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## SEXUAL DIFFERENCE' IN REVOLUTIONS OF THE WORLD

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### Abstract

Contemporary French Feminism, Irigaray's works and the emancipation of Individual sex, egalitarian of Feminism, The inquiry of philosophical problems, masculine morphology, second sex, and Intersubjectivity. In her essay "Sexual Difference" Irigaray addresses the problem of sexual difference in terms recognizably borrowed from the same phenomenological appears tradition as the work of Simon de Beauvoir. She begins her essay by reiterating the central concept of 'The Second Sex', that even when apparently universal or neutral, the subject has, in fact, always been writing in Masculine form. Irigaray now tries to arrive at the constitution of ethics of sexual difference for which she refers to Descartes idea of the passions vendor. Which in French, means admiration, wonder is a passion which is not opposed to or in conflict with anything and exists always as though for the first time. A woman, like Irigaray, can never take the place of a man and never will a man take her place. Irigaray calls it that which differs sexually from man. The passions of man as sometimes, perhaps a woman, have either been repressed shifted and subdued or else reserved for God. This space is filled not with wonder but with attraction, greed, possession, consummation etc. For wonder cannot seize, possess or subdue such an object. Wonder may allow them to retain their autonomy based on their difference. It may also give them a space of freedom or attraction, separation of the alliance.

Keywords: *Feminism, philosophical problems, masculine morphology,.etc*

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Most feminists are concerned and argue that gendered and sexed identities, such as "man" and woman", are socially constructed. At a time when women were fighting for their suffrage, it was the British writer Virginia Woolf who sought their emancipation through her pamphlets "A Room of One's Own".

Feminist criticism too has the major objects of the theory and exposing the mechanism of patriarchy, the socio-cultural mindset and exploring ways to promote a mind shift. Feminist criticism uses the ideas of Lacan's psychoanalysis and Derridean Deconstruction. British Feminist criticism is more influenced by socialism, Cultural materialism and Marxism. American Feminist criticism is partly inclined towards post-structuralism, American deconstruction but tries to retain some of the traditional critical concepts like the theme, motif, characterization etc. The feminist viewpoint was ignored. Showalter refers to Carolyn Heilbrun and Catharine Stimpson who "identified two poles of feminist criticism. The first of these modes righteous, angry and admonitory, was compared the Old Testament, "looking for the sins and errors of the past".

Luce Irigaray's significant work of the 1970s has influenced feminist interrogations of traditional Psychoanalysis during the last decade or so. In her "Speculum of the other woman" (1985) and in *This sex which is not me*. She has attempted to comprehend the feminine free of the specular and defining of the male. In avoiding essentials theory, with its abstract pursuit of, which she has emphasized the female need to discover sexuality that does not merely serve the male. It was this insistence plus the almost Poetic Circling of her subjects in *speculum* that led to her expulsion from her post in the Department of Psychoanalysis at Vincennes and a subsequent exile from that academic establishment. The charge that she introduced politics into the practice of psychoanalysis, however, was itself politically motivated. Her main objection to Freud's influence was that his 'scientific' procedures merely masked Phallogocentric Prejudices. As a result, the presence of the mother with psychoanalysis is largely effaced and female sexuality relegated to the perverse or hysterical.

In her essay "Sexual Difference" Irigaray addresses the problem of sexual difference in terms recognizably borrowed from the same phenomenological appears tradition as the work of Simon de Beauvoir. She begins her essay by reiterating the central concept of 'The Second Sex', that even when apparently universal or neutral, the subject has, in fact, always been writing in Masculine form. Irigaray's essay, like that Helen of Cixous, calls for a radical rethinking of the subject not simply in relation to discourse, society, and culture, but to the very cosmos itself and to the fundamental Kantian categories of space and time. Irigaray argues that in the classic Kantian duality the external realm is conceived in terms of space and the internal in these of time. To be free is to organize external space and to be a master of internal temporality. Accordingly, Irigaray suggests that sexual difference has also been set up in relation to these co-ordinate of time and space, so that man subjugates external space (woman) and is master of interiority conceived of as time. In many ways, this is a restatement of de Beauvoir's opposition between immanence and transcendence, but Irigaray calls for an entirely more radical rethinking of the Kantian categories.

At the outset of the essay, Irigaray considers "Sexual difference" as one of the important questions of our age. Quoting Heidegger's statement that each age is preoccupied with one thing, and one alone, she says that sexual a difference is probably the major issue of our time and that could be our salvation on an intellectual level. She is of the view that for the work of sexual difference to take place, a revolution in thought and ethics is needed. A complete re-interpretation of the whole relationship between the subject and discourse, the subject and the world, the subject and the universe, the microcosmic and the macrocosmic is the need of the hour. The subject, she points out has always been written in the masculine form, a man which is a sexed, and not a neutral noun. The concept of the 'subject' has moved crucial to literary theory after post-structuralism. It also acts as a focal point for the various critiques of earlier humanist ideologies. Post-structuralists use the term 'subject' rather than 'self' or 'individual'. The term plays ambiguously between on the hand, subject as in the opposition subject/object, or subject as in grammar; and on the other hand, subject as in the subject of the state, or subject to the law that is the subject is both central and at the same time decentred.

Irigaray further observes that man has been the subject of discourse in all the fields, for example, in the field of theory, morality, and politics. Even the gender of God the guardian of every subject is always Paternal and Masculine in the West. Women are restricted to such minor art-forms such as cooking, knitting, sewing, and embroidery. In some exceptional cases, their field includes poetry, painting, and music. Women, at all levels, occupy the secondary position. They play a subordinate role in the patriarchal social setup. In this androcentric world, they are subjugated and in fact subjected to exploitation and negligence at all levels of human society. Presently Irigaray is able to witness a certain reversal of values; manual labor and art are both being revalorized. But the relationship of these arts to the sexual difference is at times related to class — struggle. To live and think through this difference, observes Irigaray, feminist critic's must reconsider the whole question of space and time.

Irigaray now tries to arrive at the constitution of ethics of sexual difference for which she refers to Descartes idea of the passions vendor. Which in French, means admiration, Wonder is a passion which is not opposed to or in conflict with anything and exists always as though for the first time. A woman, like Irigaray, can never take the place of a man and never will a man take her place. Irigaray calls it that which differs sexually from man. The passions of man as sometimes, perhaps a woman, have either been repressed shifted and subdued or else reserved for God. This space is filled not with wonder but with attraction, greed, possession, consummation etc. For wonder cannot seize, possess or subdue such an object. Wonder may allow them to retain their autonomy based on their difference. It may also give them a space of freedom or attraction, separation of the alliance. This would happen at their first encounter. Consumption is only delusion. One sex is never entirely consummated or consumed by another for there is always a residue.

Ethics of sexual difference addresses think as Plato, and other philosophers. No one philosopher can be identified as influencing Irigaray whose thinks while maintaining a critical distance likewise her method of mimesis resembles derridian deconstructions. She agrees with a concept of Heidegger that every age has beliefs and reforms.

Irigaray wants to analysis the theme that western culture as a self-evident. The most critical tool of mimesis is used by Irigaray. She wants to protect women have stereotypical views of their own.

The new form of subjectivity comes into being the death of the modern, transcendental subject. According to Luce Irigaray mimesis will it be possible to attacks a paradigm shift. Phallogocentrism is a term used by the Freudian psychoanalyst Jones to focus the Female sexual identity, and the lack of the phallus, a sense in other terms. In terms, It preserved the reproduction of culture in the image of masculine morphology which the identification of symbolic outlook of masculinity.

Thus Irigaray concludes the essay with a plea for the recognition of the importance of wonder in the relations between the sexes for a recognition of the final impossibility of consummation: one sex is never entirely consumed by the other. The attitude of wonder allows respect for difference works against the desire to possess or subjugate.

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