



feral feminisms

The General Issue

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WereWoolf

Marzia D'Amico

“WereWoolf” is a reflection on (the variously blood-related struggle) of accepting a biological body with so-called female features and a queer identity. Queerness is at first perceived as incompatible with womanhood because of interiorized hetero-patriarchal norms and expectations. The decision to embrace this monstrosity as an empowering connection to the most true and inner self happens through experimentalism and a refusal of phallogocentrism.

At the time when biology pressed my chest
from the inside, I was expected to bloom
and so did I and I did.

I waited and waited for nature
to do its course, for its due course.
A cyclical expectation fulfilled.

*I hated my love for blood, my blood
a violent recognition of what?*

A circular repetition, a ring
of roses. I was different but I learnt
the lines. At least, I think; I was.

Aching beauty
of some kind.

I am a female monster.

I come out at night.

A misplaced word.

A cat with one eye.

I am a feral *fiera*.

I am. Infected. Am I?

Anomaly in a sentence.

Othered all the time.

What are the pronouns for a delicate wolf?

What are the chances to survive in this world?



I scratch the door from the inside.
The broken bones, the transformation
done. Zelig by day, the moon I call my own
calls me by night. Alone.
A rhythmic celebration
of the revelation.

I am that kind of woman.
I am that kind of wolf.
The bleeding fissures
the claws.

A full-fangs-mouth devouring the norm.

I speak no.
I speak no more. No words
can speak my growl.



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COSMO CARBS CRAVINGS POEM

Marzia D'Amico

The poem, “CCCP” formally subverts the feminist practice of offering personal experiences as starting points for a universal discourse, while the internal rhyming sets the tone for a playful response to the rigid descriptions released on Valentina Tereshkova and her mission during the Cold War. The poem moves from a celebration of the first female cosmonaut to a very personal closing line focused on the relationship between two people via their star-signs (a motif for Millennials). The validation of Tereshkova and her scientific notion of space reveals itself to be the necessary escamotage for allowing the writer to be a “sentimental feminist.” In this upside-down space fluctuation, the political is personal.

Valentina Tereshkova was the first to fly in outer space;
the first female cosmonaut winning the Cold War race.
Although another person went ahead I personally trust women
more than men. She has a (small) lunar crater named after her,
Valentina –
Vladimirovna, patronymic – Tereshkova (space mission:
Vostok 6), is honoured Hero of the Soviet Nation.
“Gagarin in a skirt” very rarely smiles in pictures and I believe
she wouldn’t smile even if she was asked to. Released the spacecraft
from the cosmodrone, she craved bread and carbs and waved
49 times the frigid zone. She kept secret the error that almost
cost her life, a man-mistake the Seagull manually adjusted
(no surprise!) in order to be able to get home (and with only
a small bruise on her nose).

So if you don’t believe me, ask her – *you know she knows*:
Pisces belongs in Aquarius: that’s why they’re close.



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WereWolf and CCCP
Marzia D'Amico

MARZIA D'AMICO is an academic and poet writing and performing in multiple languages but mostly Britalian. Their poems were featured in *DataBleed*, *SPAM zine*, *Argo*, and more. Their prose, translations, and cultural contributions have been featured on radio, on paper, and online. They collaboratively run a monthly newsletter on feminisms called *Ghinea*. They mostly exist on the Internet as [@atamarzia](https://atamarzia.com/). <https://atamarzia.com/>