but the artist of my body. She lifts me from the cool metal table and places me on the warm stone of the oven. She gives me one last smile as she shuts the door, and I am consumed by brick and charcoal heat.

In the oven, I start to rise. My skin bubbles, then stills. I feel my insides swell. I expand on the stone, growing and growing until all my excess air has been cooked away. After an hour, I am golden-brown, my crust nice and flaky (just the way she likes it). When the process is finished, the artist slides me from the oven and sets me on the windowsill to cool. My fresh aroma dances and swirls through the countryside air, and I lie there with a doughy smile on my face, knowing I am baked, and I am good.

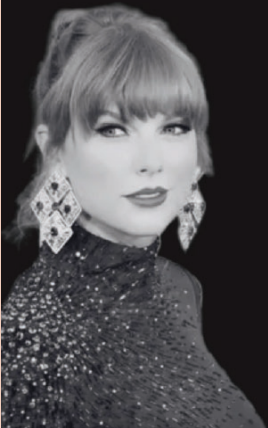


**Sadie Wilson**

*Rejected*



PEOPLE CRITICIZE TAYLOR SWIFT FOR "ONLY WRITING MUSIC ABOUT HER EX-BOYFRIENDS & CAPITALIZING OFF OF HER PAST RELATIONSHIPS" WHEN MALE SINGERS DO THE SAME THING AND ARE NEVER CRITICIZED FOR IT.



"Serial dater, Taylor Swift, makes millions writing songs about exes who use her for sex. Therefore, through associative properties, Taylor Swift is a prostitute. There, I said it."  
- SayThatMoreAgain, Reddit

"A man writing about his feelings from a vulnerable place is brave; a woman writing about her feelings from a vulnerable place is oversharing or whining."  
- Taylor Swift, The Rolling Stone

TAYLOR SWIFT HAS TO GO TO COURT IN 2017 AGAINST THE MAN WHO SEXUALLY ASSAULTED HER AT A MEET-AND-GREET BECAUSE HE FILES AGAINST HER FOR DEFAMATION.

Only for her experience as a victim to be invalidated and called "silly" by the media.

"Sure, she should be applauded for the bravery she displayed in sticking up for herself...but women are victims of honor killings, female genital mutilation, acid attacks, and child marriage. In the face of all that, megamillionaire and pop sensation Taylor Swift's sweeping anger over "perception issues" just seems silly."  
-USA Today

## TAYLOR'S TWO-PRONGED APPROACH TO FIGHTING MISOGYNY...



Taylor Swift mainly fights back against the misogynistic comments made about her in her music. But, she is also not shy to call out misogynistic comments in interviews and on social media.

## WHAT IS A VALID CRITIQUE?

It is time people understand that the criticisms they make can have deeper-rooted meanings, like misogyny. Having an intersectional perspective can help people make valid critiques that are not rooted in misogyny.

"an intersectional approach develops a more sophisticated understanding of the world and how individuals in differently situated social groups experience differential access to both material and symbolic resources" (22). *Conceptualizing Structures of Power and Intersectionality*

A valid critique of Taylor Swift, using an intersectional perspective, brings awareness to her privilege (race & wealth) and how she is neglecting to use her power in ways that can help all women:

"Taylor Swift's voice holds tremendous power... However, her misdirecting that influence or withholding it entirely from other issues is a much more powerful reason for criticism than the number of boyfriends she's had or the music she writes about them."  
-Anushka, The Daily Illini

Anushka's critique of Taylor Swift is valid because it is built on an intersectional understanding of power, allowing her to critique Taylor Swift without discrediting her experiences or personally attacking her in a misogynistic manner.

Sophia Lawson

Selections from *The Criticisms of Taylor Swift*



### REPRESENTATION

Across the 40 orchestras reviewed, 83.2% of persons occupying Principal chairs were male, and 16.8% were women; 64.82% of co-Principals were male, and 35.18% were female



### OVERALL REPRESENTATION

19.6% of musicians are women and 80.4% of musicians are men.



### INSTRUMENT SPECIFIC

within performer populations of 40 orchestras of international standing from the UK, Europe, and the USA by instrument and sex of player there are 63.51% male oboists and 36.49% female oboists.



Eden Chowning



# The Sexualization of Black Women's Bodies

an intersectionality  
lightbulb moment



Mariah McKenney

Black women are perceived as **less innocent** compared to their white peers, starting as young as **5 years old**.

Howard, Jacqueline. "Adults View Black Girls as 'Less Innocent,' New Report Says." CNN, Cable News Network, 28 June 2017. <https://www.cnn.com/2017/06/28/health/black-girls-adultification-racial-bias-study/index.html>



As a **young black girl** who grew up in the South, I wasn't a stranger to my body being the topic of conversations.

Actually, **I thought this was normal**. Something every girl goes through. Hearing things like "You can't wear your hair like that, it's too grown." or "Stop walking like that you being fast." or even adult women comparing their hips and thighs to mine.



As adults approached me saying things of this nature; I would be playing, dancing, and running around as kids should. It wouldn't be long though, before I internalized these comments. Wondering what's wrong with my body. Wondering what's wrong with the way I walked. **Wondering if there's something wrong with me.**

**Sexualize**  
sex·u·al·ize

: to make sexual : endow with a sexual character or cast.



**Adultification**  
a-dul-tif-icat-ion

: the treatment of a non-adult as an adult.

# History Lesson

The sexualization of Black women's bodies isn't something new. Since slavery, black women and black people as a whole have been dehumanized and hypersexualized, not only by the slave masters but also scientists and politicians. This not only encouraged the rape culture of black enslaved women but allowed them to be seen as sub-human and animalistic.

## Saartje Baartman

Sarah Baartman was a South African woman who was sex trafficked throughout the early 1800's in Europe. She was forced into slavery, indentured servitude, and into an animal showcase where she would be on display. After dying of unknown causes at the age of 26 years old, her body parts were put on display in a museum, that could be seen from the 1800's to the 1970's until Nelson Mandela requested she be buried in South Africa. Her remains were returned and buried in South Africa on March 6, 2002.



**bae.** @bahjardrodriguez · Mar 23, 2021  
I remember when we first dyed our hair we were everything but a child of God. Ghetto, grown, tacky, the list goes on. Now everybody is wearing color and super long weave. Thank God we were confident little black girls.

**Aerin Creer** @FromAerin  
Tbh I'm glad the sexualization of black women is finally being talked about because it's getting im getting annoyed at dressing exactly the same as yt influencers and taking the same pictures yet I'm seen sexually. We all wearing the same shit so what gives?

2:35 PM · Jun 9, 2021

### Real Life Perspectives via Social Media

I have a lot of resentment and anger towards my mom. If she wasn't putting me down about my looks etc, she was expecting me to be her therapist or making me play maid to my little brother. She's jealous, manipulative, and down right awful. The last straw was yesterday. I'm in therapy and all she had to say was "well the gym is cheaper". If I date someone she brings up my weight or looks. She hates herself, but she projects that in me and I'm suffering. I'm breaking the cycle today.

Alot of the time I hate being a black women. Been crying myself to sleep since I was probably 11. Im reminded on a daily that no one cares about black women and that by society's standards I'm unattractive and barely a woman. College has only worsened my thoughts. For once Id liked to know what its like to be a woman when people see me and not a black woman. I get treated differently in almost all situations compared to my nonblack friends, classmates, and coworkers and its hurts.

**ms.sik, m.a.** @kieslaibome  
this is adultification of black girls. y'all r simply aging into respectability/rebranding things our mamas and aunts said ab us. "fast too GROWN" times change fa sto, but if u cool w any lil ones u wud know they got they own things.

**TRISH @TRISHCOSMETICS** @canaryyella, · Feb 13  
I honestly never even thought about this. The preteens need their own clothing and representation because, they shop at the same stores as us. [Show this thread](#)



## One in four black girls will be abused sexually before the age of 18

"Black Women, the Forgotten Survivors of Sexual Assault." American Psychological Association. American Psychological Association. <https://www.apa.org/pi/about/newsletter/2020/02/black-women-sexual-assault>.

### Black women & girls are human.



### Black women & girls can be innocent.



### Black women & girls need help, nurturing, and time to grow.



### Black women & girls can't always be strong.



# Real Life Perspectives Cont.

**Naomi Wadler** @NaomiWadler · Follow  
 This is outrageous. Adulteration bias is real. Discrimination against black girls in school is a urgent threat to all women. This is unacceptable. #Pushout @MoniqueWMorris @gtowngenderjust @GtownLawPovCntr

**Be A King** @BerniceKing  
 "No! No! Don't put handcuffs on me. Help me! Help me!"

Who called the police on a six year-old for having a tantrum?

This is America. THIS. IS. TRAUMA.

Slavery. Jim Crow. Institutional Racism. School to Prison. Economic Disparity. Unjust Policing. usatoday.com/story/news/nat...

**Dorothy Roberts** @DorothyERoberts · Follow  
 Just to be clear: this 6-year-old Black girl arrested in school for a tantrum is not the 6-year-old Black girl arrested in school last week for a tantrum and detained and drugged for 48 hours in a mental health facility. This is systematic state violence against children.

**Clint Smith** @ClintSmithIII  
 "A sobbing 6-year-old Florida girl begged Orlando cops to let her go as she was arrested at school" is a sentence that should never ever have to be written. What a disgrace. nypost.com/2020/02/25/6-y...

10:23 AM · Feb 27, 2020

Confession: My mom constantly rips apart my looks, weight etc and it's taken a toll on my life. She's blamed me for my sexual assault and refuses to even acknowledge that it even happened. That being said, she took me and my (white) boyfriend out to dinner and straight up told him to leave me because my weight and blackness. She did this in front of my grandma and my boyfriend. I feel like she never even wanted me to begin with.



"Disappointment can involve an anxious narrative of self-doubt (why I am not made happy by this; what is wrong with me?), or a narrative of rage, where the object that is "supposed" to make us happy is attributed as the cause of disappointment. Your rage might be directed against it, or spill out toward those that promised you happiness through the elevation of such objects as good."

-Sara Ahmed, Feminist Killjoys (And Other Willful Subjects) pg. 2



Dedicated to younger Mariah, it wasn't your fault you felt you had to wear hoodies and large shirts everywhere you'd go.

Dedicated to my little cousin Jalaya, because you're beautiful just the way you are.

Dedicated to my Mom because you always reminded me that my mind mattered more than my body. Without you pushing me to college, I couldn't make this self-discovery.



a song for my inner child

Mariah Mckenny

**Wugee Kelly**  
***Prismatic***

I dreamed that I locked within a glass display—  
a sale of my body and soul in an ivory room.

The people who came to buy would point and gawk  
as if to say, *What kind of freak is this?*  
They stripped me of my clothes to see me bare—  
indigo like the denim of the jeans upon the floor.  
When that was not enough, I began to weep,  
*Must you know me in the rough?*  
*Boy, you are a spectacle,* they howled and crowed,  
fists pounding risen walls of my confine.

Water pooled at my waist as the dyed liquid rose—  
red like the lips of a person I'd like to taste.  
Reflected back I saw a child grasp for his last breath,  
blue like their eyes that roved a warm canvas.  
A lady swooned, *Oh my, what a horrid death.*  
Her skin a grey pallor, what a lovely shade.  
they revived her with scents of treats,  
orange like a burst of citrus when the peel is broken.

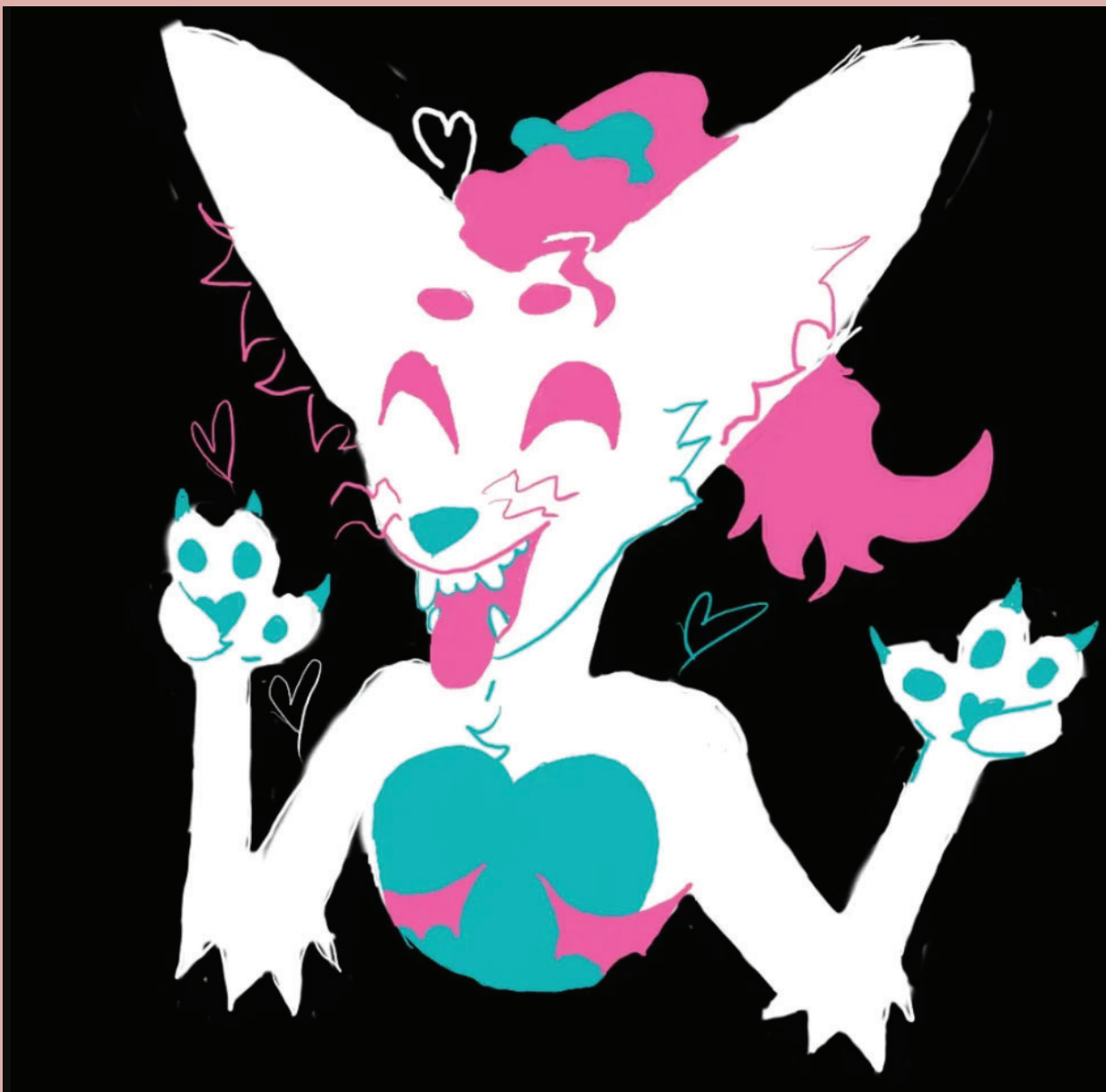
Encased within a prism the stage light shattered bright—  
yellow like the skin covering my haughty shame.  
*Now dance for us so we might see your true colors!*  
Thrashing within this prison, blood flowing to my head,  
no pity on the faceless masks, nor words to be said.  
Violet like the flowers blooming at night.  
Disgusted envy at a dangling human curio,  
green like the bile swelling in their throats.

Bridging between this schism with seven colors not one,  
I will never be white.



**Lottie Taylor**

*Aftermath of the Overturn*



Luciano Castro  
*FTMLove*

**Kayli Shenk**

***Fly***

Some days I wonder if they know that I'm real  
For some days I do not know myself  
How do they perceive me and how could I know  
When the mirror tells me lies  
When my eyes are my own  
At night I pray God would make me a bird  
To fly far from these worldly pleasures  
These worldly pressures  
Who could I be if I was shaped in feathers?  
I would glide on the ocean and wave to the shore  
I would watch my reflection from the Earth below me  
Not the glass before me  
But until then, I'll dream of those wings as I learn to spread my own  
Flying in love, with peace like doves

**LaBria Alston**

***Notre Dame***

and he will stain my feet red  
bloody and raw, yet still I run-  
to the arms of his mother  
she embraces me, for a moment- I hope  
but then I soon remember that's her son  
as she repeats, *please forgive him*  
*for he knows not what he do*



**Maritza Mazariego**  
*Virgin Birth, Trans Rebirth*



## Contributor Bios

**LaBria Alston** (*She/Her*) is a History major with a minor in Creative Writing. She enjoys writing creative pieces, doing so with the purpose of addressing issues relatable for people like herself.

**Luciano Castro** (*He/It*) is an artist whose work runs on trans joy from past, present, and future. The palette for his piece for the zine is color-picked from Gilbert Baker's original pride flag and is meant to showcase the resilience and tenacity of trans people.

**Eden Chowning** (*She/Her*) is a freshman Music Performance major with a concentration in oboe. She also just declared a Women's and Gender Studies minor! She accomplished a lot last semester, such as playing in a recital with Valerie Coleman, being accepted into the Edwards Center for Inclusive Excellence, and finishing the semester with a 3.59 GPA.

**Brittany Davis** (*She/They*) is a graduate student and co-founder of *The Rage!* Her work explores themes of identity, mental health, and love, reflecting on her experiences as a transfemme and a lesbian. Aside from previously appearing in *The Rage*, her work has been published in *TEMPO*, *Archarios*, and *CERASUS Magazine*.

**Finn Gillette** (*He/They*) is a senior Marine Science major with double minors in Biology and Women's and Gender Studies. He is excited to graduate in May as an Honors student who has also been a part of the Triota Honor Society. In their four years, Finn has been an active member of SAGE and held multiple executive positions, including Treasurer, Vice President, and President.

**Wugee Kelly** (*He/Him*) is a UofSC alumnus and current MAW student at CCU, set to graduate in 2024. His interests include exploring psychological themes in writing, social activism, and new ways to mess up his sleep schedule. The future is of no concern to Wugee, as he prefers to take things in stride. You can usually find him relaxing in the sun, though in reality, he's waiting for a surge of procrastination-induced creativity.

**Maragret Lavender** (*She/Her*) is a senior Digital Culture and Design major. She currently lives in Myrtle Beach, but is originally from Richmond, VA. She is passionate about print journalism, broadcast news, graphic design, film editing, and web design. Her hobbies include going to the beach, trying new restaurants, binge-watching Netflix, spending time with her dog, and designing.

**Sophia Lawson** (*She/Her*) is a junior studying Digital Culture and Design and Marketing. After graduation, she aspires to work in social media marketing and content creation. She is originally from southern Maryland and chose to attend CCU after learning about the DCD program and visiting the beautiful campus!

**Maritza Mazariego** (*She/They*) is a senior Biology major with Spanish and WGST minors. In her free time, they enjoy thrifting and grabbing boba with her friends. Her favorite flavor is matcha! Their passions include environmentalism and social justice with a focus in queer activism.

**Mariah Mckenny** (*She/Her*) is a Digital Culture and Design major from Darlington, SC. She loves to create fun, creative, and thoughtful projects.

**Kayli Shenk** (*She/Her*) is a sophomore Marine Science major who has always loved the arts. The ocean is her greatest passion, and she often incorporates it into her writings, paintings, and all artistic ventures. She loves nature and spending time outside with friends and family.

**Maddy Small** (*She/Her*) has, throughout her life, searched for ways to explore the creativity and art in the world and how to spread those ideas through other topics, studies, and conversation spaces. She's majoring in English with a concentration in Composition, Rhetoric, and Linguistics partially for this reason— to explore language and performance through the nuances of emotion, art, and expression. She aspires to spread stories and passion through words and imagery, and she finds the journey inspiring!

**Lottie Taylor** (*They/She*) is a creative individual who expresses themselves through their creations.

**Sadie Wilson** (*She/Her*) is a senior Graphic Design major minoring in Marketing. She is originally from North Potomac, MD, and has one cat named Kitten.

**Mason K. Wyndham** (*He/Him*) is a Studio Art major who'd like to become a tattoo artist one day. He grew up in a small, conservative town with classmates who openly talked about how they wanted to hurt him because of the way he expresses himself. He's always been unapologetic about his identity, and, thankfully, college has been a vastly different experience for him. He wants to take this opportunity to elevate the voices of others who are oppressed and threatened through artwork.

**"I am not free while any woman is unfree, even when her shackles are very different from my own."**

**- Audre Lorde**

