

Study of Feminist Thought in "The Joy Luck Club"

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Abstract: The development of any kind of literature can not be separated from the ethical culture and natural environment at that time. "The Joy Luck Club" tells the story of two generations of mothers and daughters, and expresses feminist thoughts in a concentrated way. In the study of feminist theory, there is a long-standing controversial question, that is, whether there is an inherent female language expression. Feminist perspective is a branch of feminist narrative literature, which is mainly used to examine women's subjective consciousness, reflect the oppression and influence of male chauvinism on women, and at the same time expose the inequality in reality and sublimate their feminist thoughts through female perspective. This paper will briefly introduce the content of "The Joy Luck Club", discuss the feminist perspective of "The Joy Luck Club" and analyze the feminist voice of "The Joy Luck Club".

Keywords: "The Joy Luck Club", Feminist, Patriarchy.

1. Introduction

Chinese American literature is the product of the collision and hybridization between Chinese and American cultures, showing distinct personality and characteristics. Compared with other American ethnic literature, Chinese American literature has a short history. Amy Tan is a prestigious female writer among contemporary Chinese American writers. Once her debut novel "The Joy Luck Club" was released, it attracted the attention of American literary circles and won many important awards. The development of any kind of literature can not be separated from the ethical culture, natural environment and other background of the times [1]. The popularity of Amy Tan's works led to the rise of Chinese literature, and also set off a research upsurge on "The Joy Luck Club".

For China, China scholars' research on the works of "The Joy Luck Club" began after the film "The Joy Luck Club" was released, and most research critics took the research perspective as the conflict of mother-daughter identity. "The Joy Luck Club" tells the story of two generations of mothers and daughters, and expresses feminist thoughts in a concentrated way. This paper will briefly introduce the content of "The Joy Luck Club", discuss the feminist perspective of "The Joy Luck Club" and analyze the feminist voice of "The Joy Luck Club".

2. Summary of the content of "The Joy Luck Club"

The movie "The Joy Luck Club" tells the story of four mother and daughter. By describing the generation gap and estrangement conflict between four pairs of mothers and daughters, the author reflects the collision and compatibility between Chinese mother culture and heterogeneous culture, and the difficult pursuit of self-cultural identity between the two cultures in the collision [2]. The novel tells the story of four China women who immigrated to San Francisco in 1950s. Four Chinese-Americans from China who immigrated to the United States got to know each other by playing mahjong, and established a club "The Joy Luck Club" together, which pinned their expectations for a better life. These four China women each have a daughter. As Chinese mothers, they have

great difficulties in communicating with their American-born daughters and their lovers and friends. Obviously, this communication barrier comes from the different cultural backgrounds of mother and daughter. Mothers grew up under the traditional high-context culture in China, while their daughters grew up under the infection of American low-context culture [3].

The story shows all kinds of contradictions and puzzles faced by two generations of women on the edge. The daughters of four mothers have received a new way of education and life since childhood, and there seems to be a gap between mother and daughter that cannot be communicated and contradictions that cannot be solved. However, the consanguinity and love between mother and daughter urged both sides to work hard to solve the contradictions between them. In the end, they never understood each other and never accepted them.

3. Feminist Ideological Color in Narrative Perspective

In the study of feminist theory, there is a long-standing controversial question, that is, whether there is an inherent female language expression. Feminist perspective is a branch of feminist narrative literature, which is mainly used to examine women's subjective consciousness, reflect the oppression and influence of male chauvinism on women, and at the same time expose the inequality in reality and sublimate their feminist thoughts through female perspective [4-5]. After reading their works carefully, it is not difficult to find that most of these women writers express their exploration and reflection on their own culture and gender identity construction, as well as their struggle against gender and racial discrimination through the narration of their own and their parents' life experiences, the exhibition and exploration of ethnic history and culture.

Even if women decide to accept their fate and the domination of men over women in the patriarchal society, women's compromise is in exchange for the intensified persecution of women by men in the patriarchal society. Under the oppression of patriarchy, women have no resistance, and the only way to resist and retaliate against patriarchy is to kill the weaker object than themselves, that is, the weaker

children. However, this irrational means of resistance and revenge, on the one hand, can suppress the arrogance of powerful husbands, on the other hand, women themselves will become greater victims of their irrational behavior.

The novel "The Joy Luck Club" is mainly about the stories of eight women, and the men in the novel are in a secondary position. Take Gong's family as an example. In Gong Linda's story, the content about her daughter, Wei Feili, who is talented in Go, occupies most of the space, while the descriptions of her brothers are few. For example, in the relationship between women, Gong Linda is deeply proud of her daughter, Wei Feili, who has excellent talent in Go. Therefore, like most traditional Chinese mothers, she likes to show off her daughter on various occasions, but Wei Feili dislikes her mother's practice very much and is worried about it. Finally, she protests by giving up playing Go. Sisterhood is also reflected in the American daughters who are born and raised. Take Xu Anmei's daughter Ruth as an example. She and her white husband Ted once loved each other very much, and in their marriage, Ted was in a dominant position, and almost everything in the family was decided by him. However, when Ted failed to treat patients and lost the lawsuit, his superiority as a white male disappeared in the face of Ruth, and he became more and more impatient with Ruth, and finally filed for divorce. Ruth has always played the image of a submissive weak person, so divorce is a heavy blow to Ruth.

4. The Integration of Feminism and Nature

The male chauvinism in the western "patriarchal" culture holds that women are regarded as decorations and accessories in the rational framework of men's ruling social order. In eco-feminism, the promotion of female culture is regarded as an important way to solve the ecological crisis, respecting unity, advocating diversity and emphasizing the unity of the relationship between man and nature [6]. Although the four mothers of "The Joy Luck Club" live in the United States, the traditional culture of China has been deeply rooted in their hearts. "The Joy Luck Club" Gu's daughter's family moved to San Francisco, and the house she lived in was built on a steep hillside. Gu believes that the house is on the hillside, and the evil wind blows from the top of the mountain, blowing the power down the mountain, so you Since then, Gu began to transform her daughter's home and moved the bed near the window to the position against the wall [7-8].

When describing the relationship between mother and daughter in the novel, the author adds many typical China ecological elements to emphasize the harmonious coexistence of spirit, ecology and culture, such as the oriental philosophy of Yin and Yang, Feng Shui, etc., from which girls know how to use the power of ecology to resist the patriarchal culture. The only way for women and nature to be liberated is to establish a sustainable social and economic model based on the principle of women, aiming at deconstructing patriarchy and "reforming the world outlook and rebuilding the value system to create an equal and harmonious ecological environment. When society acquiesces that women's will and personality can be degraded at will, women who have lost their freedom and property are deprived of their due rights and status, and can only pray for an early end of their miserable life in despair.

The mothers in "The Joy Luck Club" are women living in a patriarchal society. The strict patriarchal culture makes them

marginalized, making them outsiders and victims under male rule, with no rights at all. For example, it is shameful for Xu Anmei's mother to remarry after the death of her first husband, let alone to be a concubine, while her husband, as a man, can have wives in groups without being accused. However, due to the stubborn concept of chastity in China's patriarchal society, Anmei's mother broke off relations with Xu Anmei's grandmother. Whether in the traditional East or the modern West, whether mothers or daughters, as women, they all live under the oppression of patriarchy. These women live a depressed life and long for freedom, equality and independence, but they can't find an outlet for their lives. In the end, they have to challenge the patriarchal system at the expense of their lives, shout for women, and return to nature in order to protest against the patriarchal culture.

5. Awakening and Resistance of Feminist Thought

If women want to achieve the same rights and status as men, and if they want to pursue the realization of their own values, they must seek their own liberation. Gong Linda in The Joy Luck Club, after working as a child bride in her husband's family for several years, reached the age of marriage. Marriage is a great event for a woman. While waiting on the eve of the wedding, she thought, "Why should someone else decide my fate? Why do I have to give myself for the happiness of others? I wiped my eyes in the mirror, and unexpectedly found myself in the mirror with a brand-new attitude ... ". Using her intelligence and wisdom, she successfully walked out of the oppression of the patriarchal society, realized her life value and found her happiness.

Growth begins with temptation. The hero's fantasy and longing for the new world made him walk out of the original world and step into a strange life, thus starting the journey of growth. Chinese daughters are destined to encounter many setbacks and tests in the white supremacy American society. One of them is the test of marriage and love. How to overcome the confusion and pain of marriage and love becomes a key step to grow up and find yourself. Mothers are no longer silent, bravely show their scars, and wake up American daughters who are rich in material things but don't know how to return to the spirit with personal experience. Wu jingmei had an epiphany: "I feel a little different. I can feel the skin on my forehead shaking constantly, the whole body's blood is rushing along a brand-new channel, and my bones are aching all over. It is an old and familiar pain. I think what my mother said before is right. I am becoming a China person. "The hero's return trip from west to east shows that the younger generation finally accepted their ancestral culture and their own China ancestry.

At the same time of self-esteem, women should also learn to be confident and self-reliant, not too cowardly, and always compromise. This will only further encourage male chauvinism, just meet the power requirements of male patriarchy, and thus do not treat women as equals. Lucy's loss of self in love not only failed to win Ted's love, but on the contrary made Ted dislike Lucy. Because Ted likes Lucy, an independent person with independent thoughts and opinions, not a maid or nanny. Only by working can women narrow the gap with men to the greatest extent, and only by working can they be truly free [9]. It reveals how much Lindo cares about his daughter Weili as a mother and how precious her daughter is in Lindo's heart. From the same feelings of Lindo and Weili,

Weili has completely become another template of Lindo, and mother and daughter are more and more alike. Mother's self-confidence, self-esteem and self-improvement personality have been integrated into Weili's blood and inherited and carried forward.

The Chinese mothers of Amy Tan's "The Joy Luck Club" have both weak and strong personalities, and finally they resolutely fought back and successfully won their freedom and found themselves for their daughters. These heroic images of Chinese women strongly refute the stereotype that China women are humble, content with know life, at the mercy of others, and do not know how to fight. Although the daughters who grew up in the United States lived in a different era from the society and their mothers, they still couldn't get rid of the oppression of male chauvinism [10-11]. At the same time, due to the subtle influence of China culture and the sense of inferiority as a minority, in the marriage between Ruth and her white husband Ted, Ruth, like a traditional China woman, lived under her husband's leadership and was in a subordinate position.

"The Joy Luck Club" reflects the feminist voice with a specific narrative voice. Four mothers and four daughters tell their own stories in turn, expressing their resistance to the traditional patriarchal, husband's rights, feudal system and white rulers in China with a female tone [12], and highlighting the subjective consciousness of Chinese women through collective narration, which improves the aesthetic value and artistic realm of feminist narrative literature.

6. Conclusions

Amy Tan is a prestigious female writer among contemporary Chinese American writers. Once her debut novel "The Joy Luck Club" was released, it attracted the attention of American literary circles and won many important awards. The movie "The Joy Luck Club" tells the story of four mother and daughter. By describing the generation gap and estrangement conflict between four pairs of mothers and daughters, the author reflects the collision and compatibility between Chinese mother culture and heterogeneous culture, and the difficult pursuit of self-cultural identity between the two cultures in the collision. "The Joy Luck Club" reflects the voice of feminism with a specific narrative voice. Four mothers and four daughters tell their own stories in turn, and express their resistance to the

traditional patriarchy, husband power, feudal system and white rulers in China with a feminine tone. In this novel, Amy Tan expresses great concern about the living conditions of this female group, and the stories she tells are full of feminist colors. And through the collective narrative method to highlight the subject consciousness of Chinese women, improve the aesthetic value and artistic realm of feminist narrative literature.

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