[IN]VISIBLE

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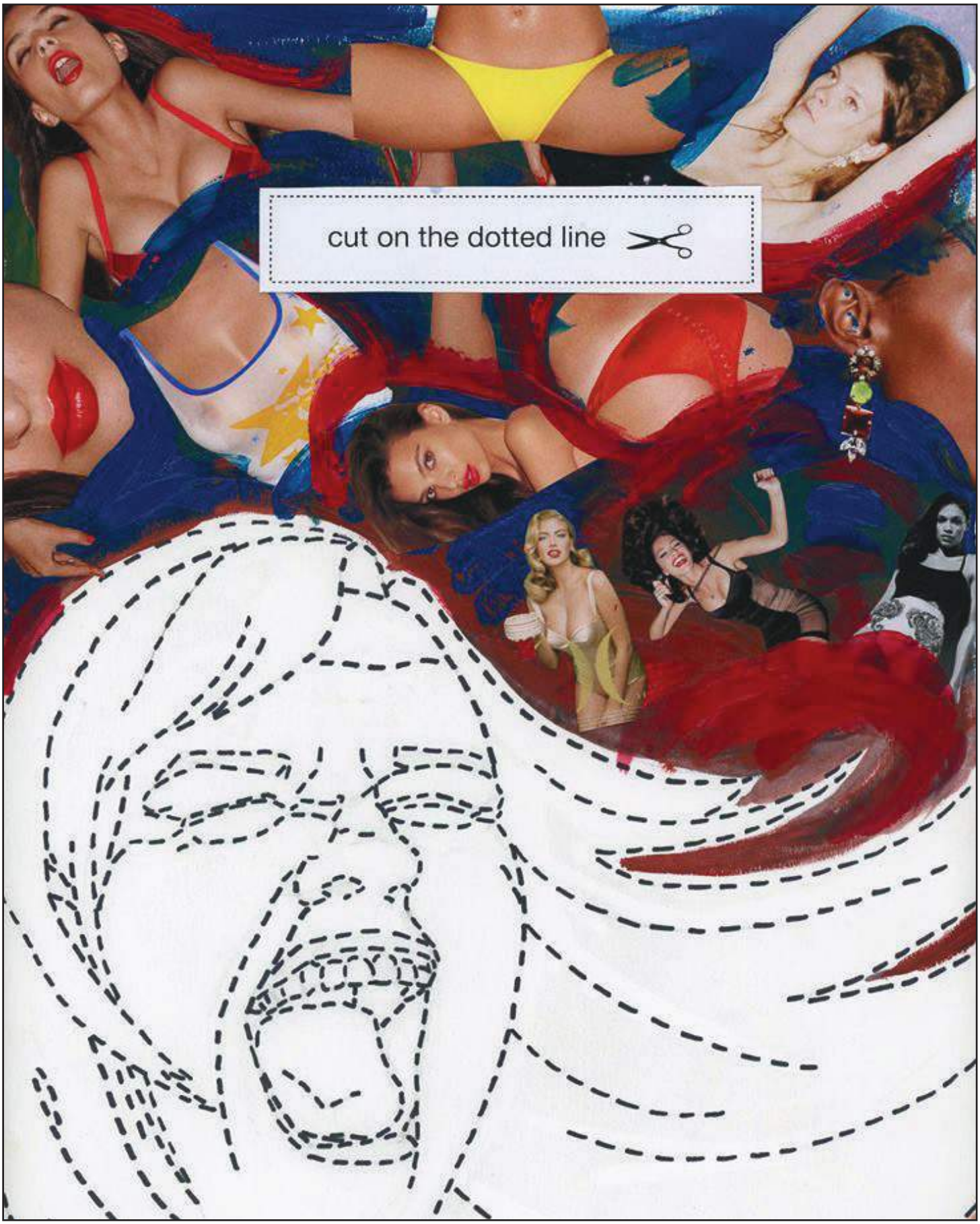

[IN]VISIBLE

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MISSION STATEMENT: We are a group of students devoted to fostering an inclusive dialogue on gender issues, starting with the Claremont Colleges. We acknowledge unique character and voice as essential elements of community that should be appreciated in individuals, not drowned out by the majority. As such, we seek to emphasize appreciation of the diverse identities that are frequently overlooked. It is our mission to bring these essential qualities into focus.

COLOPHON: *[in]Visible* is printed by the Claremont University Consortium’s Connection on white 80-pound gloss text paper, using Helvetica Neue, Titling Felix, and Baskerville fonts. Three hundred copies were printed and distributed to the Claremont Colleges.

SPONSOR: Scripps Associated Students

Letter from the Editor

Dear Readers,

It has been a pleasure to work with the other *[in]Visible* leadership and staff this year, and I am sad to say goodbye to the magazine and Scripps as I graduate. Welcome to our new leadership for 2014 to 2015. I can't wait to see where the magazine goes next. I am proud of the issues we tackle in the magazine and on our blog to challenge our society's representation of gender and diversity. While I will be leaving the magazine, I hope to remain a regular reader.

Our feature interview for this semester is with a group of Scripps Advocates for Survivors of Sexual Assault. We are happy to be able to run this article because we strongly support the Advocates work to help students in the Claremont community. Please see the interview for information on their hotline.

Inside this issue, you will find a sticker that you can put on a laptop or anywhere else. Additionally, we are planning a party to celebrate our publication that we hope you join us at. We will be tie-dying *[in]Visible* t-shirts and enjoying s'mores on the lawn!

We hope you continue to read our blog, which has been running regular articles. To get updates on the blog, like the *[in]Visible Magazine* Facebook page, and check out our website, http://community.scrippscollege.edu/invisible/.

I hope you enjoy reading this issue of [in]Visible.

Best,

Rose DuCharme
Editor-in-Chief

Reader Response:

Do you have thoughts about any of the articles in this issue? We want to hear your opinion—even if you wish to remain anonymous! Please contact us with any likes or dislikes regarding this issue at INVISIBLEMAG@GMAIL.COM, and include "Letter to Editor" in the subject line.

We will need all submissions by the end of October 2014 to be considered for publication.

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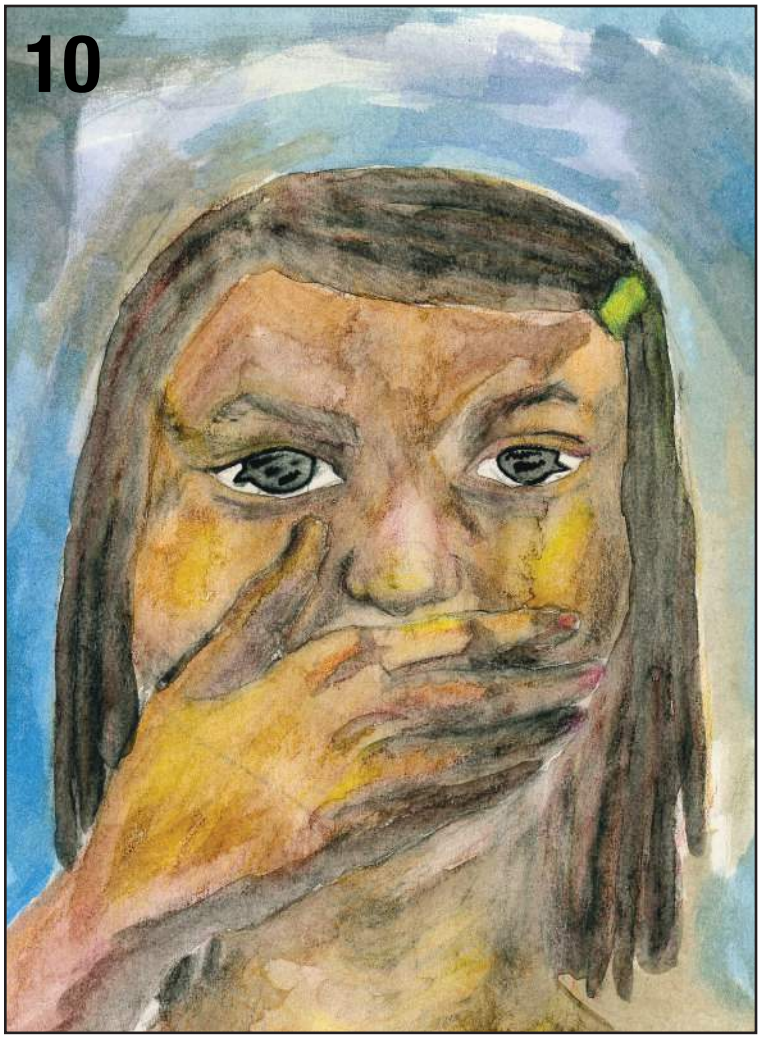

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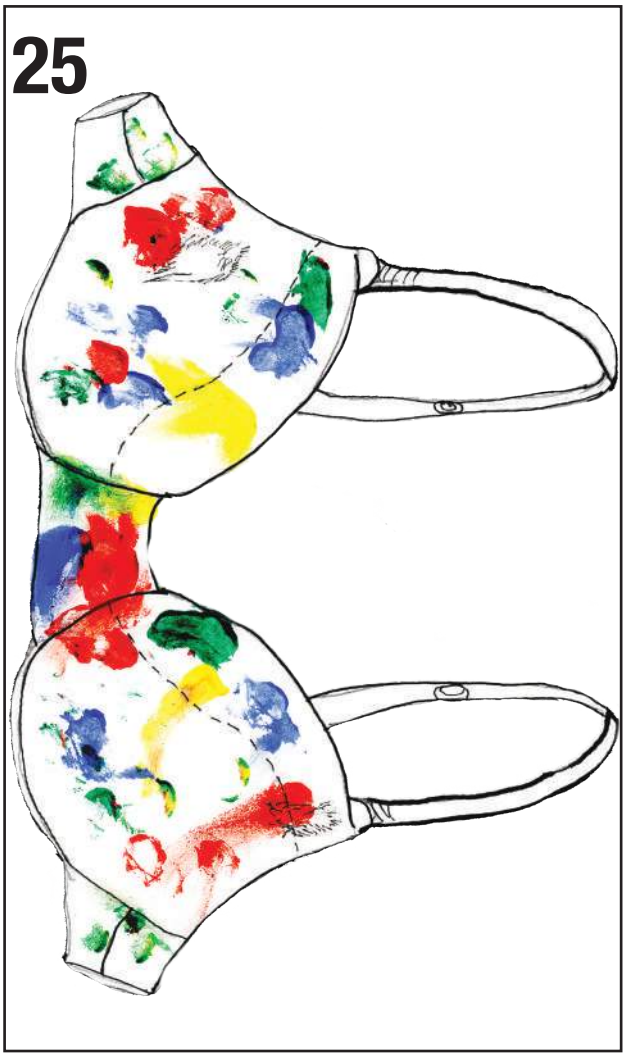


It's all in the hips:

Being female-bodied in the martial arts

As a female-bodied person who grew up tumbling around with the boys, I never paid any mind to the social stereotypes that said that men's bodies were inherently stronger or more capable than my own. Whether it was basketball, soccer, or karate, I couldn't see any logic in blindly believing that boys were stronger than I had the potential to be. I simply strived to perform as well as, or better than, the best players, whether they were male or female. At the same time, it never occurred to me that my female body was endowed with the potential to succeed without having to work harder to "overcome" any "intrinsic disadvantages." As I rose up the ranks as a student in Shotokan Karate, however, I learned of the seriously underestimated power invested within my female body, and have embraced it ever since.

As it turns out, our hips come in handy for much more than just birthin'. They give us a built-in competitive advantage in styles of karate and other sports where hip, core, and lower body strength is vital.

My formal training in the Martial Arts began when I was 10 years old.

The Martial Arts are studied all over the world. From Japan and Italy to the Claremont Colleges, dedicated karate-ka, students of the Martial Arts, don their gis (traditional uniforms) and brightly colored belts to train with masters of Judo, Jujitsu, and Tae Kwon Do, to name a few. The particular style to which I would soon be introduced was called Shotokan. Originating in Okinawa, Shotokan is the most prolific Japanese style of karate in the world. I didn't know it when I started, but Shotokan would later turn out to be the perfect style for me to explore the harmony between physical activity and my female body.

On the first day in my new Shotokan dojo, I was ecstatic to find that there were other young girls there. I was always criticized when I was younger for being more aggressive than other girls my age and thus found this incredibly self-affirming. I quickly learned that not only did other girls study at the dojo, but that there were many teenaged and adult women in the advanced classes as well! These women were not just present in class; they were stars. They knew how to kick some serious ass. They were the faster, sharper, and more dynamic than any male student that presently comes to mind. Even at such a young age, I noted this and set out to model their success.

My favorite kata (form) has always been Tekki Shodan. Whereas we tend to move in all directions in kata, turning 90, 180, 270, or even 360 degrees between any given move, Tekki was unique in that you only move from one side to the other. You do the first half of the kata to the left with the left side of your body, and the second half to the right. It is not a flashy kata with jumps and high kicks, but I found it really cool how badass one could look simply from moving left to right, and my sensei always said that it was my best kata. Years later, my current Sensei sat us brown belts down and told us about why Tekki Shodan was created.

'To teach students how to truly generate power," he said.

In that moment, I finally understood why the women in my earlier classes were just so… yes.

Shotokan is all about the hips. They are the origin of all of our power and control. Women's bodies may not be known for their muscles, but they are known for their curves. The women that I first encountered in the martial arts had chosen a style that highlighted the intrinsic strengths of their bodies and because of that, they excelled. They shined bright and unapologetically.

None of this is to say that women are naturally better than men at Shotokan, or that sexism does not exist in the style. Indeed, Martial Arts is deeply rooted in the patriarchy. However, it brings me great joy to know that in Shotokan,

Photo by Shane Zackery (SC '14)

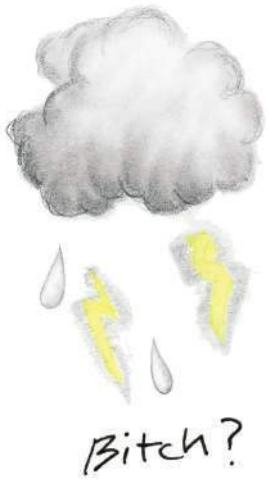
my hips do not hold me back. This is a fact that no one can deny. Every punch, block, kick, strike, and stance relies on my ability to intentionally move my hips, and that I can do all day. The ways in which I can manipulate my hips to quickly twist and gyrate gives me finesse and flair. The better I learn to use hips, the better I am able to technically execute my techniques. From basic to more advanced stages, one cannot escape the role of the hips in mastery of a move.

When I was younger, the power in this fact escaped me. So often, women's bodies are disassociated with feats of strength and control. Even the world's greatest female athletes are belittled when their strong, hard, trained bodies are compared to their male counterparts', which are praised for having longer, more dense muscles, more inherent strength, and more intrinsic physical potential. Now, however, I am more than aware of the fact that my hips are assets in my sport. There is great power in this undeniable truth. In Shotokan, the hips don't lie.

As it turns out, our hips come in handy for much more than just birthin'. They give us a built-in competitive advantage in styles of karate and other sports where hip, core, and lower body strength is vital. For women, the Shotokan dojo has the potential to be a place of empowerment and celebrate of the female form. As I prepare to test for my first-degree black belt, I keep what I have learned in mind. My female body is not deficient, but well equipped. Not weak, but intense. Most importantly, it is in the good company of many other powerful, explosive female bodies that are not pitied for what they 'lack,' but stand out as leaders in the pack.

SHANE ZACKERY is a senior at Scripps majoring in Media Economics (a self-design). Shane enjoys casually browsing residential real estate in their free time.

Reclaiming offensive language



Artwork by Vivienne Muller (SC '16)

I was discussing the third season of Sherlock with a friend when she texted me, "Isn't it strange that Benedict Cumberbatch's fans refer to themselves as the Cumberbitches? Apparently he thinks that it sets back the feminist movement. He would prefer if they called themselves the Cumbercookies."

Sets back the feminist movement? That seemed rather bold coming from a man. I found myself in an immediately defensive position fueled by the past thirty months of a liberal education.

"As a feminist," I replied, "I don't think it's really his job to tell us whether or not calling ourselves the Cumberbitches sets back the feminist movement."

"Sure, but as a feminist, I don't think that women should be calling themselves bitches in the first place."

But isn't language fluid and can't words like bitch, whore, and slut, which have been historically used to demean woman, be reclaimed? I wanted to type back that if used enough by women in a neutral context, their negative connotations and oppressive effects could wear off. Language, after all, is not stagnant, if the introduction of words like "derp" and "selfie" to the Oxford English Dictionary is any indication. Moreover, what gives a man the right to determine which way feminism should be headed? I typed all of this out and was ready to press send, but I never did. I did, however, read my unsent text repeatedly over the next few days only to realize that there was a hollowness behind the words I had written.

The crux of my issue is that words and their linguistic histories can elicit unconscious responses that can reinforce sexism. Although in our attempt to reclaim language we may not necessarily use the word "bitch" to degrade a woman, the connotation of the word has not evolved to a positive one, even with our more frequent usage. Just around campus we hear phrases such as, "That midterm was a bitch!" or "The weather's a bitch today." When hearing such phrases, we are to automatically assume that the midterm went poorly or that the weather is not so great. There is also subtlety in such language because it assumes that the fault is that of the midterm or that of the weather, not of the person who may not have studied hard enough or who dressed incorrectly for the day. The truth is that words like bitch still carry a negative connotation and by using it in casual conversation, we may actually be reinforcing their original intent.

Considering that this is ultimately a discussion about language, I find fault with using the word "reclaim" in this context. To reclaim implies that I should rightfully take back something that belonged to me. Yet as many opponents of reclamation have pointed out, why should we reclaim a word that was never ours to begin with? I see no reason to willfully associate myself with words that have been used to forcefully control our sexualities and to denigrate us. I find no merit in calling myself a bitch to assert my independence when that same word can be hurled at me maliciously by a man. Our language is rich enough that we can choose different words to characterize our freedom of thought, our independence, and our creativity. I am strong, thoughtful, educated, and assertive. I am not a sexually depraved beast; I am not a bitch.

One of the issues that arose through my conversations about reclamation was that this is not an issue limited to women but one that spans gender, sexual orientation, religion, and race. One may argue that words such as dyke, tranny, retard, queer, and nigger have been reclaimed to various degrees. But have they really? Perhaps they have in the bubble of the Claremont Colleges- although I would argue that even this is not true. "Queer" is a word that seems to be wholly reclaimed by the academic and activist communities, but it becomes important to remember that we are never dealing with universal acceptance. Reclaiming language is complicated in that language will always be inherently fluid, and words will always change meaning depending on the person, the culture, and the context. The result is that the act of reclamation can never be complete, and we can never be sure that we are not using a reclaimed word to offend someone. A year ago, Kimberley Mcleod from EBONY magazine tackled the issue and wrote, "While we're each entitled to self-naming and reclaiming words that ring true to us, when we don't acknowledge, respect or honor how the words we use harm, hurt, and put other people's lives at risk, we are being bullies, or at the very least, reckless."

Reclaiming language is complicated in that language will always be inherently fluid, and words will always change meaning depending on the person, the culture, and the context.

Oppressive words were created to scar, and regardless of our attempts to undermine them, their history may always carry that hate. While we may use words like bitch, slut, and whore when we're with our close friends, the assured safety of such confined conversations do not extend to the general public. A man calling me a bitch will always resonate with the same contempt and denigration as it was originally meant to. If reclaiming words were to truly work, it would have to extend beyond the confines of the oppressed group. It has worked in limited cases, as it did with "queer," but it makes me wonder if the more straightforward solution of reducing our use of such language is to begin phasing these words out of our vocabulary altogether. This, of course, includes our own usage of the language. By disowning these words rather than forcing them to represent us, we make a more positive impact on the evolution towards a more female-empowered language.

REBECCA DUTTA is a junior at Scripps studying Neuroscience, but she has kept her love for writing and art alive in her past three years at [in]Visible. This year she has had an immensely fun time working with the magazine staff on the blog.

Artwork by Emily Audet (SC ’17)

Silence & invisibility

Consider which voices you hear. Who do you talk to and listen to as you go about your day, and who do you overlook? Since our magazine's name is *[in]Visible*, I'd like to explore meanings that invisibility can have: how certain people's perspectives are excluded and how certain forms of invisibility are not necessarily bad. The things that fit with the dominant perspective are most easily visible, and those that do not are more likely to not be seen. Writing and speaking both involve managing visibility: whether and how others perceive you. The term invisible, when used in a political or feminist setting, can indicate that those voices that do not fit the norm may be excluded, silenced, or not recognized (even within some feminist spheres and other groups that purport inclusivity). While visibility literally means the ability to be seen, it can apply to any form of recognition of a person or a group. Whether a person's speech, writing, or even presence is recognized is important for how they are perceived and whether their perspective is heard.

When certain groups and voices are excluded, then their invisibility is a problem. For example, publication and recognition of books tends to ignore the voices of those who are not white men. Statistics for the past few years taken by Vida, an organization for women writers, show that male authorship disproportionately dominates the books written and reviewed. As a follow up to the Vida count, in 2012, writer Roxane Gay conducted her own count of books published by non-white writers, finding that 90% of authors reviewed in the New York Times were white, while only 72% of the American population as a whole is. To create more visibility, Gay created a list of current writers of color, which is available on the website The Rumpus. Beyond race and gender, there are other forms of diversity for which I do not have statistics, such as class, disability, sexual orientation, and gender identity. When the books that are well regarded by the New York Times only reflect one position, that of white men, then that becomes the normative perspective, and the public is less likely to be exposed to works not written by white men, much less take them seriously.

When certain groups and voices are excluded, then their invisibility is a problem.

Invisibility also plays a role on a smaller scale in terms of how we manage our presence in daily interactions. This issue is complex for me because I am both shy and interested in writing and discussion. While the majority of teachers and professors I have had are exceptionally good at recognizing everyone's contribution, outside of the academic setting, I've found that those who are more quiet easily go unnoticed. Shyness, in my experience, is seen as a personality flaw that needs correcting, and "quiet" is often used as a criticism. When someone appears to be shy or quiet, I've noticed that some people are less likely to even give them a chance to talk. By considering invisibility as inherently a fault, we may unjustly blame those who do not have their voices heard for their silence. The dilemma of visibility for someone who is shy is that it can feel vulnerable, and presenting a perspective different from those that are normally heard can be a vulnerable position as well. As harmful as the failure to recognize someone's perspective is the tendency to shame them for choosing silence over exposing themselves to this vulnerability.

Not all forms of invisibility are negative. I believe that in some instances there can be strength and power in not always being visible. By observing a situation such as a class discussion before getting involved, I can better reflect and recognize others' perspectives. There is never just one valid way to consider an issue. Occasionally stepping back from asserting my own voice and taking on a position of invisibility to observe others allows me to better consider perspectives that are different from mine. Invisibility can be a fascinating position from which to view the world. A carefully managed visibility can give us a stronger voice by allowing us more thoroughly consider an issue before we act. Invisibility gives us the space to shape our words to the effect we want, and by stepping back, we create more space for others to be heard as well.

As a writer, I firmly believe in the importance of making the effort to have your voice heard and take part. Writing, however, should go along with considering what is not said and reading what others might have to say.

ROSE DUCHARME is a senior at Scripps majoring in English and French Studies. Her favorite things include books and chocolate.

Interview: SCRIPPS COLLEGE ADVOCATES

[in]Visible writer Maile Blume sat down to talk to leaders from Scripps Advocates, a group on campus that supports survivors of sexual assault. Below is a transcript of the interview.

[in]Visible: What inspired you to become an advocate?
Theresa Iker: As a sophomore and junior, I became more attuned to issues of sexual violence on our campus. Something I heard over and over again from other students was a strong interest in creating a space for peers to support each other. Pomona Advocates provided a guiding model of peer support at the 5Cs, so I knew it could be recreated at Scripps and restructured to fit the needs of our community. With a core group of leadership and administration, we were able to start Scripps Advocates. After almost a full year of preparation, we launched our hotline this spring.
Laura Kent: I became an Advocate because I've had friends that are survivors and I had always wished I had resources to offer them and known how best to support them. Being an Advocate has given me those tools.
Olivia Buntaine: Around my sophomore year at Scripps I started to become very overwhelmed with the magnitude of sexual violence I was seeing around me. Honestly, I started getting involved as a way of coping with what was turning into some pretty consuming concern. This lead me to start pursuing campus efforts to end sexual violence, and more explicitly, examining the campus culture at Claremont. I ended up working with a couple different trainers to examine the schools' policies, creating some programming at the Queer Resource Center for queer survivorship, and started working pretty closely with some of the different deans on campus, especially Dean Lee. By the end of the year, I crossed paths with Theresa, who was looking to start Scripps Advocates. I jumped on board.

What does it mean to be a good advocate? What qualities does a good advocate possess?
T: I believe that the most important skills a good advocate possesses are the abilities to empathize and listen. It is crucial to allow the survivor to decide how much they want to share and what, if any, steps they want to take, so any advocate should primarily listen rather than speak. In our small college campus environment, peer advocates must also be committed to maintaining the confidentiality of survivors. It is the right of the survivor to decide who should know their story, how much they should know, and when they should know it.
L: Advocates are knowledgeable about the policies of the Claremont Colleges and how things like Title IX and the Dear Colleague Letter have affected recent and ongoing changes in 5C policies. Advocates are well versed in on campus and off campus resources. Advocates understand sexual assault as power-based violence and know that sexual assault is NEVER a survivor's fault. As Advocates, we are passionate about the work that we do.
O: It's all about putting the survivors needs first. Most often, in terms of sexual violence, victim-blaming is the default — as Advocates, we need to try and counteract that. We need to let the survivor tell us what happened, what they need, what they feel, and provide any connections to resources we have. A survivor's first disclosure can be really important in terms of framing how they see their experience. It is our job to make sure that disclosure is met with affirmation, safety, and a commitment to getting that individual the resources they need.

Have you ever done work surrounding this issue before?
T: Before the formation of Scripps Advocates, I had never had any formal training or experience in anti-sexual violence work. After we formed the group, I became fully trained alongside the other Scripps Advocates, which I think is true to the grassroots history of the anti-sexual violence movement. Activists have often become involved in this work out of their own personal interest or experiences, not necessarily from a professional or medical background.
L: Before joining Scripps Advocates, I hadn't done any of this kind of work but I am glad that I joined Advocates because not only did I become more knowledgeable about rape culture, I also now have the tools to be able to support survivors to the best of my ability.
O: As I mentioned briefly above, I spent most of last year doing work on creating spaces for survivors in the LGBTQ community and working with a trainer from the organization SAFER (Students Active For Ending Rape) in doing an analysis of Claremont's campus culture and policy. I was also involved in SAARC and worked a lot with Dean Lee, who was really spearheading anti-sexual violence work on the administration's end.

How do you think the presence of this organization on campus alters the experiences of survivors of sexual assault at the 5Cs?
T: I hope that, just by existing, this organization makes issues of sexual violence more visible on our campus. A direct effect of rape culture is the silencing and shaming of survivors, who are made to feel as though their experiences don't really matter or were somehow deserved. By offering a peer to peer service affirming the importance of the survivor's experience, I hope that the campus presence of Advocates will be a daily, active reminder that survivors are not alone. If a survivor is comfortable calling our phone line, I hope we can provide them with validation, support, and, if desired, resources for continuing their path to healing.
L: I hope the existence of Scripps Advocates signifies to survivors and others that students here at Scripps are serious about combating rape culture. I hope that survivors know that Advocates are here to offer support and resources to them.
O: All I can hope is that we provide some kind of affirmation and connection in what can be some incredibly dark moments. Sometimes all that means is knowing someone else heard your experience and believes you, other times that is knowing what the first step of reporting looks like. Our goal is to meet the survivors where they are at, as the survivor is always the expert on their experience. Also, hopefully just the existence of an organization like this will send the message that the experiences of survivors at Scripps College are valued, and being prioritized.

"Our goal is to meet the survivors where they are at, as the survivor is always the expert on their experience."

How do you think this organization will evolve in the next few years?
T: As a senior, I am sad to leave Advocates but very excited to see how the group will change and evolve. I can't predict what the future will bring, but I hope Advocates will become more visible on campus. I would also love for our members to provide an educational resource for 5C groups and student governments who want to know more about creating safe and consensual programs and events.
L: I hope it continues and that more and more students become advocates — either by joining Scripps Advocates or by doing activist work around the issue of sexual assault on college campuses.
O: It's hard to say. Getting this organization off the ground was one of the most ambitious projects I have ever been a part of, and so our number one goal right now (aside from providing consistent survivor support, of course) is sustainability. I am sure our structure and methods will shift according to the students in the group and our campus culture, as things change very quickly in a college environment. As a junior, starting to phase out of my college career, I really hope advocates will be there as long as there is a need and start to grow its roots very deep after the initial labor of this start up.

In what ways can students who are not officially part of this organization support survivors of sexual assault?
T: There are many excellent campus groups who provide programming for students to learn more about these issues, including It Ends Here, Choice USA, Res Life, and SAARC. Joining these groups or attending their events can be a great way to become more involved. Anyone can support their friends, significant others, and peers who may have experienced sexual violence by listening to them and validating their experiences. Scripps Advocates also needs new members for next year, so please visit our website (https://scrippsadvocates.wordpress.com) to apply!
L: There are a number of things students not involved with Advocates can do to support survivors. For one, I would encourage students on all of the campuses to know their campus policies! Not many students know about Title IX and its impact on the Claremont Colleges so I would encourage everyone to familiarize themselves with the 5C policies. Advocacy can stem from that knowledge. Additionally, something all of the Scripps Advocates strive to do is always speak like there is a survivor in the room. This means being conscious of potentially triggering discussions, language, etc. Another important thing students can do to be advocates is to support and validate survivors.
O: Keep pushing! Always. Challenge rape culture wherever you see it. Become trained at bystander intervention. Educate yourself on the sexual violence policies of these colleges and think about their effectiveness. Make sexual violence on these campuses your problem — know what consent means to you, talk about consent with your partners, with your friends, with your classmates. And if a survivor discloses to you — trust them, put their experience first, and ask what you can do to help.

Do you have a message for survivors who may be reading?
T: To any survivors reading this, please know that you are not alone. If you choose it, you deserve help and support.
L: Scripps Advocates is composed of students that are passionate about ending rape culture and supporting survivors. We exist for you.
O: I am perpetually humbled by your bravery and resiliency. We will keep working.

The Advocates hotline is 909-214-2138.

MAILE BLUME is a freshman at Scripps College who is interested in majoring in Writing and Media Studies. In her free time she enjoys soaking up sunshine, conversing with strangers, and making bad puns.

book review

Dangerous Women

I was at the bookstore down the street from my house looking for something to read over winter break. Somehow I ended up between the magazine and the Sci-Fi/Fantasy section of Barnes & Noble. I'd already picked up a couple books (I was very proud of limiting myself to only two books for once) and was scanning the shelves rather lazily. Then I saw it. A fat hardcover that said *Dangerous Women* — I had to touch it. I picked it up, read the description on the inside flap of the cover, and knew it was meant to be.

Normally, I don't read too much genre fiction, since I associate it with silly manly tropes about adventures that involve seducing women and proving how tough the male protagonist is. This book is different — for the most part. An anthology edited by Gardner Dozois (a Science Fiction Editor and Writer) and George R.R. Martin (best known as the man who "gifted" us with *A Song of Ice and Fire*), *Dangerous Women* crosses multiple genres from Science Fiction and Fantasy to Historical Fiction and Suspense — with some stories embodying multiple genres. There are tales of female bandits, queer superheroes, indigenous ghosts, and mediums, as well as of Renaissance Fair performers turned town leaders, power-hungry nobility, magical Private Eyes, and everything in-between. Closing the anthology is a novella by George R.R. Martin set in his world of *A Song of Ice and Fire*.

All the stories are more or less entertaining at the very least. The main flaw I found, however, was the disparity in quality between the stories with male protagonists and female ones. While the introduction, penned by Dozois, promises "no hapless victims who stand by whimpering in dread while the male hero fights," the treatment and description of women are not completely absent of sexist tropes. This pattern is present in writings by both male and female authors.

The roles of women in the stories that are not actually about dangerous women, but instead are about the men who encounter them, tend to fall into a similar pattern. These male-centered stories are the classic tale of a man (who more often than not is less than noble) who encounters the infamous femme fatale. These femme fatales are in a sense dangerous because of their rogue sexualities: two of them are strippers/exotic dancers while others are potentially unfaithful wives. Their sexuality also functions as a tool of manipulation. I love that these women can own their bodies and sexualities, but it bothers me that the only way that can be sexually assertive is if they are using this sexuality for nefarious ends. We also do not get to see these women's thoughts or perspectives, which further makes them flat tropes and plot tools.

In contrast, the pieces with female protagonists are nuanced and varied.

That being said, the quality of writing and plot intrigue of male focused stories is pretty good. However, the plots become predictable as they partially rely on clichés about femme fatales and the dangers of a woman's sexuality (which date back several millennia). In my opinion, these stories would be far more interesting and engaging if they were from the perspectives of the femme fatales.

In contrast, the pieces with female protagonists are nuanced and varied. While some are more well-written and have more believable characters than others, they all portray women as people. Even though these women are "dangerous," they also have vulnerabilities, hopes, dreams, and emotions. Their fierceness is more than just a copy and paste job of sticking women into typical masculine and macho tropes.

My favorite story is about a queer superhero from New Orleans named Bubbles. Titled "Lies My Mother told Me," by

Photo by Shane Zackery (SC '14)

Caroline Spector, this story completely transforms the typical superhero story. Bubbles is the protagonist's superhero name (her real name is Michelle) since her power is that she gains body fat by throwing herself into things and then take this body fat and turns into bubbles of energy. Two of the other principle characters in the story are her adopted African daughter, who has the body of a bug (as the result of a medical experiment), and her one-time lover Hoodoo Mama, who is also a black woman. While the story only spans a couple of days, it wrestles with various topics such as conventional beauty standards, sexual assault, and transracial and transnational adoption. While the characters are queer and/or of color, the subplots and issues are not focused around being a queer woman or being black in the U.S. This is radical in the sense that it allows these specific communities to have epic stories the way white and straight characters do.

As a whole, the book is great. While all the stories seem intended to entertain, many also implicitly employ arguments about what it means and what it can mean to be a woman, dangerous or otherwise. The array of genres not only provides something of interest to everyone, but also creates a platform for diverse characters. While it is not literary in any sophisticated or academic sense, it certainly has a place in what could be considered a feminist literature study.

VIVIENNE MULLER is a sophomore at Scripps College majoring in History with a minor in Dance. Occassionally she fantasizes about dressing in Gothic-Victorian clothing and having a tea party.

Introverting the ideal:

(re)defining success for women

Artwork by Aimee Miller (SC '16)

Typically, people who don't understand introversion imagine it as a dark, colorless place, usually situated in the corner of a room, and the people friendless but for a stack of musty books and Netflix. It is said that introverts are antisocial; introverts are shy; introverts don't really want anything to do with you. Not only that, but introverts are quiet and happy to stay in bed all day. These misconceptions certainly don't align with many peoples' idea of success, particularly for women in the corporate workplace, which usually involves more extroverted qualities of outspokenness, confidence, charisma, and authoritativeness. Like other media-generated pictures, these images create expectations and misconceptions that call for introverts, especially women, to fit an ideal that overlooks and devalues their innovative potential.

As an introvert myself, I know that the picture is very different. Some of the brightest ideas and most enchanting worlds come from the minds of introverts. Among these introverts are Charles Darwin, Stephen King, J.K. Rowling, Albert Einstein, Audrey Hepburn, and Emily Dickinson. These minds are not places of isolation and inactivity, but of creation. Introversion begets a capacity for intense reflection that allows for a deeper understanding of both oneself and the world. Introverted minds are often vibrant and inventive, but the taboo in our culture against being by oneself, alone and unpopular, makes it difficult to recognize that.

Being a powerful woman or feminist is not one-dimensional. It is much more beneficial to develop and use the strengths one has and find one's own measures of success than to waste one's talents trying to live up to socially constructed expectations.

Introversion isn't necessarily, or even usually, shy or antisocial. Introversion simply has to do with one's sensitivity to stimulation. Because the amount of sensory processing and idea development can be overwhelming, introverts need more time away from crowds of people. They also tend to stick with fewer friends, which allows for deep, understanding relationships that allow people to really get to know each other and form strong connections. Introverts often talk less than extroverts, not because they have less to say, but because they like to take longer to process information in order to consider different sides to the topic. In no way do extroverts necessarily enjoy social interaction more, nor are they superior at it. In our capitalist culture, success tends to be measured by advancement in the business world, which isn't always an enjoyable atmosphere for many introverts. These arbitrary standards automatically assume that introverts, therefore, must be less successful.

As this advancement increasingly becomes the measure of women's success, a growing movement has called for women to reclaim their own power in both the home and the workplace, thereby taking control of their own fate. The idea is for women to become forceful and outspoken and refuse to back down in the face of doubt that they can do it all. Many women, however, don't need to become executives in major corporations to feel empowered. Believing in oneself and taking charge of one's fate doesn't always require outspokenness or charisma. In spite of the pictures being painted, for many introverted women, these traits neither define success nor apply to whom they seek to become.

Successful extroverted women who do it all and let the world know about it have become the default spokespeople for what women's success looks like, creating an expectation that success requires extroversion. These images reinforce the myths that extroverts are better team players, are more social, and make better leaders, which further the social misconceptions against introversion. Successful leadership and power among women in popular imagination has taken the form of the likes of Sheryl Sandberg and Sarah Palin, outspoken individuals who publicize their control over both their home and work life. The influence, however, of leaders such as Eleanor Roosevelt and Rosa Parks is arguably just as great, even though both were introverts. Their example shows us that introverts can be great leaders; they are simply a different kind of leader. Introverts are often better at being aware and listening to people and allowing them to develop their own ideas, which allows for a more creative atmosphere. Being a powerful woman or feminist is not one-dimensional. It is much more beneficial to develop and use the strengths one has and find one's own measures of success than to waste one's talents trying to live up to socially constructed expectations.

I am an introvert. I've never wanted to climb the corporate ladder or run for office. I'm not attracted to the idea of working in a competitive, hyper-driven environment or trying to be supermom. I'd rather work on my own than go to board meetings, listen to other people rather than take over, and process ideas and information at my own pace before making decisions. In a time when the Corporate Woman is a popularized ideal of feminist success and empowerment, the qualities of introverts like me are misunderstood and overlooked. Narrowing the ideals of empowerment and success to such a standard restricts the definition of success for women and limits the possibilities of advancement for feminism.

KRISTEN SIBBALD is a Scripps first year who is pursuing a major in Chican@/Latin@ studies. She loves stories, exploring, and turning mundane activites into adventures.

Artwork by Grace Poole (SC '16)

And they lived happily ever after:

The inevitability of romance in children's movies

Disney's Frozen is the latest in a long line of movies marketing a "fairy tale ending." This perfect ending has a list of requirements, same as filling out a checklist: Villain defeated? Check! Lesson learned? Check! Love interest obtained, kissed, romanced? Check, check, check.

Roll credits.

…All right, maybe that's being a little harsh on Frozen. After all, we're told that the true love story is between the two sisters and not between Anna and the man she ends up kissing. But it is important to note that Anna does end up falling in love with a man she just met (despite the lesson of the movie apparently advising the exact opposite), continuing a long and exhausting trend of this exact circumstance. The movie may be new, but it's telling the same story.

The lesson is being pounded in again and again: you cannot have a fairy tale ending without your true love's kiss.

Disney is an especially strong culprit of this message, with 25 out of their 33 feature-length animated films ending with a romance of some sort – a kiss, a marriage, a girl swept away on a white horse. Granted, a lot of them are in the background of stories of friendship or family! But what does it mean that it's difficult if not impossible to not rely on romance as a plot device?

For starters, it shows a certain laziness on behalf of the writers. Romance is an easy story to tell, with defined "win" and "loss" parameters. If a writer would like to tell a swashbuckling story of adventure, throwing in a love interest to kiss lets them dust off their hands and smugly assure themselves they have reached the lowest common denominator, that the story will appeal to everyone. There's a long-standing association between a female audience and romance, and with Disney movies (particularly princess movies) targeted so heavily towards girls, it makes some sense to attempt to test that connection.

There are a fair amount of problems with that theory, however. If this was an experiment, it would be a flawed one – the situation is set up as a vicious circle, as most media is aimed at girls and young girls in particular. Romantic storylines are the only ones given to girls because they are the only storylines girls like. Girls only like romantic storylines because they are the only ones given to them. Continue ad nauseam. Without trying anything new, there's no way to test the truth of the theory that young girls only care about romance.

Not that there's anything wrong with caring about romance, certainly. The fault is in those distributing the message, not those receiving it. There are a number of flaws in the idea that romance is necessary for a "happily ever after." First of all, it's teaching little girls that their worth is in being able to attract a mate – not in their ability to save the day, not in their smarts or strength or skills. No matter what the plot may be, the "heart" of the film is always in the romance. The last-minute plot twist is not whether or not the kingdom can be saved, but whether or not the relationship can be: Rapunzel crying over Flynn's body; Pocahontas leaping in to save John Smith's life; Belle sobbing with fear because the Beast might be dead. Notice a pattern? The worst thing that can happen to you is not your death, little girls, but the death of your significant other. Their departure renders you incomplete. Without a romance, you are incomplete. That's a horrible message to send.

Not that the male end is any better. Girls dress up as Disney princesses for Halloween because they want to have the appearance of the princesses – like that, it becomes vital to get a boy not because of any particular longing but because it is a necessary item on the checklist. This is also prevalent in other genres, except an increase in male protagonists along with an increase in age means that women are objectified more and more as time goes on. They are, as Jasmine says in Aladdin, a prize to be won. And so it is for each party of the romance. Everyone is objectified. Everyone is a toy at the bottom of the cereal box, a reward for making it through the rest of the plot. Less an integral part of the story, and more what the storytellers feel is required to pass muster.

Without a romance, you are incomplete. That's a horrible message to send.

It is possible to tell a successful animated story without romance. Studio Ghibli, whose films are distributed by Disney, consistently manages to tell stories with male and female leads who fall madly, deeply…in friendship. These films still take in huge profits – the 2001 film Spirited Away was the top grossing film in the history of Japanese cinema, at the time of its release – and have won numerous Japan Academy Prizes and even, at one point, an Oscar. It may not be on the scale of Disney's billions of profits, but with the weight of Disney's marketing, reach, and brand name assurance, the company could absolutely pull off a happy ending without the "mandatory" romance.

Unfortunately, it's unlikely that Disney will stray far from this formula. Romance means profit. Why change such a simple formula, especially if the results aren't guaranteed? Unless audiences stand up and show that this isn't the sort of message they want to receive, Disney (and every other company marketing a similar theme) will just keep rolling out the same story in different clothing. It's up to audiences, now, to make their own happy ending.

NATALIE EISEN is a first year at Scripps who would rather daydream about television shows than figure out what her major is going to be. She is constantly reading, and constantly writing.

"Those poor oppressed women, having to do house chores while someone else supports them entirely.

)(- curvy. ( ) - not curvy.

Am I the only one who shuts down when I hear the words "White Privelege?"

White in self-defense against black. Not an unfamiliar sight.

But women don't have to worry about getting beat up the way men do....Female privilege they ignore.

shit reddit says

An investigation of "Shit Reddit Says," a unique feminist space online that criticizes highly upvoted discriminatory comments on reddit.

Last summer, I had the absolute privilege of researching one of my favorite hobbies: feminist blogging. More broadly, I looked at online feminist spaces and thought about their users, interactions, and communities. When I began the project, I wanted to figure out what makes a feminist space unique. To get a big picture idea, I compared 25 websites with a set of criteria, including Alexa rankings (Alexa is a company that collects and reports data on web traffic), post frequency, community engagement, commenting policies, content creators, and sources of revenue. While not at all exhaustive, these categories touch on some of the biggest differences in the spaces and their ability to form communities and create social change. The sites varied from well-known multi-blogger platforms like Jezebel to niche communities like Shakesville. I don't have the space to delineate all of my findings here, but I will mention one element that I found particularly interesting.

If you take a look at the homepages of your favorite feminist websites, you will find that the higher ranked sites (according to Alexa) usually have a cleaner, more professional design. Not coincidentally, these sites do not rely as heavily on fundraising as do the sites on the bottom half of the list. A one-woman show like TransGriot is hard to maintain on your own while also holding down a full time job and supporting yourself. While the writers of Feministing have a little less weight on their shoulders, they still have full time jobs and rely heavily on fundraising, unlike the Jezebel staff, who are able to make their living by blogging.

An exception to this trend, and for me the most interesting space on the list, is ShitRedditSays. SRS, a network of affiliated subreddits often called the Fempire, was founded on the objective of showcasing the sexist, racist, homophobic, or otherwise terrible things that are heavily upvoted on Reddit. It is impossible to estimate the popularity of the Fempire in comparison to other feminist spaces because it is spread across several individual forums among the thousands of others that Reddit hosts. The main subreddit, often called SRSPrime, has about 47,000 subscribers. For comparison, /r/mensrights has 86,000.

Something unique to SRS, however, is its community. While commenters on popular feminist blogs might form close communities, the Fempire is unparalleled. There are countless inside jokes and SRS-specific emoticons. The interface of SRSPrime is customized to confuse outsiders (upvotes are downvotes and vice versa), there are SRS versions of subreddits for a variety of interests, some of which are completely unrelated to social issues, and there are multiple IRC channels where members can chat off-site. Community is a topic I find myself returning to over and over, and is one of the most important aspects of doing feminist work. I believe that SRS is able to establish community as a result of its strict moderation policies. Often criticized by Redditors for "silencing" dissenting opinions, SRS mods, known affectionately as the "Angelles," delete any comments that are offensive or even ones that simply miss the point. The goal of such a heavy moderation policy is to create a truly safe space. Something that I think wears down many social justice activists is when people unfamiliar with the subject and the language enter a space, demanding that their questions be answered and everything be put into a neat little box for easy consumption. This is emotionally and mentally draining and is not really conducive to radical feminist discourse. Suffice to say, SRS is not for feminist newbies and they will not give you a crash course. If you aren't on the same page, they will ban you. It seems harsh, but it isn't personal. It's about maintaining what is appropriate for the space, and there are plenty of alternative spaces designed to answer questions and educate.

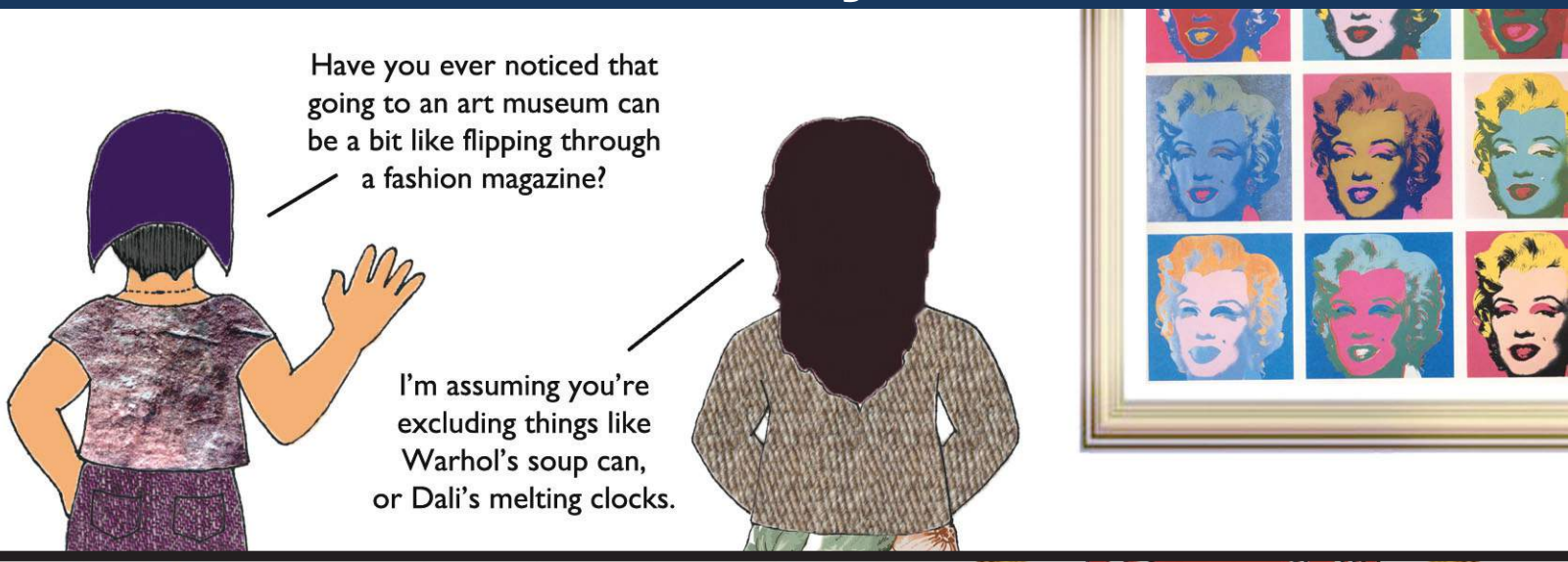
Suffice to say, SRS is not for feminist newbies and they will not give you a crash course.

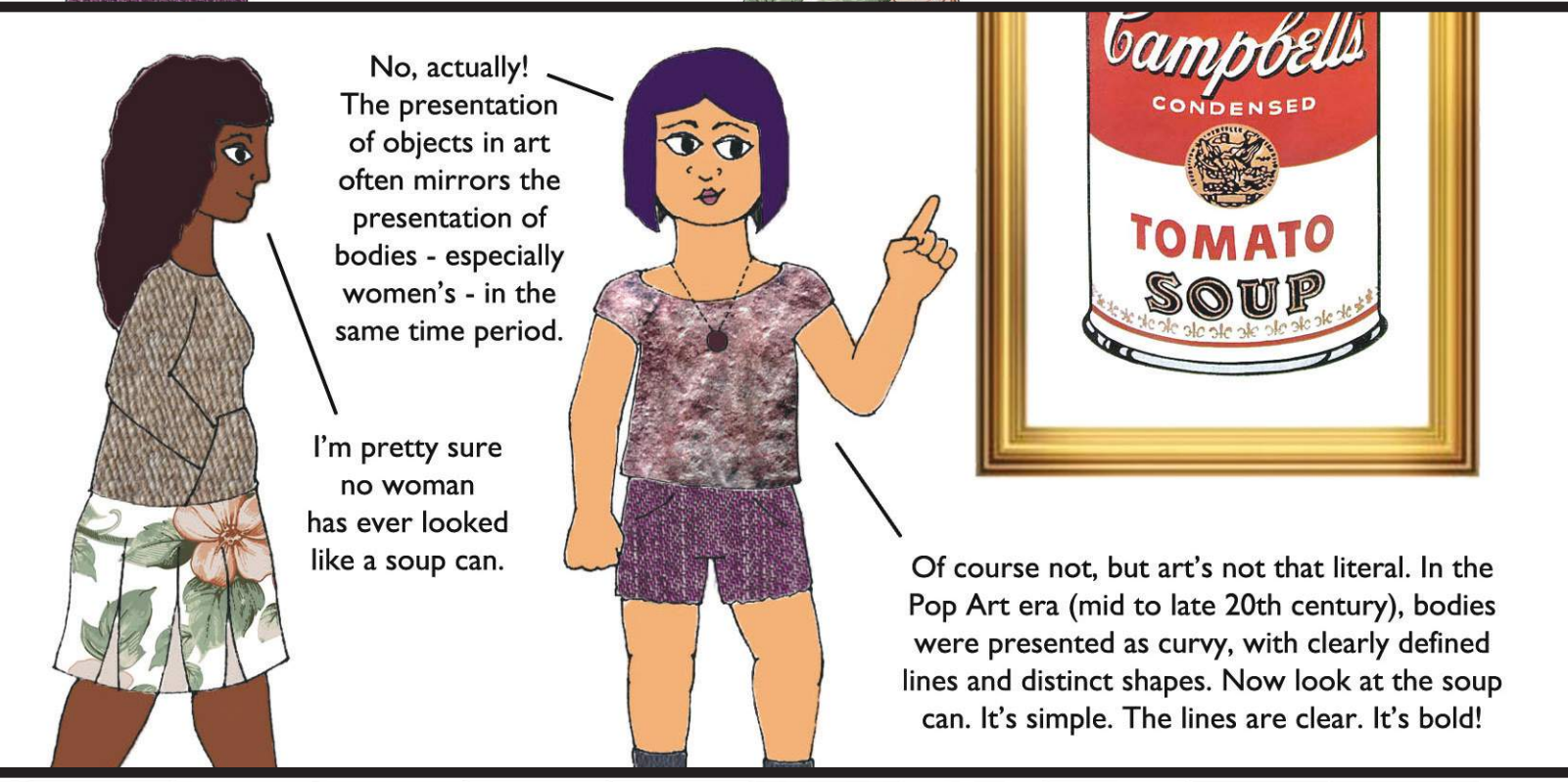
SRS is able to maintain these standards by having dozens of mods, one of whom is online at nearly all times. It isn't their job; it's their community. They have a vested interest in keeping it safe, as opposed to a Jezebel editor who is bogged down with deadlines and Gawker Media's business models. Very few sites are able to match SRS in terms of moderation, but those that do tend to keep comments unpublished until a mod or editor can review them. Of course, this would be impossible for sites like Jezebel or Feministing, which receive hundreds or thousands of comments per day and have limited resources with which to compensate additional mods. There is a significant trade-off that occurs when readership grows and content and community must inevitably suffer.

While SRS might not be everyone's cup of tea, you can't deny that they are creating change in their community. SRS was a big player in the move to get exploitative subreddits like /r/jailbait, which featured sexualized photos of underage girls, and other havens for child porn on Reddit banned. As activists, I think we have a few things to learn from SRS and its place within Reddit.

TARYN RIERA is a Scripps junior and Anthropology major who loves animals and the Internet.

featured COMIC: Art Gallery





Okay, so maybe there is a parallel between pop art and the presentation of bodies in that time period, but what about other eras? How on earth could you argue that anyone could look like a melting clock?

Well, during the surrealist period (late 19th-20th centuries), women were expected to look full and fleshy; thinness was considered sickly. As you'll notice, the artwork of the period also has a full, heavy, soft look. The visual ideal traversed the space between living bodies and the artwork they created.

Earlier, you said that women were "expected" to appear a certain way. By whom?

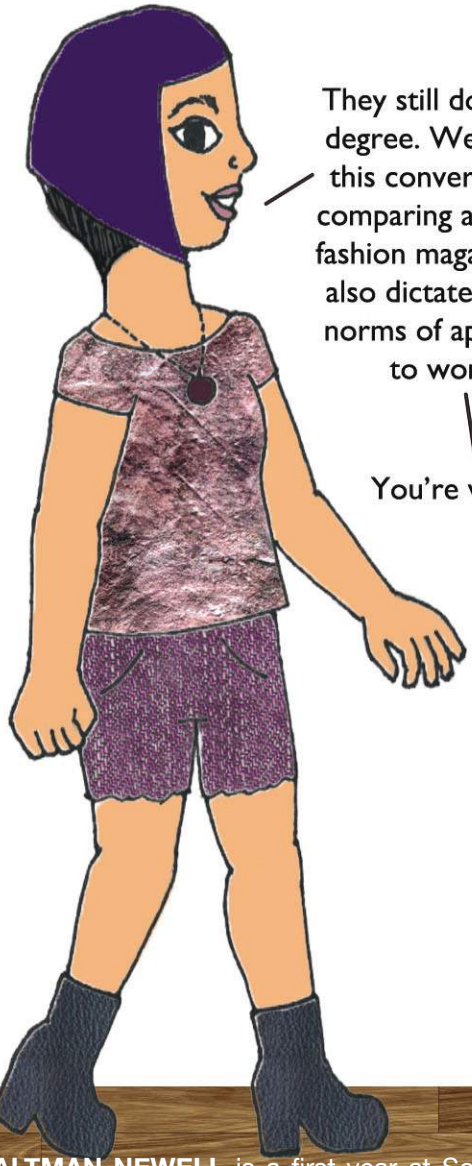
I suppose I meant by the people controlling society. Those with the most influence.

Is that your polite way of saying upper class, white men?

Well, pretty much.

And these artist's statements make it clear that most of the artists made visible or considered memorable in these eras were men. So in some regard, men controlled both the appearances of women and of their art.

I probably should have expected this when I agreed to go to an art museum with an FGSS major.



They still do to some degree. We did start this conversation by comparing artwork to fashion magazines that also dictate arbitrary norms of appearance to women.

You're welcome!

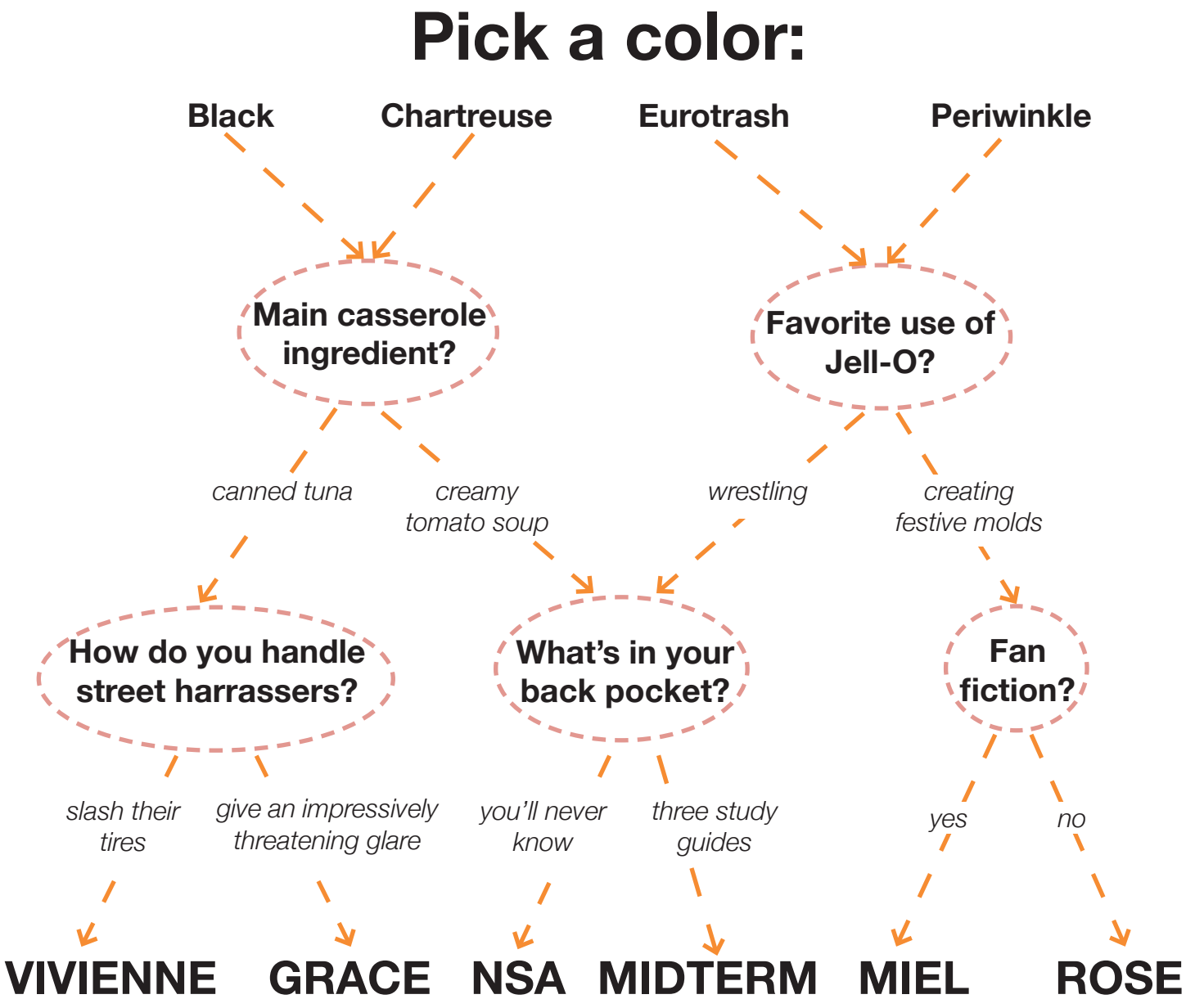
NAOMI BOSCH is a junior at Pomona majoring in Environmental Analysis and minoring in Gender and Women's Studies. They enjoy cartooning, songwriting, discussing gender, sexuality, and environmental issues, and reading far too many webcomics.

LUCY ALTMAN-NEWELL is a first-year at Scripps, and is about as undeclared and undecided as it is possible to be. She enjoys philosophizing, rock climbing, and wailing tragically with her roommates (aka, singing horrifically).

(many thanks to Warhol, Dali, Matisse, and Zairis for unwittingly contributing to this imaginary museum)

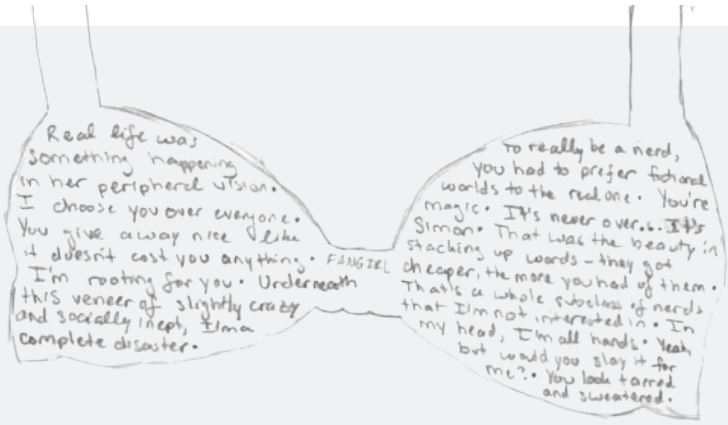
QUIZ:
What bra are you?

*Ever sat around wondering what bra you **really** are? The mystery is over - we've created this short quiz to conclusively determine, once and for all, your true bra.*



Your bra quiz results,

Now that you've taken the test and found your bra, how will you ever know what it all means? Luckily, all the answers are below: read on to find out all about your bra. (Don't worry if the words are too confusing - we've also included a picture.)

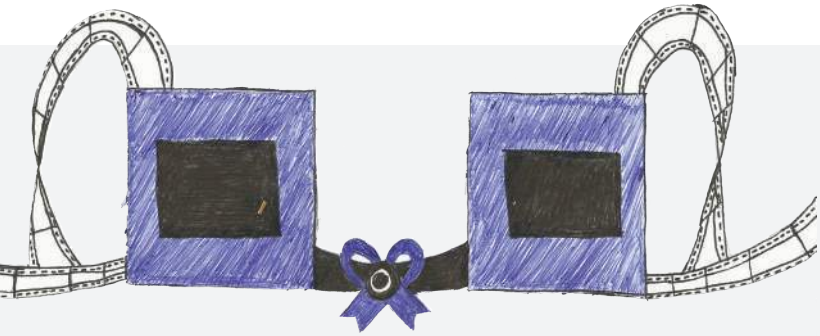


The MIEL

Apple-shaped, because it's the first warning that we're about to witness a fall (Reichenbach-style). Perfect for the woman who's just as sane as I am. Best worn beneath a pale green dress that is perfectly complemented by the fair foliage of Lothlórien. Suggested activities: Theoretically wildly seductive blues dancing, more probably a National Novel Writing Month word sprint.

The VIVIENNE

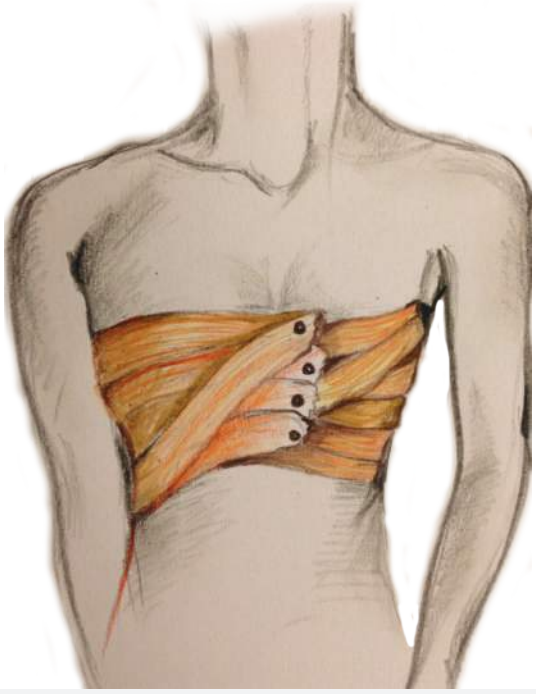
Best breast shape: dragon fruit
Personality: For the girl whose breasts are practically magenta balls of green tipped fire, since you know no one can touch you without getting burned, here's a bra that can. Looks best under copious amounts of spikes and leather, which will be sure to please at fan-fiction themed tea parties, during xena-con, and while queer comic writing.
description: lightly lined, sheer side-boob accent strips, comes in 50 shades of black



The NSA

Boob shape: square
For the girl who is the perfect combination of sneak sweet and creepy comes the NSA bra! Complete with a small and discreet camera built in between the two cups (camouflaged by a sweet little bow of course), you can now capture your most tender moments without your partner even noticing. Best to be worn with deep v-necks or sheer shirts for maximum recording potential.

explained



The MIDTERM

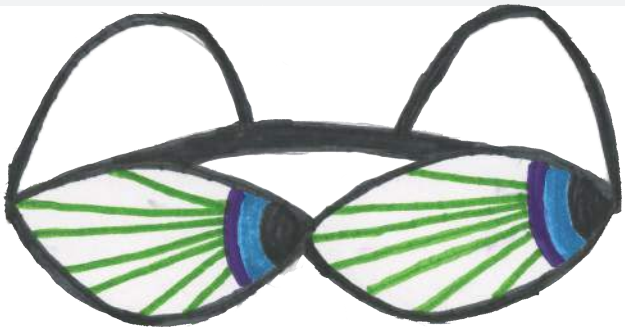
Tightly binds and constricts so that you can concentrate on the books in front of you rather than the distracting contours of your body. Not recommended to be worn for more than 20 minutes. Call Campus Safety if feeling light-headed, nauseous, or if you feel that your ribs have broken.

The GRACE

Are you self-described as dark and brooding? Are you the kid in the back of the class perpetually doodling on your grungey ripped jeans? Then this is the bra for you. This is for the girl who can't separate her life from her art, keeps it close to her heart and isn't afraid to bare her "chest" about it. A t-shirt bra, suitable for the studio, comes in a variety of colors, enough to fill a color wheel of possibilities. For a girl that comes from a late night sesh at the darkroom, it comes in scented or non scented in darkroom developer or linseed oil, enough to entice the right kinda partner.

The ROSE

The bra that gives you a shape like probing eyes. For those who are quiet, intense, and reflective. Perfect for wearing with a knit sweater or under lots of layers. This bra perfectly compliments your attire for a Sunday spent in the library or sitting at a café and watching people.



"The essential is invisible to the eyes."

-*The Little Prince*