

Feminism In Sea

[#oceanic feminism](#) [#marine gender studies](#) [#women in maritime](#) [#eco-feminism ocean](#) [#gender and ocean governance](#)

Explore the fascinating intersection of feminism and marine environments, delving into oceanic feminism to understand gender dynamics within sea-related industries, conservation efforts, and traditional narratives. This field examines the crucial roles women play in marine science, the maritime industry, and advocates for gender equality in ocean governance and sustainable practices.

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Gender and the Law of the Sea

Gender and the Law of the Sea successfully establishes the relevance of gender at sea and posits that feminist perspectives can help develop a more inclusive law for the oceans.

Sea Changes

Radical feminism and literature. Wild nights. The feminist politics of literary theory. Language and gender. The indefinite disclosed. The thorn birds. Pandora 's box. Keeping the color in the color purple. Wicked fathers. Red Christmases. Speaking/writing/feminism.

Comic Art and Feminism in the Baltic Sea Region

This edited collection explores how the relationship between comic art and feminism has been shaped by global, transnational, and local trends, curating analyses of multinational comic art that encompass themes of gender, sexuality, power, vulnerability, assault, abuse, taboo, and trauma. The chapters illuminate in turn the defining features of the aesthetics, materiality, and thematic content of their source material – often expressed with humorous undertones of self-reflection or social criticism – as well as recurring strategies of visualising and narrating female experiences. Broadening the research perspective of feminist comics to include national comics cultures peripheral to the cultural centers of Anglo-American, Franco-Belgian, and Japanese comics, the anthology explores how the dominant narrative or history of canonical works can be challenged or deconstructed by local histories of comics and feminism and their transnational connections, and how local histories complement or challenge the current understanding of the relationship between feminism and comic art. This is an essential collection for scholars and students in comics studies, women and gender studies, media studies, and literature.

Sea Changes

The feminist folktales collected in *Sea Girl* upend any notion that women are doomed to be sentimental, meek, or submissive. In these classic tales, heroines unflinchingly wade monstrous rivers, escape ogres' nests, and outsmart desperate sharks and hungry tigers. And while defending their families and villages, they always determine their own fate. Ethel Johnston Phelps (1914-1984) held a master's degree in medieval literature, coedited a Ricardian journal, and published several articles on fifteenth-century subjects. She compiled two anthologies of feminist folktales from around the world, *Tatterhood* and *The Maid of the North*.

Sea Girl

The first analysis of the extraordinary growth of lesbian fiction since the gay liberation movement began in 1969. Zimmerman (women's studies San Diego State U.) blends social history and literary criticism as she analyzes works by June Arnold, Judy Grahn, Barbara Harris, Lee Lynch, Kate Millett, Elana Dykewomon, Jane Rule, Joanna Russ, Sara Schulman, Monique Wittig, and other contemporary authors. Annotation copyrighted by Book News, Inc., Portland, OR

The Safe Sea of Women

The third volume in this beautifully illustrated anthology features traditional tales of heroic women from China to Canada and beyond. Long before Suzanne Collins created Katniss Everdeen and Octavia Butler wrote *Parable of the Sower*, there were many traditional folktales full of adventure, intrigue, and intrepid female characters. *Feminist Folktales from Around the World* collects these forgotten classics and presents them with original artwork by designer and illustrator Suki Boynton. Volume three in the series, *Sea Girl* features an introduction by Daniel Jose Older, the New York Times bestselling author of *The Book of Lost Saints*. In legends from China, Finland, India, Canada, and more, brave heroines encounter monstrous rivers and ogres' nests while outsmarting desperate sharks and hungry tigers. They courageously save families and villages—and, most importantly, they always choose their own fate.

Sea Girl

Ailsa and Humphrey met as children by a grey, northern sea in post-war Britain. She, freckled and furious; he, quietly studious; both fascinated by the other. Years later, their lives collide as adults and burst into an intense yet brief love affair. Now, after thirty years apart and at the close of the 20th century, their lives are converging once again as they hurtle towards each other by plane and train - their motivations, regrets and decisions laid bare. With the gloriously astute eye that Margaret Drabble is celebrated for, *The Sea Lady* is an account of first and last love; of the lapping of time at our ankles, gradually eroding and shaping our lives.

The Sea Lady

"Overview of history from the 'Big Bang' to the present day in bite sized chunks. Because the series brings together the work of feminist historians to help address questions that many girls and women carry around unanswered for too long, I call it a herstory ... *Mother Earth and Sea* explores the evolution of life on earth from the Big Bang to sea life, land animals and human beings, from a critical and feminist perspective"--Back cover.

Mother Earth and Sea

A line from Edgar Allan Poe's poem, "To a Lost Love," provides the title for Elisabeth Stevens' elegiac, provocative, and sexy new novel of the 1950's. "A Green Isle in the Sea, Love" returns to that calm, politically and sexually conservative era of Post World War II optimism before the angry years of racial violence and feminist protest that followed. Stevens, whose sensual and plain-spoken collection of love poems, "Sirens' Songs," was named one of the 100 best indie books of 2011 by Kirkus, depicts Amy, a naive, 22-year-old heroine who comes to New York City from a small upstate town to prove that she can be a great painter.

A Green Isle in the Sea, Love

In this second volume of folktales, a Punjabi woman outwits seven ruthless thieves, an Incan girl restores harmony to the empire, and a mischievous Norwegian lass thwarts her entitled landowner.

Spanning centuries and continents, Kamala recalls how the dazzling courage, cleverness, and power of women have always held our world together.

Kamala

Fighting for the River portrays women's intimate, embodied relationships with river waters and explores how those relationships embolden local communities' resistance to private run-of-the-river hydro-electric power plants in Turkey. Building on extensive ethnographic research, Özge Yaka develops a body-centered, phenomenological approach to women's environmental activism and combines it with a relational ontological perspective. In this way, the book pushes beyond the "natural resources" frame to demonstrate how our corporeal connection to nonhuman entities is constitutive of our more-than-human lifeworld. *Fighting for the River* takes the human body as a starting point to explore the connection between lived experience and nonhuman environments, treating bodily senses and affects as the media of more-than-human connectivity and political agency. Analyzing local environmental struggles as struggles for coexistence, Yaka frames human-nonhuman relationality as a matter of socio-ecological justice.

Fighting for the River

'An ode to the ocean, and the generations of women drawn to the waves or left waiting on the shore' *Guardian* In *Salt On Your Tongue*, Charlotte Runcie explores what the sea means to us, and particularly what it has meant to women through the ages. In mesmerising prose, she explores how the sea has inspired, fascinated and terrified us, and how she herself fell in love with the deep blue. This book is a walk on the beach with Turner, with Shakespeare, with the Romantic Poets and shanty-singers. It's an ode to our oceans – to the sailors who brave their treacherous waters, to the women who lost their loved ones to the waves, to the creatures that dwell in their depths, to beachcombers, swimmers, seabirds and mermaids. Navigating through ancient Greek myths, poetry, shipwrecks and Scottish folktales, *Salt On Your Tongue* is about how the wild untameable waves can help us understand what it means to be human.

FROM THE VOLCANO TO THE SEA

Responding to thirty years of feminist fairy-tale scholarship, this book breaks new ground by rethinking important questions, advocating innovative approaches, and introducing woman-centered texts and traditions that have been ignored for too long.

Salt On Your Tongue

'Sex, Sea, and Self' reassesses the place of the French Antilles and French Caribbean literature within current postcolonial thought and visions of the Black Atlantic. Using a feminist lens, this study examines neglected 20th-century French texts by Black writers from Martinique and Guadeloupe, making the analysis of some of these texts available to readers of English for the first time. This interdisciplinary volume reconsiders their political strategies and the critical role of French creoles in the creation of their own history. This approach recalibrates overly simplistic understandings of the victimisation and alienation of French Caribbean people. In the systems of cultural production under consideration, sexuality constitutes an instrument of political and cultural consciousness in the chaotic period between 1924 and 1948.

Fairy Tales and Feminism

Women Writing Nature addresses the question, 'Do women write about nature differently?' In the process, the collection considers women's writings about the natural world in light of recent and current feminist and ecofeminist theory.

Sex, Sea, and Self

Thesis (M.A.) from the year 2007 in the subject American Studies - Literature, grade: 2,00, University of Göttingen, language: English, abstract: "Let them be sea-captains, if you will"

Women Writing Nature

A work on the ways in which women writers from different races and cultures often choose similar, alternative routes across the "borders" of their literary place. For example, Buchi Emecheta's and Bessie Head's exile in Britain and Botswana dictate the form and content of their writing.

Gert by Sea

Deep beneath the sea off the cold Irish coast, Gaia is a young mermaid who dreams of being human... but at what terrible price? Hans Christian Andersen's dark original fairy tale is reimagined through a searing feminist lens, with the stunning, scalpel-sharp writing and world building that has won Louise her legions of devoted fans.

Margaret Fuller's Concept of Gender in the Context of Her Time

Exploring environmental literature from a feminist perspective, this volume presents a diversity of feminist ecocritical approaches to affirm the continuing contributions, relevance, and necessity of a feminist perspective in environmental literature, culture, and science. Feminist ecocriticism has a substantial history, with roots in second- and third-wave feminist literary criticism, women's environmental writing and social change activisms, and eco-cultural critique, and yet both feminist and ecofeminist literary perspectives have been marginalized. The essays in this collection build on the belief that the repertoire of violence (conceptual and literal) toward nature and women comprising our daily lives must become central to our ecocritical discussions, and that basic literacy in theories about ethics are fundamental to these discussions. The book offers an international collection of scholarship that includes ecocritical theory, literary criticism, and ecocultural analyses, bringing a diversity of perspectives in terms of gender, sexuality, and race. Reconnecting with the histories of feminist and ecofeminist literary criticism, and utilizing new developments in postcolonial ecocriticism, animal studies, queer theory, feminist and gender studies, cross-cultural and international ecocriticism, this timely volume develops a continuing and international feminist ecocritical perspective on literature, language, and culture.

Border Traffic

This compelling ethnography of women working in Bulgaria's popular sea and ski resorts challenges the idea that women have consistently fared worse than men in Eastern Europe's transition from socialism to a market economy. For decades western European tourists have flocked to Bulgaria's beautiful beaches and mountains; tourism is today one of the few successful—and expanding—sectors of the country's economy. Even at the highest levels of management, employment in the tourism industry has long been dominated by women. Kristen Ghodsee explains why this is and how women working in the industry have successfully negotiated their way through Bulgaria's capitalist transformation while the fortunes of most of the population have plummeted. She highlights how, prior to 1989, the communist planners sought to create full employment for all at the same time that they steered women into the service sector. The women given jobs in tourism obtained higher educations, foreign language skills, and experiences working with Westerners, all of which positioned them to take advantage of the institutional changes eventually brought about by privatization. Interspersed throughout *The Red Riviera* are vivid examinations of the lives of Bulgarian women, including a waitress, a tour operator, a chef, a maid, a receptionist, and a travel agent. Through these women's stories, Ghodsee describes their employment prior to 1989 and after. She considers the postsocialist forces that have shaped the tourist industry over the past fifteen years: the emergence of a new democratic state, the small but increasing interest of foreign investors and transnational corporations, and the proliferation of ngos. Ghodsee suggests that many of the ngos, by insisting that Bulgarian women are necessarily disenfranchised, ignore their significant professional successes.

The Surface Breaks: a reimagining of The Little Mermaid

Explores the interconnected creative partnerships of the Wattses and De Morgans - Victorian artists, writers and suffragists This is the first book dedicated to examining the marital relationships of Mary and George Watts and Evelyn and William De Morgan as creative partnerships. The study demonstrates how they worked, individually and together, to support greater gender equality and female liberation in the nineteenth century. The author traces their relationship to early and more recent feminism, reclaiming them as influential early feminists and reading their works from twentieth-century theoretical perspectives. By focusing on neglected female figures in creative partnerships, the book challenges longstanding perceptions of them as the subordinate wives of famous Victorian artists and of their marriages as representatives of the traditional gender binary. This is also the first academic critical

study of Mary Watts's recently published diaries, Evelyn De Morgan's unpublished writings and other previously unexplored archival material by the Wattses and the De Morgans. Key Features: Reveals the ways in which the couples promoted progressive socio-political ideas Draws on extensive archival research and analyses unpublished writings, including diaries and poems Focuses on neglected female figures in creative partnerships to challenge longstanding perceptions of them as the submissive or subordinate wives of famous Victorian artists, and of their marriages as representatives of the traditional gender binary Shows how male and female writers and artists engaged with mid-to-late Victorian feminism together and individually, reclaiming them as influential early feminists

International Perspectives in Feminist Ecocriticism

The first collection of essays to explore the diversity of female identity as it is expressed in the literature of 29 world writers from 15 different countries.

The Red Riviera

This book demonstrates that since the 1970s, British feminist cartoons and comics have played an important part in the Women's Movement in Britain. A key component of this has been humour. This aspect of feminist history in Britain has not previously been documented. The book questions why and how British feminists have used humour in comics form to present serious political messages. It also interrogates what the implications have been for the development of feminist cartoons and for the popularisation of feminism in Britain. The work responds to recent North American feminist comics scholarship that concentrates on North American autobiographical comics of trauma by women. This book highlights the relevance of humour and provides a comparative British perspective. The time frame is 1970 to 2019, chosen as representative of a significant historical period for the development of feminist cartoon and comics activity and of feminist theory and practice. Research methods include archival data collection, complemented by interviews with selected cartoonists. Visual and textual analysis of specific examples draws on literature from humour theory, comics studies and feminist theory. Examples are also considered as responses to the economic, social and political contexts in which they were produced.

Suffragist Artists in Partnership

The Regime of the Brother is one of the first attempts to challenge modernity on its own terms. Using the work of Lacan, Kristeva and Freud, Juliet MacCannell confronts the failure of modernity to bring about the social equality promised by the Enlightenment. On the verge of its destruction, the Patriarchy has reshaped itself into a new, and often more oppressive regime: that of the Brother. Examining a range of literary and social texts - from Rousseau's *Confessions* to Richardson's *Clarissa* and from Stendhal's *De L'Amour* to James's *What Maisie Knew* and Jean Rhys's *Wide Sargasso Sea* - MacCannell illustrates a history of the suppression of women, revealing the potential for a specifically feminine alternative.

International Women's Writing

For centuries seafaring people thought that the presence of women on board would mean bad luck: rough weather, shipwreck, and other disasters were sure to follow. Because of these beliefs and prejudices women were supposedly excluded from the maritime domain. In the field of maritime history too, the ship and the sea have predominantly been perceived as a space for men. This volume of the *Yearbook of Women's History* challenges these notions. It asks: to what extent were the sea and the ship ever male-dominated and masculine spaces? How have women been part of seafaring communities, maritime undertakings, and maritime culture? How did gender notions impact life on board and vice versa? From a multidisciplinary perspective, this volume moves from Indonesia to the Faroe Islands, from the Mediterranean to Newfoundland; bringing to light the presence of women and the workings of gender on sailing, whaling, steam, cruise, passenger, pirate, and navy ships. As a whole it demonstrates the diversity and the agency of women at sea from ancient times to the present day.

UK Feminist Cartoons and Comics

"Your lights are but dank shoals; slate and pebbles and wet shells; and sea weed fastened to the rocks." The book *'Sea Garden'* is a collection of poems mainly themed on the sea and its natural scenery, as well as its perils to the sea faring. Some of the poem titles include: "She watches over the sea"

The Regime of the Brother

In *Eating the Ocean* Elspeth Probyn investigates the profound importance of the ocean and the future of fish and human entanglement. On her ethnographic journey around the world's oceans and fisheries, she finds that the ocean is being simplified in a food politics that is overwhelmingly land based and preoccupied with buzzwords like "local" and "sustainable." Developing a conceptual tack that combines critical analysis and embodied ethnography, she dives into the lucrative and endangered bluefin tuna market, the gendered politics of "sustainability," the ghoulish business of producing fish meal and fish oil for animals and humans, and the long history of encounters between humans and oysters. Seeing the ocean as the site of the entanglement of multiple species—which are all implicated in the interactions of technology, culture, politics, and the market—enables us to think about ways to develop a reflexive ethics of taste and place based in the realization that we cannot escape the food politics of the human-fish relationship.

Gender at Sea

Two distinguished guests are travelling separately towards a ceremony where they will meet for the first time for three decades. Both are apprehensive, as they review the successes and failures of their public life, and their secret history.

Sea Garden

This classic study, now made available again to readers, shows that Woolf's most experimental writing is far from being a flight from social commitment into arcane modernism.

Eating the Ocean

Feminism in Play focuses on women as they are depicted in video games, as participants in games culture, and as contributors to the games industry. This volume showcases women's resistance to the norms of games culture, as well as women's play and creative practices both in and around the games industry. Contributors analyze the interconnections between games and the broader societal and structural issues impeding the successful inclusion of women in games and games culture. In offering this framework, this volume provides a platform to the silenced and marginalized, offering counter-narratives to the post-racial and post-gendered fantasies that so often obscure the violent context of production and consumption of games culture.

The Sea Lady

Like the products of the "sea-change" described in Ariel's song in *The Tempest*, modernist writing is "rich and strange." Its greatness lies in its density and its dislocations, which have until now been viewed as a repudiation of and an alternative to the cultural implications of turn-of-the-century political radicalism. Marianne DeKoven argues powerfully to the contrary, maintaining that modernist form evolved precisely as a means of representing the terrifying appeal of movements such as socialism and feminism. Organized around pairs and groups of female-and male-signed texts, the book reveals the gender-inflected ambivalence of modernist writers. Male modernists, desiring utter change, nevertheless feared the loss of hegemony it might entail, while female modernists feared punishment for desiring such change. With water imagery as a focus throughout, DeKoven provides extensive new readings of canonical modernist texts and of works in the feminist and African-American canons not previously considered modernist. Building on insights of Luce Irigaray, Klaus Theweleit, and Jacques Derrida, she finds in modernism a paradigm of unresolved contradiction that enacts in the realm of form an alternative to patriarchal gender relations.

Virginia Woolf and the Problem of the Subject

This book takes an intimate, collaborative, interdisciplinary autoethnographic approach that both emphasizes the authors' entangled relationships with the more-than-human, and understands the land and sea-scapes of Newfoundland as integral to their thinking, theorizing, and writing. The authors draw on feminist, trans, queer, critical race, Indigenous, decolonial, and posthuman theories in order to examine the relationships between origins, memories, place, identities, bodies, pasts, and futures. The chapters address a range of concerns, among them love, memory, weather, bodies, vulnerability, fog, myth, ice, desire, hauntings, and home. *Autoethnography and Feminist Theory at the Water's Edge* will be of interest to students and scholars across a range of disciplines including gender studies, cultural

geography, folklore, and anthropology, as well as those working in autoethnography, life writing, and island studies.

Feminism in Play

This book offers practical readings of literary and cultural texts, and shows how literary theory and feminist criticism can be applied to the main developments and debates within each approach.

Rich and Strange

In what might seem an unusual pairing, Barlett brings together the insights of Albert Camus and feminist thought, and in doing so sheds new light on both. Looking through a Camusian lens, Bartlett reveals a 'rebellious feminism' that simultaneously refuses oppression and affirms human dignity in solidarity with concrete, diverse others and the earth, giving us new insights into this life-affirming ethic.

Autoethnography and Feminist Theory at the Water's Edge

Summary Kuwait has come to the West's consciousness because of its geographic importance. However, general knowledge is limited to Kuwait's oil wealth and business activities. This collection of short stories offers the public a greater insight into the country's complex culture from the unique perspective of a Kuwaiti woman. It includes such topics as feminism vs. religion; terrorism; and racial tension. The stories also reveal a different flavor of Kuwait which is not well known to others. It also reflects the literary talents of one of the country's leading women writers. The introduction offers contextual information about the writer and her work. By way of the short story genre as a forum of public opinion in the Arab world, readers will better understand the issues outlined in the stories and the motifs that drive the author's narrative. List of Stories Departure of the Sea; A World Without Eyes; Delusions; Escape; Resemblance; Waiting; Departure; Who Listens to My Voice? Author's Biography Haifa Al Sanousi is Associate Professor of Arabic literature at Kuwait University. She is also an author and psycho-literary critic. She holds a Ph.D. in modern Arabic literature and literary criticism from the University of Glasgow, U.K. Al Sanousi is particularly interested in the application of literature and storytelling in psychoanalysis and medicine. She travels broadly to lead literary workshops and present academic papers. Al Sanousi has published extensively in literary criticism and is an author of several collections of short stories, novellas, children's literature, and training manuals for literature and therapeutic healing workshops. More information is available at: <http://razan.com>. Translator's Biography Dr. Anchi Hoh holds a Ph.D and an MA in Middle Eastern Studies (University of Manchester), an MA in Jewish Studies (Gratz College), a Certificate in Arab Studies (Kuwait University), an MLS from the University of Maryland, College Park, and a BA in Arabic Language and Literature from the National Chengchi University, Taipei, Taiwan. Dr. Hoh has published extensively on Middle East Studies. Her doctoral dissertation deals with the image of Arab women in contemporary Kuwaiti women's short stories from the 70s to the present. Dr. Hoh is Editor of Journal of Middle East and Islamic Studies in Asia (JMEISA).

Practising Feminist Criticism

Silvia Federici is one of the most important contemporary theorists of capitalism and feminist movements. In this collection of her work spanning over twenty years, she provides a detailed history and critique of the politics of the commons from a feminist perspective. In her clear and combative voice, Federici provides readers with an analysis of some of the key issues and debates in contemporary thinking on this subject. Drawing on rich historical research, she maps the connections between the previous forms of enclosure that occurred with the birth of capitalism and the destruction of the commons and the "new enclosures" at the heart of the present phase of global capitalist accumulation. Considering the commons from a feminist perspective, this collection centers on women and reproductive work as crucial to both our economic survival and the construction of a world free from the hierarchies and divisions capital has planted in the body of the world proletariat. Federici is clear that the commons should not be understood as happy islands in a sea of exploitative relations but rather autonomous spaces from which to challenge the existing capitalist organization of life and labor.

Rebellious Feminism

Departure of the Se

