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The laugh of the medusa analysis

In the thematic work The Laugh of the Medusa feminist thinker Helene Cixous mentions the topic of feminine writing. Her main point in the article is that women should pursue writing despite efforts to push them off the field in the past. She also demonstrates how feminine writing can look like through her own writing. Cixous argues that women have rarely written in history since they were denied such a position. If a woman wrote it is considered meaningless. The point in urging women to write is so that they can write women, women created and written by women and not by men. Cixous stressed that women should not internalize images projected on them by men, images that alienate women from an sense of self-worth found in writing. Even if women have written they tend to adopt a man's point of view, and so the history of Western writing is profoundly penis. Cixous argues in The Laugh of the Medusa that a woman should write text and herself in two ways: on a personal and historical level. On a personal level, the woman will return to her body to feel comfortable in it. By censoring women's texts, the female body is also censored. Writing under Cixous will give the woman back her fortune and pleasure has been limited and free her from sin. On a general historical level, a woman's writing marks her active entrance into history having an agent with the initiative. Cixous also argues that women always preserve the potential of others. The ability of a mother to give love that is not destructive leads her to understand other human beings and especially other women. As a subject of history, the woman is always active in several positions. This is why Cixous thinks she has the potential to remove a unified, hegemonic and organized mindset of history. A woman who binds all women together, her private history sticks with national and global. Cixous wants to break the rules of the game by not specifying what feminine text is, since any of its assumptions will fall into the dependence of the penis economy. Women can not avoid using the language of men according to Cixous, but they should not be repelled by this. If a woman is always the opposite signifier of men, it's time to take a new place in the discourse and make her own signifier. For Cixous any feminine text has been subversive, its only act. A woman can write from a position that no man can have. Helene Cixous's book You Should Read: The Laugh of the Medusa is an essay by French feminist critic Hélène Cixous. Originally written in French as Le Rire de la Méduse in 1975, (after she modified it) translated into English by Paula and Keith Cohen in 1976. In the essay, Cixous gives an erm: that women can read and choose to be trapped in their own bodies in a language that does not allow them to or they can use the body as a way to communicate. She describes a writing style, écriture féminine, that she says attempts to move beyond the rules of conversation are found in the home system. She argues that feminine Ecriture allows women to address their needs by building strong stories and identity. This text lies in a history of feminist conversations that separated women about their gender and women about the author. [1] Laugh of the Medusa refers to this rhetoric, writing about personality and commanding women to use text and body as a source of strength and inspiration. Cixous uses antilove's term Logic to describe her understanding of women's systematic oppression by home grown-up figures. She defined the Logic of Antilove as self-hating women, they made women an antinarcissism! A narcissism that loves itself only to be loved by what women didn't have, this idea oppresses women by identifying them by what traditional misogynistic believes makes female sex inferior. [2] Cixous ordered women to focus on personality, particularly the personality of the body and write to re-define herself in the context of her history and story. Essays include arguments that writing is a tool women must use to advocate for themselves to get liberal women to have their history rejected. The Laugh of the Medusa is a piece of advice and calls for a feminine mode of writing that Cixous calls white ink and écriture féminine. Cixous builds text using elements of this mode and fills it with literary diss impeachments. She instructs women to use text as a means of authority. Cixous explores how the female body is closely connected with female authors. She conveys this message using a conversation in which she directs her audience. She urges the audience to write, using many direct conversational sentences such as Writing is for you, you are for you; Your body is yours, take it. [3] Cixous's repetition of her message that women must write themselves and claim their bodies bridge the gap between the physicality of the female body and their author. In doing so, she challenges the difference between theory and extended practice on the feminist rhetorical tradition. [4] The Laugh of the Medusa succeeded in creating a writing style that allowed women to claim power because it was created on the basis of a woman's claims to herself and her body, thus eliminating the oppressing effects of the chief control of rhetoric. [5] The text is also a critly of symbolism and phallogocentrism, because it prioritizes the traditional form of masculine reasoning in relation to rhetoric, which has much in common with Jacques Derrida's earlier thinking. [6] also calling for a of universal bisexuality or polysymity perversity, a fore advantage of the later gay theory emphasized, and quickly rejected the many types of fundamentalism that were still prevalent in British-American feminists at the time. In homage to feminine french theo theo theo theo theo theonds, Laughing with Medusa was published by Oxford University Press in 2006. Reference ^ Jarrat (Winter 1992). Performing Feminisms, Histories, Rhetoric (22): 1–5. Cite magazine requires |journal= (help) ^ Cixous. Rhetorical tradition. Bedford/St. Martins. 1524–1536. ^ Cixous. Rhetorical tradition. Bedford/St. Martins. 1524–1536. Conley. Hélène Cixous: Writing feminine. University of Nebraska Press. pages 1–11. Buchanan. Critical theory dictionary. Oxford University Press. ^ Enos. Encyclopedia of rhetoric and creation. Garland Pub. 262-265. External link Cixous, Hélène; Cohen, Keith; Cohen, Paula (1976). The Laugh of the Medusa (PDF). Signs. University of Chicago Press. 1 (4): 875–893. doi:10.1086/493306. Taken Back: Literary Theory in English Literature Helene Cixous, born 1937 is a French feminist. She is with Luce Irigaray, Julia Kristeva and many other feminists who are part of the so-called French Feminists, not by the fact born in France, but because they are sharing ideas about feminists spread by feminists in France in the 1960s who were heavily influenced by the works of Jacques Derrida, Jacques Lacan, Michel Foucault and many others. They were all heavily influenced by theories of poststructionism and psychoathology. French feminists like Cixous both used and criticized the ideas of such theories to question and challenge male hegemony. Derrida's ideas have been used to critily the concept of programs and the nature of language, meaning, and how language plays a heavy role in women's dependence, as much of the concepts and ideas are prejudiced towards women and are built by society and culture by male hegemony to keep women under permanent dependence. All French feminists place great importance on women's erology and how this can help and guide women's writing in a way that it can free itself from the limitations of home prejudice. Cixous's work is titled The Laughter of Medusa and Sorties, both of which were published in 1975. Cixous coin concept écriture feminine, translated as feminine in English. In this work Medusa's Laughter, Cixous uses psychoatic, inspired by Lacan's work as mentioned above, to explain Greek mythology in a way that challenges hegemony. This work is written under Cixous's intention is to break the structural norms of logic and and set by the family regime and instead prefers a poetic medium, which is more imaginable and not bound by the limits of prosaic logic, and therefore in this we witness the rebellion of Cixous against the boundaries placed on women by the family regime. Through this work, Cixous is urging women to write extensively, as this is a platform that can change history, oppose the hegemony of men who oppress them and keep them away from such art. Cixous wants women to write in a unique way, using a language that advocates for women to glorify women, their bodies and sexuality that have been suppressed over the centuries. Cixous uses the Greek legend of the Medusa monster, who has been portrayed as a ferocious, ugly, angry woman and has snakes instead of feathers on her head, to argue that this story of Medusa has been distorted by the family man to describe the woman with dangerous and ugly desires , as opposed to the beautiful, faithful and virgin princess they loved. Cixous crities this very concept where women are either portrayed as monsters like Medusa or as an unsuathed abyss an idea proposed by Freud, where he alludes to women as negative people of what men stand for– they are shown as lack of creatures (lack of penis) , the mysteries of their nature cannot be explored or understood. This is what Cixous wants women to be, to be rebellious in nature that defies all the boundaries and structures that the family wants to rein women in. Cixous uses the metaphor of Medusa's laughter as a tool to reject the very idea of the truth, which is in in-depth into Western chief thoughts when she says you just have to look directly at Medusa to meet her. And she's not lethal. She is beautiful and she is laughing This laugh, as explained above, is the laughter of a woman who rebelled against male dependor in any form. For Cixous the goal of writing this feminine, that she wants women to write with full vitality and freedom is to smash everything, to break the framework of the organization, to blow up the law, to break the 'truth' and that too in the way as shown in the demythified version of Medusa with a laugh. Cixous's main focus and writing is on women's bodies and their parts that, as she writes, Women must write themselves, and must put themselves into writing – as into the world and into history – by their own movements. She continues to reiterate her views by telling women, Write your self. Your body must be heard. 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