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14.- I would give this story to readers who appreciate class-conscious fiction, such as fans of Lucia Berlin, Elizabeth Strout, or Claire Keegan. It would resonate with working-class readers, single women, adult children navigating in-law relationships, and anyone who’s ever felt out of place among people with more social capital. I would also recommend it to writing students as a study in character-driven fiction and class-coded dialogue that avoids cliché while capturing emotional nuance and layered power dynamics.

15.- This story would be a strong fit for literary journals like \*Ploughshares\*, \*One Story\*, \*The New Yorker\*, \*Tin House\*, or \*McSweeney’s Quarterly Concern\*, all of which publish richly voiced, character-driven contemporary fiction. For book-length development, publishers such as Graywolf Press, Algonquin, Grove Atlantic, or Scribner (especially under curated short story imprints) would be strong candidates, as they champion emotionally intelligent, socially resonant fiction that lives in the vernacular and investigates questions of class, identity, and dignity.