

A Critical Study Of Feminine Sensibility: Through The Lens Of Art, Culture And Literature

Kirtika Panjwani

Assistant Professor, Department Of English

Vedanta PG Girls College, Ringus Rajasthan, India

Abstract

This article explores the issue of feminine sensibility being ignored in various aspects of society, including art, literature, and culture. Despite progress in gender equality, traditional notions of masculinity continue to dominate and overshadow feminine perspectives, resulting in the marginalisation and undervaluation of women's experiences and voices. Drawing on interdisciplinary insights from feminist theory, cultural studies, and psychology, this article examines how gendered biases operate in different contexts and affect our perceptions and judgments of what is considered valuable, credible, and meaningful. By highlighting the importance of recognizing and embracing feminine sensibility, this seeks to foster a more inclusive and diverse understanding of human experience and creativity.

Issue of feminine sensibility being ignored in various fields and contexts, despite its importance and relevance. Drawing from feminist theory and literature, the article explores the cultural and societal factors that contribute to this disregard for feminine ways of knowing, feeling, and perceiving. The article here argues that this exclusion of feminine sensibility has negative consequences for women's empowerment, creativity, and well-being, as well as for the broader society's capacity for empathy and social justice.

Keywords: Feminism, Feminine sensibility, Literature, Gender, Biased

Introduction :

Essentially, feminist literature covers a wide range of written expression, but what they all have in common is a variety of literature focusing majorly on female experience, how it changes, expands and evolves, therefore the need for sensibility arises. Feminine sensibility is a branch of feministic approach. Feminism is a collection of competing and often opposing social theories, political movements and moral philosophies. It is largely concerning the experiences of women with an ideology of reflecting the ability to feel or perceive."We sensible often resist intrusive love and its chaos practically, employing measures to prevent the former for fear of the latter. But for all our wit and work, that desperation for control also prevents the pure and transcendental freedom more often delivered by both."

Feminism and Women's Liberation movement greatly supported the reformation of women. The Women's Liberation Movement is the social fight which aims at eliminating forms of tyranny based on gender and as well gaining for women equal economic and social status, rights to settle in their own lives as are enjoyed by men.

Literary View

Literature is a depiction of life as outlined in written. There is a close relationship between literature and life, because the social function of literature involves the people. Literature is a domain where feminine sensibility can be acknowledged and valued through the representation of women's experiences and perspectives. For literary works are human personal expressions in the form of experiences, thoughts, feelings, ideas, enthusiasm, beliefs in a form of life description, which can be described in writing. Jakop Sumardjo in his book entitled "Literature Appreciation" said that literary work was an attempt to record the contents of the literary soul. For example, in Virginia Woolf's novel "Mrs. Dalloway," the main character's interior monologue reveals her sensitivity to the beauty and complexity of the world around her, as well as her struggles with gender norms and social expectations. Similarly, in Toni Morrison's novel "Beloved," the protagonist's traumatic experiences as a former slave are depicted with a profound sense of empathy and compassion, highlighting the importance of feminine sensibility in the recognition of human dignity and suffering. By incorporating feminine sensibility into their writing, these authors challenge the dominant narratives that exclude or marginalize women's voices and experiences.

Sensibility is the kind of reaction, towards action, the rights acclaimed, the freedom charged, the status granted, even the language constructed as worked on by Hellen Cixous in her essay "The Laugh of the Medusa". Foregrounds the fact of "Man" being in the centre . Inside the Haveli by Rama Mehta, Sense and sensibility by Jane Austen the protagonist Survives the action which Subsequents the standards of a society where everything is accomplished in comparison with a male identity which itself is a self constructed constrained embedded by the society stated by John Stuart Mill published The Subjection of Women to demonstrate that "The legal subordination of one sex to the other is wrong...and...one of the chief hindrances to human improvement."

Literary works often show men's hegemony against women and that women are male erotic objects. "In Old Javanese literature, especially in wiracarita and kakawin are clear if the image of women tends to be a figure of idolatry. Women are figures that should be contested by men, especially their beauty and skill. Female intellectuals of the Enlightenment were quick to point out this lack of inclusivity and the limited scope of reformist rhetoric. Olympe de Gouges, a noted playwright, published *Déclaration des droits de la femme et de la citoyenne* (1791; "Declaration of the Rights of Woman and of the [Female] Citizen"), declaring women to be not only man's equal but his partner. The following year Mary Wollstonecraft's *A Vindication of the Rights of Woman* (1792), the seminal English-language feminist work, was published in England. Challenging the notion that women exist only to please men, she proposed that women and men be given equal opportunities in

education, work, and politics. Women, she wrote, are as naturally rational as men. If they are silly, it is only because society trains them to be irrelevant.

In "The Laugh of the Medusa" by Hélène Cixous - This influential essay, published in 1975, argues that women must reclaim their bodies and their sexuality in order to develop a feminine sensibility that challenges patriarchal power structures. Cixous emphasises the importance of writing as a means of reclaiming feminine subjectivity and breaking free from the constraints of masculine language and logic. The term gender performativity, coined by Judith Butler in 1990 in book *Gender Trouble: Feminism and subversion of Identity* criticises what they consider to be an outdated perception of gender. This outdated perception, according to Butler, is limiting in that it adheres to the dominant Societal constraints. In scrutinising gender duality of difference, measured by sensibility is representative of a scenario, where in, *The Edible Woman*, Atwood asserted, "I don't consider it feminism; I just consider it social realism." Fully awakened personality of modern outward society still finds traces of trapped sensibility.

Luce Irigaray, born in Belgium on May 3, 1930, is one of the famous feminist figures who supports by arguing and rejecting Freud and Lacan's opinion that women are real creatures, symbolic beings and imaginary creatures for men. Irigaray herself focused her attention on cizophrenia, which was considered a personal language or dialect focused on symbolic order. In order to reject Freud's argument and reject male domination, Irigaray also focused her attention on the role of language, especially women's language. According to her because men have a language house, women also have to build their own language house, a house that frees them from male prison, a house that will be used as a place to carry out a total improvement of fate. So that later women do not speak like women but speak as women (Sarup in Ratna, 2004: 198). Irigaray also stated that to match the male phallus, women must speak through language her own feelings unbiased. And to shape her own image, women must be able to appear for themselves, in a way that is different from what men do.

Sensibility versus Insensibility: the differentiation between using personal feelings and emotions to understand nature and man, and the active, if not completely conscious, overwhelming of oneself in his or her emotions that Austen explores and illustrates through her characters in *Sense and Sensibility*. Her particular study of sensibility is illustrated in the characters of Marianne, who is the epitome of insensibility near the end of the novel, and in Elinor, who represents sense, with traces of sensibility, "Elinor is the guiding light of the text, Marianne plays the role of the stereotypical Sentimental heroine." Sense does never cry on the contrary Sensibility portrays emotions with hype subverting resigning to the norms of patriarchy being weak and fragile. Inside the Haveli does strain from tears and cry to show wisdom and subside but there hides the "why?" Society needs to hear the wry of a heart that is full of emotions, the same can also have the brain of Einstein. Rat race to which the world complies is now moving to an era where sensibility is feminine and foolish that doesn't flourish. Anger is a vice which today resides in the poetic flavour of the fortunate fever that has passed the generations being transformed into tech-fi.

Art and Cultural Aspect

Art is another domain where feminine sensibility can be acknowledged and valued through the representation of diverse aesthetics and perspectives. For instance, in the paintings of Georgia O'Keeffe, the beauty of nature and the human body is depicted with a sensuousness and intensity that challenges the traditional male gaze and objectification of women. Similarly, in the films of Sofia Coppola, the interior worlds of women are explored with a delicacy and subtlety that subvert the stereotypes and clichés of mainstream cinema. By valuing and integrating feminine sensibility into their artistic expression, these artists create works that are not only aesthetically innovative but also socially and politically relevant.

Men cannot become feminists, they can only be sympathisers or supporters. Gender is the same as gender. Gender refers to the biological anatomy between women and men. Whereas gender explains the social interests or understanding referred to in those differences. The concept emerged as a critique of the male-centred Western canon and the patriarchal power structures that have excluded or marginalised women's voices, experiences, and perspectives. "Did they know why they knew? Not at all. But they knew!!" is the dominant mode of thought and representation by emphasising the ways of knowing, feeling, and perceiving that are traditionally associated with femininity. Feminist scholars have explored how popular culture, such as fashion, music, and film, reflects and shapes the social norms and values related to femininity and masculinity. They have also examined how different cultural forms and practices have been gendered, such as the romanticization of motherhood or the stigmatisation of menstruation. The Cultural symptoms often differentiate the genders on the basis of certain group interests, in this case the male group, and the literary work often makes women as objects and merely weak beings who are under male domination. This theory tries to give way middle so that both have a balanced position in their conditions in society. By analysing the ways in which cultural texts and practices embody or challenge feminine sensibility, cultural studies have highlighted the political and social significance of cultural production.

"This Bridge Called My Back" edited by Cherríe Moraga and Gloria Anzaldúa - This anthology, published in 1981, brought together a diverse range of women writers and scholars who sought to challenge the marginalisation of women of colour in feminist discourse. The anthology emphasised the importance of developing a feminine sensibility that recognizes and values difference, and that can bridge the gaps between different cultures and experiences. Queer and feminist performance artists have used their art to challenge the heteronormative and patriarchal cultural norms that have defined and oppressed women's bodies and desires. By subverting dominant cultural codes and challenging traditional gender roles, these artists embody a feminist and queer sensibility that challenges and transforms dominant cultural norms and values. The liberation movement as mentioned above raises the feminist movement that wants to fight for the rights of women, deconstruct the system of domination and hegemony, and engage in conflict between weak groups and strong

groups. Whereas feminine sensibility theories are closely related to class and racial conflict, especially confining the role of emotions only to gender stereotypes. Although feminism is generally associated with emancipation, the women's movement to demand equal rights with men, both in the political, economic and socio-cultural fields this makes the line of difference here.

On the other hand, cultural texts and practices may also perpetuate and reinforce patriarchal norms and values that undermine feminine sensibility. For example, popular culture, such as advertising or romantic comedies, often reinforces gender stereotypes and reinforces the idea that femininity is passive, emotional, and primarily concerned with relationships and appearance. By perpetuating these stereotypes, popular culture may undermine feminist and feminine sensibility by limiting the ways in which women can imagine and express themselves

Conclusion

In conclusion, cultural studies scholars have analysed the ways in which cultural texts and practices embody or challenge feminine sensibility by examining the cultural norms and values that shape and are reflected in cultural production. By highlighting the political and social significance of cultural production, cultural studies offer a critical lens for analysing and transforming cultural practices and representations. Through a critical analysis of examples from literature, art, and everyday life, it offers insights into the ways in which feminine sensibility can be acknowledged, valued, and integrated into different domains. The article concludes by calling for a more inclusive and intersectional approach to knowledge production, one that recognizes the diversity of human experiences and perspectives, including those traditionally associated with femininity.

"A Room of One's Own" by Virginia Woolf - This feminist classic, published in 1929, explores the ways in which women's writing has been marginalised and silenced throughout history. Woolf argues that women need both financial independence and a physical space of their own in order to write and create, and that this is essential for the development of feminine sensibility in literature.

"The Female Complaint" by Lauren Berlant - This book, published in 2008, explores the ways in which women's dissatisfaction with their lives is both a personal and a political issue. Berlant argues that women's struggles with intimacy, desire, and emotional labour are all rooted in a broader cultural and political context that undermines feminine sensibility and perpetuates patriarchal power structures.

"Gender Trouble" by Judith Butler - This influential book, published in 1990, argued that gender is not a fixed or natural category, but rather a social and cultural construct that is constantly being produced and reproduced. Butler emphasized the importance of developing a feminist sensibility that can challenge and transform the ways in which gender is constructed and performed in everyday life.

Moreover, cultural studies scholars have argued that cultural texts and practices are not isolated from broader social and political structures, but rather are embedded in and shaped by them. Thus, the analysis of cultural texts and practices must also consider the larger social, economic, and political contexts in which they are produced and consumed.

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