

iris marion young throwing like a girl

****Iris Marion Young Throwing Like a Girl: Rethinking Gender and Power****

iris marion young throwing like a girl is a phrase that carries far more weight and meaning than it might seem at first glance. It originates from Iris Marion Young's influential feminist essay "Throwing Like a Girl: A Phenomenology of Feminine Body Comportment, Motility, and Spatiality," where she explores the complex ways in which gender shapes bodily movement, perception, and social experience. Young's work challenges the simplistic and often derogatory use of the phrase "throwing like a girl," transforming it into a profound critique of societal norms about gender, agency, and embodiment. In this article, we'll dive deep into Young's insights, unpack the cultural implications of her essay, and explore how her ideas continue to inspire feminist theory and discussions about gendered bodies today.

Understanding Iris Marion Young's Perspective on "Throwing Like a Girl"

When you hear the phrase "throwing like a girl," it's usually meant to imply weakness, clumsiness, or lack of skill. Iris Marion Young, a prominent feminist philosopher and social theorist, takes this common stereotype and turns it on its head. In her essay, she doesn't just dismiss the phrase as sexist or unfair; instead, she uses it as a springboard to analyze how women's bodily movements are socially conditioned and constrained by gender norms.

Young's phenomenological approach focuses on how women experience their bodies and space differently due to societal expectations. She argues that the way women "throw" or move is not simply a matter of physical ability but deeply tied to how they inhabit their bodies, how they perceive their own agency, and how they relate to the world around them.

The Phenomenology of Feminine Body Comportment

In her analysis, Young draws on phenomenology — the study of lived experience — to examine the female body's comportment or posture. She points out that many women unconsciously adopt a restricted style of movement characterized by hesitation, smaller gestures, and a guarded use of space. This is not because women are inherently weaker or less coordinated but because social norms teach them to be cautious, to avoid drawing attention, or to minimize their physical presence.

This bodily comportment leads to a specific kind of "throwing like a girl": movements that are tentative, limited in scope, and controlled. Young suggests that this is part of a larger pattern of women's social experience, where their bodies are often under surveillance and their actions constrained by expectations of femininity.

The Social Construction of Gendered Bodies

Young's essay is as much about social theory as it is about the body. She emphasizes that gender is not just a biological fact but a social construction that shapes how people move, behave, and interact. The phrase "throwing like a girl" encapsulates a broader cultural narrative where femininity is linked to passivity, fragility, and limitation.

How Society Shapes Movement and Agency

From childhood, girls and boys are often encouraged to engage with their bodies differently. Boys might be praised for physical assertiveness, strength, and risk-taking, while girls are steered towards gracefulness, modesty, and restraint. Over time, these lessons become embodied habits, influencing how individuals use their bodies in everyday life.

Young's work highlights the consequences of these gendered patterns. When women move with restraint or hesitate to assert themselves in physical space, it is not a natural deficiency but a sign of how deeply societal norms have impacted their sense of agency. This insight is crucial for feminist discussions about empowerment and equality because it shows that changing attitudes requires more than policy—it demands a transformation in how bodies are perceived and enacted.

Implications of Iris Marion Young's "Throwing Like a Girl" Today

Decades after Young published her essay, the phrase "throwing like a girl" remains a loaded expression, but her analysis offers tools for rethinking and resisting these stereotypes. Understanding the connection between gender, embodiment, and social power enables activists, educators, and individuals to challenge limiting norms and foster new ways of inhabiting the body.

Empowering Movement and Breaking Stereotypes

One of the key takeaways from Young's work is that empowerment involves reclaiming bodily agency. This means encouraging people to move freely, confidently, and without internalized restrictions based on gender. In practice, this can look like:

- Encouraging girls and women to participate in sports and physical activities without fear of judgment.
- Promoting body positivity and diversity in media representations.
- Creating educational programs that challenge traditional gender roles related to physicality.

By fostering environments where movement is not limited by gendered expectations, society can help dismantle the very conditions that lead to “throwing like a girl” being an insult.

Intersectionality and Embodiment

Young’s analysis also invites us to consider how race, class, disability, and other social categories intersect with gender to shape bodily experience. For example, the way a Black woman moves through public space might be affected not only by gendered expectations but also by racialized surveillance and discrimination.

This intersectional perspective enriches our understanding of embodiment and highlights the need for inclusive approaches that recognize diverse experiences of the body and movement.

Why Iris Marion Young’s Essay Still Matters for Feminist Theory

“Throwing Like a Girl” remains a foundational text in feminist philosophy because it connects the abstract concept of gender with the tangible, everyday experience of living in a body. It challenges readers to see that gender inequality is not just about social roles or attitudes but is embedded in the very way people move, occupy space, and relate to their own physicality.

Young’s work encourages ongoing reflection on how to create a world where everyone can inhabit their bodies fully and freely, without the invisible chains of gendered expectations.

Practical Applications in Education and Activism

Educators can draw on Young’s insights to develop curricula that emphasize bodily awareness and challenge gender stereotypes. Activists can use the framework to advocate for policies and cultural shifts that promote physical empowerment and inclusivity.

The essay also inspires artists and performers who explore gender through movement, dance, and theater, using embodiment as a form of resistance and expression.

Iris Marion Young’s “throwing like a girl” is far more than a casual phrase. It’s a powerful lens through which we can examine the intersection of gender, body, and society. By engaging with her work, we gain a richer understanding of what it means to move through the world as a woman or as anyone constrained by rigid gender norms—and how we might begin to throw differently, more freely, and with renewed confidence.

Frequently Asked Questions

Who is Iris Marion Young and what is her connection to the phrase 'throwing like a girl'?

Iris Marion Young was a feminist philosopher known for her work on social justice and the politics of difference. In her essay 'Throwing Like a Girl,' she explores how gendered socialization affects women's bodily movements and spatial experiences.

What is the main argument of Iris Marion Young's essay 'Throwing Like a Girl'?

Young argues that the phrase 'throwing like a girl' reflects a societal perception that women are less capable physically due to social constraints, not biological differences. She highlights how women's bodily comportment is shaped by societal expectations, limiting their freedom of movement.

How does Iris Marion Young explain the limitations women face in 'throwing like a girl'?

Young explains that women often restrict their bodily movements because of self-consciousness, fear of injury, and social norms, which leads to less confident and less effective physical actions, such as throwing.

Why is 'throwing like a girl' considered a significant feminist critique by Iris Marion Young?

The phrase critiques how gender stereotypes are embodied and reinforce women's marginalization. Young uses it to reveal how everyday bodily actions are influenced by gendered social norms, contributing to the broader feminist understanding of oppression.

How does Iris Marion Young's concept of 'throwing like a girl' relate to gender performativity?

Young's concept aligns with the idea of gender performativity by showing how repeated social performances of gender, like constrained physical movements, reinforce and produce gender identities and inequalities.

What impact has Iris Marion Young's essay 'Throwing Like a Girl' had on feminist theory and gender studies?

The essay has been influential in highlighting the embodied nature of gender oppression, encouraging scholars to consider how physicality and spatiality intersect with gender, and inspiring further research in feminist phenomenology and embodied experience.

Can 'throwing like a girl' be reinterpreted positively in light of Iris Marion Young's work?

Yes, some feminist scholars argue that reclaiming 'throwing like a girl' can challenge negative stereotypes and celebrate different ways of moving and being, emphasizing diversity in bodily expression rather than deficiency.

How does Iris Marion Young's analysis of 'throwing like a girl' connect to broader discussions of power and the body?

Young's analysis shows that bodily comportment is a site of power relations, where social norms dictate acceptable ways of moving, thus controlling and limiting individuals based on gender, reflecting broader structures of domination.

In what ways can Young's insights from 'Throwing Like a Girl' inform contemporary conversations about gender and physicality?

Her insights encourage questioning assumptions about gendered physical abilities, promoting inclusivity in sports and physical education, and fostering awareness of how socialization shapes bodily confidence and competence across genders.

Additional Resources

****Iris Marion Young Throwing Like a Girl: A Critical Examination of Gender, Power, and Embodiment****

iris marion young throwing like a girl is a phrase that immediately resonates within feminist theory and gender studies, originating from Iris Marion Young's influential essay "Throwing Like a Girl: A Phenomenology of Feminine Body Comportment, Motility, and Spatiality." Young's work challenges conventional understandings of gendered physicality by interrogating the social and political dimensions of bodily movement. This article explores the core arguments presented by Young, situating them within broader academic discussions about embodiment, gender norms, and power relations, while examining the enduring relevance of "throwing like a girl" in contemporary feminist discourse.

Understanding Iris Marion Young's "Throwing Like a Girl" Essay

Iris Marion Young, a prominent feminist philosopher, published "Throwing Like a Girl" in 1980, a groundbreaking essay that diverges from traditional feminist perspectives by emphasizing the lived experience of the female body. The essay is not simply about physical ability or athletic competence; rather, it unpacks how societal expectations and gendered power dynamics shape the way women inhabit and move through space.

Young observes that “throwing like a girl” is a metaphor encapsulating the inhibited, constrained bodily comportment typical of women, which reflects a deeper internalization of social norms dictating femininity. This phenomenological approach draws on existentialist ideas, particularly those of Merleau-Ponty, to show how the body is not merely a biological entity but a site of social inscription and identity formation.

Key Concepts in Young’s Analysis

At the heart of Young’s essay lies the concept of **embodiment**—the idea that our sense of self and subjectivity are fundamentally tied to our bodily existence. Young argues that women’s movements are often characterized by a lack of spatial expansion and an increased self-consciousness, which she attributes to a pervasive sense of vulnerability and self-limitation imposed by patriarchal culture.

Three main features define the “throwing like a girl” phenomenon:

- **Inhibited intentionality:** Women’s bodily movements often reflect a hesitation or lack of full commitment, as if anticipating failure or injury.
- **Attentiveness to the body:** Women tend to be hyper-aware of their bodily boundaries, resulting in constrained and cautious motions.
- **Discontinuous unity:** The female body is experienced as fragmented, lacking the integrated coordination demonstrated in more “masculine” physical activities.

These features, Young contends, are not natural or biological but socially constructed, revealing how gender norms shape physical behavior and limit women’s agency.

The Social and Political Context of “Throwing Like a Girl”

Young’s essay situates physical comportment within a broader framework of power relations, where the female body becomes a site for the reproduction of gender inequality. The phrase “throwing like a girl” encapsulates more than just a stereotype; it symbolizes how female bodies are disciplined and controlled through socialization.

Gender Norms and Bodily Discipline

The social expectations placed upon women often discourage assertiveness and physical dominance, promoting instead a model of femininity that values passivity, delicacy, and restraint. Young argues that these norms condition women to experience their bodies as objects to be observed and controlled, rather than as agents capable of autonomous movement.

This cultural scripting perpetuates the gendered division of space: men are encouraged to occupy and assert themselves confidently in public and physical arenas, while women are often relegated to restricted spatial roles, both literally and metaphorically. Such spatial limitations reinforce broader patterns of social marginalization.

Comparative Perspectives: Male vs. Female Physicality

Young's phenomenological insights contrast with biological determinist explanations that attribute differences in movement to innate physical capacities. By focusing on the experiential and social dimensions of gendered movement, she highlights how **throwing like a girl** is not about physical inferiority but about learned bodily comportment shaped by cultural forces.

This distinction is crucial in contemporary gender studies, as it challenges essentialist views and opens pathways for reimagining gendered embodiment beyond normative constraints.

Implications in Contemporary Feminist Theory and Practice

Young's analysis of "throwing like a girl" has had significant influence in feminist philosophy, body studies, and critical theory. Her work encourages a reevaluation of how gendered bodies are represented and lived, emphasizing the importance of reclaiming bodily agency.

Reclaiming Agency and Redefining Femininity

One of the practical outcomes of Young's critique is a call to challenge and transform the norms that govern female embodiment. This includes advocating for increased visibility and valorization of diverse female physicalities in sports, dance, and other arenas where the body is central.

Efforts to dismantle stereotypes like "throwing like a girl" often focus on promoting confidence, strength, and autonomy in women's bodily expressions. This shift not only counters limiting stereotypes but also aligns with broader feminist goals of empowerment and equality.

Applications in Education and Sports

Young's insights have been applied in educational settings to address gender bias in physical education, where girls may be discouraged from fully participating in sports or physical activities due to social expectations. Recognizing the social construction of "throwing like a girl" enables educators to create more inclusive environments that encourage girls to develop their physical skills without fear of judgment.

Similarly, in the realm of sports, campaigns to celebrate female athletes who defy gendered stereotypes contribute to dismantling the negative connotations associated with the phrase.

Critiques and Further Reflections

While Young's essay remains seminal, it has also been subject to critique and further development. Some scholars argue that her focus on the binary opposition of male and female embodiment risks oversimplifying the diversity of gender experiences, particularly those of transgender and non-binary individuals.

Moreover, the concept of "throwing like a girl" has been re-examined in light of intersectionality, acknowledging that race, class, ability, and other social factors intersect with gender to influence bodily comportment and spatial experiences.

Pros and Cons of Young's Framework

- **Pros:** Offers a nuanced, phenomenological approach to gender and embodiment; challenges biological determinism; highlights the political nature of bodily comportment.
- **Cons:** May reinforce binary gender categories; less emphasis on intersectional identities; does not fully account for agency in resisting norms.

These critiques have propelled ongoing scholarship that builds on Young's foundation while incorporating more complex understandings of identity and embodiment.

Conclusion: The Enduring Legacy of "Throwing Like a Girl"

Iris Marion Young's "throwing like a girl" remains a powerful conceptual tool for unpacking how gendered norms shape not only social roles but the very ways bodies move and exist in space. Her insightful analysis invites continued reflection on the intersection of gender, power, and embodiment, encouraging both scholars and activists to question and resist the social scripts that limit bodily freedom.

In an era increasingly attentive to diverse expressions of gender and identity, Young's work offers a foundational perspective, reminding us that the politics of the body are inseparable from broader struggles for equality and human dignity.

[Iris Marion Young Throwing Like A Girl](#)

iris marion young throwing like a girl: On Female Body Experience Iris Marion Young, 2005-01-27 Written over a span of more than two decades, the essays by Iris Marion Young collected in this volume describe diverse aspects of women's lived body experience in modern Western

societies. Drawing on the ideas of several twentieth century continental philosophers--including Simone de Beauvoir, Martin Heidegger, Luce Irigaray, Julia Kristeva, and Maurice Merleau-Ponty--Young constructs rigorous analytic categories for interpreting embodied subjectivity. The essays combine theoretical description of experience with normative evaluation of the unjust constraints on their freedom and opportunity that continue to burden many women.

iris marion young throwing like a girl: Throwing Like a Girl and Other Essays in Feminist Philosophy and Social Theory Iris Marion Young, 1990 Feminist social theory and female body experience are the twin themes of Iris Marion Young's twelve outstanding essays written over the past decade and brought together here. Her contributions to social theory raise critical questions about women and citizenship, the relations of capitalism and women's oppression, and the differences between a feminist theory that emphasizes women's difference and one that assumes a gender-neutral humanity. Loosely following a phenomenological method of description, Young's essays on female embodiment discuss female movement, pregnancy, clothing, and the breasted body. In an introduction that situates her work in the context of shifts in feminist theory and politics over the past decade, Young emphasizes the rootedness of her theorizing in a dedicated and seasoned political activism.

iris marion young throwing like a girl: *Feminism, Foucault, and Embodied Subjectivity* Margaret A. McLaren, 2002-10-10 Addressing central questions in the debate about Foucault's usefulness for politics, including his rejection of universal norms, his conception of power and power-knowledge, his seemingly contradictory position on subjectivity and his resistance to using identity as a political category, McLaren argues that Foucault employs a conception of embodied subjectivity that is well-suited for feminism. She applies Foucault's notion of practices of the self to contemporary feminist practices, such as consciousness-raising and autobiography, and concludes that the connection between self-transformation and social transformation that Foucault theorizes as the connection between subjectivity and institutional and social norms is crucial for contemporary feminist theory and politics.

iris marion young throwing like a girl: *Throw Like a Girl, Cheer Like a Boy* Robyn Ryle, 2020-06-29 A thought-provoking journey into the complicated history of gender, sexuality, race, and social justice through the world of sports. Have you ever wondered why most cheerleaders are girls? Or why some athletes, like Caster Semenya, have to prove they're women while there's no testing for men? And why do athletes like Megan Rapinoe and Colin Kaepernick use sports as a platform for social justice, and should they? These questions and more are examined in *Throw Like a Girl, Cheer Like a Boy: The Evolution of Gender, Identity, and Race in Sports*. Robyn Ryle uses the world of sports to examine the history, controversy, and current conversations around sexuality, race, and social justice, bringing in the stories of today's athletes to highlight the issues. Topics covered include gender segregation, gender testing, transgender athletes, sexuality, homophobia, globalization, race, and activism. *Throw Like a Girl, Cheer Like a Boy* shows the great strides that have been made in the sports world, but there are still questions that remain and work that needs to be done. This book brings to attention the ways in which sports can contribute to inequalities while also demonstrating how sports can help create a more just world for everyone.

iris marion young throwing like a girl: *Feminist Interpretations of Maurice Merleau-Ponty* Dorothea Olkowski, Gail Weiss, 2006 Simone de Beauvoir identified the importance of Maurice Merleau-Ponty's writings to feminist theory. But there has been little agreement on how Merleau-Ponty's ideas ultimately have an impact on feminist philosophy. The essays presented here attempt to situate Merleau-Ponty in the larger context of feminist theory.

iris marion young throwing like a girl: *Gendering Bodies* Sara L. Crawley, Lara J. Foley, Constance L. Shehan, 2008 *Gendering Bodies* explains how the social world shapes our physical bodies and how our bodies shape the social world. In this remarkable investigation into contemporary ideas of gender, sociologists Crawley, Foley, and Shehan argue that bodies are constantly being gendered, or encouraged to participate in (heterosexual) gender conformity. This engendering influences nutrition practices, work and employment choices, dieting, working out,

cosmetic surgery, sexual practices, and training-or lack thereof-in sports or fitness. This is an accessible, yet comprehensive, sociological inquiry into a theory of the gendered body.

iris marion young throwing like a girl: Writing on the Body? Thinking Through Gendered Embodiment and Marked Flesh Kay Inckle, 2009-03-26 This groundbreaking piece of work establishes a “position of embodiment” as an ethically salient epistemological and empirical strategy for understanding, representing, and experiencing gendered embodiment and marked flesh. Developing an embodied, feminist critique of the sociology of the body, the author integrates this position with some of the most recent developments in qualitative methodologies and creative research practices in order to engage with, and represent, women’s experiences of body-marking. As such, the specific body practices which are addressed, “body modification” and “self-injury,” are refigured in the context of a feminist, embodied position. This position of embodiment not only establishes a holistic, non-dualistic orientation from which to experience and explore gendered embodiment and body-marking practices, but in doing so, also highlights the limitations of normative dualistic, disembodied theories and methods which objectify and distance the very experiences they purport to explain. Overall, this exploration is a provoking, moving and often uncomfortable journey into the imperatives of gendered embodiment, abject corporeality, blood and pain, and the practices which mark the body and evoke and transform the gendered, embodied self. This is a courageous, beautifully written, evocative, and thought provoking book that takes the reader on an intimate journey into the misunderstood world of body marking practices. As part of the journey, Inckle provides a range of insights into the fluid, ambiguous, and complex forms of embodiment experienced by women over time. The reflexive stance she adopts throughout enables the reader to chart her emerging awareness of methodological dilemmas and the inherent tensions she experiences in trying to resolve them in relation to feminist ethical positions. As part of this process, she challenges the norms of knowledge production and dissolves the disciplinary boundaries that frame much of the current debate on embodiment and body marking practices. Inckle 's findings offer a powerful critique of dominant research perspectives that focus on the body and she makes a strong case for the development of a feminist-embodied-sociology in the future. As such, this book will be of immense interest to sociologists and psychologists with an interest in the body and the dynamics of embodiment as well as to scholars seeking to develop their understanding of key methodological issues. Professor Andrew C. Sparkes PhD Exeter University This book is based on one of the best methodological approaches I have come across. Supported by materials from a wide variety of disciplines, it is reflexively argued, and Dr Inckle charts new grounds in her trajectory from feminist methodologies to creative sociology, searching for new ways of producing knowledge and radically broadening the sociological research agenda to include ‘stories that come out of the body’. I particularly like the way Dr Inckle develops feminist research methodologies, critiquing participatory approaches as often difficult to implement, and the fearless, yet highly problematic, positioning of the ‘researching I’ at the centre of the research process. Dr Ronit Lentin, Department of Sociology Trinity College Dublin

iris marion young throwing like a girl: The Child as Natural Phenomenologist Talia Welsh, 2013-03-31 Maurice Merleau-Ponty (1908-1961) is well known for his work in phenomenology, but his lectures in child psychology and pedagogy have received little attention, probably because Talia Welsh translated the lectures in their entirety only in 2010. *The Child as Natural Phenomenologist* summarizes Merleau-Ponty’s work in child psychology, shows its relationship to his philosophical work, and argues for its continued relevance in contemporary theory and practice. Welsh demonstrates Merleau-Ponty’s unique conception of the child’s development as inherently organized, meaningful, and engaged with the world, contrary to views that see the child as largely internally preoccupied and driven by instinctual demands. Welsh finds that Merleau-Ponty’s ideas about human psychology remain relevant in today’s growing field of child studies and that they provide important insights for philosophers, sociologists, and psychologists to better understand the human condition.

iris marion young throwing like a girl: *Rethinking Feminist Phenomenology* Sara Cohen

Shabot, Christinia Landry, 2018-10-05 Although feminist phenomenology is traditionally rooted in philosophy, the issues with which it engages sit at the margins of philosophy and a number of other disciplines within the humanities and social sciences. This interdisciplinarity is emphasised in the present collection. *Rethinking Feminist Phenomenology* focuses on emerging trends in feminist phenomenology from a range of both established and new scholars. It covers foundational feminist issues in phenomenology, feminist phenomenological methods, and applied phenomenological work in politics, ethics, and on the body. The book is divided into three parts, starting with new methodological approaches to feminist phenomenology and moving on to address popular discourses in feminist phenomenology that explore ethical and political, embodied, and performative perspectives.

iris marion young throwing like a girl: You've Changed Laurie J. Shrage, 2009-08-18 Is sex identity a feature of one's mind or body, and is it a relational or intrinsic property? Who is in the best position to know a person's sex, do we each have a true sex, and is a person's sex an alterable characteristic? When a person's sex assignment changes, has the old self disappeared and a new one emerged; or, has only the public presentation of one's self changed? *You've Changed* examines the philosophical questions raised by the phenomenon of sex reassignment, and brings together the essays of scholars known for their work in gender, sexuality, queer, and disability studies, feminist epistemology and science studies, and philosophical accounts of personal identity. An interdisciplinary contribution to the emerging field of transgender studies, it will be of interest to students and scholars in a number of disciplines.

iris marion young throwing like a girl: Touchdowns for Jesus and Other Signs of Apocalypse Marcia W. Mount Shoop, 2014-07-01 Why do sports matter so much to so many people? And why should we care? Far from being a distraction or a trivial pastime, sports tell us deep truths about ourselves. Big-time sports are a particularly potent mirror for humanity--reflecting both our promising possibilities and our demonic distortions. Theologian (and football coach's wife) Marcia Mount Shoop invites you to take a closer look at the hold that sports have on us. *Touchdowns for Jesus* takes you beneath the veil in some of the most challenging issues in sports today: fanaticism, sexism, racism, and abuse of power. And beneath the lifted veil you also encounter wisdom about how we can find our way back to what is most life-giving about sports. If you love sports, or if you just wonder why others do, *Touchdowns for Jesus* will give you a whole new way to view the games people play.

iris marion young throwing like a girl: Idealism, Relativism, and Realism Dominik Finkelde, Paul M. Livingston, 2020-05-05 Several debates of the last years within the research field of contemporary realism – known under titles such as New Realism, Continental Realism, or Speculative Materialism – have shown that science is not systematically the ultimate measure of truth and reality. This does not mean that we should abandon the notions of truth or objectivity all together, as has been posited repeatedly within certain currents of twentieth century philosophy. However, within the research field of contemporary realism, the concept of objectivity itself has not been adequately refined. What is objective is supposed to be true outside a subject's biases, interpretations and opinions, having truth conditions that are met by the way the world is. The volume combines articles of internationally outstanding authors who have published on either Idealism, Epistemic Relativism, or Realism and often locate themselves within one of these divergent schools of thought. As such, the volume focuses on these traditions with the aim of clarifying what the concept objectivity nowadays stands for within contemporary ontology and epistemology beyond the analytic-continental divide. With articles from: Jocelyn Benoist, Ray Brassier, G. Anthony Bruno, Dominik Finkelde, Markus Gabriel, Deborah Goldgaber, Iain Hamilton Grant, Graham Harman, Johannes Hübner, Andrea Kern, Anton F. Koch, Martin Kusch, Paul M. Livingston, Paul Redding, Sebastian Rödl, Dieter Sturma.

iris marion young throwing like a girl: A Play of Bodies Brendan Keogh, 2018-04-06 An investigation of the embodied engagement between the playing body and the videogame: how player and game incorporate each other. Our bodies engage with videogames in complex and fascinating

ways. Through an entanglement of eyes-on-screens, ears-at-speakers, and muscles-against-interfaces, we experience games with our senses. But, as Brendan Keogh argues in *A Play of Bodies*, this corporal engagement goes both ways; as we touch the videogame, it touches back, augmenting the very senses with which we perceive. Keogh investigates this merging of actual and virtual bodies and worlds, asking how our embodied sense of perception constitutes, and becomes constituted by, the phenomenon of videogame play. In short, how do we perceive videogames? Keogh works toward formulating a phenomenology of videogame experience, focusing on what happens in the embodied engagement between the playing body and the videogame, and anchoring his analysis in an eclectic series of games that range from mainstream to niche titles. Considering smartphone videogames, he proposes a notion of co-attentiveness to understand how players can feel present in a virtual world without forgetting that they are touching a screen in the actual world. He discusses the somatic basis of videogame play, whether games involve vigorous physical movement or quietly sitting on a couch with a controller; the sometimes overlooked visual and audible pleasures of videogame experience; and modes of temporality represented by character death, failure, and repetition. Finally, he considers two metaphorical characters: the “hacker,” representing the hegemonic, masculine gamers concerned with control and configuration; and the “cyborg,” less concerned with control than with embodiment and incorporation.

iris marion young throwing like a girl: Ethics and Human Rights in Anglophone African Women’s Literature Chielozone Eze, 2016-12-14 This book proposes feminist empathy as a model of interpretation in the works of contemporary Anglophone African women writers. The African woman’s body is often portrayed as having been disabled by the patriarchal and sexist structures of society. Returning to their bodies as a point of reference, rather than the postcolonial ideology of empire, contemporary African women writers demand fairness and equality. By showing how this literature deploys imaginative shifts in perspective with women experiencing unfairness, injustice, or oppression because of their gender, Chielozone Eze argues that by considering feminist empathy, discussions open up about how this literature directly addresses the systems that put them in disadvantaged positions. This book, therefore, engages a new ethical and human rights awareness in African literary and cultural discourses, highlighting the openness to reality that is compatible with African multi-ethnic, multi-racial, and increasingly cosmopolitan communities.

iris marion young throwing like a girl: Women, America, and Movement Susan L. Roberson, 1998 Since the colonial days, American women have traveled, migrated, and relocated, always faced with the challenge of reconstructing their homes for themselves and their families. *Women, America, and Movement* offers a journey through largely unexplored territory--the experiences of migrating American women. These narratives, both real and imagined, represent a range of personal and critical perspectives; some of the women describe their travels as expansive and freeing, while others relate the dreadful costs and sacrifices of relocating. Despite the range of essays featured in this study, the writings all coalesce around the issues of politics, poetry, and self-identity described by Adrienne Rich as the elements of the politics of location, treated here as the politics of relocation. The narratives featured in this book explore the impact of race, class, and sexual economics on migratory women, their self-identity, and their roles in family and social life. These issues demonstrate that in addition to geographic place, ideology is itself a space to be traversed. By examining the writings of such women as Louise Erdrich, Zora Neale Hurston, and Gertrude Stein, the essayists included in this volume offer a variety of experiences. The book confronts such issues as racist politicking against Native Americans, African Americans, and Asian immigrants; sexist attitudes that limit women to the roles of wife, mother, and sexual object; and exploitation of migrants from Appalachia and of women newly arrived in America. These essays also delve into the writings themselves by looking at what happens to narrative structure as authors or their characters cross geographic boundaries. The reader sees how women writers negotiate relocation in their texts and how the written word becomes a place where one finds oneself.

iris marion young throwing like a girl: Sociology Anthony Giddens, Philip W. Sutton, 2010 Whilst particularly useful as a companion to the sixth edition of Giddens's *Sociology*, the reader is

designed for use independently or alongside other textbooks.

iris marion young throwing like a girl: A Critical Phenomenology of Music Rachel Elliott, 2025-07-15 Drawing a link between music and what Maurice Merleau-Ponty calls the habit body – a quasi-transcendental structure at the heart of our perceptual, social, and agential being – this book helps articulate why music has the power to express as well as shape our existence at a fundamental level. Using phenomenology, research in the cognitive sciences, and first-person descriptions of musical experiences, this book addresses topics such as the relationship of music to identity, the capacity of music to be personally and socially transformative, the role of music in our perception of others, the connection between music and trauma, and the possibility of engendering we-experiences through shared musical time.

iris marion young throwing like a girl: Shame, Gender Violence, and Ethics Shé M. Hawke, Lenart Škof, 2021-02-12 Shame, Gender Violence, and Ethics: Terrors of Injustice draws from contemporary, concrete atrocities against women and marginalized communities to re-conceptualize moral shame and to set moral shame apart from dimensions of subordination, humiliation, and disgrace. The interdisciplinary collection starts with a contribution from a Yazidi-survivor of genocidal and sexual violence, whose case brings together core themes: gender, ethnic and religious identity, and violence and shame. Further accounts of shame and gendered violence in this collection take the reader to other and equally disturbing accounts of lesser-known atrocities from around the world. Although shame is sometimes posited as an inevitable companion to human life, editors Lenart Škof and Shé M. Hawke situate the discussion in the theoretical landscape of shame, and the contributors challenge this concept through fields as diverse as law, journalism, activism, philosophy, theology, ecofeminism, and gender and cultural studies. Their discussion of gendered shame makes room for it to be both a negative and a redemptive concept. Combining junior and senior scholarship, this collection examines power relations in the cycle of shame and violence.

iris marion young throwing like a girl: Creatures of Prometheus Timothy V. Kaufman-Osborn, 2000-01-01 Do human beings become creatures of the technology they create? Is gender an artifact of the work performed by such manufactured things? Drawing on a broad variety of literary and philosophical sources, including Homer's Iliad, Mary Shelley's Frankenstein, accounts of the 1986 nuclear disaster at Chernobyl, and recent scholarship in feminist, postmodern, and political theory, this impressive book offers strikingly original ways for readers to think about technology, gender identity, culture, the environment, politics, and the ways women and men struggle to make sense of the gifts of Prometheus. This book will be of interest to students and scholars of political theory, environmental thought, and gender, cultural, and literary studies.

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