

## Exploring Multicultural Identity

### A Gynocritical Study of Kingston's *The Woman Warrior*

Hana Shoresh Ismail<sup>1</sup>, Kawan Osman Arif<sup>2</sup>

<sup>1</sup>Collage of Medicine, University of Sulaimani, Sulaimani, Iraq

<sup>2</sup>English Department, College of Language, University of Sulaimani, Sulaimani, Iraq

Email: kawan.arif@univsul.edu.iq<sup>2</sup>

#### **Abstract:**

This paper aims to establish and identify what is taken to be the distinctively feminine subject matters in *The Woman warrior: Memoirs of a Girlhood Among Ghosts* which is a book written by the Chinese American author Maxine Hong Kingston from a multicultural perspective. Furthermore, it is to uncover in literary history a female tradition to show that there is a distinctive feminine mode of experience, or subjectivity, in thinking, valuing, and perceiving oneself and the outer world. Its main concern is to see woman as producer of genres and structures of literature. It also examines how gender, culture, family and traditions interact and transmit cultural effects on the self and identity.

The major characters in *The Woman Warrior* such as the author, the mother Brave Orchid, and the auntie Moon Orchid, live in a Chinese ethnic community isolated from the conventional society. Moreover, to a great extent gendered experience of the female major characters is characterized by ethnic identity as well.

The applied methodology in this paper is a feminist gynocritical approach. Gynocriticism is the examination of female writers and their place in literary history and the discovery and exploration of a canon of literature written by women. The paper ends up with conclusions and a list of works cited.

**Key Words:** multiculturalism, culture, feminine identity, gender equality.

#### **الملخص:**

ان هذه الورقة تهدف الى بناء وتعريف ما يعرف بمسألة نسائية بحثة في كتاب (المراة المحاربة، ذكريات الصبا بين اشباح) و هو كتاب كتب من قبل الكاتب الامريكي من اصل صيني ماكسين هونك كينكستون من منظور متعدد الخلفيات و الثقافة، مع ذلك، و هو محاولة ايجاد ثقافة نسائية في تاريخ الادب من اجل ايضاح حقيقة انه هناك اسلوب نسائي بحث للتجربة او موضوعية في التفكير و التقييم ومن اجل لمس و الحس بمكانة الذات في العالم الخارجي، الهدف الاساس هو ان ترى المرأة كمنتج لانواع و تشكيلات الادب و كذلك تحاول ايضاح كيف ان الجنس و الثقافة و العائلة و التراث تتفاعل مع تأثيرات التراث و الثقافة على النفس و الشخصية.

ان الشخصيات الرئيسية في (المراة المحاربة) كالكاتب نفسها و الام : بريف اورجد و العمة : مون اورجد يعيشون بين اقلية صينية منعزلين من المجتمع التقليدي و مع ذلك الى حد كبير فان تجربة الجنس الالثي في الشخصيات الرئيسية مشخصة بالانتماء العربي كذلك. ان المنهجية المتبعة في هذه الورقة هي (اقتراب جيني-نقي) ، ان الجينو-نقي هو اختبار كتاب من الجنس

الآخر (الاثنی) مع مكانتهن في تاريخ الأدب و اكتشاف و اختبار اثار المؤلف لادب كتب من قبل النساء ، و ينتهي الورقة بالخلاصة و قائمة بالاعمال المنجزة

**الكلمات الرئيسية :** متعدد الثقافات، الثقافة، الشخصية الانثوية، المساواة بين الجنسين .

## پوخته

ئەم پەرەيە ھەولىكە وە پىناسەيەكە بۇ ئەمە كەپى دەوتىرىت بە تايىەت مەسىلەي مىيىنە بۇون لە ناو كەتىيى (جەنگاھەرى ژن، يادەورىيەكانى كچىنى لە ناو شەبەنگەكان) كە كەتىيىكە لە لايەن نوسەرى ئەمەرىكى بە رەگەز چىنى (ماكىسەن ھون كىنگىستۇن) نوسراوه لە بۇچۇونىكى فەرە كەلتۈرىيەمە، لەگەل ئەمەشدا و مەبەست لىي دۆزىنەمەرى مىتۇدى ئەزمۇنى ژنە لە ناو مىزۇوى ئەدەب دا وە بابەتى بۇون لە بىركرىدۇنەوە، نۇرخاندىن وە شوينى خۇ دۆزىنەوە لەنەو جىهانى دەرەمەدا، مەبەستى سەرەمكى بىنىنى ژنە وەك بىر ھەممەينى چۈر و سەتراكتورى ئەدەب 'وە ھەر وەھا ئەمە تاقى دەكتەمە كە چۈن رەگەز، كەلتۈر و خېزان و ترادييۇن كارلىك دەكەن وە كارىگەرىي كەلتۈر دەگۈزىنەوە بۇ سەرتاك و كەسايەتى.

كاراكتەرە سەرەمكىيەكان لەم كەتىيەدا بىرىتىن لە نوسەر، دايىك بىرمىف ئۆرچىد وە پور مون ئۆرچىد، كە لەنەو كەمەنەيەكى چىنى دەزىن دايىراو لە كۆمەلگە كۆنەكە، لەگەل ئەمەش تارادىمەكى زۆر، ئەزمۇونى جىننەر ئەمەنەيە سەرەمكىيەكان پىناسە كراوه بە كەسايەتى ئەتنىكى يەمە بە ھەمان شىوه.

مىتۇدى بەكار ھاتۇو لەم لىيکۈلەنەمەدا بىرىتىه لە نزىك بۇونەوە رەخنەي جىننەيەكى مىيىنەگەرا، رەخنەي جىننەيەكى بىرىتىه لە تاقىرىنەوە نوسەرى ژن وە شوينى ئەمان لە مىزۇوى ئەدەب دا وە دۆزىنەوە و كە كەن شوينەوارى نوسەر بۇ ئەدەبىك لە لايەن ئافرەتتەوە نوسرايىت، پەرەكە كۆتايى دىت بە دەرنىجام و لىستى كار مەكان ووشهى سەرەمكى : فەرە – كۆلتۈر ئەمەنەيە، كەسايەتى مىيىنە، يەكسانى جىننەر.

### 1.1 Introduction

Maxine Kington's book *The Woman Warrior: Memoirs of a Girlhood among Ghosts* covers many horrors that women often undergo in the deeply multicultural societies. Kingston's approach to gender-based integrity certainly questions characteristics of the issues raised concerning the interests generated. Readers are entirely fascinated by Feminine identity as shared in the novel; as such, the study explores the issues surrounding family, culture, and religion precisely noting how they affect feminine identity. Other evaluations include ethical cultural and traditional mixes surrounding culture while considering how female characters are interrelated in the novel.

Kingston presents a detailed account of a struggling Chinese woman, Moon Orchid, a narrative based on related sources and compelled by "motherhood childhood" stories of China. Her own experience (Moon Orchid's example) of first-generation Chinese living in America is faced with hostility (Sabine 79). For instance, she faces resistance from a blond female gambler that her father had met at gambling. Her later high school years pursuing teaching certificate are faced by significant challenges, although her marriage to Kingston's father presented a multicultural challenge.

The autobiography *The Woman Warrior: Memoirs of Girlhood among Ghosts* presents a complexity that is developed in the life of an author who has experienced multiculturalism. Recognizing the inextricable relationship with a sense of self and drawing upon stories of selfhood allows Kingston to provide readers with stories of her culture talking about women consciously. Kingston's self-conscious approach creates a strong cultural identity often presented through the

resonant voice of her own culture (Thomas 198). *The woman warrior* integrates cultural fiction, engaging sets of stories compatible with emerging trends. Having survived the two equally oppressive cultures, author emerges as a woman warrior.

This study explores the woman warrior in the context of female population agitation for equality without necessarily clashing identities. The research interests in self, identity, and multiculturalism and illustrate the understanding of Kingston's point of view considering the state of women. Defining the story line in Kingston's understanding of womanhood shows the overall quality and development of the life of her characters. Considering the narrative Kingston engages from an American point of view, it is clear that both American and Chinese societies were at different levels of resolving the gender imbalance problem; however, each society was deeply grounded by socioeconomic, cultural, religious, and political constructs.

## **1.2 Variable Constructs**

This section explores the two variables, identity and multiculturalism, to establish a realistic approach to understanding the contemporary life of Chinese immigrant women living in America; as such, taking the opportunity to investigate women at a personal level. Besides, drawing heavily from the traditional Chinese background, allows tenacious comparison of the classical, realism woman, while noting how the feminine position has progressively changed. Ziarkowska observes that Kingston emphasizes on investigating the existing patriarchal values, speaking largely from a feminine position to denote the first world woman, seizing the opportunity to educate mainstream readers concerning China (52).

In exploring the two variables, Kingston manages to present injustices facing Chinese cultural women. By grounding on multiculturalism and identity, it is possible to analyze the changing state of women from predominantly Chinese culture to more modern culture. In the traditional Chinese culture, women were denied several freedoms, amongst them is the freedom of speech. Recognizing the efforts of other authors, Kingston momentously enhanced the perception of the mechanism behind women's confrontation of the dogma and ultimate attainment of consideration of the women's plea.

### **1.2.1 Identity**

One of the points of significant in Kingston is the issue of identity. From the text, family members who have emigrated from China to the United States did so because they felt their issues of identity were not adequately addressed. Cultural complexity narrative, as noted by the woman warrior, presents a competitive scope on the different themes that are universally coherent and culturally specific. The woman warriors perform several functions, with the memoirs thoroughly investigating the respect and identity accorded to women. Women have remained voiceless for generations, with immigrants valued as narrative worthy of the inclusion in American history.

Kingston backs Stuart Hall's definition of identity that is constantly transforming, based the interventions from the culture (Henriques 140). Illustratively, the storytelling on identity negotiation

and formation are primarily premeditated interactions deciphering the accounts of each woman character in the novel. Kingston manages to raise cultural and gender identity, aiding the covering of broader themes. The *Woman Warrior* creates a conjuncture between female and ethnic identity while raising essential issues within the feminist world (Beckmann 126, Grice, 73, and He 73). The politicization of the female identity, as analyzed by Kingston, therefore, highlights the biological and cultural setbacks facing women.

### **1.2.2 Multiculturalism**

The author investigates poststructuralist's theory and multiculturalism, creating an identity of Chinese American writers while offering the diverse interpretation of Chinese dimensions. Knowledge and cultural practices present understanding of the differences and diversities within societies, precisely expressing how each of the different societies treated women. For example, from the text, the American identity trajectory further provides flag-waving nationalism offering a diversified cultural identity. Kingston's American identity remains objectified based on cultural humanism, which offers traditional humanist's notions and offering countercultural reformations.

Multiculturalism presents a diversity of sets, practices, and meanings; however, according to Kingston (Grice 78), Chinese multicultural understanding integrates meanings, practices, sets, and cultural presence as well as voices (Shunqing 2, Boynton and Malin 316). The woman warriors provide a cultural element that integrates concepts and meanings applicable to American cultural contests. They resent uncompromising states and present the trajectory of cultural and ideological effects figured out on sociocultural contexts.

### **2.1 Feminine identity in the Book**

Kingston's construction themes emanate from her dual cultural heritage; being a Chinese American presents a better understanding of identity formation, understanding of generational conflict, and discrimination characterizing the different immigrant experiences (Kingston 78). Moreover, characters proceed beyond the hyphenated Chinese American procedures and they modify Chinese heritage. Kingston envisions from her writing are virtual projections from William Carlos Williams, an American poet, who presented literary and mythical approaches in tackling the different cultural narratives. Williams traces female subjectivity amidst the different regulatory practices of gender formation, institutionalization, systems of gendered power, as well as the provision of alternative ideas of subjectivity. Williams resonates with explosive power, revealing the utilization of speech and action in safeguarding female submission to strong expectations and questions (Kinnahan 17).

The authors incorporate lines and images projecting on the necessity for the feminine identity of Chinese women living in America. Moon, for instance, is heavily expectant that the American culture will be compassionate. Conflicts of bicultural and bilingual experiences operate within the social institutions and community groups and encompass Chinese proverbs (Champion and Rhonda 188). The narrator's conflicting images are institutionalized from a strong, powerful mother and legendary woman warrior. Kingston's character setup seems to denote changes within people who

remains stereotypical, especially considering the need to identify critical prerogatives of myths or stories surrounding communities (Kingston, Maxine, and Lori 6). Kingston, as such, analyzes the integration and coherence of myth memory and feminine stories.

Moreover, Kingston projects feminine identity based on the symbolic feminism used to transform phallocentric gender systems drawing persuasive examples from both the Chinese and American settings. Presenting the oppressed and challenged woman demonstrates the logical differences within the two sexes; masculinity and femininity often revealing the diversity in opinions (Bolich 57). Masculine essence, as embodied, primarily presents an inferior feminine essence demonstrated through women. However, it is a corrupt narrative engineered to keep women more conquered and oppressed. Kingston fixes gender identity that denied female participation towards evolutionary enlightenment as guarded by the dominant patriarch sex. The substitutes of feminine identity play a critical level of sexual understanding while sharing practices with participative feminine writing. Kingston and Lori (6) further illustrate that masculine and feminine embodiment presented the biological men and women actively engaging feminine writing and deconstructing social orders. The relatively privileged, (as well as oppressed), social positions are often linked to hierachal social roles enforced by economics, politics, religion, and other institutional constructs.

The author writing further analyzes the opposition towards the dogma of feminine oppression by proliferating an understanding of gender differences. Kingston's coverage of characters such as Moon Orchid depicts gender organization which remains deeply rooted in the social order, especially considering the gender systems' vast differences both in the Chinese and American worlds. Both female and male genders distinctly illuminate's, reinforces, and creates contradictions of social pervasion in handling masculinity in society (Beckmann 30). Kingston's presentation of feminine writing fractures logic of opposition analyzing crucial differences for social and symbolic gender while scrutinizing women's capabilities. Ho et al. analyzes the social ferment of Women Movements from the 1960s to the 1980s (224). The psychosocial and historical experiences of women have remained challenged under masculinists' dominion. Exploring the complicated relationship between mothers and daughters is often situated within intersections of communities, cultures, and families within the US and China. Kingston seems to note that the aspects of classism, sexism, and racism are interwoven within the detailed psychosocial, cultural, and physical forms, often explaining the challenges affecting their lives.

## **2.2 The Identity of Oppositions and Differences**

Kingston narrows down to identity oppositions and differences associated with gender constructions within the family and society while ensuring that power relations and gender essences are respected. Women often require strong and aggressive approaches to resolve the Chinese heritage of offensive gender; hence, their migration seems good-hearted towards defeating cultural setbacks (Li et al. 93). The author analysis of women in Orchid's family presents strong parallel stories of opposition and differences engineered by both sexes at different levels (Ludwig 63). The *Woman Warrior* takes its legend from the swordswoman point of view, using a war of words to reflect on the challenges facing both men and women within the social setup.

Gender differences present essential visualization of gender oppositions by presenting the unique position aired towards understanding Kingston's point of view, especially in analyzing the challenges affecting women. The *Woman Warrior* illustrates a firm position of women to agitate gender equality, hoping for a society that appreciates feminine rights (Snow 24). The autobiographical and biographical characters take the full presentation of injustices that women undergo in trying to work with the societal based differences. For instance, Moon is forcefully married to "Tyrant" husband to get American citizenship. Primarily, Kingston offers the differences to establish the position of women within society.

Further arguments illustrate gender as a source of diversity, presenting the unique positions of women in actual society. For instance, Brave Orchid has had to live with the reality of losing two of her children born in China, principally because of the cultural difference and the hard times in China. The feminine regularly perseveres with chains of transformation, inducing Kingston's expression of poetic mode (Wong 89). The logic of opposing interests as well offers a narrative structure when Kingston's *Woman Warrior* takes vengeance in reporting vicious racism and relatives combatted for uncredited contributions. Furthermore, Kingston takes vengeance against men, presenting their ill characters and the inability for full correspondence. She structures her vengeance by revealing how the doctrine driven China men entirely excluded women in socioeconomic affairs.

*The Woman Warrior*, structured in a double and simultaneous movement, traces an anguished girl. She undergoes struggle and overcomes her girlhood, maintaining the ambition of returning to her native culture to liberate other oppressed women. Fundamentally, she presents desirable measures defining the community, and mythical approaches bestowing positive and irreplaceable value. Grice (9) notes that Kingston's mythologized version of womanhood presents the roles of mothers and daughters, precisely how the cultural structure influences their different interests. Notably, a woman endures awful marriage, challenging economic times, social prejudice and religious dogma for submission. Women's contradictory attitude of their culture depicts social and psychological perception of an influential culture of personal identity; a dominant popular culture dehumanizing people regularly through racism homogenizing and creating sterile rationalism (Santos, 155). The childhood culture, as infused for Kingston, provides a small haven by creating an image for the best and inferior positions; however, this differs for women as they advance in age. A creative and dominant culture operating through worlds homogenizing sterile rationalism is often infused throughout the various levels of imagination. Relegating women to different, inferior positions cripples their ability to feel infused in society.

Meanwhile, the insoluble ambivalence further presents psychoanalytical approaches in analyzing possible feminine relationships in a masculine driven culture. Evidence from Oksman (5) illustrates that boys remain utterly different from their mothers; these dogmatized lines between sexes continuously growing with time. *The Woman Warrior* presents an ambivalence of the community and culture, and provides a cultural myth interpreting community interest (Santos 5). Additionally, the social constructs within the feminine background explore their domestic or even professional strengths offering a justification of the strategic brilliance. Kingston's integration of pacifisms envisions a heroic material, further presenting a direct argument for surprising illumination.

Furthermore, the familial and ethnic solidarity presents a genuine cause for approaching challenges of social inequities between genders. The patriarch's ethnic heritage further presents a genuine feminist impulse. The feminists' viewpoint presents the state of affairs able to offer joined women experiences while ensuring the possibilities of solving the divergences within the heroic tradition (Boynton and Jo 23). The patriarchal grids and feminists ideas further present a feminized and puzzling approach for color identity. Feminists' criticism as well involved the integral experiences acknowledging the need for female and male voices while offering expansive feminists frame (Kawlow 717). The feminists' analysis further presents self-division resulting in the commitment to pacifism while offering strategies and justifications for policy management.

Resolving cultural identity for a Chinese American environment of Kingston works focuses on the conflicts of bicultural and bilingual experiences within the family and social institutions (Vivante 188). The female narrator remains devalued within the patriarchal culture. For instance, Kingston analyzes how patriarchal culture presents conflicting images of victimized and passive aunts. The institutionalized strong and mighty legendary woman warrior desired by the narrator assures other women a stronger identity formation (Snodgrass 585). The American feminine environment acquainted with Kingston determines the essence of identity formation, presenting the nature of gender stereotypes as well as offering contemporary cultural elements with the need for information growth. Kingston further believes that change of people's stereotypical thinking often reclaims and redefines ancestors curtailing identity and disarming while providing ancestral pejorative and racists slur. The narrator shows this status "After my grandparents gave their daughter away to her husband's family, they had dispensed all the adventure and all the property. They expected her alone to keep the traditional ways". (Kingston 9).

Arguably, from the above extract, China men presented a strong character of a father and husband, a unique position as the head of the family. By sharing the above extract, Kingston manages to express the contrasting views of life by questioning the position of women. Besides, Kingston moderated the affirming ethnic heritage to undermine patriarch dominion. The strong feminist impulse conceived through undercut feminist's viewpoints separated from the female and male tales within the Woman Warrior (Song 318). The opposing directions of identity are deeply entrenched on gender identity, further presenting constant re-assertion and re-enactment for women while presenting femininity and masculinity driven through the socio-cultural sphere (Ludwig 64). The hegemonic imperatives also present keen awareness of the re-enactment of standards, expectations, and assumptions socially, politically, and culturally imposing.

### **2.3 Factors Affecting Feminine Identity**

For an advanced scholarly approach, it is not typical for masculinity and femininity to be considered separate entities. Socially, males remain associated with masculinity, while females are closely associated with femininity. Total masculinity and femininity are inclined towards qualities of falling within the individual and herself while drawing towards masculine and feminine qualities (Brymm and Lie 99). Psychological and sociological perspectives and distinctions for sex and gender affirm the masculine and feminine scale for individual presentation. Gender roles refer to the established action and behavior of individuals' ranging from biological and male/female

personalities as well as social aspects, especially those associated with particular sex (Blackledge 94). Drawing upon the social aspects of gender, arguments regarding gender identity reflect a personalized approach to individuals' aspects of self-identification. Kingston is interested in the symbolic and social feminism, creating a difference in forming different approaches.

However, the narrator first presents a symbolic gender, a unique approach towards adopting feminists' strategies for institutional transformation. Kingston is more interested in the conscious expression displaying strong reciprocity between members within the social systems. She attempts to present the fundamental cultural patterns projecting feminine and masculine archetypes provisioning informal observations for collective life, where women such as Moon do not endure the harshness of patriarchy (Hill 77). The formalized ideas also respect the ethnic, cultural, religious, and linguistic community setting, often-presenting women as the oppressed sex inside gender. Either way, the efforts to resolve cultural biases that have affected how people are related to culture further details the different perceptions arising from the different cultural patterns. For Chinese peasant women, reliable and deliberate social control encourages publication.

Some of the major factors that have great influence on the shaping of the identity of the characters in Kingston book are family, culture and religion among other things. The biggest part of the book is dedicated to exploring how these factors contribute to the formation of the characters identity, habits commitment to social norms and life style.

*The Woman Warrior*, is exclusively structured on the authors family. One of Kingston's main character is her mother Brave Orchid who she learns to retell her stories about their tradition and roles of woman in their cutler at home and outside. The narrator spends a great deal of time on understanding the dynamics among the female roles in the family between mother and daughter. Moreover, American feminine voices develop responses of practicing demure, self-efface version of feminist while presenting a cultural argument on the position of women. For instance, she addresses her mother "I don't want to listen to any more of your stories; they have no logic. They scramble me up. You lie with stories... I cannot tell what is real and what you make up. Ha! You cannot stop me from talking. You tried to cut off my tongue, but it didn't work" (Kingston 240).

Kingston seems populated by American ideologies more efficiently within her family set up. Drawing explicit lessons from Bravo and Moon's encounters within the American society encourages Kingston to desire a better understanding of the challenges facing women. The author then shares American and Chinese construction of feminist, which suggesting her depth of knowledge. Kingston struggles with choosing American-feminine for Chinese identity in her vision; she sees a blind spot where such women are alienated from any society (Rishoi 77). However, she recognizes the constructions of womanhood, presenting almost a flawless state for authoritarian development. Considering her project, Chinese peasant social control presents the last resort affording a robust approach towards tackling family oppression. Kingston later learned from her mother that her Aunt had drowned herself as a more compassionate way of escaping suicidal haunts.

Evidenced by the novel, the Chinese culture places significant emphasis on respecting elders and strengthening the family unit. Confucianism, as practiced in China, shares the family members within whelms of the intricate kinship system. Fathers are responsible for all decisions and provided with the unique responsibilities for providing to family members (Mursalova 221). However, given the noted culture of *The Silent* (which is the punishment for a woman who breaks the social and cultural norms to the extent of total absent), Chinese American parents take their children to the Chinese language expecting them to learn while allowing them to maintain their culture.

Furthermore, culture plays an important part in shaping the identify of a person. Throughout a chain of cultural clashes, Kingston is surrounded by several conflicting voices within the American life. By confronting her mother, Kingston, learns that power is exercised through words and the ability to construct ideas. Kingston got used to a culture where women commit suicide or are murdered for raising their voices, where she also conquers the possibilities of Chinese ghosts (Shunqing 3). The author further understands the irregularity of the culture based on existing female identity, language risks, and family outcast by the Chinese community. Kingston's introduction of woman warrior final talk stories bears strong considerations of a cultural woman (Liu 84). Kingston's analysis of Chinese operas, for instance, presents operatic performances where she imagines the environment facing her grandmother. She, for example, compares the cultural disparity between American and Chinese women. She compares the story of Orchid, a mother who was dragged into a forced marriage, with the freer American woman who enters marriage due to choose. She addresses the Chinese Americans as, "when you try to understand what things in you are Chinese, how do you separate what is peculiar to childhood, to poverty, insanities, one family, your mother who marked your grow" (Kingston 6).

Kingston also shows how religion further sets up reliable contrasts drawing up on Christian ideologies to present a practical ideal case of a Chinese woman warrior, one driven by multicultural faith. Kingston seems to describe her mother through the traditional Chinese Shaman religion; she battles existing Chinese ghosts while providing a protective talisman approach for terrified young youths. Alonso (184) affirms Kingston's understanding by presenting magical realism, sharing the folkloric tone illustrating an adamant Chinese childhood and American adulthood, where religion strongly affects the multicultural environment.

Kingston analyzes her Aunt, Moon Orchid, and her genuine devotion to shamanism; noting how women used religion as a sought of solitude (Gregorio-Godeo 23). The narrator further analyzes the truth comparing shamanism and Christianity, as such, noting the possible differences. Although Kingston inherits strong Chinese womanhood, the Chinese attribute invoked through religious dogma encourages the narrator to confront the impact of religion towards furthering dogma against women (Wong 35). Although Kingston describes the Christians convert to evangelists with more compassion, she seems to sympathize with the ancestor position where women faced challenges. The author describes Christian's convergence, where men encourage women to drink tea and set up a culture of tea. Kingston further presents anti-missionary sentiment creating a perfect understanding while sharing a strong disconnection of Chinese masculine dominion and Christians in general.

## 2.4 The Influence of Multiculturalism on Women Characters

Kingston distinctively integrates each of the female characters based on the contribution made to the manuscripts. Kingston seems more convinced that each woman has a unique story; as such, she builds male and female characters equally. The Brave Orchid, the narrator's mother, who migrated from China to the US, best documents the transition to a multicultural environment (Sandin and Perez 129). She had lost two Children born and died in China. Moon Orchid, on the other hand, had migrated as a grown-up but has not seen her sister. Moon Orchid smuggled her daughter by matching her with a ruthless Chinese American husband. The narrator herself feels that she needs to understand the Chinese culture, except for her mother's case. She desperately notes how "Women in old China did not choose. Some man had commanded her to lie with him and be his secret evil. I wonder whether he masked himself when he joined the raid on her family" (Kingston 7).

The narrator distances herself from the Chinese culture, hoping to understand it in the legality of the expected cultural and familial inheritance. However, her mother Brave Orchid, who is weeded to Chinese traditions provides accounts of the Chinese cultural settings through the stories she tells. Furthermore, there are other characters who also share the narrator's attitude regarding the Chinese culture. For instance, in one of her stories, Brave Orchid, shares legendary woman Fa Mu Lan's help in unseating the corrupt emperor, focusing on the need to reclaim villages and winning the battle. The silent girl, the narrator's classmate, never speaks. Much is not understood about her; however, a strong sense of a multicultural impact occupies the audience's thoughts. Ts'ai Yen, a poet, channels her frustration to the American multicultural environment, fully expressing the disbelief of such a culture towards uniting conflicting individuals (Grobman 30). Other characters such as Crazy Mary, who occupies the religious theme, illustrate how conversing with Christians improves the narrator's understanding of the multicultural change.

It is crucial to consider *The Woman Warrior* designed towards the climactic moment of the narrator's adolescent childhood, either way drawing from continued oppression of continual reminders of Chinese American daughter, as enforced through American life. The narrator also learns the consequences of estrangements, idealization, and fear of women instilled through Chinatown; the antifeminism perceptions of the Chinese American community-driven by the Anti-feminist ideology (Goldberg 253). The anxiety-ridden burden presents the pervasive reality of antifeminism while describing the historical contexts of *The Woman Warrior*. Kingston's immigrant parents operate a laundry in California, serving a multicultural environment that influences Kingston's decisions (Perdigao and Mark 103). She compares what she sees in traumatized Chinese immigrants with a dreamy middle-class aunt, Moon Orchid. Moon's American husband marries her illegally; however, she disconnects from making contact with him, as this might ruin her medical practice. Similarly, Brave Orchid resented that her sister Moon had to toughen up for her to survive or get deported back to China.

The narrator's childhood is characterized by dull oppression inflicted by continual reminders of Chinese American daughters. This provides a superior approach for the aging patriarchs of Chinese Americans, often presented with the view of the mother. The narrator's American counterparts enforce her ignorance. Her ignorance is enforced to her American life, considering the community

patriarchs constituted of Chinese immigrant bachelor society, operating within women of China (Chan 9). Kingston's narrator is oppressed through antifeminism ideologies, especially more evident around Chinatown. Antifeminism's multicultural environment suffocates an individual creating anxiety-ridden to sleep and burdens, creating a substantial, pervasive reality (Ludwig 55). Such community patriarchs constituted towards developing positive perceptions of women in China. Moon Orchid faces similar masculine prejudice and dogma despite her anticipation for such a period. However, now remarried, she does not enjoy marriage life as the multicultural environment accelerates her mental instability. The two worlds do not fuse with dementia.

## **2.5 Clash of Multiculturalism and Identity**

Kingston's semi-autobiographical approach presents characters in a content magical realism expressing their version and truth as well as analyzing the oppression practice by the rising patriarchal environment. The author presents a cultural authority that manipulates the cultural environment. A significant consequence of tremendous growth in the literature of multiculturalism is an analysis of the nature of identity crisis, expressing a diverse multicultural environment as a coherent concept describing relationships that women experience (McWilliams 22).

The identity of a female is clearly presented in feminism which is a scholarly approach bridging socioeconomic, political, cultural, and religious gender-based differences that existences in societies. Jean Baker Miller established Feminism Ideology theory noting that there was nothing inappropriate in women, only how the modern culture presented them (Hannam, June) Cultural feminists define women based on their activities in the present culture. The feminists' identity remains a collective effort for women aiding each other towards defeating the core challenges facing them. Kingston seems triggered by the identity development model comparable with racial/ethnic minority groups developed for women (Corner 115). Moreover, the author believes that men trigger the majority of women's problems, whereas their vast reactions elaborate subordinate status within the society. The evidence further shows that women show their variety of reactions presenting a subordinate status within the society.

Some of the stages of a feminist-based identity in multiculturalism includes, Passive Acceptance in which the Females accept traditional gender roles, considering the superiority of men towards extending the existence of prejudice discrimination. This leads to Revelation which Kingston uncovers the sexism which occurs as a male-driven right, conferring feelings of anger and guilt in strategic and robust investigations. Furthermore, the following stage is the Embedded Emanation which allows women to form close relationships with other women, expressing deep emotions while maintaining the preservation of a supportive environment. Meanwhile the Synthesis stage presents feminists' identity that is developed through a sexist environment and further details the causes of social and personal approaches to problems. The last stage is the Active Commitment which is feminine attention used to make societal changes (Sue, Deral 158).

The narrator, expresses the environment of a warrior woman, covering a justified protagonist's field while establishing a new strong American identity (Corner 115). Kingston's career, founded in the Chinese American environment, is established through dimensions in her life encompassing

complex affairs between fiction, history, knowledge, and cultural practices. Kingston's insistence on flag-waving nationalism (the show of emotional display of patriotism) suggests the traditional humanists' notions offering a counterculture formed through the commitment of ideological beliefs. Ludwig and Alexoae-Zagni (189) notes that the American identity is not flag-waving nationalism but a reaction to the ignorance assumption of critics for Americans parents. Kingston's humanism and traditional humanist approaches are based on counterculture. The author further provides the traditional humanist notions that are essential subjects of counterculture formation when offering universalism of ideas. Kingston encourages individuals to look beyond the cultural and racial differences while integrating cultural connectivity in deliberating differences (Simal 18). Kingston, feminists, and multicultural writers present long-overdue literature with authentic voices that shaped culture and ethos. However, criticism concerning the multicultural identity is presented through the casual assumptions concerning female experiences suggesting Kingston is directed to her cultural environment (Grice 83). The author, for instance, unveils the liberty and freedom in American women who are often adulterous where women choose suicide over motherhood. Maxine Hong Kingston is much-anthologized, presenting a strong socio-economic structure influencing simplistic condescension of cultural superiority for patriarchal mistreatments. The differences created by a multicultural environment are presented by antifeminist ideologies.

Kingston first presents an autobiographical analysis of herself, especially her marriage considering the American multicultural environment. Race enhances the formation of her inner-self, heavily questioning the legitimacy of racial stereotypes and expectations. Brown-Glaude and Winnifred (34) assert race and color structure thrives despite the long-standing multiracial and nationalist ideology that developed through duality. Silence changes with ideology shift, yet this change is not effective enough to stand against colour and race in the present time.

Women's attributes of race consciousness to the civil rights movement further presents racial understanding conceptualized on color, race, and selfdom justifications. Life, race, and racial expectations present an indicative approach to gender and racial expectations. Due to self-identification, Kingston manages to attach her race consciousness to civil rights movements (Rishoi 149). The narrator, however, prepares a stronger approach towards self-identification as entrenched within the narratives. Kingston compares the challenges facing women themselves, illustrating how womanhood has sustained its unique challenge (Bouchier 218). Kingston masterpiece, mother, and daughter exchange stories and ideas within the texts where they compare the generational differences in knowledge, especially considering how each understood the position of women.

## Conclusions

Ideally, there are complex constructs that depict feminine experiences, including possible racial categorization that is imposed on the feminine Chinese individuals living in America. The surrounding culture, values, beliefs, language, religion, and tradition do influence the various levels of ethnic identities that are intrinsically interconnected. Recognizing the critical differences amongst genders presents a significant aspect of identity for race and ethnicity. The self-identity concepts lay down concern for social identities in a Chinese American setting. The Asian American multicultural environment presents the meanings for the different social identities that present the meaning for equality, drawing upon social identities. Kingston analyses the female identity of Chinese-American women through criticism of perception in Chinese culture and racism toward Chinese-Americans in America.

*The Woman Warrior* focuses on the relationship between mother and daughter, reflecting aspects of Kingston's life and highlighting the dynamics of female relationships as a whole in a patriarchal society. She describes learning about life through the stories and memories of her mother and grandmother. The clash between tradition and modernity is evident through the novel to add another dimension to the meaning of being a Chinese-American woman.

This paper can be summed up in the focuses on cultural intersections of ethnicity, gender, race, and religion in light of familial obligations, relationships, and possible career achievements. The dogma remains widespread, covering feminine body image and sexuality, recognizing the ability to deconstruct and determine the cultural dimensions of identity. The self-affirming racial, ethnic, religious identities of gender and ability draw respect in balancing the fundamental interests of individuals in *The Women Warrior*. However, the texts maintain that individuals drew diverse dimensions with their sexual identity based on ethnicity while offering sexual orientation within the different gender roles. The different paths and settings of Asian and American women negotiate roles, affirming to acquisition, racism, and sexism.

*The Woman Warrior* utilizes language and various narratives to explore cultural voices and identities. This is shown through the emulation of Chinese speech in the prose to reflect the context of each story. The dualities of identities, damsel and warrior, old world values and Western social expectations, individual and society, serve the idea of intersectionality. There are multiple identities and connections that can be factored in regards to women and minority groups. Kingston dives into the notion that women and minorities don't have the opportunity to explore themselves as individuals without factoring in their various social identities.

The narrative struggles to solve the complex challenges of interactive dualism and provides socioeconomic and sociopolitical contexts within the different cultural groups. Gender socialization of Asian American men based is on the different expectations anchored on the notions of chastity, possible moral superiority, as well as the need to draw a strong identity idealized on the domains of multiculturalism. The effect of multiculturalism, however, sanctions the performance of women, motivating a different kind of challenges, while ascertaining how gender identity affects individual decisions.

## **Bibliography**

Alonso, M. *Diasporic Marvellous Realism: History, Identity, and Memory in Caribbean Fiction*, 2015. Print.

Beckmann, Andrea. *The Social Construction of Sexuality and Perversion: Deconstructing Sadomasochism*. London: Palgrave Macmillan UK, 2009. Internet resource.

Blackledge, Adrian, and Aneta Pavlenko. *Multilingualism, Second Language Learning, and Gender*. Berlin: Mouton de Gruyter, 2001. Print.

Bloom, Harold, and Blake Hobby. *The Hero's Journey*. New York: Bloom's Literary Criticism, 2009. Print.

Bolich, Ph G. G. *Conversing on Gender*. Gardners Books, 2007. Print.

Bouchier, David. *The Feminist Challenge: The Movement for Women's Liberation in Britain and the USA*. London: Macmillan Press, 1983. Internet resource.

Boynton, Victoria, and Jo Malin. *Encyclopedia of Women's Autobiography*. Westport, Conn: Greenwood Press, 2005. Print.

Brown-Glaude, Winnifred R. *Higgler in Kingston: Women's Informal Work in Jamaica*. Nashville: Vanderbilt University Press, 2011. Internet resource.

Brym, Robert J, John Lie, and Robert J. Brym. *Soc+*. Toronto: Nelson Education, 2012. Print.

Champion, Laurie, and Rhonda, Austin. *Contemporary American Women Fiction Writers: An A-to-Z Guide*. Westport, Conn: Greenwood Press, 2002. Print.

Chan, Kwok B. *International Handbook of Chinese Families*. New York, NY: Springer, 2013. Internet resource.

Chua, Soon-Leng. *Cliffsnotes on Kingston's Woman Warrior*. Boston: Houghton Mifflin Harcourt, 2004. Internet resource.

Comer, Krista. *Landscapes of the New West: Gender and Geography in Contemporary Women's Writing*. Chapel Hill: University of North Carolina Press, 1999. Print.

Doyle, Aaron, and Dawn Moore. *Critical Criminology in Canada: New Voices, New Directions*. Vancouver: UBC Press, 2011. Print.

Gender.cawater-info.net. "History And Theory Of Feminism." *Gender.Cawater-Info.Net*, 2019. Internet resource.

Goldberg, Herb. *The New Male-Female Relationship*. Gretna, LA: Wellness Institute, 2000. Print.

Gregorio-Godeo, Eduardo. *Identity and Identification*. Madrid: Ediciones de la Universidad de Castilla-La Mancha, 2017. Internet resource.

Grice, Helena. *Maxine Hong Kingston*. Manchester: Manchester University Press, 2006. Print.

Grice, Helena. *Negotiating Identities: An Introduction to Asian American Women's Writing*. Manchester: Manchester University Press, 2002. Print.

Grobman, Laurie. *Teaching at the Crossroads: Cultures and Critical Perspectives in Literature by Women of Color*. San Francisco, CA: Aunt Lute Books, 2001. Print.

Hannam, June. *Making history*. UK: Women's history, feminist history, 2008

He, Qiong. "Reconstructing The Past: Reproduction Of Trauma In Maxine Hong Kingston'S The Woman Warrior." *Theory And Practice In Language Studies*, vol 9, no. 2, 2019, p. 131. *Academy Publication*, doi:10.17507/tpls.0902.02.

Henriques, Julian. *Stuart Hall*. MIT Press, 2017. Print.

Hill, Gareth. *Masculine and Feminine: The Natural Flow of Opposites in the Psyche*. , 1992. Internet resource.

Ho, Wendy. "Maxine Hong Kingston's Broken Book Of Life: An Intertextual Study Of The Woman Warrior And China Men (Review)." *MFS Modern Fiction Studies*, vol 52, no. 1, 2006, pp. 221-225. *Project Muse*, doi:10.1353/mfs.2006.0028.

Hong, Kingston M. *The Woman Warrior*. Place of publication not identified: Knopf Doubleday Publishing Group, 2010. Internet resource.

Jones, Candace, Mark Lorenzen, and Jonathan Sapsed. *The Oxford Handbook of Creative Industries*. 2017. Print.

Kaslow, Florence W, Jeffrey J. Magnavita, Terence Patterson, Robert F. Massey, Sharon D. Massey, and Jay Lebow. *Comprehensive Handbook of Psychotherapy*. New York: Wiley, 2002. Internet resource.

Kingston, Maxine Hong, and Lori Tsang. "From Warrior To Poet: Maxine Hong Kingston Talks To Lori Tsang About Her Latest Book." *The Women's Review Of Books*, vol 19, no. 10/11, 2002, p. 6. *JSTOR*, doi:10.2307/4023871.

Kinnahan, Linda A. *Poetics of the Feminine: Authority and Literary Tradition in William Carlos Williams, Mina Loy, Denise Levertov, and Kathleen Fraser*. Cambridge: Cambridge University Press, 2008. Print.

---

Levy, David H. *Shoemaker by Levy: The Man Who Made an Impact*. Princeton, N.J: Princeton University Press, 2002. Print.

Li, Siu L. *Cross-dressing in Chinese Opera*. Hong Kong: Hong Kong Univ. Press, 2003. Print.

Li, Wenxin, et al. "Maxine Hong Kingston's "The Woman Warrior": A Casebook." *Rocky Mountain Review Of Language And Literature*, vol 54, no. 1, 2000, p. 126. *JSTOR*, doi:10.2307/1348432.

Ludwig, Sämi, and Nicoleta Alexoae-Zagni. *The Legacy of Maxine Hong Kingston: The Mulhouse Book.* , 2014. Print.

McWilliams, Ellen. *Margaret Atwood and the Female Bildungsroman*. Farnham, England: Ashgate, 2009. Print.

Mursalova, Parvin. "Eastern And Western Woman Warriors: Through The Analyses Of "The Woman Warrior" By Maxine Hong Kingston And "The Ginger Tree" By Oswald Wynd." *International Journal Of English Linguistics*, vol 7, no. 5, 2017, p. 220. *Canadian Center Of Science And Education*, doi:10.5539/ijel.v7n5p220.

Oksman, Tahnee. "how Come Boys Get to Keep Their Noses?": *Women and Jewish American Identity in Contemporary Graphic Memoirs*. 2016. Internet resource.

Perdigao, Lisa K, and Mark Pizzato. *Death in American Texts and Performances: Corpses, Ghosts, and the Reanimated Dead*. Farnham, England: Ashgate, 2010. Internet resource.

Rishoi, Christy. *From Girl to Woman: American Women's Coming-of-Age Narratives*. Albany: State University of New York Press, 2003. Internet resource.

Sabine, Maureen. *Maxine Hong Kingston's Broken Book of Life: An Intertextual Study of the Woman Warrior and China Men*. Honolulu: University of Hawai'i Press, 2004. Print.

Sandín, Lyn D. I, and Richard Perez. *Moments of Magical Realism in Us Ethnic Literatures*. New York, NY: Palgrave Macmillan, 2012. Print.

Santos, Isabel Pedro dos. "Maxine Hong Kingston'S The Woman Warrior: The Autobiography As "Talking-Story." *Biblos*, vol 1, 2003, pp. 151-164. *Coimbra University Press*.

Shunqing, Cao. "The Discourse Of Chinese Literary Theory And The Dialogue Between Western And Chinese Literary Theories." *Journal Of Multicultural Discourses*, vol 3, no. 1, 2008, p. 1. *Informa UK Limited*, doi:10.2167/md101.0.

Simal, Begoña. *Transnational, National, and Personal Voices: New Perspectives on Asian American and Asian Diasporic Women Writers*. Münster: LIT, 2004. Print.

Snodgrass, Mary E. *Encyclopedia of Feminist Literature*. New York: Facts On File, 2006. Internet resource.

Snow, Nancy E. *In the Company of Others: Perspectives on Community, Family, and Culture*. Lanham, Md: Rowman & Littlefield, 1996. Print.

Song, Min, and Jean Y.-S. Wu. *Asian American Studies: A Reader*. New Brunswick, NJ: Rutgers Univ. Press, 2000. Print.

Sue, Deral Wing, et al. *Multicultural Social Work Practice: A Competency-Based Approach to Diversity*. Vol. 2, John Wiley & Sons, 2016.

Thomas, Brook. *Civic Myths: A Law-and-Literature Approach to Citizenship*. 2007. Internet resource.

Wong, Sau-ling C. *Maxine Hong Kingston's the Woman Warrior: A Casebook*. New York: Oxford University Press, 1998. Print.

Ziarkowska, Joanna. *Retold Stories, Untold Histories: Maxine Hong Kingston and Leslie Marmon Silko on the Politics of Imagining the Past*. 2013. Print.