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The female body from invisibility to manifestation

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ABSTRACT

The technological and cultural development has brought about major political transformations and intellectual data and concepts that have changed the concepts of modernist thought, especially after the left movement to the maturation of new concepts that have the ability to respond to these changes, The most prominent of these are the deconstruction proposals that overthrew the center and celebrated the margin as the productive actor of the realities of life, which was confirmed by the concepts of postmodernism and cultural criticism, including the feminine body, which overthrew the masculine center. It turned from a marginal, hidden body to a life-oriented presence. For this reason, we found it important to monitor this conceptual transformation and active presence in it, and to discuss it in terms of the concept of stillness and invisibility to the act of creative manifestation and how to announce the categories of the body.

For this reason, the research is divided into presenting the problematic of the concept and the importance of monitoring and the aim of this under the introduction tab, and then revealing this manifestation through the theoretical foundation that we divided into 1- The body is the conflict of the concept, 2- The philosophical position of the body, 3- Feminist criticism and manifestations of the body, 4- Results The conclusions and then the sources.

Keywords:

Japanese literature, Nara period, Heijyo, VIII century, "Kojiki", "Nihongi", "Manyoshu".

Introduction:

Since the female body has brought about an intellectual revolution at the level of politics, economics and thought, as it sheds light on its problems in human existence and the conflict of masculinity and femininity, it actually constituted an incentive to reflect on this intellectual debate, which was crystallized by the research in the description (manifestations of the female body between invisibility and manifestation), which carried a variable Research and expectations of intellectual monitoring of the recent conceptual changes in the analysis of the creative text. That is why we see that its importance opens up to a critically absent intellectual system in re-reading the

body in light of the changes produced by the intellectual need. Accordingly, it aims to reveal the body's creative categories between the external and internal boundary and its creative presence.

Theoretical foundation:

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1- The body is a conflict of the concept:

Postmodern propositions produced many philosophical and critical concepts that settled the problems of man today with a different intellectual perspective, and they consolidate the transformation of modern human thought, especially the philosophical transformation, which found the importance

of the act of philosophical thinking to be a functional and deliberative act in the diaries of the living reality. Therefore, it must be an act that drives the space of this living, sensing its problems, contemplating and dismantling them to crystallize new concepts. And because human thought is a dynamic thought governed by the inevitability of change, it produces and simulates existence according to the variables of its consciousness and its position on existence. He presents his advanced critical reading of this imperative with the resulting concepts.

One of the concepts and terms that combine the two sides of the problematic question with its material and intellectual dimensions is feminist literature that celebrates feminine thought through the categories of the body in its external and internal limits. This body that he represented raises a dilemma and a major problem faced by the consciousness of contemporary man with all its cultural accumulation, the concept of feminine thinking, the assumptions of the concepts of masculinity (central authority), which obscured his presence in various subjects, to the extent that it is artistic from the absence of the reality of the same matter and believes in it, She sees it as the best and most appropriate option for her, and this absence is a result of the constant celebration of masculinity, which manifested itself in many ways that have direct and indirect indications of the strength of the man and his control over the fate of this body, such as the authority of the father, husband, brother, son, labor laws, customs and traditions of society that actually had Pressing the exclusion and marginalization of his presence and his disapproval, and the devaluation of his intellectual and human value, and his framing of the values of inferiority and sin.

Since human thought is subject to the inevitability of intellectual transformations in response to human needs and the answer to his questions that doubt what civilization has established in terms of different concepts and visions, because it only recognizes the accountability of what is happening around it, and among these concepts that it put under

the scalpel of questioning is the causation of the dominance of the power of masculinity.. And put it in the criterion of contrast between masculinity and femininity and approved the question (Why is distinction a criterion for masculine thought) and (inferiority is a criterion for feminine thought), and since the concept of femininity has exposed what human civilization has established from the concepts of human slavery and revealed its duality

When I made femininity an inferior existence that does not produce good at all, we find that in the culture of the East, the literature is the rumor of the disapproval of this presence, as in the stories of the Thousand and One Nights. Western culture with a concept, as in the legends and theatrical texts, such as the legend of the Trojan horse, which attached to women betrayal, erotica, weakness, is governed only by the voice of sexual instinct. When examining the texts of history, you will find that the woman's body takes the lead in committing immoralities, which modern thought has deplored and rejected, and sees what has been characterized by femininity with these characteristics as a product of a socio-cultural dimension. Sin is a common behavior between men and women, as indicated by the intellectual enlightenment movement, which stipulated equal rights and duties regardless of human type, and that distinction be from the right of unique performance. This vision has matured in the culture of the twentieth century, especially after the emergence of human liberation movements, including the feminist movement, which put forward concepts such as: feminism, liberal feminism, Marxist feminism, feminine literature, femininity, masculinity, body, gender, somatization, feminist criticism, Feminism and post-feminism, and all of these terms converge on one essence, which is to confront this exclusion and marginalization practiced against the presence of women, even if they differ from one culture to another, For this reason, the women's liberation movements sought to raise the injustice and discrimination suffered by women, whether

in public and private life, or at work, as long as the level of performance is equal between women and men, so they raised the slogan of equality. But this movement also produced a number of problems, most notably when it separated men and women, especially at the level of creativity. However, the feminist thought rejected the act of separation, seeing it as a consolidation of the concept of exclusion and marginalization and submission to what masculinity wants from the role of women in public life. Therefore, feminism and what follows seek to consolidate The concept of complementarity in roles on the grounds that both men and women represent a complete integration of existence and the equation of human existence in the case of confirming the act of parallelism between the two is a cultural concept, And that any exclusion disrupts the order and nature of this existence, but the act of distinction espoused by the patriarchal masculinity rejects parallelism and goes towards distinction, and this created confusion and conflict that resulted in a lot of violence. Especially with regard to the performative act of the woman's body, which this culture has abused and defined its life role by performing the role of sexual satisfaction exclusively, and that it is a crippled body that complains of a biological deficiency, in contrast to the feminine who sees that her body represents an act of completion, and therefore she has the right to take the lead in the kinetics of existence and its production. intellectual, In the light of this position, feminism refused to have the feminine body in the place of the presence of the dispossessed subordinate and considered her body only as a subordination to inferiority. Therefore, feminism put this subordination in an intellectual question, in harmony and adoption of the proposals of modern thought that celebrates the body, especially the feminine body, which recognizes that it is a thinking body that has a position and has questions She argues and discusses the manifestations of existence, confronting male dependence and denying it everything that degrades it, but it faced

another challenge that the feminine body itself slipped into when it accepted submission to industrial capitalist masculinity and before it became a commodity to promote everything that nourishes the level of instincts in order to achieve its material gains under the slogan of freedom of behavior, And this is what social networking sites and social media promote, as they present the body according to commercial temptation. It is as if it is domesticating it to adopt that it is a negative thought that does not respond to civilized progress, which puts the female body in the face of this thought that invents the means that keep the female body in its intellectual invisibility. The body is the space of the world, the source of life, and the becoming of its intellectual manifestations." (1)

This intellectual trend towards the commodification of the female body is an affirmation of the idea of male domination that reduced the woman/femininity to a mere body, as **Abdullah Ibrahim** says. In light of this concept, this body has become, in modernist and postmodern thought, the criterion for empowering the feminine body/thought from its tools, as it is considered an essential component of the feminine/human identity.

2- The philosophical position of the body

The body in general is the carrier of the being of existence. From the gate of the body, the features of the sensory and mental perception of human existence are formed. This is why **Heidegger describes** it as a moving act in permanent relationships, and stresses that the body was found to reveal through it existence, the natural reality, meaning that it is a body that embodies, he says , Think. Produce, create.

For this reason, modern philosophical readings placed the body in its physical/sensory presence in contrast to the mind, and made it the framework for the perceptual, and considered it the mediator of access to the innermost of the mind. Therefore, it is the rhetorical image that embodies the sayings of the mind and their

perceptible material framework. In the light of this concept, **Aristotle** presented the body over the mind and the soul. Because the body is the source of thought, especially in the philosophy of the modern era, which seeks (to dislodge the concepts of masculinity that have been entrenched in terms of marginalization about the body, which it has been defined as being closed in meaning, and it has become only indicative of the suppression of consciousness, that it can only move in secret and only borrows hidden symbol (3).

This concept is built in the light of the biological distinction between male and female, which elevates the man's body and degrades the woman's body. For this reason, **Cristvia** rejects this concept and says, "Masculinity and femininity are subjects concerned with the self that have been formed by external factors and have nothing to do with biological qualitative difference (4).

In the light of this opinion, **Showalter** rejects any theory produced by men, as if she says I do not believe in someone who does not believe in my existence (5) . Freedom of thought and respect for the individual (female / male), as the basis of a virtuous society and the goal of thought in every time and place (6).

3- Feminist criticism and manifestations of the body:

Feminist criticism took a strict stance towards the presence of the creative body, as it does not accept that the presence of women in the texts of human creativity is limited to the image of masculinity, and announces her human existence according to what he wants to see from the woman, and that she is present through the speech of representation. Which characterizes her presence and action on the basis of her biological dimension exclusively, and Simone de Beauvoir replies to this in her book *The Second Sex*, one of us is not born a woman, but becomes a woman. In the sense of the one who determines the woman's action is society and withholds her presence, or

announces it according to what he wants, not as she wants, so the thought of femininity remained living in complete secrecy, hidden behind the symbols of the sayings of masculinity authority, so it is forbidden for women to practice the act of thinking, while the man is permitted to say all Something and in any way he wants to say that everything is permissible for him, but the female thought does not pass except through the window of the laws of masculinity. As well as religious texts that had the most prominent role in approving this exclusion and imposing adherence to the laws of masculinity and repeating his statements that exercised physical and intellectual coercion. However, feminist criticism has proven that the female body, despite exclusion, is a thinking body, as it transforms this violence into a good deed, and it has the ability and wisdom to tame male brutality. That is why we say that the body, despite its disguise, was able to refute the statements of compulsive masculinity and declare that it possesses the faculty of thinking and contemplation of the problems facing man. Femininity does not result in anything but sin, and that it is an abnormal thought that suffers from a complex of deficiency, as we note in the Greek culture Or the Islamic culture that you placed within the limits of the imperfect mind has established the exclusion of the female body and forbidden it to lead, or it has renounced the judiciary, and you do not see it as anything other than a sensual act of fluctuating desires, and that it is a thought driven by the instinct of passion only. So I imposed on him to live in secret, outwardly and inwardly, as in imposing the veil on this body because it is a source of lust for the man, as the religious ideology claims, and the man's body did not provoke the woman's lust. And I made his sensory and emotional privilege a proof of condemnation, not a proof of distinction for this body. This extremism and violence are the essence of what feminist criticism has announced and its rejection of these concepts, so the concept of feminist literature has matured. The feminist, by which they excel over the limited experiences of men,

because “only women suffer the experiences of a qualitative feminine life, and they alone are able to talk about the girls of their gender in their own intellectual details. (7)

This expression will certainly be one of the manifestations of the body through what he writes and says, because the woman’s awareness of her body is necessarily an embodiment of the awareness of civilized existence. For this reason, **Helen Seixos believes** that the presence of a woman in the presence of her body, like a man, in describing the body is an act of contact with existence first, and with the other differently secondly, because I The act of communicating with this presence is not done except with my body, as it is the act that embodies the thought of the man and the woman alike. Because, as we can see, if the body is absent, the mind is absent, and this is what is confirmed by the act of feminine writing that conceptually incorporated this idea into the feminine literature that **Abdullah Al-Ghadami** describes. This is what Elaine Showalter describes as feminist/feminist literature as the literature that reveals women’s concerns, and their sensory and mental attitude transcends all concepts (acceptance, rejection). And if the writing of the female body is a writing that celebrates and reveals the manifestations of this body because of the contradictory concerns that it harbors in its subconscious, Or harmonious, or antagonistic, which pushes towards the transition from the act of stillness and invisibility to the act of manifestation.

This is what feminine thought/and feminism’s postulates affirmed that it was the caliber in which the woman proved her soft rebellion through her penetration into the unknown world and her exit from the culturally familiar world to consolidate her human and creative presence and her ability to do writing, so she confirmed that she is not a sexual body, but a creative mind He mastered the arts of expressing himself and his role in existence through being aware of all kinds of writing fields and mastering them (7).

Therefore, we say that writing is a human act that transcends sexual categorization

because “it is related to the value of creativity, whether the person who practices writing is a man or a woman, and it is a value that has its own characteristics and general rules that are limited. Writing (8).

For this reason, the act of writing in general is the manifestation of the body as a thinking act and a thinker, an actor and an object, and what is unique in writing the female body because of its aesthetic peculiarity that suggests a different perception of the unspoken, especially that the silence in the unconsciousness of women has a different effect from its effect. For men, because for women it represents an act of defiance as a result of the act of exclusion and marginalization that was practiced oppressing the woman’s body, as the patriarchal culture made it a silent text about it and a taboo of the forbidden taboos in talking about hidden and curse and as indicated by the main idea of **the play A Doll’s House by playwright Henrik Ibsen, Or the play Or the play of the wedding of blood, and the marvelous cobbler**

by Federico Garcia, and the play **The Three Sisters**. The Seagull, The Cherry Orchard, Marriage and Blood, by Antoine Tishkhov, The female body here builds the categories of masculinity, so when a woman writes, she summons the repressed through time to dialogue with it and transcend it at the same time as a challenge to assert her independence The female body is written in a different way (9) because the female body is the carrier of human thought, It is also emphasized by the aesthetic and dramatic idea in Mrs. Dalloway’s novel by Virginia Woolf and Ghada Al-Samman’s stories and novels. Hanan Al-Sheikh, the poetic texts of **Hoda Daghari**, the philosophical writings of **Hanna Arendt**, **Nawal Al-Saadawi’s psychological**, the plays of **Fathia Al-Assal, Naima Zaitan and Lina Abyad, and Anna Akash**, which simulates the silence , About him intellectually and culturally of the female body, as the visions of these texts declare the dominance of the laws of reality over it, and the falsity of the masculine society that is gaudy and framed by the falsehood of liberation and equality between both sexes at the level of

human relations is judged, as in the **autumn play Asmaa Hawari** in which the voice of femininity is manifested and challenges the ideology of civilized falsity towards femininity and overthrows With the silence about it, the body's discourse is transformed from the body of concealment and equivocation for fear of social resentment against it, to the body of frank and compelling declaration of all forms of physical, intellectual and spiritual oppression. Which confirms that it is a discourse that does not exclude the other, but rather adopts the dialogue of the problems of existence, emphasizing the concept that "the body was and still is a material for cultural activity in its imaginative dimension and in its linguistic dimension (10).

The feminine writing is an act of rebellion against the writing of society, which is produced in the context of the awareness of masculinity, the motives of paternity and the authority of men.

And from this cultural consolidation around the man's primacy in drawing the features of femininity and her thinking, And he described her needs according to his own position and what his instinctive sense dictates, so the woman appeared as a rigid, alienated cultural entity in contrast to the mind of the creative and active man.

That is why the response to writing the feminine body came to this intellectual and cultural position, with the help of all historical records and human behavior, which confirms that it is related to the body and its intellectual journeys that moved from sanctification to desecration and from desecration to celebration according to the difference of invisibility and manifestation, and veil and disclosure (12).

For this reason, the body's discourse remained a monolithic discourse according to the man's perspective on the body. However, feminist writing contrasts this concept and adopts the concept of pluralism of freedom of expression and the pluralism of the openness of the feminist discourse patterns to the manifestations of nature and the inevitable movement of existence, Therefore, the feminine written act is a concept based on the act of balancing the discourse of masculinity and

femininity, as confirmed by critical studies of the writings of Virginia Woolf and Kristeva, which confirms, The feminine writing is a position and a vision of existence in its entirety and its part, and not an intellectual act closed to the female world, because it is a question that reads and analyzes the manifestations of existence and reveals its contradictions through the position of the female body and its interactive relationship in existence and its presence in it, whether in its negative or positive terms. This is why **Raman Selden declares** his position on feminine writing and says: It possesses the experiences of this life, such as pregnancy and childbirth, so it is more appropriate for it to have a different position on existence that differs from the position of a man on existence as well, as (subject 1 / subject 2) or (subject 1 + self 2 = existence) and not (subject 1 - subject 2). That is, it is a discourse that legitimizes the action of the female body as a subject and an object, as it combines this duality as a privilege for the woman's body, not a defect as determined by the authority of the man who sees in it a body that does not leave its biological limits. When you contemplate the discourse of femininity, you will find that the body is present and strongly dominant in its apparent and inward dimensions, even in cultures that deny the body such as the Arab culture. Questioning the times that disrupted her senses as a result of masculine oppression and opening new horizons, a luxury of feminine self-esteem and the rehabilitation of the female body in the context of socio-cultural transformations. (13).

The feminist discourse emphasizes the presence of the female as she possesses the means of transmission and communication as the embodied act of life because she possesses a multi-biological dimension in its performance. Therefore, she has multiple experience, and accordingly, she is distinguished by her intellectual and biological uniqueness, , if she protested, she protested softly against the chaos that is happening, as she declared her position on the violence in a transparent manner while monitoring the chaos of violence that turned the city into ugliness, which had a role in writing the female body in extrapolating this chaos as it appears in the Iraqi novel after 2003, Such as

the novel **Women of Saturn** by **Lutfia Al-Dulaimi** and **Tashari's** novel by **Anam Kajjah**. . Or the novel **The Memory of the Flesh** by **ENaam Mostangami**, in which the violence of the black decade settled in Algeria, Or **the beloved** novel by **Alia Mamdouh**, Or **the stories of Ilham Abdel Karim**, As the body appeared as an agent of transmission and communication, and it was declared with merit that it is an active and effected body that possesses the ability of induction, analysis, synthesis and conclusion in observing violence and its causes and what reality imposed on it from a deliberative system to rebellion against it and against the masculinity that always seeks to exclude it and degrade its human, intellectual and aesthetic value, so the body wrote its intellectual saying, This gives us an important concept, In our opinion, the discourse of the feminine body is not concerned with the idea of victory or exclusion (**the other / the man**), It emphasizes the importance of the presence of the vision for the feminist position, and this is what we found present in the discourse of Christvia, which emphasizes the meaning and its manifestations, as long as the meaning and its formation produces freedom of expression and announcing its position on this existence. . If the feminine discourse is capable of mastering the game of meaning, then this is a feminine discourse, regardless of the means of expression, whether it is the production of a man or a woman. Because the essence of the feminine discourse is a cosmic discourse that goes towards man and life and confronting the social and political oppression of her body and liberation from it. For this reason, **Abdullah Ibrahim** says that it is a discourse that celebrates nothing but the body of a woman, and since the body in general is the memory of the mind and the human sense, but the woman's body is unique in that it combines the memory of the human mind and its memory in particular. This is what the female discourse revealed in the novel , in the theater in poetry In music, the female body had a semantic dimension, bearing the memory of the place, the human being, and the manifestations of the human act. It was also a source of documentation for the history of humanity. And as it appears **in the body's**

memory of Ahlam Mustangami, As the female body announced its ideological and radical position on the black decade that Algeria went through, as well as **under the Copenhagen sky of Batoul Al-Khudairi**. which documented the body's political and spatio-temporal transformations, As the discourse of the female body revealed what was kept silent, an active and aware body appeared, and it announced its inductive position on what would be, so it became an event maker. Which has a different drawing for this event. And since the body is a thought indicative of the human being, this female body refuses to take away this privilege, so it rebelled against the laws that disrupt the function of the expressive and productive intellectual function. The thought of the feminine body was manifested in literature and art, and its statements were clearly manifested, rejecting war, as in **Ana Akash's** performance of the **play "Here,"** as the feminine body rejects war, declares its position, exposes it and exposes it behind it, so the body wrote its symphony in love, life and rejection of violence. Or in the experiences of Lina White, when the body was liberated from its chains and rebelled against being in secret as it was drawn to it by the other. And **Nadine Labaki in the film Hala Lewin**, who condemns the sectarian feminine body among the sons of the homeland and assumes the responsibility of restoring the human damage left by the war. Accordingly, the female body has transformed its discourse and intellectual presence from invisibility to manifestation, and the concept of metaphoring the means of invisibility as a technical means of expression has left. Because it is the greatest indication of the humanity of man, which must be present in all its sensory and mental manifestations in drawing the features of existence, because it confirms the essence of human action, which recognizes: With difference, human thought develops as the essence of thought and the dynamism of the question, and the question is a legitimate right to equate human existence (female / male, male / female) without distinguishing between me and another.

Conclusion:

After observing the manifestations of the female body and its major transformations that changed the cultural concept and demography of expression, the research concluded the following:

- 1- The manifestations of the female body are a universal given that establishes a culture of difference and the re-formation of human cognitive concepts.
- 2- The body represents the cosmic civil equation with its presence and the act of containing all the variables of nature.
- 3- The manifestation of the female body negates the intellectual discrepancy between the human race and the gender of males and females.
- 4- The manifestations of the female body revealed that the most skilled in making the different meaning and has the ability to interpret.
- 5- The female body possesses the ability to communicate and communicate, and it achieves the act of communicating because of its diverse life experiences that outweigh the others.
- 6- **The female body is good at the game of concealment and manifestation at the same time, in order to announce its being before existence.**

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