

Image Change and Culture Image Analysis to Female Image in Chinese American Women's Literature

Bo Wang

Xi'an Siyuan University, Xi'an, 710038, China

Abstract

The Chinese American literature is attracting more and more attention, among which the Chinese American female literature is more abundant. Based on a comprehensive review of the Chinese American women's literature development history, this paper explores the types of female images in Chinese American women's literature from their female images. The female images written by Chinese American women writers are rich and colorful, including traditional Chinese women born in China, Chinese women who immigrated to the United States, and the new generation of Chinese American women who grew up in the United States. Each kind of female image has its own distinct characteristics, the imprint of The Times and culture, which also contains rich aesthetic value. Chinese American women writers write about this special group of women from their unique perspective, showing the unfair treatment of women and revealing the plight of Chinese American women. It shows how Chinese American women rebuild their identity under the background of dual culture and reveals the pain of Chinese American women's identity under the heterogeneous culture. This is undoubtedly supplement and enrichment of female group images in Chinese literature.

Keywords

Chinese American women's literature; female image; Culture image; Identity.

1. Introduction

Chinese-American literature, after a hundred years of vicissitudes, has written the life experiences of several generations of Chinese in the United States, also recorded the process of ideological changes of Chinese Americans. In terms of its concept, "Chinese-American literature" means that "Any literature that reflects Chinese-Americans from the perspective of Chinese-Americans belongs to Chinese-American literature. [1] One of the most typical and currently the largest amount of Chinese-American literature is written by writers of American nationality and Chinese descent about their experiences in or about the United States. Chinese American female literature, which can not be ignored, refers to Chinese American female writers and works that reflect Chinese Americans from the perspective of Chinese Americans. The emphasis on the creation of Chinese women writers is not simply to distinguish and distinguish between cultural types. Cultural conflicts and integration are more prominent and rich in Chinese American women's literature, and the emotions, women's problems and the pain of identity are more profound.

As immigrants, the Chinese American female writers experienced the hardships and hardships faced by immigrants, and sought for identity and dream in the society with completely different ideology and culture. With their delicate and rich emotional experience and different ways of thinking and narrative from men, they re-examine Chinese culture and the current living state from a unique perspective in the impact of western culture, add a thick and heavy color to the Chinese American literature.

2. Female Image Change: Group Portraits of Women in the Conflict Between East and West Cultures

Most Chinese American female writers grew up in the United States, but the types of Chinese female images in their works are rich and colorful. Women in each era have their own distinctive characteristics and unique brand of the era, which makes each female image very full.

(1) Traditional culture: Chinese women in the memory

There is an indelible female image in the works of Chinese American female writers. They are traditional Chinese women who are poisoned by feudal cultural thoughts and follow the three obediences and four virtues. They are appendage of men without their own thoughts. While men move on to a new life, women stay in their place and stick to the tradition. The unnamed aunt described in Maxine Hong Kingston's <The Woman Warrior> is such a traditional Chinese woman who is poisoned by the idea of male superiority and has to obey men's orders. In addition, there are also the old aunt, Wenfu's mother and aunt in Amy Tan's <The Kitchen God's Wife>, who silently follow the three obediences and four virtues. They have no right to speak in front of men and have been imprisoned by feudal traditional ideas all their lives. The traditional Chinese women in this kind of memory are both kind and weak, tough and withered, caressed and criticized, which has become the root that Chinese women writers always look back to but desperately keep away from.

(2) Cultural Collision: Images of the first generation of immigrant women

In the 1840s and 1850s, a large number of Chinese men went to the Western United States to seek gold, followed by Chinese women, who became the first generation of immigrant women. However, with the promulgation of the Chinese Exclusion Act in the United States, some Chinese women were excluded from the United States. A few Chinese American women who immigrated to the United States were not accepted by the American society. Instead of a new life full of light and hope, they were greeted by patriarchy and racial discrimination. In the literature of Chinese American women, the immigrant women of the first generation are polarized in front of difficulties. Some women did not flinch, striving to seek self-worth and find a way of Chinese women among thorns. Linda Gong, in Amy Tan's <The Joy Luck Club>, was promised to be a child bride to the Huang family when she was young. Later, she escaped from the Huang family and came to the United States with the desire for a new life. She struggled to adapt to the American culture, which was completely different from China, and finally found her place in the United States. Although Linda Gong's fate in the previous decades was controlled by the patriarchy like many Chinese women, she was like a "warrior" who broke through all the difficulties and broke through the shackles and finally moved towards the self-reliance and self-improvement of women.

There were also women who had exhausted all their courage in fighting their fate in China and were powerless to fight back when they faced the same situation in a foreign country. Ying Ying in <The Joy Luck Club> was detained for three weeks when she entered The United States because American law did not allow a white man to marry a Chinese woman. She finally entered the United States as a refugee, which became a humiliation she would never forget. After entering the American society, Ying Ying lost her identity and name, became a "woman without soul". The loss of identity, cultural differences and language barriers made her become silent, swallowed by the unspeakable pain and fear of the past, and constantly in the chaos of self-loss.

(3) Step forward to integration: Images of the second-generation immigrant women

The second-generation immigrants, also known as "banana person" (yellow skin outside and white flesh inside), refers to "American-born and educated with at least one parent who immigrated to the United States from China after the 1960s." [2] These Chinese American

women grew up under the American education, because of the cultural differences between China and the West, there is an insurmountable gap between their parents, although they can not feel the empathy, but they can reach reconciliation through communication. At the same time, the second generation of immigrant women suffered from the double discrimination of gender and race in the process of growing up. With the awakening of feminist consciousness and racial equality consciousness, the second-generation immigrant women began to challenge the American society, and gradually reconciled with the American culture, began to accept multi-culture and integrate into the mainstream culture.

Lila, in Wu Huiming's novel <bone>, was a sober and rational second-generation immigrant woman. She should have been a happy generation in her parents' eyes, but she grew up bitter. As she grew up, Lila adopted a Chinese way of thinking for work, which helped her better understand her parents' past. While caring for her stepfather, "Leon," Lila stumbled upon the fact that her father, had suffered racial and professional discrimination, leading her a clearer understanding of American society and reality. Mature and rational Leila did not identify or deny either side of the two cultures, but on the basis of her own identity, transcended the conflict between Chinese and Western cultures.

3. Culture Image: The Flower of Pain Watered by Alien Culture

As the second generation of immigrants, Chinese American female writers lived under two cultures, and the oppression of race and male power ran through their growth, the long-term repression could not be relieved. When the ideological trend of racial equality and gender equality came, they bravely stood up and created a large number of female images with pens as weapons, such as weak and kind, strong and independent, rebellious and fighting. These women suffered indelible psychological trauma, cultural trauma, national trauma and historical trauma. Chinese American women's literature described the difficulties of Chinese American women's survival and the pain of identity, also showed more substantial female pain in foreign country from the female perspective.

(1) The difficulties of Chinese Women's survival in foreign country

Most of the Chinese American women's literature is about growth. The women in their works grow up in different cultures, which is a great enrichment of female images. There were hard-working and kind-hearted mothers who grew up in the Eastern culture, but in the western culture context, they stuck to the Chinese cultural tradition and tried to instill eastern ideas to their daughters; There were also the brave and fearless daughters, who naturally accepted western ideas and rebel and alienate their mothers. The conflict between two generations and the collision of two cultures let us see the living situation of Chinese women across the ocean.

The first generation of Chinese American women have suffered great indignities in American society. They were stigmatized by American society and are gradually characterized as weak, rigid, romantic or vicious. In Chinatown, they were objectified as the drag of Chinese men, under the patriarchal and racial discrimination can only always remain silent. The heroine of Yan Geling's novel < Young Girl-Shaoyu > came to the United States for her boyfriend Jiang Wei, but in order to get a green card, she had no choice but to marry an Italian old man who was nearly 60 years old. For all this, xiao Yu had always endured in silence, living in a foreign land in humiliation.

The second generation of Chinese American women grew up in a purely Chinese family and received a completely American education, but they were also not recognized by the American society. They began to challenge the patriarchy and racial discrimination, and began to speak out about the injustice suffered by Chinese American women and the plight of survival. For example, Ruth, in Amy Tan's novel <The Joy Luck Club>, received a good American education and firmly believed that she could blend into the mainstream culture in America. However, her

deep-rooted Oriental thinking caused a huge gap between her and her white husband, and eventually she failed to truly integrate into the American society. The second generation of Chinese American women speak fluent English, but they are still not accepted by the American society, which shows the difficult survival of Chinese American women in the American society.

(2) The pain of female identity in heterogeneous culture

Generally speaking, immigrants are bound to encounter the dilemma of dual cultural conflicts. "Because of the potential role of their parent culture genes, they cannot fundamentally surpass the norms of the original culture in the context of heterogeneous culture. Therefore, when colliding and encountering with different cultures, cultural genes and conventions deposited deep in memory will naturally emerge, forming a process of alienation, examination and identification between cultures." [3] The pain and confusion of immigrant communities is undoubtedly greater for women than for men. The struggle of Chinese American women in the dual culture leads to the loss of their gender and ethnic and cultural subjectivity, and the pursuit and confirmation of identity become the first barrier for Chinese American women to realize themselves. These young women are tired of and dissatisfied with the bondage of the patriarchal society, but they lose their identity in the foreign culture and become "others".

In the post-colonial cultural context, these Chinese American women made positive and rational introspection, and struggled to find their own value and reconfirm themselves. The Chinese American women's literature shows the complex spiritual world of the female group living in the gap, and tries to make the group seen, heard and recognized by the world by shaping the female images full of vitality.

4. Summary

There are two mountains above Chinese women in the process of moving forward, the patriarchal oppression and racial discrimination, when they try to break through these obstacles, desire to be seen and recognized, due to historical and political reasons, they hesitate and get lost in these two worlds - They are Chinese women in the eyes of American society, also American women in the eyes of Chinese society. Therefore, Chinese American women's literature has been silent for a long time, but finally, with the continuous efforts of Chinese American women, Chinese American women, with their unique female perspective and exquisite writing techniques, describe various images of Chinese American women, reveal the low status of Chinese women in the last century, and present the struggle of "marginal people" under the dual culture, as well as the difficult process of women seeking identity. Chinese American women's literature has enriched the group images of Chinese women in the literary gallery, shocked the Chinese literature circle, and gave a strong heart injection to the later Chinese literature, making Chinese literature more vigorous.

References

- [1] Wu Bing, Wang Lili, A Study of Chinese American Writers[M]. Nankai University Press, 2009 edition, page. 19.
- [2] Li Qirong, Yao Zhaofeng, The second generation of Chinese American immigrants and their identity[J]. World Nationalities, 2012(01).
- [3] Xiao Wei. Cultural identity and marginal writing- The characteristics of Chinese writing from the perspective of Chinese Women writers. Journal of Sichuan University (Philosophy and Social Sciences edition), 2003, (3).